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Master's Thesis
Academic Year 2018

Co-creating The Classical Concert Experience:
How Can Individual Classical Musicians Build
Fan Community Base?

Graduate School of Media Design,
Keio University

An Sakai

A Master's Thesis
submitted to Graduate School of Media Design, Keio University
in partial fulfillment of the requirements for the degree of
MASTER of Media Design

An Sakai

Thesis Committee:

Professor Naohito Okude	(Supervisor)
Professor Hiroyuki Kishi	(Co-Reviewer)
Professor Hideki Sunahara	(Co-Reviewer)

Abstract of Master's Thesis of Academic Year 2018

Co-creating The Classical Concert Experience: How Can Individual Classical Musicians Build Fan Community Base?

Category: Action Research

Summary

A classical concert is known to be a passive experience for audience. Audiences sit quietly in immovable tight chairs and claps only between sets of songs. Numerous studies have been done on the social value of concert attendance in aspect of concert attendees, however, there was little research done in the perspective of individual classical musicians. Yet, the nature of passive classical concert hinders the opportunities for them to connect and build relationship with concert attendees. Thus, this action research aim is to address the problem of lack of social interactions and ensure each concert becomes an opportunity for artists to connect with the concert attendees that can eventually become part of a listening community by concert experiments we have conducted that encourage interactions between them.

Keywords:

Classical concert; Action research; Building fan-base; Interactive concert

Graduate School of Media Design, Keio University

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Chapter 1

Introduction

Classical concerts are generally known to be a passive concert experience for concert attendees, compared to popular musical performances. At rock concerts, for instance, as musicians perform, fans and concert attendees join and co-create a whole concert experience by raising their hands up high or singing together at times; whereas in classical concerts, it is known to be more of a passive experience for concert attendees. Audiences sit quietly in immovable tight chairs and claps only between sets of songs [8]. After the concert, some people might stay after and wait until the performers change their outfit and come to the lounge, or others might leave and move on with their lives, which leaves no options for the concert attendees and the performing artists to interact or connect. This phenomena are said to have come from the assumption that an appreciation of classical music is part of the lifestyle of the middle-class audience [1].

Numerous studies have been done on the social value of concert attendance in the aspect of individual participation [14]. However, there was little action research done on designing such classical concerts in the perspective of individual artists that are intended to create direct communication between artists and concert attendees. It is a struggle for classical artists to build their fan base due to the nature of the classical concerts lacking the social components, and such concepts to be existed. This hinders the opportunities to connect and build relationships with concert attendees.

By demonstrating to create social interaction between artists and concert attendees could initiate artists to gain a new listening community that come to more his or her concerts which could scale out organically without unnecessary efforts. This research helps unknown yet talented classical artists to expose themselves and expand a fan base community, and drive more concert attendees which has the potential to prosper classical music and concert industry as a whole to penetrate the market. This concept could also be applied to concert hall owners to apply this method of concert programs to create the place of concert halls to become a hub or mecca of the performers fan community which has a potential to gain its sales and branding equity. Not to mention, musical academy may also consider a specific course to learn socialization and interaction skills to connect to build students individual fan base.

It is important to note here that I have a research partner Chiyomi Kojima who worked on this project together. Her focus for this experiment was from the concert attendees point of view. However, my action research aim is to address the problem of lack of social interaction and ensure each concert becomes an opportunity for artists to communicate and connect with the concert attendees that can eventually become part of a listening community. A series of interactive classical concert experiments will be undertaken. Through observation and collected survey from the participants, the results from this action research will indicate what affects the implementation has on the classical music artists listening community, so called fan base. Thus, this paper explores how individual classical artists are able to co-create concerts with concert attendees and engage in classical concerts, when the concert attendees has inconsiderable amount of knowledge about the particular artists at the concert they are attending and classical music by designing and conducting concert experiments that encourage interactions between them.

- Can having a concert in a small concert venue enable concert attendees to feel close on an emotional level?
- Can quizzes break the emotional barrier between concert attendees and artists?

- Can explanation of performing songs or any knowledge related to classical music enhance the concert attendees experiences?
- Do concert attendees ask questions or talk with artists after concerts?

The proposed intervention will seek to validate and answer those questions.

Chapter 2

Literature Review

This literature review will explore the research that had been done that are relevant to this research. More specifically, this chapter explores how the presence of interaction has an effect on the experiences of concert attendees; the relationship between knowledge and emotions in the context of classical music, and collective engagement in the concert.

The presence of interaction and experiences of concert attendees

The lack of interaction between the audience members and performers have a negative impacts for first-time concert attendees, according to [8]. Lucy and Sarah suggest that the feeling of belonging the community helps to gain audiences loyalty, and the sense of belonging [4].

Conversation help people to remember the concert

According to the research conducted what focalized on socializing at concerts, attending with friends and family provides the opportunity to discuss the concert not only during the interval, but also for months or years to come [4]. This is due to the fact that conversations in both the short and long term shape the way an attendee views an arts event.

The more knowledge you have, the better experience you get

"...they believed they could not feel at ease at a classical concert because they would not have the education necessary to understand and appreciate the music"

[8] In the contrast to popular music where if they like a song or not is solely judged by individuals without the need for a prior knowledge, people feel the need to understand the context of songs being performed at classical concerts. Walsh even emphasizes that- to enjoy classical music is compared to bodybuilding; no pain, no gain. [13] This implies that learning about classical music is not fun, and rather hard work.

Positive experience leads audiences higher chance to return

Knowledge about classical music is also related to emotions. [11] Not only about the amount of knowledge having a positive impact on each individual experience, but also the quality of the experience and emotional reactions are also positively impacted by obtaining the knowledge. Another study has also revealed that knowledge enables a better understanding of perspectives on the performance they are experiencing. The greater he or she appreciates it, it leads to a richer experiences and increase the likelihood to return [12]. This refers back to the comment from the participants of Kolbs experiments where the participants felt as they needed to have a prior knowledge before the concert [8]. However, as mentioned earlier, the more understanding each experiences, the better the experience becomes.

Knowledge enables a better understanding of perspectives on the performance they are experiencing according to Kawashima. [6, 7], the greater he or she appreciates it, which could lead to a richer experiences and increase the likelihood to return. [6, 7]

Collective engagement- the social and musical enjoyment are at the heart of concert attendance

"People derive great value from collective engagement in the arts, because it allows private feelings to be jointly expressed and reinforces the sense that we are not alone [10, 12]". Collective engagement is "the audience members sense of being engaged with the performer(s) and the other audience members and/or with discussions before or after the performance" [12].

In conclusion, the lack of communications between the performers and concert attendees create an awkward gap. The concert participants did not feel at ease at a classical concert because they did not have the education necessary to understand and appreciate the music. Learning about classical music is not fun, but rather a hard work. A knowledge enables a better understanding of perspectives on the performance they are experiencing. The greater he or she appreciates it, which could lead to a richer experiences and increase the likelihood to return. The collective engagement allows people to express private feelings to be shared and reinforces the sense that we are not alone, which eventually leads to build a community and for its community members to share and develop a collective feeling of responsibility towards the future of their organizations.

However, most of the research are done in the context of a large concert halls with orchestra, not individual artists in settings of a small concert. Therefore, this research explores how the interaction between the performing artists and audiences could form and construct.

Chapter 3

Concepts & Procedure

This research study was designed to provide information on creating social interaction and ensure each concert becomes an opportunity for classical artists to communicate and connect with the concert attendees that can eventually become part of a listening community.

This chapter presents the concepts and procedures used in this study. It includes the research methods, approach of the research, research design procedures of data gathering and analyzing, and site of the research and participants.

3.1. Research Method & Approach of the Research

3.1.1 Research Method

”Scientific knowledge is not a fixed entity but should be understood as an ongoing discourse among scientists struggling to make sense of the world. Scientific knowledge is in a constant state of transition, searching for the best possible understanding and management of specific phenomena/processes” [5]. This study was to investigate on the interaction between performing artists and concert attendees in the context of classical concerts. To find out the information to answer the questions this study applied action research method.

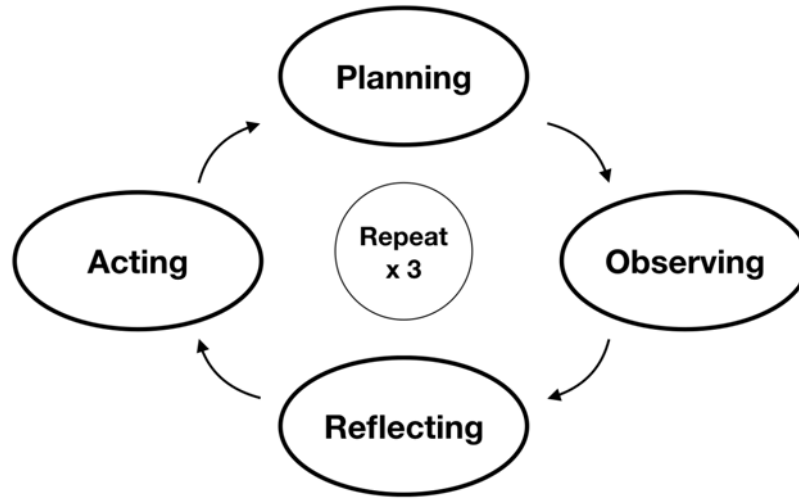


Figure 3.1: The Action research cycle

3.2. Research design

Action research requires the processes that create ongoing cycles of experiential and empirical research [5]. Therefore, throughout the research, the research conducted three cycles of action research, which required the following steps to construct.

a. Planning

This step is in which, the researchers for this study constructed the plans for implementation by deciding on who, what, where, and how the experiment to be conducted as. This process also required to gather the materials necessary to conduct the experiments, which includes preparing survey forms, recruiting participants, and organization of the events.

b. Acting

In this step, the researchers have facilitated each concert experiment and ensure that all the concepts to be applied with a participation of performing artists and to have all the participants fill out surveys.

c. Observing

The researchers observed the behaviors and interactions, and took notes for notable actions during the concert experiments.

d. Reflecting

This step is to gather collected data from the conducted experiments, and reflect on them among the research group after each experiment.

