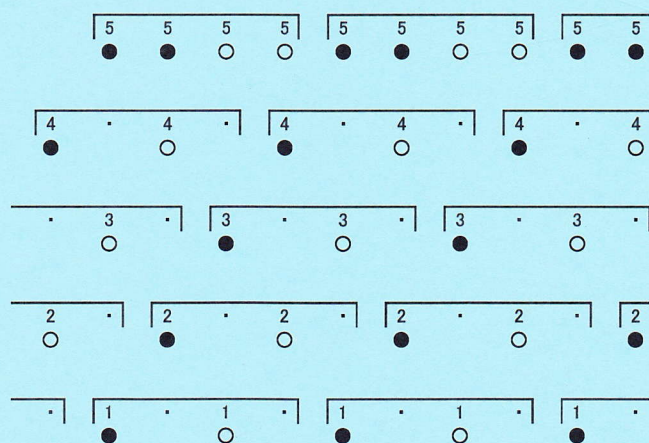


The Wind from the East

Proposals for Creative Music Activities by Young Musicians

From East Asian Countries



Edited by

Yukiko Tsubono

Institute of Creative Music Activity for Children

Journal of Creative Music Activity for Children vol.1

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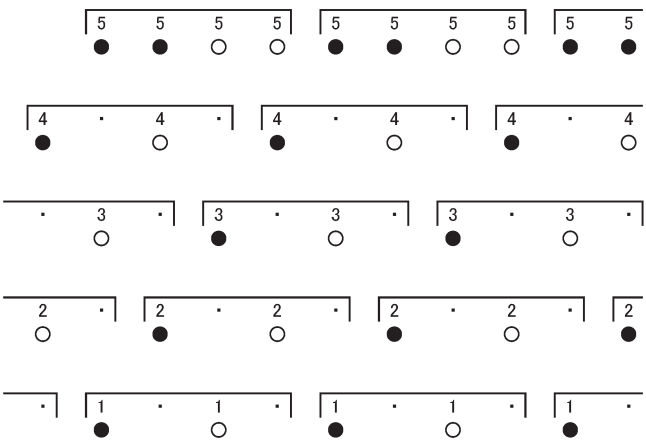
Institute of Creative Music Activity for Children

Tokyo Japan

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Foreword

Yukiko Tsubono

In 1970s, when I was a young university teacher in Kyoto, I formed a small group with several students to learn about contemporary music. We listened to John Cage, Steve Reich, Toru Takemitsu, etc., discussed them, performed their music, and held concerts every year. Gradually, our interests moved on to compose our own pieces, especially pieces for children, and to make lesson plans for children based on contemporary music, because most of the members were future music teachers. The first piece created by our group in 1973 was called “Composition no.1,” which captured the sound-scape of Kyoto (The sound of “Shishi-Odoshi at Shisen-do). It was a sort of “musique concrète” in which water sounds were changed electrically.

In addition, some of our members applied to the ISCM (International Society for Contemporary Music) competition, and one of our pieces was accepted and performed at the “World Music Days 1977” festival in Bonn. The name of the piece is “The Calling: for Children” by Chisako Takeuchi, which can be heard on the CD released by Nippon Columbia.

In the 1980s, I worked with many music teachers who wanted to explore new lesson plans based on contemporary, popular, world, and Japanese music. As well as taking these broader music genres into the classroom, they wanted to enjoy creative activities with children. I believe that their efforts have become part of the basis of the Creative Making Music in the National Curriculum Music Japan, which was revised in 2008.

In the 1990s, our group held several workshops, concerts, and festivals in which professional musicians not only in Japan, but also from abroad, were invited. These included the following: “Music for Children I,” at the 1991 “Tokyo Contemporary Music Festival” in Tokyo; “Music for Children II,” with the London Sinfonietta in 1994 in Tokyo; workshops and concerts with the London Sinfonietta in 1997/98 in Koshigaya City; “Children’s Future,” at the “World Music Days 2001” in Yokohama City, and so on.

In 1990, I named our group the “Institute of Creative Music Activity for Children.” Although the members changed from time to time, the Institute itself has continued for over 20 years and now belongs to the Graduate School of Human

Science and Design at Japan Women's University. The main members of the Institute at present are students and graduates of the Master's Degree Course, as well as the Doctoral Course at JWU. We hold symposiums and workshops every summer, inviting musicians, teachers, and students from other universities.

Some of the workshops described in this book are from various events held by the "Institute of Creative Music Activity for Children," and others are from the everyday activities of our members.

This is the first book published by our Institute, and I hope many readers will enjoy the workshop ideas created by young musicians and put them into practice themselves.



The Wind from the East
Proposals for Creative Music Activities by Young Musicians from East Asian Countries

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I Musical Structures

In this chapter, we focused on some simple musical structures, namely “Repetition” and “Call and Response.” Even very young children can enjoy creative activities based on such basic structures, and we believe they can approach various kinds of music through these structures. (Y.T.)



Three years old children in S Kindergarten

Enjoying Improvisation with Body Sounds

Kumiko Koma

This workshop is about enjoying improvisation, with a focus on repetition of a rhythm pattern using body sounds.

For: Children aged 4 and above

Instrument: Your own body and voice sounds

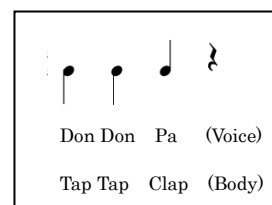
Duration: About 30 minutes

Sound source: *We will Rock You* by Queen (Brian May)

1 Focusing on “repetition”

A British composer named Trevor Wishart proposed a kind of improvisation called “musical game.” One of the musical games has a musical structure called “repetition.” Repetition is a fundamental structural aspect and is common to various music styles. According to *The New Harvard Dictionary of Music* (1986), the perception of repetition is one of the principal elements in the perception of musical forms.

