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A Study On Musical Education Enhances “Musical Knowledge”

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This paper describes to clarify an appropriate to lead a student to creative performance. In order to obtain firsthand information about how teachers of university incline to guide and how students a marked liking for guidance, we did questionnaires survey. Then we examined what the progress to Creation Stage of the students can be observed through piano lesson experiments.

A piano lesson is a process where a teacher enhances a student's creativity for piano performance. In general, a piano lesson starts from imitating a teacher's performance. At students' early stage, most students do not know how to interpret a score correctly into the own music. Furthermore it is difficult for them to produce their desiring timbre. Therefore the teachers explain the teachers' interpretation by giving demonstrations. The students imitate the teacher's performance. There are vast varieties of performance as many as the performer can invent and produce. The teachers expect that the students can appropriately reproduce the teacher's demonstration by creating his/her own performances. Teachers help students become aware of differences in musical effects and methods of production that provide a framework for experimentation[1].

In this study, we propose a concept of “Musical Knowledge”. In the process of the performance, a performer integrates techniques and interpretation semiconsciously. We

think that both techniques and interpretation are important in a performance[2]. A performer interprets a work and tries to express it as a performance manipulating the piano; desired timbre production, dynamics, articulation, and so on. We call the techniques, interpretation and the process of the performance “Musical Knowledge” in this study.

In the first research, in order to obtain firsthand information about relationship between personal assets of a student and a teaching method, we did questionnaires survey to undergraduate and graduate students majored in music at university. It shows that most students (82.1%) felt the difference of a teaching method between a professor and a teacher before matriculation. The professor know how to interpret a score, the context of a work and how to produce desired timbre more than the former teacher. More than half of students(57.1%) felt that the professor spends more time for the interpretation of a work. Additionally, our results suggest that some students tend to expect that a professor guides them in detail till they acquire a teacher’s performance example. However, many teachers do not guide students like that. We think that this attitude of many teachers reveals that they want their students to create an individual performance.

In the second research, we examined how the progress and the personalities of the students can be observed through piano lesson experiments. We set up five piano lessons for each student we analyzed. The differences between the performance of the students and the teacher on whole work and phrase MIDI(Musical Instrument Digital Interface). The experiments show that the detailed guidance makes small the difference between the student’s performance and the teacher’s performance. When the teacher stopped detailed guidance, their difference become bigger. However, the difference results from the student’s replacing the instilled way of performance with his/her own creative performance by partially abandoning and partially adding in his/her interpretation of music. We also observed that subjective evaluations by the students and the teacher are helpful to know what kind of performance the students are aiming at. There are at least two types of students; one who prefer to a performance with a deal of personality, and another who prefers to acquisition of a performance example. It is important to consider a timing of stepping from imitation stage to creation stage. We think that the timing could also been observed by comparing the transition of difference between the student’s performance and the teacher’s performance under the consideration of subjective evaluation by both teacher and students.

These two experimentations suggest the importance of guidance in Imitation Stage and a opportune change of from imitation stage to creative stage considering the student’s personality. In imitation stage, the students should learn not only to perform the teacher’s performance but also to find which parts of the performance are teacher’s creation. We think

that this appreciation is helpful to the student in creation stage. It is hard to integrate performance techniques and score interpretation for a performance. Too much “Musical Knowledge” about techniques and interpretation prevent a student to study creative performance.

reference

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