3.3. Research concept

The concept of this experiments is; when performing artists and audiences interact by creating touch points including quizzes and short talks about classical music during the concert in a small concert venue, it closes up the emotional distance between them, and encourage them to directly communicate during Q&A and Mingle time.

3.3.1 Close distance with artists

We chose rather small concert venues for this experiments. Our purpose was to create an environment where the audience are able to acknowledge and recognize each other in the audience. For instance, when raising hands during the time of quizzes, we wanted to see if participants will look around.

3.3.2 Placing quizzes during concerts

In the traditional classical music concert, the music is presented without explanation or even introduction [8]. However, we thought it was a missed opportunity for concert attendees that do not have prior knowledge about classical music, and it is a passive experience. In order for the audience to fully embrace the classical music concert experience, we included interactive touch points in a form of quizzes. During the time of quizzes, participants raise their hands to answer the question which enables the artist and audience to have eye contacts and each other in the audience.

3.3.3 Giving classical music related talks enhance audiences experiences

Similar to the quizzes, we included short talks in between set of songs. The aim is to make the concert experience as enjoyable as possible for the audiences and create opportunities to gain knowledge about classical music to appreciate the artists to transfer the knowledge. Rather than reading the context of the songs from the concert program booklets, this creates another touch points between the musicians and the concert attendees.

3.3.4 Concert attendees ask questions during Q&A time & Mingle time

The purpose of quizzes and short talks are gradual steps to close up the emotional distance between the performing artists and the concert attendees. The ultimate goal of this experiment is for the artists and concert attendees to communicate. The Q&A time allow the concert attendees to finally speak up and ask questions that they may have. Q&A time enables everyone in the concert to engage as a whole which helps people that are reluctant to talk in public to also engage, whereas Mingle time is a communication done exclusively between the concert attendee and the artist.

3.4. Procedure of the Research

This research experiment was held in concert venue that are maximum 30 people occupancy to create an intimacy environment between artists and audience. We, my research partner Chiyomi Kojima and I, had conducted total three concerts on May 19, 2018; May 29, 2018; June 2, 2018. Each experiment was designed to take an hour, consisted with the components besides musical performance as follows: a brief concept introduction to participants, MC (talk between songs & quiz), and Q&A & Mingle time.

A brief concept introduction to participants

Before a concert begins, all the participants were briefed on the research concept

through a verbal and visual presentation, and gave consents to allow photographs and video recordings to study the facial expression and behaviors of participants during the experiments, which was exclusively shared among research team and performing artists.

MC (talk between songs & quiz)

After the participants have been briefed and given the program booklet, the performing artists introduced themselves and began performing songs with quizzes and talks between songs. The quizzes are in the form of multiple questions. The intention behind the quiz is to encourage concert participants to get involved and for participants and artists to acknowledge each other, and create a sense of camaraderie. The contents of quizzes ranged from anything related to classical music, artists, composers, history, contexts, and musical instruments they are playing.

Q&A & Mingle time

After the last song has been played, the participants are asked to ask questions for the performing artists for 5-10 minutes while they still remain seated. After the Q&A session, the participants were provided with survey and given 10-15 minutes to complete them, while enjoying refreshments, and talking among other people in the room, including the performing artists.

We prepared two separate survey with different questionnaires for concert participants and artists. The participants were provided with the survey after the Q&A and filled out the survey after the artists performance is complete and were collected at the end. Performing artists were provided with survey after the mingle time, and submitted them in the next few days.

3.5. Designing the survey questionnaire

Surveys have a high level of data validity if structured, tested, and implemented appropriately [9]. Thus, in this research, Surveys in Research methods in Human Computer Interaction [9] was used upon engineering questionnaire on survey for the participants in this study.

My research questions for this study are as follows:

- Can having a concert in a small concert venue enable concert attendees to feel close on an emotional level?
- Can quizzes break the emotional barrier between concert attendees & artists?
- Can explanation of performing songs or any knowledge related to classical music enhance the concert attendees experiences?
- Do concert attendees ask questions or talk with artists after concerts?

It is important to note here that this research is not solely relied on the results of the survey. The validity of the data is defined by the combination of survey, observation, and recorded videos. For the survey questionnaire in particular, here are the criteria and the purpose for the survey questionnaire based on this research questions above:

- Was the concert enjoyable without a prior knowledge about classical music, and performing artists?
- Was there a clear indication of interaction between performing artists and concert attendees besides what is validated by observation?
- Did the relationship between the performing artists and concert attendees be enhanced through the experiment and feel emotionally close?
- Do they want to continue to connect and follow up with the performing artists?

3.6. Reliability and Validity

”By focusing on methodological rules as a substitute for facing the question of whether a specific understanding is worth believing enough to act on it, it permits conventional social science to bypass the challenge of workability” [5]. This research is conducted according to the action research method as described in this chapter.

Reliability derives from the constant results of the same phenomenon occurred under the same settings [3]. Thus, the reliability and validity of this study is established by the observation and description based solely on the empirical data collected in the most details.

3.7. Site of the Research and Participants

3.7.1 Site of the Research

The first concert experiment on May 19, 2018 was held in Nagoya, Japan at a small studio called STUDIO GRIT ¹. GRIT is located approximately 30 minutes away from JR Nagoya station by train. The studio is used for a various activity, especially targeting local people and retiree according to the organizer, Chiyomi Kojima who is also my research partner for this project.

The second concert experiment was conducted on May 29, 2018 in Tokyo, Japan at a studio called Half Moon Hall. Half Moon Hall is located approximately 15 minutes away from Shimokitazawa station by walk. We found this concert venue from a rental space site called Spacemarket ², and rented it for two hours. The facility had the piano and the met all the other requirements including chairs and space to write survey and so on. The studio is 30 maximum occupancy, which was suitable size for our experiment.

The third concert experiment was conducted on May 29, 2018 in Tokyo, Japan at a venue called Steinway & Sons Tokyo ³. Steinway & Sons Tokyo is located approximately 5 minutes away from Shinagawa station by car. One of the research partner had been to this concert venue for another event before and asked the hall owner if they would like to help with our project, in which they graciously agreed to rent the space for three hours. The facility had the piano and the met all the other requirements including chairs and space to write survey and so on. The studio is 30 maximum occupancy, which was suitable size for our experiment.

3.7.2 Participants

Concert attendees

To recruit the concert participants, we have contacted well-informed and well-



Figure 3.2: MinC. facebook page



Figure 3.3: MinC. logo

interested people that were not formally listening to classical music or going to classical concerts through emails and a various messaging tools. We also have created our facebook page for this project, 'MinC.'⁴ to recruit and update the status about events, and created one facebook event page for one of the concert experiments for this study. We have used an online reservation tool called 'Kokucheese PRO'⁵ for all three concert experiments to confirm and manage participants attendances.

Concert artists

In order to find classical artists to become part of the experiment, we had contacted six classical artists who have expressed great interests in gaining opportunities to be exposed to a new listening community from our personal contacts. They were explained thoroughly about the intention and concept of the experiment prior to the concerts by having a few face-to-face meetings using a PowerPoint

イベント イベントの検索

MinC. concert Vol. 2 ～演奏家と共に楽しむ

2018年5月29日(火) 19:15～21:00

0 ツイート Like 19 Share

Googleカレンダーに追加 #kcmd

興味ありリストに追加する

あなたと演奏家と
創るクラシックコンサート。

feat. 慶應大学学生と慶應メディアデザイン

MinC. concert vol. 2

5.29 [TUE]
19:30 - 20:30

@下北沢 Half Moon Hall

MinC. presents

THE CLASSICAL
CONCERT
EXPERIENCE
REDESIGNED.

クラシック音楽の楽しみ方を一緒に体験していただくための実験的演奏会です。

会場	Half Moon Hall 下北沢
住所	東京都東京都世田谷区北沢4丁目10-4 地図
料金制度	有料イベント
ジャンル	音楽・フェス・コンサート
タグ	クラシック 慶應大学 メディアデザイン研究科 KMD 体験コンサート ピアノ 声楽 フルート
事務局	慶應大学大学院 メディアデザイン研究科 お問合 ※当イベントは上記の事務局によって企画・運営されており、(株)ライブアクトは関与していません
主催グループ	MinC-みんなでクラシック-

Figure 3.4: Example: Kokucheese event page

slides we have prepared and agreed to become part of the study.

Chapter 4

Data collection and observations

In the previous chapter, the concept of the experiments and procedure were described. This chapter describes the data from the three experiments that my research team had conducted with the performing artists and concert attendees that have agreed to participate in the experiments.

To give brief contexts of the experiments, we have conducted total three concert experiments with the same concepts in different time and locations, and with different performing artists and participants. It is also important to note that after each experiment, our research team had taken the time to view the recorded video from the experiment to find social cues and discussed what we have learned and reflected to the next experiments, according to the fact that action research is a report of continuous cycle of action and reflection [2].

Our concept of this experiment is a classical concert that includes quizzes given by performing artists, short talks (e.g. background of songs), Q&A and mingle time with the purpose to co-create an engaging classical concerts among concert attendees and performing artists. What I wanted to see throughout this experiments are the followings:

- Does the size and seat settings of concert venue influence participants behaviors?

- Can the quiz stimulate the audience and artists to acknowledge each other?
- Does the Q&A and mingle time enhance direct communication between artists and audience, and further cultivate relationship?

In this chapter, our observations in all three experiments are each described in detail to evaluate the effectiveness of our concept in order for the performing artists to gain a listening community.