In this workshop, we will enjoy improvising based on repetition of a rhythm pattern (see Ex. 1). This rhythm pattern is generally familiar, and it is from the Queen song *We will rock you*. It is easy to teach to children by hand clapping and foot tapping. While participants repeat this rhythm pattern, someone makes a new sound and adds to the pattern. Each participant is entrusted with the timing and as to what new sounds to make.



【Ex.1】

2 Enjoying improvisation based on repetition

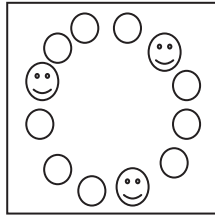
Here, I will explain the procedure of the workshop.

In this workshop, a leader and 2-3 supporters interact actively with children (or participants).

1. We sit down in a circle.

☺ = Leader and Supporters

○ = Children

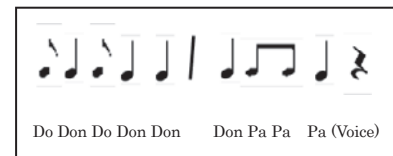


2. The leader presents a short musical pattern (Ex. 1) to the children.

The leader says to children, “imitate me.” After this, the leader (as well as supporters) does not use verbal instruction anymore.

3. On the first beat, we tap our right foot. On the second beat, we tap our left foot.
On the third beat, everybody claps his/her hands.

4. We repeat this rhythm pattern.

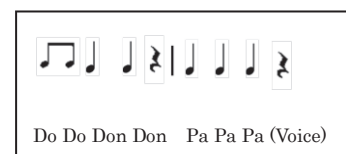


5. One of supporters adds his/her own pattern to the rhythm. See Ex. 2.

【Ex. 2】

6. Children may imitate the new rhythm pattern of the supporter and may continue with the rhythm pattern “Don Don Pa.”

7. Other supporters may add a new rhythm pattern, such as shown in Ex. 3. Children are entrusted with the rhythm pattern that they will imitate.



8. Eventually, children may create new rhythm patterns on their own by clapping and making sounds with their bodies and voices.

【Ex. 3】

9. Children may imitate the rhythm patterns that other children have created.

10. The leader and supporters can introduce a long tone, a short tone, an interesting sound, and so on. A variety of these sounds encourage children to create new sounds on their own.

11. Let's enjoy improvisation with body sounds!

3 Implication of the workshop

I will explain the importance of four factors in this workshop below:

- **Importance of repetition**

It is easy for children to imitate the leader. However, the workshop is an opportunity for bringing about new creations to imitate. Starting with “repetition,” many children can develop their musical sensibilities independently.

- **Importance of collaboration**

This activity is sustained without verbal communication. However, group improvisation at any age gives a sense of social communication, enabling relationships between peers.

- **Importance of scaffolding**

Effective scaffolding provides support for children at different levels, even if applied between children at different levels.

- **Importance of improvisation**

Improvisation is interesting because it is unpredictable. Improvisational creativity is coincident with the product.



Peking Opera Percussion Workshop

Wei Qu

This workshop is not just a Peking Opera percussion improvisation activity, but the main purpose is to let everyone know traditional Chinese culture better. The Peking Opera can be handed down.

Object: Kindergarteners and primary low-grade children.

Instrument: Chinese bass bong, cymbal or western bong and cymbal

Time: about two hours.

1. About Peking Opera percussion

Peking Opera is a comprehensive artistic form and an important Chinese cultural heritage, with a history of over two hundred years. The percussion in Peking Opera drives overall situation with change of rhythmic sound, runs through the whole drama, renders the story with rhythm coordination with the performance and singing, creates stage atmosphere, promotes the plot development, makes the whole stage rhythm and style unified.

Peking Opera percussion has formed its own unique style and playing techniques over the years. It has rich contents, a wide range of styles, and also very complex kinds. A variety of percussion instruments combined in different ways can form a variety of rhythms. Though the percussions used right now have a wide range of complex structures, in fact all the percussions derive from a few basic simple rhythms, which form the main body or backbone of nearly one hundred rhythms. Players usually make some changes through rhythms, tones, speed, comparison of strong and weak beats etc. to go with the story. Or they can describe different characters' emotions, make the plots colorful, raise the atmosphere, through appropriate link-ups, or stretching or shorten the rhythms. Thus, the Peking Opera percussion has infinite variety and creativity.

2. Peking Opera percussion instruments

The Peking Opera percussion instruments mainly include clappers, bass

gong, cymbal and snare bong (small bong). Since the clapper performance is relatively difficult, requiring relatively high techniques, and uneasy to control; only metal types such as bass gong, small bong and cymbal that are relatively easy to perform are chosen in this workshop.

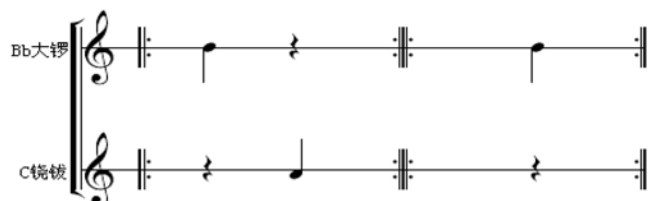
- ✧ Bass bong: round copper percussion instrument with unfixed pitches. The sound is loud and rough, and they are usually used to add atmosphere and rhythmicity.
- ✧ Cymbal: also called Beijing cymbal, makes loud and sharp sound, and is the common instrument in Peking opera gong and drum music. It's round and copper with bowl-shaped part in the middle. Two cymbals make one pair. There is one small hole on the top of protruding part, which is tied with rope or red silk. The Performer carries one in each hand respectively, strike them with each other and makes sounds. It is a percussion instrument with unfixed pitches.



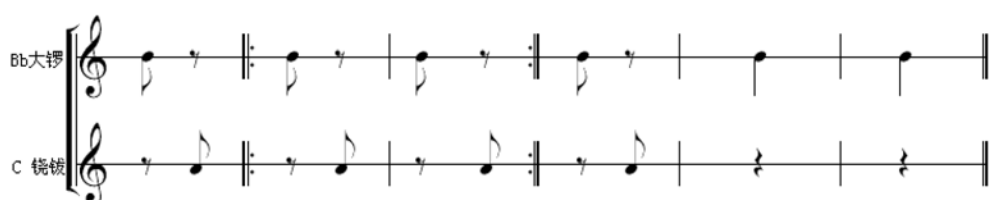
3. Peking Opera percussion instruments pattern

The “chong tou” type bong and drum beats (luo gu patterns) are broadly applied in Peking bong and drum percussions, which are the basic structures of many bong and drum beats (luo gu patterns). This kind of rhythmic pattern is the alternant appearance of sounds of bass bong and cymbal on strong and weak beat positions, random repeat, addition, reduction, extension, shortening or recombination of rhythmic pattern. As the backbone, all the Bong and Drum

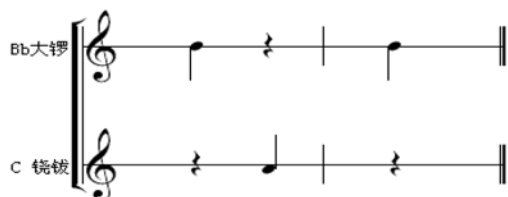
Scriptures developed, varied or derived from this rhythmic pattern, for example, “chuan zi”, “zhu tou” and others.



The “chong tou” type 冲头



The “chuan zi” type 串子



The “zhu tou” type 住头

4. Creating Your own Rhythmic Pattern on the backbone of the "chongtou" type

4-1 Formation

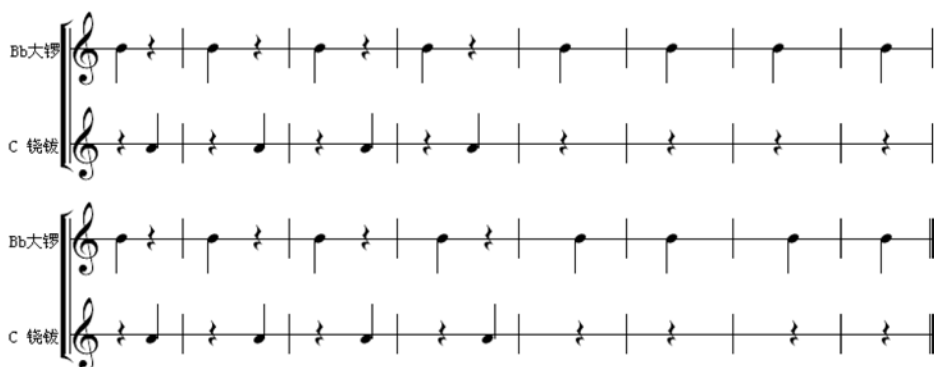
L: The Next compose is random repeat of one part of “punch” rhythmic pattern by my command.

L : Please form a semicircle in front of me. If you hold a Bass bong, please face me on my left front. If you hold a cymbal please stand in front of my right front.

L :Ok are you ready? Now follow me, if I wave my left hand, please knock the bass bongs. When I wave my right hand, please knock the cymbals. If my hand is waving aloft, hard percussions, on the contrary, in lower wave, gentle taps. In addition, if you have none Chinese instruments, western gongs and cymbals are ok.

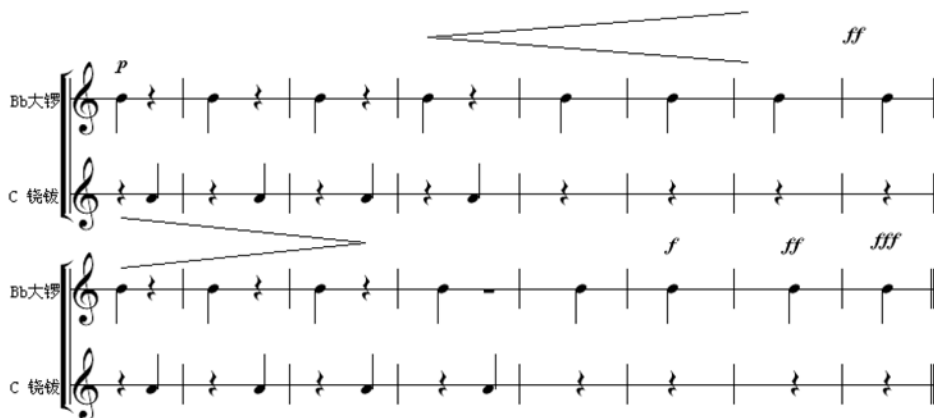
4-2 Improvising

L : I will do as many times of repetition in any part of the rhythmic pattern, note what I am doing, let's begin:



4-3 Making contrasts

L : This time I will try to compose rhythms to produce strong and weak contrast, or make some changes in the speed, for example, gradually weakened or gradually fastened or back to the original speed or slow down gradually. Let's start:



L : You did very well. Now who is willing to direct the performance instead of me?