4.1. May 19, 2018: The first concert experiment

The first concert experiment was conducted on May 19, 2018 in Nagoya, Japan at a small studio called GRIT. GRIT is located approximately 30 minutes away from JR Nagoya station by train. The studio is used for a various activity, especially targeting local people and retiree according to the organizer, Chiyomi Kojima. She is also my research partner for this project. As part of the events she organized, Yuri Shichiku (musician) was invited to the studio to play the cello. We then asked her if she would be willing to participate in this experiment, and she graciously agreed to take part in. The concert had total of fourteen participants in the audience. The more detailed information of the audience is as follows:

Table 4.1: #1: Experience level

Measure	#1
N	14
Total concert attendance	5
>1	
1-2	4
3-5	3
<6	2

Table 4.2: #1: Demographics

Measure	#1
N	14
Sex	
Male	7
Female	7
Age	
10-19	0
20-29	0
30-39	0
40-49	2
50-59	4
60 <	8

People have already reserved seats on a online ticketing site, Kokucheese and notified to arrive at the studio prior to the time concert started. A few people has started to show up, paid the fee at front, received a concert program, and began to take seats. While participants wait for the time to start, they were on the phone, looking around suspiciously in the room, or looking at the concert program we provided. On the concert program, we have included the musicians photo, introduction she provided us, and the set list (Figure 4.1). By the time the concert was supposed to start, there were sixteen participants already seated. They were provided with refreshments such as coffee and cookies, and they seemed relaxed. The seating arrangement is as follows. (Figure 4.2) The concert venue was small, as we had to walk tip toe walk between participants to set up the cameras and gave them a brief introduction of our experiment. During the brief, everyone were nodding and seemed well engaged. After that, we had set up two video cameras at both front and the back to record artists facial expression and listeners reactions.

紫竹 友梨

Yuri Shichiku



新潟市出身。愛知県立芸術大学音楽学部を経て、同大学大学院音楽研究科博士前期課程修了。

第21回レ・スプリンデル音楽コンクール室内楽部門第1位。

在学中、学内オーディションによって選抜され、第42回愛知県立芸術大学定期演奏会、愛知県立芸術大学卒業演奏会などに演奏会に多数出演。

ジャパンストリングカルテット弦楽四重奏団マスタークラス、ブラハマーアカデミー、チェルヴォサマーアカデミーを受講し、演奏会に出演。

また草津国際音楽祭を奨学生として受講、演奏会出演。

これまでに天野武子、花崎薫、松波恵子、館野英司、渋谷陽子、ルドヴィード・カンタの各氏に師事。

2012年から2014年まで愛知県立芸術大学アンサンブル要員を勤める。

2014年新潟県立新潟中央高校特別講師として公演するほか、新潟市ジュニアオーケストラOBOGアンサンブル、新潟チェロアンサンブルと共演。

現在は東海地方を中心にソロや室内楽、オーケストラなど幅広く演奏活動を行いながら、後進の指導にも力を入れている。

愛知県立芸術大学非常勤講師（演奏要員）。

- Program
1. 愛の挨拶 by エルガー
 2. イエスタデイ by ジョンレノン&ポールマッカートニー
 3. 歌の翼に by メンデルスゾーン
 4. カルメンよりハバネラ by ビゼー
 5. アヴェマリア by エトロ・マスカーニ
 6. 無伴奏組曲第1番よりプレリュード、メヌエット、ジーク by J.B.バッハ

Figure 4.1: Set list

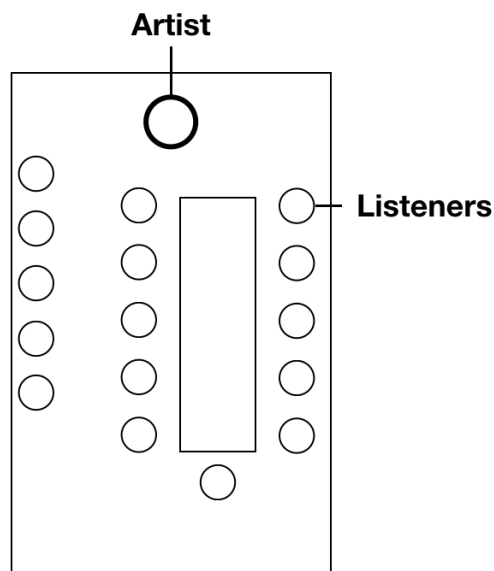


Figure 4.2: Seat arrangement

The musician came in late due to a heavy road traffic, changed her outfit

quickly upon arriving, and entered the room. As soon as the audience saw her walking in, they gave her a round of applause. She then walked into the room, bowed to the audience, thanked them for their attendance and gave a short introduction. The audience smiled. She smiled, and remained standing up and introduced herself. She then started off her show with a question, who in this room has ever been to classical concerts?.



Figure 4.3: Asking questions to the audience



Figure 4.4: Active participation

Everyone raised their hands. She seemed surprised; however, went on asking a follow up question. Then, who had been to a concert with only stringed instruments? Orchestra doesn't count! After nodding with a smile on her face, she asked the final question, which was if anybody has been to a concert without any accompaniment. There was one person who raised a hand; however, it seemed that she knew who he was. We later found out that he had been to her concert before, and has been her fan since. She then made a point that there are not many people that had been to a classical concert that was only played by a stringed instrument player without accompaniments. She explained the major

song by Bach that people in the audience might know that is played only by the cello, and how that changed the way people appreciate the cello as an instrument. While she went on digging deeper into the topic of Bach, the audience were nodding and kept their eye contacts with the artist. After she explained about her passion towards Bach and how she wanted to play more songs of him during the concert, she made a joke that this concert would be filled with only Bachs songs. The audience laughed as she was also laughing when she made the joke. A male participant quickly looked at the back of the audience smiling as he wanted to share the joy. After she sat down, she gave an explanation of the first song she played. She only gave a blurred context of the song and told the audience to think about what the context is while they listen to the song. While she was playing the song, the eyes of the audience is engaged at front. Some people are looking at the motions of her hands; some are looking at her face. At times, people enjoy refreshments or slightly change the posture. After she finished playing the song, she smiled, stood up and bowed to the audience. When that happened, it seemed as the audience was waiting until someone starts clapping. Interestingly enough, every face of the audience lit up after the song was finished and she stood up. She then briefly told the audience the context of the song. She quickly went on introducing the next song, which was Yesterday by Beatles. She mentioned that Beatles is now in mentioned in a textbook as a historical figure. A few audience seemed surprised. After she started playing Yesterday, some people started to look down or have their eyes closed. But, as the she finishes the song, everyone looks up again smiling and sends her a round of applause. After this song, we asked Ms. Shichiku in front of audience if we can take a photo of the performance, and when she replied positively, one participant pulled up his phone immediately after response. Then, two people followed- one professional camera and one smart phone. Then, she went on the first quiz. The quiz was about the cello. She rotated her cello as she wanted people to see and recognize the shape. Some people leaned forward to look and seemed very interested. The quiz was about what part of the cello changed before and after time when Bach became popular. When she was explaining her question, she talked rather slow and clear. It almost seemed as it was intentional so that people understand the questions loud and clear. She then said three possible answers to choose from. She described each answer very

thoroughly and everyone was paying attention. When she was giving the time for the audience to think, a few people were looking around with their face smirked. She then asked us to raise our hands for each answer. When people were raising hands, most of them were looking around. It seemed almost as looking for an affirmation or other people to agree. Out of three choices, most of them raised their hands for the second choice, and there was only one hand up for the last choice. Then, the person who raised his hand began laughing, and everyone saw his hand and laughed as well. Ms. Shichiku said I am glad it was equally distributed, and more laughs occurred. She revealed the answer to be the second one, which is the end pin and continued explaining more on how it was different before Bach. She then showed how the sound differs with or without end pins. She played a short riff each time and asked the audience which one they liked better. There were more hands up for the version without the end pin. She seemed surprised and said do I have to play without it today? But its awkward to hold without one. This made everyone laugh. Then, one audience asked what exactly is the difference in sound with and without the end pin. As she tried to answer, another audience interrupted by saying how he felt, and another followed. However, it was not hostile at all, it was to add on or express how they felt to contribute to the discussion. She then explained the angle of the bowing touching the string is different when the end pin is not present. She then changed the topic to talk further on the strings. While she was explaining, there was one married couple that were talking and nodding at each other. She then asked another question about strings.

Before she played the next song, she told us to imagine what the lyric is for the song she would be playing next while listening. While listening, there were three people who took a photo of her. At this point, some people started to get distracted. They touch their hair, take photos, close their eyes, look down, and look at programs. After the song was played, she asked the audience what we thought of while listening to the song. There was a few seconds of silence and said I understand it is difficult. This made the audience smile and feel relieved. Quickly after, the audience who asked the question earlier said it was nostalgic? She then said that is very nice! I also followed that is how I felt too!. I found myself participating in the study voluntarily. I had to say it out loud. I then said

I was scared of being wrong. What was encouraging was she said that there is no right and wrong in feeling or imagining certain ways when it comes to music. She appreciates the most when the audience feels a certain way from listening to her performance. She then moved on to talk about the background of the song. People were nodding as she explained and read the lyrics. She then moved onto another song and afterwards asked the audience how they felt of it. There was another silence again. She then changed her question to who has watched Carmen before? Then a few people raised their hands slowly. She then explained about Carmen and shared a few quotes of her in the play. She then said if you are new to classical music, I'd recommend opera. She then went on performing the next song and asked the audience how we felt. There was the moment of silence but one audience raised his hand and said it felt like it was during 10 or 11 in the morning of Sunday, which made everyone laugh.



Figure 4.5: Audiences laughing

I then raised my hand and said it made me think of a color orange, which again she made me feel good by saying that thinking of color to express how you feel is a great idea. Another lady has followed and said it reminded her of a fight between a married couple, which again made everyone laugh. Then, another participant said it also struck me as sending someone a message. After that, she explained the actual background of the story and read the lyrics. We then looked at the lady that guessed it correctly and smiled. It was then the Q&A time. She then made a joke about certain questions she doesn't want to answer. First

question was why did you choose the cello as your instrument? She then answered the question sincerely and with jokes included. It was unique. The question was general enough that other people can also enjoy. While she was almost at the end of answering the first question, another audience asked a follow up question. She transitioned smoothly and answered both questions. Another audience asked a question about the end pin which we talked about earlier in the concert.



Figure 4.6: Another audience followed

She then talked about her funny episode and made the audience laugh. When she answered some of the questions, she told us what she is learning today and her daily struggles at practice. Before her final song, she briefly said thank you and everyone gave her a round of applause.

We then moved onto take a group photo and mingle time. After taking a photo, we prepared refreshments for the participants to relax and enjoy.