C : Wow I did it

L : En , you are perfect. Let's challenge the new practice.

4-4 Interested repeated-compression

L: Do you know a variety of stretching repeat is one of the important characteristics of the Peking Opera percussion rhythmic pattern, we will try to compress the "Chong Tou" rhythmic pattern by two ways. The first one is repeated after compressing the whole rhythmic pattern. The second one is repeated after compressing part of the rhythmic

pattern.

4-5 Improvising

L : First I will compress the original rhythm pattern and then repeat. For example, compress the entire rhythmic pattern then repeat. Now, please play your instruments according to my gestures

Two systems of musical notation. Each system consists of two staves: the top staff is for Bb (B-flat) and the bottom staff is for C (C). The Bb staff uses a treble clef and the C staff uses a bass clef. The notation shows a sequence of notes and rests, representing a compressed rhythmic pattern. The first system has 8 measures, and the second system has 8 measures. The notes are mostly quarter notes and eighth notes, with some rests.

C. This is easy!

L : Ok , now I will just compress one part of rhythmic pattern , then repeat, are you ready?

Three systems of musical notation. Each system consists of two staves: the top staff is for Bb (B-flat) and the bottom staff is for C (C). The Bb staff uses a treble clef and the C staff uses a bass clef. The notation shows a sequence of notes and rests, representing a compressed rhythmic pattern. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures. The notes are mostly quarter notes and eighth notes, with some rests.

C: Wow, it is fun.

L : Ok, let's work in pairs to compose our own percussion music which based on "chong tou" type bong and drum beats.

Composing Melodies based on the Korean Folk Song “Jindo Airirang”

Wasun Pak

1 . Listen to the original Namdo Minyo, “Jindo Airirang,” which is one of the most famous folk songs in Korea. “Minyo” means “folk-song,” and “Jindo” is one of the southern regions of Korea. The Korean Minyo (folk song) can be divided into five regions, and each region has their own “sigimse,” which means ornamental notes. In addition, each “sigimse” has special features, especially the “Jindo Airirang,” which is included in the Namdo Minyo.

The Namdo Minyo mainly consist of “Mi,” “La,” and “Ti.” There are different ways to add “sigimse” to each note. “Mi” has a big and vertical vibration. “La” has only a flat sound with a slight push (accent) of the voice. “Ti” starts from one note above and falls down with glissando. As such, “Ti” is usually compared to water falling from above.

2 . Let’s put “sigimse” into the song by singing it together while listening to the music of “Jindo Airirang.” This song can be found on many CDs, DVDs, and even on websites because this folk-song is very famous.

Korean Minyo (folk songs) are divided into two parts: answers and questions. First, everyone sings the answer part (a sort of refrain); second, the soloist (or the workshop leader) sings the question part. Let’s put the “sigimse” in the answer as well as the question. “Sigimse” can bring out the special features in Namdo Minyo, and it can bring life to the song. Let’s practice it together.

3

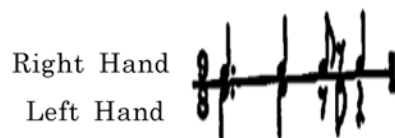
Now, let’s create the melody of the question part. There is one special feature of Namdo Minyo: it starts with “Mi” and ends with “La.” You can mainly use “Mi,” “La,” and “Ti,” but it is okay to add other notes.

However, adding too many notes can diminish the special features of Namdo Minyo, so please be careful and think about “sigimse” when you are making the melody.

4 . Let’s create the lyrics to the melody. The theme does not matter.

5. Let's sing the melody and the lyrics together. After everyone sings the answer part, the soloist (the leader or one of the participants) will follow with the question part. At that time, the soloist will sing the melody and lyrics he or she made. When the question part is over, everyone sings the answer part again. The structure of the song is: answer part – question part – answer part – question part. The answer parts are usually sung by the chorus.

6. Let's practice the "Semachi Jandan" to bring more excitement to the Minyo. "Jandan" is a type of rhythm pattern in Korean Music. Every Minyo has its own "Jandan," and "Semachi Jandan" is always used for Jindo Airirang. "Jandan" is played with a Korean drum called "Janggu." If there are no Korean instruments available, you can practice the Jandan by hitting your knees or the desk. If you are familiar with the tempo and the original pattern of "Semachi Jandan," you can create your own "Jandan" pattern.



Ex 1: Semachi Jandan

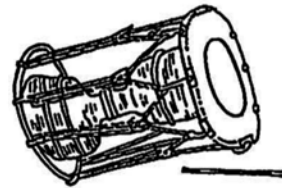


Fig. 1: Janggu

7. Let's sing using the "Jandan" tempo. When we finish practicing with "Jandan," we will sing our new "Jindo Airirang" with Jandan's performance.

Making Music Based on the Korean Folk Song *Kanggangsullei*

Minkyung Bae

1. Objective

Kanggangsullei is a traditional Korean circle dance song that was mainly sung in the Jeolla-do province during the Chuseok holiday period (Korean Thanksgiving Day and Harvest Moon Day). Traditionally, this song was sung while women and children dance in a circle. Today, it is taught in music classes in kindergarten and primary school as a Korean folk song. Here, emphasis is placed on each child combining their efforts in order to utilize *Kanggangsullei*'s motifs to create a new *Kanggangsullei* song.

Kanggangsullei is composed of a call (repeated: performed in unison) and a response (a parody version: performed solo). In the response, a solo sings according to the wishes of the group. Currently, when this is taught to children in Korea, emphasis is placed on having the children enjoy the circle dance while also discovering the characteristics of these folk songs (melodies). In this lesson plan, participants performing the response (the solo) improvise their own rhythmic patterns on percussion instruments. Unlike *Kanggangsullei*, whose melody constrains the solo, each participant creates a song representing their wish. The objective is for the children to come to understand their individual musical characteristics by creating this circle music, and for this to form the base of an intercultural experience.



* The solo sings an alternative lyrics.

Ex.1 *KANGGANGSULLEI*

2. Participants

From children to adults (10-30 people).

3. Required materials

Small instruments (small drums, claves, sound shapes).

4. Steps

4-1 Copy the rhythm game: participants sing and drum the rhythm on their knees. Below is the traditional Korean musical notation:

- Drum on the knees with both hands (dung): ⊕
- Drum on the knee with left hand (kung): ○
- Drum on the knee with right hand (ta): |

		T (teacher): Create				C (children): Copy			
①	Drum on knees	○	○	○	○	○	○	○	○
	Oral mnemonics	Kung	Kung	Kung	Kung	Kung	Kung	Kung	Kung
②	Drum on knees								
	Oral mnemonics	Ta	Ta	Ta	Ta	Ta	Ta	Ta	Ta
③	Drum on knees	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕
	Oral mnemonics	Dung	Dung	Dung	Dung	Dung	Dung	Dung	Dung
④	Drum on knees	⊕				⊕			
	Oral mnemonics	Dung	Ta	Ta	Ta	Dung	Ta	Ta	Ta
⑤	Drum on knees	⊕		○		⊕		○	
	Oral mnemonics	Dung	Ta	Kung	Ta	Dung	Ta	Kung	Ta

Ex.2 Copy the rhythm patterns

4-2 Everyone will copy a rhythm a children has developed:

Ex.	C (children)		Everyone
①	C1	Create	Copy
②	C2		
③	C3		

Ex.3 Create a rhythm pattern

4-3 Practice and memorize a section from *Jungjungmori Jangdan*:

Ex.		T (teacher) : Create						C (children) : Copy					
①	Drum on knees	○	—		○	—		○	—		○	—	
	Oral mnemonics	Kung		Ta	Kung		Ta	Kung		Ta	Kung		Ta
②	Drum on knees	⊙	—		○	—		⊙	—		○	—	
	Oral mnemonics	Dung		Ta	Kung		Ta	Dung		Ta	Kung		Ta
③	Drum on knees	○			○	○		○			○	○	
	Oral mnemonics	Kung	Ta	Ta	Kung	Kung	Ta	Kung	Ta	Ta	Kung	Kung	Ta

Ex.4 Copy the rhythm patterns

12/8	⊙			○			○	○		○		○
Oral mnemonics	Dung	—	Ta	Kung	Ta	Ta	Kung	Kung	Ta	Kung	—	Kung

Ex.5 Practice a section from *Jungjungmori Jangdan*

12/8	⊙			○			○			○		○
Oral mnemonics	Dung	—	Ta	Kung	—	Ta	Kung	—	Ta	Kung	—	Kung

Ex.6 When using a simple pattern

4-4 Practicing and memorizing *Kanggangsullei*'s motifs.

Ex.7 *Kanggangsullei*'s motifs



song	Ka	ng	—	ga	ng	—	sul	—	—	lei	—	—
12/8	⊙			○	—		○	—		○	—	○

Ex.8 Set *Kanggangsullei*'s motifs to the *Jungjungmori Jangdan* rhythm and sing.

4-5 Create a rhythmic pattern between the *Kanggangsullei* motifs.

Everyone	T (teacher)	Everyone	T
Kanggangsullei	Create	Kanggangsullei	Create

Ex.9 T creates a rhythmic patter for the response section on a percussion instrument.

Everyone	C (child)	Everyone	C
Kanggangsullei	Create	Kanggangsullei	Create

Ex.10 The children create and perform responses.

Rondo Form	A (2times)	B	A	C	A	D	A	~	A (3 times)
Sing	Kanggang sullei		Kanggan gsullei		Kanggan gsullei		Kanggan gsullei		Kanggan gsullei
Create		C4		C5		C6			

Ex.11 Create circle music with a rondo form of *Kanggangsullei*.

Playing with *The Farting Wife*: Creating music with flatulence sounds

Wakako Nagaoka

This workshop aims to promote fun through expressive play based on the Japanese folktale children's book, *The Farting Wife* (Hekkoki Yomesama).

Beginning with imitation games using clapping and onomatopoeic actions, we will put movements to the rhythmical words from the book and enjoy chanting them. After we completely immerse ourselves into the world of the book, we will move on to creating music with flatulence sounds, remembering what we have learned. For those conducting the workshop in a language other than Japanese, please feel free to add rhythmical words in your language.

Target: Children aged approximately 5 to 8 years.

Book: '*The Farting Wife*' (Hekkoki Yomesama), 2007

Written by: Kayoko Tominaga

Illustrated by: Yaeko Takami

Published by: Suzuki Publishing

Instrument: Orff xylophones, small musical instruments.

Time: 2-3 hours (divided into 2 or 3 activities).