Figure 4.7: During Mingle time

She went around the room to thank everyone. She spent about 5 minutes each to go around a group of people that were sitting close to each other. During the mingle time, the audience asked more questions for the artist. However, she answered all their questions with smiles and talked to them kindly. This made the audience to feel more intimate with the artist rather than distant. Also, when she answered a question, she answered them in ways that involve other people around to understand, which makes other people in the group to get involved in the conversation. This enhanced the audience to acknowledge each other.

After she went to talk to every group, she announced that she has another concert on the next day at the same location and she is selling an album that she made with her friends that play stringed instruments. Two albums were sold that day.

The survey revealed that everyone in the audience enjoyed the concert without previous knowledge about classical artists, songs, and history. Throughout the concert, Ms. Shichiku shared the context of each song in a form of quizzes or questions with the audience, which was helpful for the audience to learn and enjoy the song on the spot.

The participants also appreciated quizzes and short talks between songs. According to the survey, when she mentioned that there is no right or wrong to how people feel about songs made a significant impact on certain participants.

The room and seating settings are also appreciated to feel close to the artist,

which also made them want to join a concert with the same concept again.

また参加したい理由	近くで演奏家の話が聞けるのは貴重な体験です 間近で聴けてとても感動しました 近い距離で聴けるのが良い
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Figure 4.8: The close distance made them feel emotionally close

4.2. May 29, 2018: The second concert experiment

The second concert experiment was conducted on May 29, 2018 in Tokyo, Japan at a studio called Half Moon Hall. Half Moon Hall is located approximately 15 minutes away from Shimokitazawa station by walk. We found this concert venue from a rental space site called Spacemarket¹, and rented it for two hours. The facility had the piano and the met all the other requirements including chairs and space to write survey and so on. The studio is 30 maximum occupancy, which was suitable size for our experiment.

We have asked four musicians from Kunitachi Music Academy². They are currently enrolling students, but they told me they are a constant lookout for opportunities to perform to gain experiences. I have met with them to have a brief introduction on our concept at another time, and they agreed to take part in.

- Yuki Soma (Piano)
- Yuka Miyao (Piano)
- Manami Hosono (Vocal)
- Machi Kikuoka (Flute)

The concert had total of sixteen participants in the audience. The more detailed information of the audience is as follows:

Table 4.3: #2: Participants

Measure	#2
N	16
Total concert attendance	10
>1	
1-2	4
3-5	1
<6	1

Table 4.4: My caption

Measure	#2
N	16
Sex	6
Male	
Female	10
Age	0
10-19	
20-29	10
30-39	4
40-49	1
50-59	1
60 <	0

The concert started from 7:30 PM on Tuesday. My research partner, four musicians, and I have arrived at the venue thirty minutes prior to the concert starting time. As the musicians are rehearsing, we rushed to put all the chairs out for the audiences, set up the camera, and prepared the projector to display the presentation slides we prepared for, which is included in the Appendix section. People have started to arrive to the venue, and we have exchanged the participation fee with the concert program, and directed them to the seats. The seat arrangement is as follows. We have scattered the chairs to create enough space between chairs that listeners were sitting as the room had a large space.

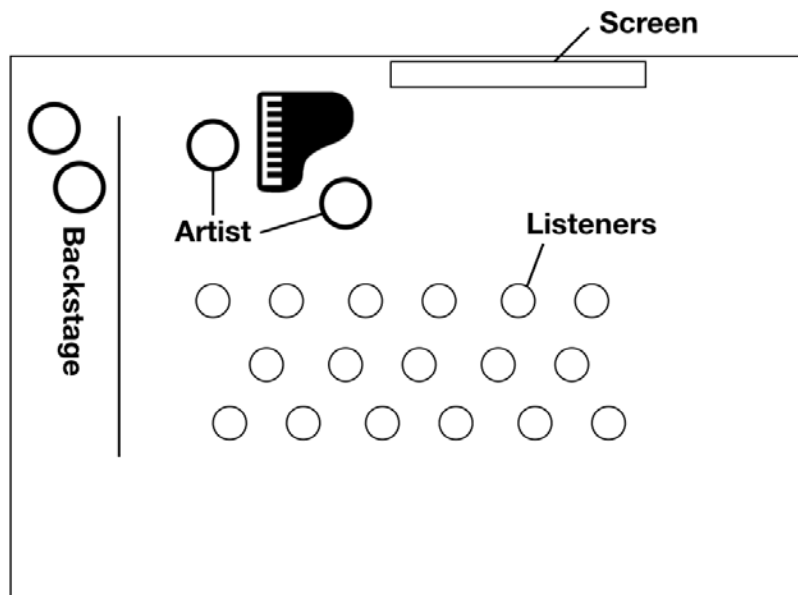


Figure 4.9: Seat arrangement

While waiting, the audience was talking with a person whom they came with, engaging with his/her phone, or reading the concert program we have provided. At 7:30 PM, the concert has started with a brief introduction from us about the concept. I then welcomed the musicians to come to the stage and everyone gave them a round of applause. Soon, one participant in the first row took a picture of them. It took awhile for the musicians to come to the stage that it was silent. However, when one participant in the first row saw that they are coming to the stage, she started to clap and look around to encourage others to give them applause.

Without an introduction, Ms. Hosono and Ms. Miyao started their first song. They then said thank you for coming to the concert and mentioned the name of the song they played, and went along with their introduction. After each musician said her name, she bowed and everyone clapped for her. They used slides to show their name, face, where they are from, and a fun fact. There was a quiz about each instrument and role in the performance. However, they were also asking questions to the audience while going over the self-introduction slide. When one participant raised her hands, she nervously looked around if there are other hands up. At

this point, the audience did not seem to be comfortable to be asked questions about blood type and alcohol consumption preference for example. Some people felt sudden and irrelevant.

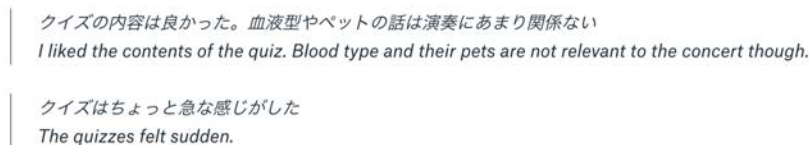


Figure 4.10: Feedback on quizzes

The two participants that came in later were looking at the concert program and were not engaging with the artists self-introduction or stage. However, when she moved onto the quiz slide about opera, they were raising their hands and participating. After the correct answer was announced, people clapped their hands and turned to their friends faces to share the joy. People that came alone to the concert smiled and kept their eyes engaged to the audience. She then added a brief explanation from the answer of the question and praised the audience that gave the correct answer, and everyone clapped. Next up, Ms. Miyao came to the center of the stage and introduced herself. While she was talking, she kept an eye contact with people in the audience, rather than looking at the audience as a whole. Thus, people that were being engaged were nodding many times. Since there were quite amount of people in the audience that had a language barrier, she tried to translate her questions to English and attempted to engage with the audience as well. When she raised up a question about her favorite TV show, there was nobody in the audience who knew the show itself. She then turned to the other musicians to call for an affirmation with a nervous smile, which made the audience laugh. However, she kept promoting for the audience to watch the show, and there was an awkward moment in the air as not many people knew what the show was. Four participants in the whole audience seemed to be well-engaged and showed their emotions by laughing and smiling. We then moved onto Ms. Soma. She seemed to be nervous as she had shifty eyes where her eye engagement was going back and forth between the audience and other musicians. People in the audience started to get distracted and looked at other places or sighed. Going into the quizzes, people seemed to be hesitant to raise their hands

up high. The artist did not seem to be sure of the answer, and looked around, which one participant reported on the survey that it was unprofessional. The last presenter Ms. Kikuoka came up to the stage, and began her introduction. She has a quiet voice and talks in rather slow pace. She talked about her pet and shared a short episode with a smile on her face; however, people did not seem to be amused as it was not relevant. When taking a poll for her quiz, one participant raised her hand and said am I wrong? nervously after realizing she was the only person raising her hand. After the quiz, she explained a specialty about her instrument and demonstrated which captured audiences attention as everyone was looking at the stage and nodding at times.

After the introduction was complete, Ms. Hosono went on explaining the next song. Participants were looking at the handout to check the name of the song. She then asked a quiz, "How many song has Schubert written?". I asked in front of the audience how long he lived for, to get a hint for the audience, which might or might not have helped the audience to think of an answer. After taking a poll, she revealed an answer and there were some people that reacted "ooh"; some remained calm. She then explained the scenario of the story behind the song.

After the song was played, people looked up, smiled and clapped their hands. Ms. Hosono handed the stage to Ms. Miyao. She then explained the background of the song, and played shortly with vocals before she played it solo to show the difference arrangements. During her performance, she apparently made a mistake and smiled nervously, which made it more obvious.

演奏家が好き。演奏も好きだけど、あの雰囲気、リハーサルみたいなのがいい。ミスっても人間味がある。
I like the musicians. I, of course, like the performance, but I liked the relaxed atmosphere like it is the rehearsal session. Even when they make mistakes, it is very human.

Figure 4.11: Relaxed atmosphere

It is difficult to spot a mistake for people that are not familiar with the songs. The participants were able to capture the mistake because of the close distance from the stage to the artists, and that might have affected the emotional distance as well.

すごく近かったこと。息継ぎの生々しさやテンポの合わせ方などテレビじゃ感じるこのできない
ところを感じることができた
*The close distance. I was able to feel and see what I can't experience on the television, such as
the sound of inhaling air while performing and pacing the tempo with other players*

Figure 4.12: Participant feedback

After Ms. Miyao exited the stage after her performance, Ms. Kikuoka came to the stage and explained the song she was about to play next. This song, in fact, was the most popular songs from the survey. When Ms. Kikuoka was performing, the sound of inhaling air between syllables was very much noticeable as one participant mentioned above.

2. 好きな曲	竹とんぼに	7	43.75%
	糸を紡ぐグレートヒエン	4	25.00%
	献呈	5	31.25%
	しぼめる花	10	62.50%
	からたちの花	1	6.25%
	讃えよ調べよ歌いつれよ	6	37.50%
	アンコール	0	0.00%

Figure 4.13: Popular songs from survey

We then ran out of time to do all the songs that were scheduled due to the self-introduction part prolonged unexpectedly. They, thus, played one more song and moved on to Q&A time.