For example: Music creation during 1st session, group activities

For music creation during 2nd session, overall expression during 3rd session, etc.).

1. Introduction

1.1 Imitation games

1) Imitate clapping and onomatopoeic actions of the leader. See Examples 1 and 2.

Ex. 1: Clapping:



Ex. 2: Onomatopoeic actions:



“Pee po po pee, Pee po po pee, boo boo boo shoo, boo boo boo shoo.”

- 2) Once everybody is familiar with the exercises, choose a child from the group to act as a leader. Ask the child to improvise some new clapping and onomatopoeic actions so that everyone else can follow.

1.2 Enjoying the rhythmical speech in *The Farting Wife*

Ex. 3:



“Muzu muzu, sowa sowa, a ka i ka o, bon bon bowaan, bon bon bowaan
(Become nervous, fidgety, red faced, poof-poof-pooooof, poof-poof-pooooof).

- 1) Walk in place (basic tempo for everyone).
- 2) Imitate the leader and remember the chant with movements of Example 3.
- 3) Try singing it as a canon.

Some sample moves:

When you sing “muzu muzu,” bend your knees.

When you sing “sowa sowa,” bend your elbows left and right.

When you sing “akai kao,” rub your cheeks with your hands.

- 4) Listen to the sound of the leader's small musical instrument (slide whistle, chakcha, vibraslap, etc.) and everyone will imitate (substitute) the onomatopoeic words and movements.

2. *The Farting Wife*

Japanese folktale, *The Farting Wife* (2007).

Written by Kayoko Tominaga, illustrated by Yaeko Takami, Suzuki Publishing.

Plot: A long time ago, a beautiful and hard-working woman became the wife of a man who lived with his elderly mother. Unfortunately, this wife had a flatulence problem and her husband asked her to leave. The husband walked her back home. Along the way, the wife performed great deeds with her flatulence such as knocking down many fruits from a tree. She helped someone whose cart was stuck. She received a horse and rice as rewards. The husband was overjoyed that flatulence could be so useful. He offered to make her a "flatulence room" and asked her to come back with him. After returning, the wife lived happily ever after passing wind in her 'flatulence room'.

*Japanese is written using three types of characters: *kanji*, *hiragana* and *katakana*. *Kanji* characters are ideographic, while both *hiragana* and *katakana* characters are phonetic. Normally, sentences are created using a combination of these three characters depending on the meaning of the context. In Japanese, we say "heh" or "onara" to mean "break wind" or "farting." "Heya" in Japanese means "room." The *kanji* character for room, or "heya," is "部屋." By writing "heya" with other *kanji* characters, "屁屋" "屁家", "heya" means "the wind passing" or "farting room". The author is most likely playing with the word "room."

2.1 Playing out the drama of the book

The leader will read *The Farting Wife* and then lead the children to play. Pretend to be characters in the book and read the book with lots of expression. Help the children immerse themselves naturally into the world of the book.

Scene	Story	Ideas for expressions
1	A long time ago, a beautiful woman became the wife of a man who lived with his elderly mother.	
2	She was beautiful, kind and very hard working. With a big smile, the husband said: "I am so happy she married me." With a big smile, the elderly mother said: "I think so, too."	
3	But after a while, she became nervous, fidgety, red-faced, cold-sweat-dripping, and pale-faced. "What's wrong?" asked the husband. "I want to pass wind. Oh, no. I cannot hold it..." What a surprise! It was one of the loudest flatulence sounds. She was a farting wife!	When the wife becomes nervous and fidgety, use the movements in 1.2 and chant together. When the wife starts dripping cold sweat, improvise some actions and act it out.
4	After they heard the sound, the husband and the elderly mother said: "Go ahead, don't hold back," so she replied, "Ok then, hold on tight!"	Leader: Ask the children to pretend they are holding on to something.
5	"Poof, poof, poooooof!"	Leader or all chant: "Poof, poof, poooooof" and pretend to be blown away.
6	"I know she is a hard-worker, but..." "I don't think we can keep her here..."	
7	So the next morning, the wife gathered her things and said, "Take care," and bid the elderly mother farewell. She started walking back home with her husband.	Children: Together with the leader, pretend to gather your belongings and walk around the classroom.
8	As they walked along, they heard people gathering under a tree. Yap. Yap. Murmuring voices. "Nobody can reach those? Easy peasy, I can do it!" "Really? Go ahead then. If you can do it, I will give you my horse."	Leader: Add some ad-lib lines such as "Wow! There are lots of fruit on the tree, but the fruit is so high up on the tree and I cannot reach them!"

9	“Poof, poof, pooooof!”	Children: Everyone use expressive actions.
10	After they got the horse, they continued along when they heard “One, two, three, oops-a-daisy!” “Your cart won’t budge, eh? Easy peasy, I can do it!” “Really? Go ahead then! If you can do it, I will give you this rice.”	Similar to scenes 7 and 8, recreate the scenes with expression.
11	“Poof, poof, pooooof!”	Same as scene 9.
12	“This is amazing! Even passing wind can be useful,” said the husband with a big smile. “I will make you a flatulence room, so please come back home with me.”	
13	A flatulence room?! Happy in her flatulence room, here she goes again: “Poof, poof, poooooof!”	All: Chant and act out “Poof, poof, poooooof!”

2.2. Expressing the book

1) Creating music with flatulence sounds

The leader could encourage the children to continue adding sounds to “poof, poof, pooooof.”

With the children’s expressions, we can create music about flatulence sounds and the flatulence room. Ideally, work in two separate groups. Small musical instruments can be used.

<Reminders>

- Create an ostinato using onomatopoeia.
- Create movements to onomatopoeia.
- Use the musical composition principle of Orff-Schulwerk: “building block” structures, etc.

- Be creative with the beginning and the end.
- Add both stresses and soft sounds.

2) Creating

Pretend to be a character in the book and play out the drama. While the children act out the drama, the leader could lead the children by playing simple ostinato accompaniments, like Example 4 and 5 using the Orff xylophone or create sound effects with small musical instruments. At some point, the children could be in charge of the musical accompaniment.

Ex. 4

Ex. 5



At the end of scene 13, the chant created in 1) can be played. Children can create and act in new scenes like scene 8 and 10.

II Musical Motifs

By finding interesting motifs in traditional Japanese as well as contemporary music, such as Takemitsu (a Japanese composer), we can create original music using the same motifs. We may even be able to enter their secret musical world led by these motifs. (Y.T.)



Concert at Koshigaya City in 1998

Creating New Music Based on the Traditional Japanese Musical Pattern “Sarashi”

Yukiko Tsubono

This workshop will focus on a traditional Japanese musical pattern called “Sarashi,” which is not only adopted to teach typical traditional Japanese music, but also to create new music.

Aimed at: Children in upper classes of primary school and higher.

Instrument: Japanese Koto (or other plucked instruments).

Time: About two hours.

Sound Sources: *Ko-zarashi* (Old- Sarashi) composed by Kitazawa-Kengyou.

Shin-Zarashi (New Sarashi) by Kinichi Nakanoshima.

1. What is "Sarashi"?

The phrase “Sarashi” originally meant the bleaching of cloth in a river, which was regarded as unique to Japan. But in traditional Japanese music, it means music and lyrics that depict scenes of bleaching cloth in river water. The oldest musical piece titled “Sarashi” was composed in the 17th century by a noted blind composer named Kitazawa. This piece, which is now popularly called “Old Sarashi,” used several characteristic short sound patterns. They have been adopted in many kinds of traditional Japanese music of various genres since then. Below is the Sarashi pattern consisting of only four distinctive notes that is most famous in many “Sarashi” Patterns.



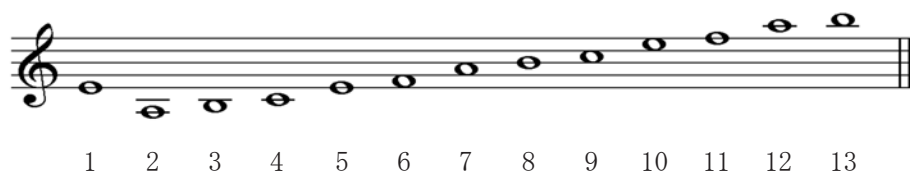
Ex.1 Sarashi Pattern

The first strong point of “Sarashi” is that it is very easy to play. Even people who play the Koto for the first time can play the “Sarashi” pattern well! I consider this the first strong point of Sarashi. Its second strong point is that it is a kind of “ostinato,” which

means that it is played over and over in some parts of a piece. In Japanese music, this kind of repetitive pattern is called “ji,” which means the “base.” Thus, the Sarashi pattern is one of the most famous “ji,” or basic element, traditional Japanese music. The third strong point is that the “Sarashi” pattern functions as an important clue in understanding traditional Japanese music. This pattern has been adopted in numerous pieces of Japanese music since “Old Sarashi” was composed in the 17th century. When this pattern is played in traditional Japanese music, people who are even remotely familiar with such music can recognize it. Others may recognize that this pattern is often associated with flowing or streaming water.

2. Tuning the Koto

In the workshop, we will use a Japanese long Zither called a “Koto,” which has 13 strings. But if you don’t have a Japanese Koto, you can use a different plucked string instrument, such as a guitar, or a completely different western instrument, like the piano or violin. The Kotos in this workshop will at first be tuned in “Hira-Joshi,” which is a typical tuning for traditional Japanese Koto music.



Ex.2 Hira-Joshi

3. Creating your own “Sarashi”

I will now introduce a new instructional approach based on the Sarashi pattern.

1) If you have a Japanese Koto tuned to Hira-Joshi, you can easily play the “Sarashi” pattern as follows. The numbers below represent the names of the Koto strings.

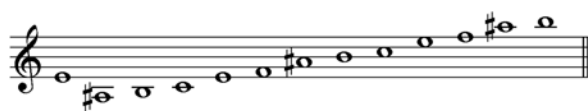
10 - 8 - | 9 - 8 ||

If you are playing a different instrument, you can use the pattern shown Ex.1.

2) Now, the second person will play the melody using the “Sarashi” pattern. He or she can choose all of the strings on the Hira-Joshi of the Koto. You can play the melody slowly, or quickly and full of ornamentation, as you like. And if you have a Japanese Koto, you can use some special styles that are particular to the Koto, such as pushing the string with the left hand, play it “glissando” or “piccicato,” and so on. Furthermore, you will be able to invent some original techniques on the Koto, such as putting some objects, between the strings, or hitting the strings with an object.

3) If you wish to add some other parts, try playing it with a melody and the “Sarashi” pattern. You may add a drone and another melody, as well as some percussion parts.

4) Let’s move to atonal music from traditional Japanese tuning. Below is an example of the new tuning. Only the “A” note has been moved to “A#” from the original, but you will create a distinctly different kind of music.