I briefly announced to the audience that during Q&A time, they could ask any questions they may have. Some people are looking up as if they are thinking what questions to ask them. Soon enough, one participant raised his hand and asked Ms. Kikuoka about her movements while playing the flute and meaning behind the motions. She kindly answered that there is no specific functions or meaning behind it but simply it is to keep the tempo; however, the motion is limited due to the shape of the instrument. He then restated the question again, as he did not get the answer he was looking for. She responded that there are players who do not move at all, so she was not sure if there is a 'meaning' behind it or not. She seemed to be confused about the question. Shortly after, another participant asked if they think about the background of the song while playing the

song just as how the audience experienced today from the explanation done by them before listening to the song. Ms. Hosono responded that she does because she can't transcend the value of the song to the listeners otherwise. She does not necessarily think of the story every time she plays; however, if she does not practice with the image of the song and have a muscle memory, it could lose the value of the song when playing. There were a few participants who nodded their heads while listening to this response. Another participant asked if there are anything that they try to avoid in everyday life or be careful of. Each musician answered the question individually as they play different parts and have different answers. I then asked Ms. Hosono what songs she sings in karaoke. She then responded Hikaru Utada. This made the audience laugh as it was unexpectedly normal. Another question followed and said what the musicians write on score sheets. They then showed the audience the notes they had on the score sheet and told the audience how they organize notes which captured other participants' attention as well. As shown below, people are leaning forward to see the notes.



Figure 4.14: Participants are leaning forward to see the notes

There were two follow up questions from two other participants, which showed that the discussion was interesting and general enough that people could take part in the conversation. One before the last question was when they started playing instruments and in what age they recommend for kids to learn the musical instruments. The musicians seemed unsure and started to talk among them as there is no right answer to it. The final question made both the audience and

musicians all laugh, which was "do classical musicians generally get along?"



Figure 4.15: Participants laughing

This question was rather improper yet something that people are curious about. When one of the musicians answered, "we do get along!" with a sarcastic tone, that made the audience laugh more. They then explained that depending on the individual and some are competitive and some are not. This question concluded the Q&A session for this concert experiment. Thus, I handed out the survey for the participants to fill out and mingle with artists they wish to.

4.3. June 2, 2018: The 'last' concert experiment

The third concert experiment was conducted on May 29, 2018 in Tokyo, Japan at a venue called Steinway & Sons Tokyo. Steinway & Sons Tokyo is located approximately 5 minutes away from Shinagawa station by car. One of the research partner had been to this concert venue for another event before and asked the hall owner if they would like to help with our project, in which they graciously agreed to rent the space for three hours. The facility had the piano and the met all the other requirements including chairs and space to write survey and so on. The studio is 30 maximum occupancy, which was suitable size for our experiment.

We have known Ms. Atsuko Sahara since December, 2017, when we introduced her about our project. She showed her interests in helping with our initiative. Thus, we have contacted her when we became concrete with our experiments, and

she graciously accepted our offer to play for this experiment with her student, Ms. Emiko Imagawa.

- Atsuko Sahara (Violin)
- Emiko Imagawa (Piano)

We started to prepare the chairs 30 minutes before the door opens for the participants. We arranged to put the chairs inward to the center of the room to make it easier for people near the wall or in the back to be able to see the performers clearly, and also to broaden the view of the audience to be able to acknowledge other people in the audience. From previous experiments, we have observed more interaction among listeners when the chairs are relatively close to each other and arranging chairs in a way that include other participants in their eyesights. We hoped to see if we could see more improvements in active participation among the audiences.

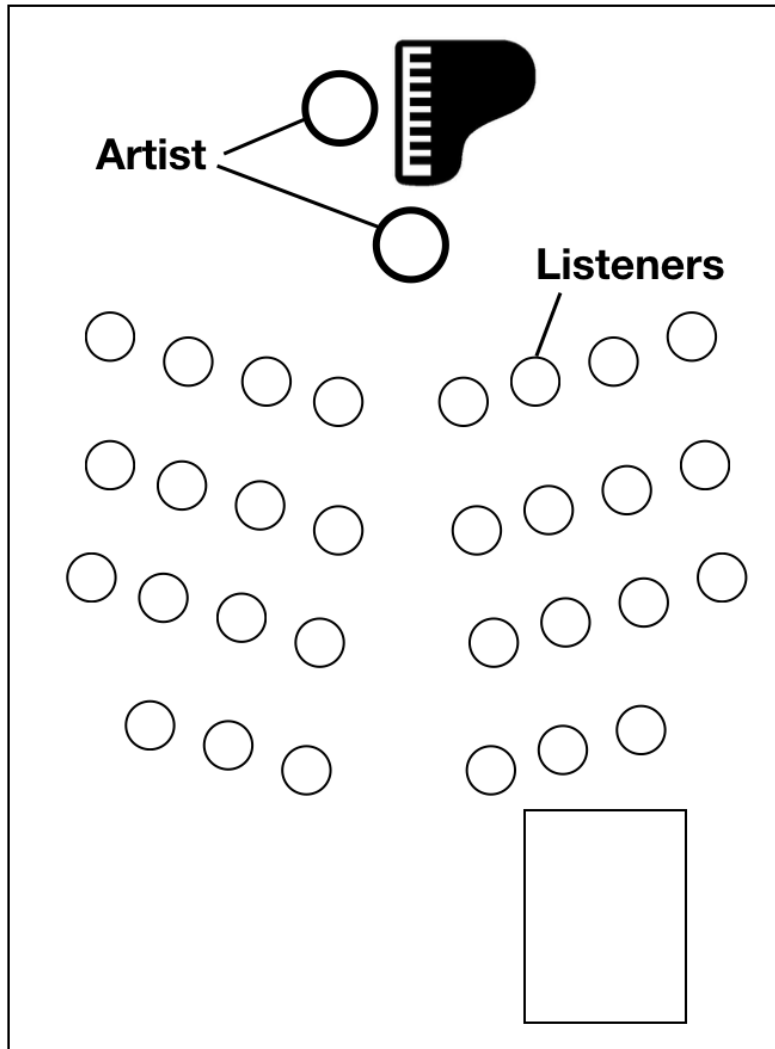


Figure 4.16: Seat arrangement

The concert had total of thirty participants in the audience. The more detailed information of the audience is as follows:

Table 4.5: #3: Participants

Measure	#3
N	30
Total concert attendance	13
>1	
1-2	11
3-5	3
<6	3

Table 4.6: My caption

Measure	#3
N	30
Sex	11
Male	
Female	19
Age	0
10-19	
20-29	8
30-39	0
40-49	1
50-59	17
60 <	4

When it was time for the audience to come in, we had them check in with Kokucheese at front, paid the fee, and received the program booklet along with other promotion fliers from the musician for their other events. After the participants took seats, they were talking with those that came with, reading the given materials, looking around the room, or were on their phones.

We then started off with our introduction and explanation of the concept the same way it was done in the last two experiments. Then, we welcomed in the musicians to the stage with a round of applause.

Ms. Sahara bowed and introduced herself briefly, and told the audience she started to play the violin since she was four. She went on explaining why and how

she started to pursue her passion in playing the violin. A few people are leaning forward, or nodding. She then turned it over to Ms. Imagawa. She also explained when and how she started playing the piano and how her family supported her through it, and finished it off with what she is doing now as a teacher.

This is the concert program they prepared. The set list was programmed in order of each musical period.

Profile



佐原 敦子
Atsuko Sahara

東京音楽大学付属高校、同大学を経て、同大学大学院修了。
文化庁芸術家在外研修員としてウィーン国立音楽大学大学院第
内編修了。カラカス国際コンクール優勝、イギリスのルー
ベルQueenよりデビューCD、FOOTATA CLASSICSより「ミリ
ウス・レントヘン」のヴァイオリンとピアノのための室内楽作品、
を世界初リリース。
現在、東京藝術大学非常勤講師、アンサンブルがトウキョウメ
ンバー。



今川 恵美子
Emiko Imagawa

4歳よりピアノを始める。東京都立音楽高等学校、東京藝術大
学を経て、同大学院修士課程を内定修了。06年、ロゼビ
ノコンクール第一位。07年、ピタール・シェンベルグ国際セミナー
受賞。09年、日本音楽コンクール第一位。12年、最優秀
演奏にて宮内省アカデミー賞。14年、第10回からにてヴァ
イオリンとピアノのデュオリサイタルを開催。
現在、由緒作、ソロ、室内楽でも活動中。聖パウロ学園高等
学校、文京学院大学 非常勤講師。

Program

バロック

1. G線上のアリア by J.S.バッハ

古典派

2. ヴァイオリンとピアノのためのソナタ 第1番 二長調
Op.12-1より第1楽章 by ベートーヴェン

ロマン派

3. ハンガリー舞曲 by ブラームス

近代

4. 前奏曲集第1巻より「西風のみたもの」 by ドビュッシー
5. 無伴奏ヴァイオリンソナタ第3番二短調 Op.27-3「バード」 by イザイ

現代

6. ファンタジー音頭 by シェーンベルク

ロマン派-近代

7. ヴァイオリンとピアノのためのソナタイ長調より第4楽章 by フランク




Figure 4.17: The set list in the booklet provided for participants

While she explained, the attendees were looking at the program booklet. Ms. Sahara started to explain about Baroque era and Bach. Some was look at her and actively listening, some stayed looking down focusing on the booklet. When she mentioned some of the songs that represent the era, one attendee gave her a big nod. A few other people followed and gave her a few small nods while her explanation. They then began performing the first song, 'Air on the G string'.

While performing, there was one attendee who took a picture of them. Another attendee was swinging from left to right. There was a few attendees who had their eyes closed. When the song finished, the audiences clapped as Ms. Sahara and Imagawa bowed.

Ms. Sahara then explained that she pitched a few octave below for the violin

from the how the original song 'Air' is originally played to harmonize better with both the violin and piano. The audiences including me nodded as the song is widely known and was easy to relate. She then moved on to explain the historical context of the music of classicism. A few people were nodding. However, after she mentioned the name 'Beethoven', more people seemed to be engaged. After a few more comments, they went on playing 'Piano Concerto No. 1 (Beethoven).'



Figure 4.18: Engaged audience when 'Beethoven' was mentioned

The same way as above, after the performance, they explained the historical context and quickly moved on to play the next song. After the song has been played, they asked the audience what Beethoven's favorite drink was as part of their prepared quizzes. At first, the audiences were reluctant to raise their hands; however, after the Ms. Sahara gave a few hints, people started to smile and look around to come up with answers. A few were interacting with their companions. I intentionally said my guesses out loud as I thought that would create a safe environment where people can give guesses, and accidentally guessed the answer, which made the audiences laugh as I myself was clearly not supposed to answer there. Ms. Sahara then explained more details about Beethoven's odd and interesting habits which made the audience surprised and awed.

Ms. Imagawa then came forward and explained the background of Preludes 1 by Debussy before her solo performance. She did not seem comfortable to speak in front of the audience compared to Ms. Sahara which might have been part of

the reasons why the engagement level of the audience decreased. However, when she talked about her initial expectation of how the song is played by judging from the name of the song triggered more engagement. I believe that was because it was somehow relate-able to the audiences as well. It does not require anyone the knowledge to imagine how the song is played. According to the survey we collected, a slightly less than the half of the audience had never been to classical concerts prior to this event. This was clearly something that they felt as they did not need a prior knowledge to enjoy the classical songs.

After the song is performed, Ms. Sahara talked about her violin and how violinists take care of their instruments. She then posed a quiz to the audience if they can tell the difference between a cheap and expensive bow. She performed a short riff with both bows and asked the audiences to guess which is which.



Figure 4.19: The audiences raising hands during the quiz

Some audiences were leaning forward to listen to the sound carefully and smiling. It seemed that the audiences enjoying as there were more interactions happening among them. They were raising their hands to answer the questions while they were looking around other audiences. When Ms. Sahara mentioned the price of each bow, it became silence for a second form being surprised. Then, we started laughing. There were more visible reactions, laughs, and interactions.

An interesting finding was that the engagement level changed after this quiz. There were more nodding and eye contacts to the performing artists as if the audiences became more interested and comfortable in the atmosphere.



Figure 4.20: Before the quiz



Figure 4.21: After the quiz

After a few songs, they briefly talked about the upcoming concerts which the audiences received fliers in the beginning. Then, they moved on to the explanation of the last song. They again referred a song that most people are familiar with, Pachelbel's Canon, and that the song they were about to perform is similar in a sense of how the song is structured. They demonstrated the similarity as well to auralize the meaning.

During the 18 minutes of the Q&A time, there were multiple questions that stem from the quizzes, which shows that the quiz was impactful enough to ask more about it. The reactions from other audiences were positive as well since

everyone can understand regardless of the knowledge level of classical music or artists. In fact, there were a few follow up questions from other audiences to her answers.

There were also a few question about a life as classical musicians, such as 'are you more cautious about not hurting your hands as your job requires your hands and fingers?'. There were no questions about the songs they performed. It was mostly about the instruments, and the job and life as a 'classical musician'. This was interesting to me as usually when there is a Q&A time, the audiences ask about how they play specific songs and what they think about when playing songs, in which it is safe to assume that the audiences see the performers only as musicians who reproduce the old-written songs. However, the questions that came up at our concerts, were mainly about musicians as people.

After the Q&A time, we handed out the survey to the participants and had Mingle time in an area where we prepared refreshments. During the Mingle time, we spotted a few people interact with people who met at the concert. In fact, according to the survey 7 out of 30 participants exchanged contacts at the concert. Since the venue was also a professional piano shop, some people were looking and playing around the piano.

お金の負担など、実情を知れて興味深かった。が同時に芸術家、表現者としての心をもっと知れる話が聞ければ良かった

It was interesting to learn the behind-the-scene story, for instance, the cost of the violin bow. At the same time, I wish I could hear more stories about the mindset and motives as an artist, and a performer.

This comment on the survey was notable. It seems that the behind-the-scene story is appreciated by concert attendees as it is rare to have an opportunity to hear such stories and be close distance with the classical artists.

The followings are some of the common feedbacks received from the participants. Many said that the setting of the concert and quizzes helped to change the perception of classical music concerts and how this concert was designed human-centered.

クラシックが日常から離れたものだと思っていたが、親近感がわきました。もっとクイズがあると良かったです。

I thought classical music was never something that I was familiar with, however, this event gave me a sense of affinity. I wish there were more quizzes.

楽しかったです。演奏家の個性も強調されたように思う
I enjoyed the concert. I think the performers' personalities were emphasized throughout the concert.

4.4. Conclusion

From the three experiments we have conducted, we have learned that the followings.

Size of the concert venue and seat settings at experiments

The size of the venue and seating arrangements influence the intimacy level concert attendees feel with the performing artists.

This shows the effect of having a small venue, and placing artists and listeners in close distance enhanced the concert experience, and made them feel rather intimate than distant.

Not only the Q&A session itself; however, the relaxing atmosphere was built up from including the quizzes and giving explanation on the context of the songs being performed. As one artists comment below specifically described that the atmosphere helped to exchange opinions and be open to speak up.

Communication skills matter

Through three experiments we have conducted, we saw a difference in reactions of the audience that stems from how performing artists communicate with the listeners during concerts. As this concert was designed to have more verbal communication compared to other passive concerts, this was at times posed a challenge for the performing artists. When we conducted this experiments, we were not involved in making of the quiz or the talk, as we thought it would be more difficult to scale out if we provide quizzes and lines each time we organize concert events. However, for inexperienced musicians, talking in front of the audience became a hurdle.

Balance of emotional closeness and professionalism is difficult yet important

Although having the audiences to look at musicians, not only as people that reproduce old-written song, but also as humans whom people can relate to was

one of the important segment for us, we have learned that some listeners felt frustrated when 'they did not get what they came here for.' Although human connections are valuable, it is a classical concert the audiences came for. For example, self-introduction is important but self-introduction should not be prolonged in a professional settings as it is somewhat irrelevant. In other words, the combination of these create a great synergy. People attach memories to the experience as mentioned in the literature review. In fact, some audiences left positive comments at the third concert experiment.

Engagement level increased

According to the survey, the 71.43% of the performers said the engagement level with the concert attendees increased. They mentioned that having quizzes and Q&A time created an atmosphere that the participants can actively enjoy and participant in the concert. It could also be due to the close distance between them in a small concert venue or small numbers of participants.

Notes

- 1 <https://spacemarket.com/spaces/HalfMoonHall/rooms/MXod9f2Ib0RvzuTV>
- 2 <https://www.kma.co.jp/>

Chapter 5

Conclusion and Future Works

5.1. Limitation of the study

Before I summarize my findings, here are some of the limitation I had on this study and research.

Sample size

This experiments would have been more applicable if more participants joined this experiments and study. A larger scale and more variety of data would give this research a wide range of materials to analyze the behaviors to improve the experience better for the future. However, 14-16 participants for each experiment was a great number to start with.

Time

More time would have allowed me to gather more data and understand the further behaviors of the participants if they would go to the performers concerts again or if their excitement faded or was it memorable enough. However, the most important behavior I should have included in the design if I had more time was to see if the participants would ask their peers to go to the concert together.

Economical value for the artists

As this research was focused on gaining fans, we were not able to consider whether or not the return on investments for the performers is scalable and sustainable. If

the performer had a substantial fan base, could this experiment a feasible option in a larger concert hall? There are more aspects that are yet to be explored from this research.

5.2. Discussion

The following lists are for my research questions that I set out at the beginning of this research.

- Can having a concert in a small concert venue enable concert attendees to feel close on an emotional level?
- Can quizzes break the emotional barrier between concert attendees and artists?
- Can explanation of performing songs or any knowledge related to classical music enhance the concert attendees experiences?
- Do concert attendees ask questions or talk with artists after concerts?

Having a concert in a small concert venue enabled concert attendees to feel close on an emotional level. As the participants reflections in survey revealed the close physical distance between the concert attendees and performers allowed the concert attendees to see the movement close and acknowledge each other through quizzes and Q&A, which also made them feel more intimate. Overall, the feedback was positive.

Quizzes broke the emotional barrier between concert attendees and artists. The concert attendees indeed seemed more engaged after the quizzes. According to the survey, more than 80% of the total participants liked what the quizzes influenced their concert experience and the contents.

Explanation of performing songs or any knowledge related to classical music enhanced the concert attendees experiences. More than 80% of the total participants said on the survey that they enjoyed that explanation of songs and enhanced the experiences.

Concert attendees asked questions or talked with artists after concerts. After the concert, some attendees indeed had talk with the artists after the concert.

5.3. Implication for practice and further research

My implication of study is to share the feedback I received from the audiences with the artists performed and understand what can be improved and also hear what could be difficult for them to pursue. For example, some of the feedback mentioned about the communication skills of the performers, in which, is debatable of the performers would want to continue the discussion on.

Another implication is to share this result with the musical school and propose if they would assign their students to experiment this concept to their concerts. As some of the feedback I received from Kunitachi musical academy were that they usually do not have an opportunity to perform in front of audiences that are not familiar to classical music. This is certainly a new way to meet new listening community and cultivate their communication skills in order to build their listening community on their own.

Finally, I believe that concert hall owners would appreciate this initiative in the future to gain new customers as the aging society is progressing in a great speed and the average age of concert attendees in Japan is 60s-70s. As this research was done towards more variety of age groups, and was effective, concert hall owners can also implement to enlarge the target age group, and also prepare to give an interesting experience for the upcoming audiences.

5.4. Final thoughts

This research was an effective intervention as the results validated the concept we came up with. I feel as this action research was indeed necessary to study the behavior and for a change. In fact, the performers and I had a lot to take away.

On a side note, I personally feel as when in future where the music industry becomes decentralized, the performer him/herself needs to be able to build his/her own listening community with their own skills. I hope that this experiment becomes the first step for the performing artists to learn the attitude of learning their own fan base.

Nevertheless, I hope that the classical artists would try this concept and hopefully gain a new loyal listening community and be able to build a musical career

onwards.

Acknowledgements

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And finally, I would like to thank all my close friends and family for all the encouragements you have given me.

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Appendix

This appendix includes the following:

- Pitch deck used to recruit performing participants
- Example: Survey form
- Example: Poster & Concert program booklet
- Slides used during the concert on May 29, 2018

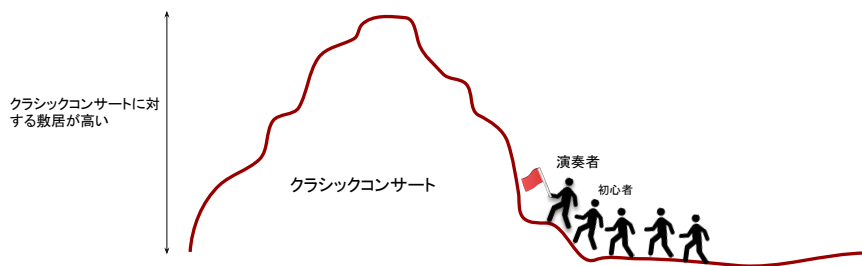
A. Pitch deck used to recruit performing participants

実験コンサート提案

慶應義塾大学大学院メディアデザイン研究科 Music 2.0

小島千代美・伊藤まり・酒井杏・佐藤千尋

クラシック初心者への新たなアプローチ



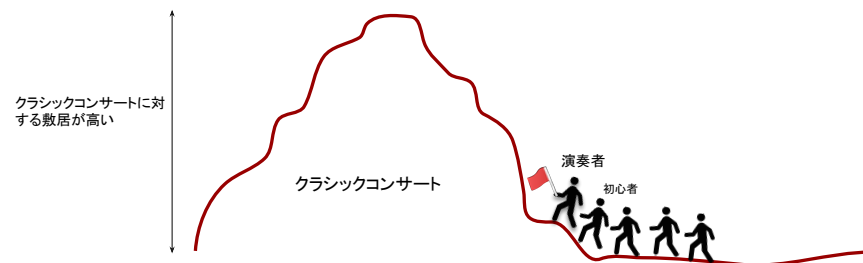
演奏者と初心者の心理的距離を近づけ、両者が一緒にハードルを乗り越えていくような交流が生まれる

クラシック初心者のコンサート経験の現状



従来のクラシックコンサート経験では、コアファンが作ったオールドファッションで厳格な雰囲気高いチケット代など壁が多く、観客がクラシックコンサートに行くとなると身構えてしまう。

クラシック初心者への新たなアプローチ



演奏者と初心者の心理的距離を近づけ、両者が一緒にハードルを乗り越えていくようなコミュニティが生まれる

モックアップコンサート実験

以下のコンセプトによってデザインされたコンサートを実験的に開催し、演奏家・観客の様子を記録する

- クラシック音楽への第一歩を、人の判断ではなく、生演奏を聴き自分の直感で判断するところから始める仕組み
- コンサートは演奏家からの一方的な発信ではなく、双方向のコミュニケーションを作る仕組み
- 演奏家、観客双方が、自分の感情を出せるコンサートの仕組み
- 周りから押し付けられることなく、自分が興味を持ったら情報を取りに行ける仕組み
- 演奏家が観客に近いところに立つことによって、自分のファンを獲得する仕組み

実験コンサートの要件

場所:10名~20名の観客席を作れる広さ
日程:5月~6月の間にミニコンサートを2~3回(具体的な日時は未定)

時間:約2時間(準備、片付含む)

演奏者:音・芸大卒の知り合い演奏者

観客:クラシックに興味がある(コンサートに行ってみたい)が敷居が高いと思っている人、クラシック初心者

機器等:譜面台、観客用椅子、マイク、ビデオ、スクリーン(または壁)

Focus Point & How

- ルールやクラシック通に惑わされず、自分の感性で好きな曲を探してもらう
 - 演奏曲は違うジャンルから、曲想の違うものを数曲選ぶ
 - プログラムを配布しないで、曲が終わったあとに、演奏者が曲について話す
 - 興味を持った曲については、スマホで情報をチェックできる
- クラシック音楽をリラックスして楽しむ経験を味わってもらう
 - 演奏・トークを含め約40分、写真撮影、録音 OK

Focus Point & How

- 演奏家と観客の距離が近づく試み
 - 観客参加型クイズ
- 聴きにきた観客同士や演奏家と観客の間がつながる試み
 - 思い出に残るグループフォト、写真撮影退会
 - 観客同士がお喋り
 - 演奏家が演奏会に来た観客に後日の演奏会情報の宣伝を送る

意図	具体策
初心者に直感的に聴いてもらい、ルールや通に感わされず、自分の感性で好きな曲を 探してもらう	・演奏曲は違うジャンルから、曲想の違うものを数曲選ぶ
	・プログラム(曲名、曲名解説、演奏家のプロフィール)を配布しないで、曲が 終わったあとに、演奏者が曲について話す。
	・興味を持った曲については、スマホで情報をチェックできる
クラシック音楽をリラックスして楽しむ経験を味わってもらう	・コンサート時間は、演奏・トークを含め40分くらい
	・写真撮影、録音 OKで、演奏曲・演奏者に興味を持ってもらう
	・ 飲み物持ち込み OK (ペットボトルのみ?)で、飲みながら聴く
演奏家と観客の距離が近づく試み	・演奏者が、クラシック音楽についてクイズを出し(楽器、作曲家、曲など)、 観客が答える参加型
	・答えをスクリーンに映す、あるいは手を上げることにより、互いを見回すよう にする
	・演奏者は、曲間にトークをはさみ、観客に興味を持ってもらう
聴きに来た観客同士や演奏家と観客の間がつながる試み	・演奏後に質問タイムを設け、観客がどんな質問もできる
	・演奏会後にグループフォトを撮影。観客同士や、演奏家との写真撮影の時 間を設ける
	・演奏家は、演奏会後観客を見送る

コンサートの特徴

リラックスして楽
しむ経験を味
わってもらう

- コンサートの時間は、演奏・曲間のトークを挟み 40分ほど
- 写真、録音 OK
- 飲み物持ち込み OK
- 従来の約束事を知らなくても楽しめる
- 自分の感情を表現(拍手・体を動かす)することができる

コンサートの特徴

直感的に聴いて
もらう

- 違うジャンルから曲想の違う曲を数曲選曲する
- 通常のプログラム(演奏家プロフィール、曲名・解説など)は配布し
ない
- 興味を持ったら、演奏家、曲・作曲家についての情報をスマホで
ゲットできる

コンサートの特徴

観客と演奏者との
距離が近い

- 演奏者が、楽器、作曲家、曲などについてのクイズを出し、観客が
答える参加型。答えをスクリーンに写しシェアする
- 演奏者は曲間にMCを挟む
- 演奏後に質問タイムを設け、どんな質問でもできる
- 演奏会後のグループフォト、個人の写真も OK
- 演奏家は、終演後観客を見送る

演奏者がこの実験で得られること

参加者と直接話す機会

参加者からのfeedbackの共有

コンサート中の写真、動画

Facebook pageで写真の共有

イベント告知

コンサート終了後も参加者と繋がれる



B. Example: Survey form

<アンケート>

お名前：_____

コンサート・交流会後にお答えください。 □にはチェックマークを入れてください。

<I>コンサート全般についてお伺いします。

1. クラシックの知識なしに楽しむことができましたか？

☐ はい、 ☐ いいえ

2. どの曲が好きでしたか？（複数回答可）

- ☐ エルガー作曲：愛の挨拶
☐ ジョンレノン&ポールマッカートニー作曲：イエスタデイ
☐ メンデルスゾーン作曲：歌の翼に
☐ ビゼー作曲：カルメンよりハバネラ
☐ ピエトロ・マスカーニ作曲：アヴェマリア
☐ J.B.バッハ作曲：無伴奏組曲第1番より、プレリュード、メヌエット、ジーク
☐ アンコール曲

3-1. 好きな曲についてもっと知りたいと思いますが？

☐ はい ☐ いいえ

3-2. 「はい」と選んだ方へ：どんなことを知りたいですか？（複数解答可）

- ☐ 作曲家 ☐ 曲の背景 ☐ 楽器 ☐ 演奏家
☐ その他（ ）

4. 気に入った曲をダウンロードして、また聴きたいと思いますか？

☐ はい、 ☐ いいえ

5. クイズ、解説は興味をひくものでしたか？

☐ はい、 ☐ いいえ

具体的に良かった点、悪かった点をお答えください

（

）

6. このようなコンサートにまた参加してみたいと思いますか？

☐ はい、 ☐ いいえ

それぞれの理由をお答えください

（

）

7. SNS コミュニティについて伺います

MinC（Min-na で Classic）では、演奏会に来てくださったお客様と演奏家との交流の場として、フェイスブック上に共有ページを作成しました。facebook.com/minna-de-classic
ア）パブリックページ（すべてのユーザー）をフォローすると、MinC 主催のコンサートおよび、演奏家の他の活動情報を得ることができます。フォローしますか？

☐ はい、 ☐ いいえ

その理由（

）

イ）秘密のグループに参加すると、グループ内での投稿、チャットなどができます。参加しますか？

☐ はい、 ☐ いいえ

その理由（

）



QR コードはこちら⇒

<II>コンサート後の交流タイムについてお伺いします

1. 交流タイムでどんな話をしましたか（複数回答可）？

- ☐ 挨拶・自己紹介など ☐ クラシック音楽 ☐ 演奏家 ☐ コンサートについて
☐ その他

2-1. 個人的にコンタクトを交換した人はいますか？

☐ はい、 ☐ いいえ

2-2. はいと答えた方へ：何人と交換しましたか？

演奏家 ☐ 1人 ☐ 2人 ☐ 3人 ☐ 4人

観客 ☐ 1-2 人 ☐ 3-5 人 ☐ 6 人以上

<III その他>

1. このコンサートは何でお知りになりましたか

☐ 知人から ☐ ウェブ ☐ SNS ☐ その他 ()

2. 過去 12 か月間で、クラシックコンサートへ行った回数をお答えください

☐ 0 回 ☐ 1~2 回 ☐ 3~5 回 ☐ 6 回以上

3. 今持っている、クラシックコンサートのイメージをお答えください（複数回答可）

☐ 演奏家が芸術を披露する場

☐ 自分が楽しむ場（リラックスできる、良い音楽に触れるなど）

☐ 行く前に準備が必要（クラシックの知識、コンサートエチケットなど）

☐ 憧れる場（教養、高尚な趣味など）

☐ ネガティブ（値段が高い、時間が長い、堅苦しい、気取っているなど）

☐ その他

()

4. あなたのプロフィールをお答えください

性別: ☐ 男性 ☐ 女性

年代: ☐ 10 代 ☐ 20 代 ☐ 30 代 ☐ 40 代 ☐ 50 代 ☐ 60 歳以上

職業: ☐ 学生 ☐ 会社員 ☐ 個人事業 ☐ フリーランサー ☐ 主婦・主夫

5. コンタクト先

メールアドレス_____

今後、主催者である MinC からのイベント案内など、情報を希望する

☐ はい、 ☐ いいえ

今後、ホスト会場であるスタジオ・グリットからのイベント案内など、情報を希望する

☐ はい、 ☐ いいえ

アンケートへのご協力ありがとうございました。 このコンサートに関するお問い合わせは以下までお願いいたします。

担当: 小島千代美 090-8684-4713

chi1027yomi@gmail.com

<アンケート>

お名前：_____

コンサート前にお答えください。 □にはチェックマークを入れてください。

<I>現在のコンサート活動についてお答えください

1. 過去 12 か月間、自分が参加したコンサートの頻度をお答えください？

自主催 () 回
共催 () 回
人が主催 () 回
その他 () 回

2. 演奏会はどのような目的で開催していますか？

☐ 自分の演奏を披露するため
☐ 自分のファンを得るため
☐ 観客に楽しんでもらうため
☐ その他 ()

3. コンサートを開く（主催・共催を含む）際、あなたが大変だと思う点を、大きい問題順に列挙してください（あるいは列挙して、番号をふってください）

()
()
()
()
()
()

4. 自分で集客する場合の集客方法を教えてください

()

5. 集客する際、工夫したり、気を付けている点は何ですか？

()

6. どんな観客に来てほしいですか？

()

7. コンサートに来てくれた人が、リピート客になることはありますか？

☐ はい、 ☐ いいえ

8. リピートの要因はなんだと思いますか？

()

コンサート・交流会後にお答えください。 □にはチェックマークを入れてください。

1. 今日のコンサートで、観客との間の関係性が高まったと思いますか？

☐ はい、 ☐ いいえ

それぞれの理由をお答えください

()

2. 観客との関係性を高めるのに有効だったと思う点は何ですか？

()

3. クイズ、解説は観客の興味をひいたり、コンサートを盛り上げたと思いますか？

☐ はい、 ☐ いいえ

具体的に良かった点、悪かった点をお答えください

()

4. このような形式のコンサートにまた参加（主催、共催も含む）してみたいと思いますか？

☐ はい、 ☐ いいえ

それぞれの理由をお答えください

()

5. SNS コミュニティについて伺います

MinC（Min-na で Classic）では、演奏会に来てくださったお客様と演奏家との交流の場として、フェースブック上に共有ページを作成しました。

ア) パブリックページ（すべてのユーザー）をフォローすると、MinC 主催のコンサートおよび、演奏家の他の活動情報を得ることができます。情報提供をしますか？

☐ はい、 ☐ いいえ

その理由（

）

イ) 秘密のグループに参加すると、グループ内での投稿、チャットなどができます。

参加しますか？

☐ はい、 ☐ いいえ

その理由（

）

QR コードはこちら⇒



<II>コンサート後の交流タイムについてお伺いします

1. 交流タイムでどんな話をしましたか（複数回答可）？

☐ 挨拶・自己紹介など ☐ クラシック音楽 ☐ 演奏家 ☐ コンサートについて
☐ その他

2－1. 個人的にコンタクトを交換した観客はいますか？

☐ はい、 ☐ いいえ

2－2. はいと答えた方へ：何人と交換しましたか？

☐ 1-2 人 ☐ 3-5 人 ☐ 6 人以上

アンケートへのご協力ありがとうございました。 このコンサートに関するお問い合わせは以下までお願いいたします。

担当： 酒井杏 070-1491-0613
annsakai613@gmail.com

C. Example: Poster & Concert program booklet

Attached is the design of poster and concert program we prepared for the concert experiments.

MinC.
presents

THE CLASSICAL CONCERT EXPERIENCE REDESIGNED.



MinC. concert vol. 1

チェロの生演奏を楽しむ夕べ

5月19日（土）

19:00-20:00

@スタジオ グリット

愛知県名古屋市天白区原2-3504



紫竹友梨

Yuri Shichiku

※このコンサートは慶應メディアデザイン学院との共同実験コンサートとなります。
アンケートなどのご協力に是非ご参加ください。

MinC.
presents

THE CLASSICAL CONCERT EXPERIENCE REDESIGNED.



演奏家と繋がろう！



facebook.com/minna.de.classic/

MinC. concert vol.1

チェロの生演奏を楽しむタベ

2018年5月19日（土）19:00-20:00

@スタジオ グリット

愛知県名古屋市中区原2-3504

紫竹 友梨
Yuri Shichiku



新潟市出身。愛知県立芸術大学音楽学部を経て、同大学大学院音楽研究科博士前期課程修了。

第21回レ・スプリング音楽コンクール室内楽部門第1位。

在学中、学内オーディションによって選拔され、第42回愛知県立芸術大学定期演奏会、愛知県立芸術大学卒業演奏会などに演奏会に多数出演。

ジャバンストリングカルテット弦楽四重奏団マスタークラス、ブラハサマーアカデミー、チェルヴォサマーアカデミーを受講し、演奏会に出演。

また草津国際音楽祭を奨学生として受講、演奏会出演。

これまでに天野武子、花崎薫、松波恵子、館野英司、渋谷陽子、ルドヴィード・カンタの各氏に師事。

2012年から2014年まで愛知県立芸術大学アンサンブル要員を勤める。

2014年新潟県立新潟中央高校特別講師として公演するほか、新潟市ジュニアオーケストラOBOGアンサンブル、新潟チェロアンサンブルと共演。

現在は東海地方を中心にソロや室内楽、オーケストラなど幅広く演奏活動を行いながら、後進の指導にも力を入れている。

愛知県立芸術大学非常勤講師（演奏要員）。

Program

1. 愛の挨拶 by エルガー
2. イエスタデイ by ジョンレノン&ポールマッカートニー
3. 歌の翼に by メンデルスゾーン
4. カルメンよりハバネラ by ビゼー
5. アヴェマリア by エトロ・マスカーニ
6. 無伴奏組曲第1番よりプレリュード、メヌエット、ジーク
by J.B.バッハ

**D. Slides used during the concert on May 29,
2018**

あなたと演奏家と
創るクラシックコンサート。

feat. 国立音楽大学 & 慶應メディアデザイン

MinC. concert vol. 2



5.29 [TUE]
19:30 - 20:30

@下北沢 Half Moon Hall



MinC.
presents

THE
CLASSICAL
CONCERT
EXPERIENCE
REDESIGNED.



WELCOME



KEIO MEDIA DESIGN
慶應義塾大学大学院メディアデザイン研究科
GRADUATE SCHOOL OF MEDIA DESIGN, KEIO UNIVERSITY



MinC.
[Minna de J Classical]

一方的コミュニケーション



双方向的コミュニケーション



竹とんぼに

木下牧子 作曲
岸田衿子 作詞



自己紹介



細野 愛美

Manami Hosono

- ❑ 東京都出身
- ❑ たぶんA型

- ❑ 日本酒好き♥
- ❑ ゲーム・アニメ好き
(FGO、ドラクエ、初代ぶよぶよ...etc)



クイズ

オペラとミュージカルの違いについて、間違っているものは？

1. ミュージカルではマイクを使う
2. オペラはオーケストラ伴奏ないしピアノの伴奏で演奏される
3. 両方とも貴族の為に制作された劇である



宮尾 夕華

Yuka Miyao

- ❑ 埼玉県出身
- ❑ AB型
- ❑ お酒好き♥
- ❑ 最近おっさんずラブにハマっています！



相馬 優希

Yuki Soma

- ❑ 千葉県出身
- ❑ O型
- ❑ おさんぽと写真撮影！
- ❑ 最近はペットの犬を特に溺愛しています！



クイズ

ピアニスト特有の悩みはなんでしょう。

1. 肩こり
2. 腹痛
3. 頭痛



菊岡 万智

Machi Kikuoka

- ❑ 岐阜県出身
- ❑ たぶんA型
- ❑ ペットの犬を可愛がること
- ❑ フルートの魅力は持ち運びでできること！



クイズ

フルートの出せる音の数は幾つでしょうか？

1. 1つ
2. 3つ
3. それ以上



クイズタイム

シューベルトは生涯でどのくらいの曲数の歌曲を作ったでしょうか？

1. 約50曲
2. 約300曲
3. 約600曲



糸を紡ぐグレートヒエン

F.シューベルト 作曲
ゲーテ 作詞



献呈 WIDMUNG

R.シューマン=F.リスト 作曲



しぼめる花による変奏曲

- ❑ もとは歌曲作品『美しき水車小屋の娘』から取られたもの。
- ❑ 失恋して死にそうな主人公が、彼女がくれた花と一緒に墓に入れることを望む、といった場面。
- ❑ 主人公の青年の気持ちに寄り添い、1つ1つの感情の揺れを変奏(バリエーションをつけること)で表現する！



しぼめる花による変奏曲

F.シューベルト 作曲



クイズタイム

山田耕筈の性格で間違っているものは？

1. 女好き
2. 酒癖が悪い
3. 弟子思いの素敵な先生



からたちの花

山田 耕筈 作曲
北原 白秋 作詞



讀えよ 調べよ 歌いつれよ

山田 耕筈 作曲
三木 露風 作詞



アンコール！

鱒～ます～

F.シューベルト 作曲



Q & A タイム！



アンケートタイム



ご協力ありがとうございました。