Ex.3 New tuning as a development of Hira-Joshi

5) You may invent your own tuning using the 13 strings of the Koto. If you don’t have a Koto, you can extend the register even more. On the basis of the “Sarashi” pattern, you will be able to compose completely new pieces of music on your own.

6) If possible, listen to contemporary pieces based on the “Sarashi Pattern” from traditional Japanese music.

The workshop based on this Idea was held in “The 3rd Asia- Pacific Symposium on Music Education Research, August 24 2001, at Nagoya City. In 2005, the music lessons based on “Sarashi Pattern” were videotaped and released as “Enjoying creative activity with Japanese Instrument!”

Creating music based on the ‘Sea-motif’ of Toru Takemitsu

Mariko Kai

‘Toward the sea’

Japanese composer Toru Takemitsu (1930-1996) is well known as a representative of ‘contemporary music’. His music seems very difficult when we first listen to it. However, when we learn that some of his pieces are based on a very simple musical structure, they are comparatively understandable, even for primary school pupils. For example, his piece ‘Rain Tree’ is mainly based on and develops several kinds of drones and ostinatos.

‘Toward the sea’ is also not so hard to comprehend, for Takemitsu employs a characteristic motif, consisting of just three notes (‘Es-E-A’) in it. As you know, if you read it in German solmization, ‘Es-E-A’ refers to the three notes as ‘Ex’. In English, however, it means ‘SEA’. The title ‘Toward the sea’ derives from this special character of the motif.



(E)s E A

Ex. ‘Sea motif’ of Takemitsu

Main Objective

In this workshop, we will compose our own pieces based on the same motif used by Takemitsu in ‘Toward the Sea’. This atonal motif will give them a marvellous atmosphere, and you will recognize clearly that the music of Takemitsu is highly sophisticated.

Target: Upper grade secondary school pupils

Required Instruments: Any kinds of keyboard instrument: piano, xylophone, glockenspiel, keyboard-harmonica, or chime-bells

Required Time: Two hours.

Short Analyses of the 'Sea motif'

Although the motif consists of three notes 'Es-E-A' ('E flat-E-A'), Takemitsu exploits them in an original manner.

I will illustrate his use of the notes and offer some strong hints that will aid you in composing your own music based on the same motif.

1. Takemitsu uses enharmonic as below:

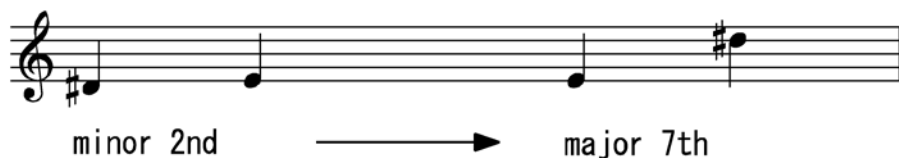


2. Takemitsu transposes the motif into various pitches.

3. Only minor 2nd is picked up from the 'Sea motif' and developed.

4. Only perfect 4th is picked up from the 'Sea motif' and developed.

5. Each interval can be inversed and retrograded.



(Ex. minor 2nd to major 7th)



(Ex. perfect 4th to perfect 5th)

6. The Original motif can be inversed.



Original



Inversion

7. The original motif can be retrograded.

(Transposed one octave)



Retrograde

8. The original is inversed and retrograded.



Procedure of the workshop

1. Creating your melody

Here are eight hints to help you compose your piece by developing one motif. Look at the hints again, and you will see that hint 3 to hint 8 are founded on a similar rule, namely, only two intervals (minor 2nd and perfect 4th) are variously developed. Let us explore our own materials based on the same rule.

1-1. Get hold of every perfect 4th

Choose the perfect 4th and play it on the white-keys of your instrument. Listen to them carefully, and you will recognize that you can make six sorts of perfect 4th just on the white-keys except, 'fa-ti' ('F – B').



(Ex.)

1-2. Get hold of every minor 2nd

Find every minor 2nd on the chromatic scale. How many do you have?



(Ex.)

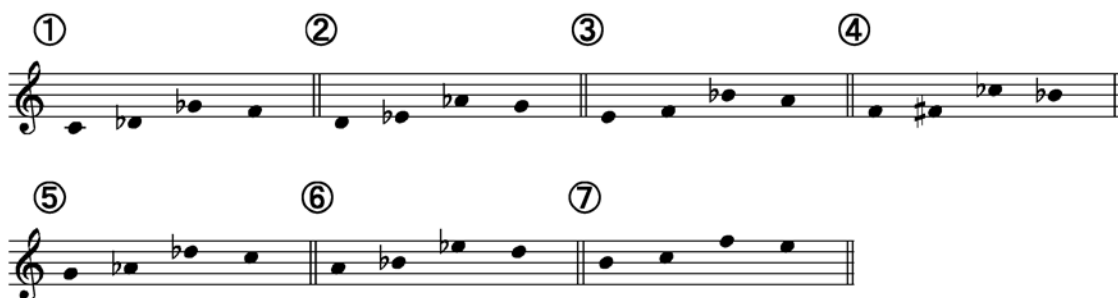
1-3. Add minor 2nd before and after the perfect 4th

Your motif will become like this:



(Ex.)

1-4. Transpose it onto every white-key.



(Ex.)

Now, you have many materials to make your melody based on all the hints listed above.

1-5. Connect them!

If you connect them one by one, you can get an atonal melody.

I will give you an example.



(Ex.)

Listen to your melody carefully, try to connect them many times, until you are satisfied.

You can play it by improvisation, or you can write precisely it down.

1-6. Create music horizontally and vertically

You can use your materials not only to make an atonal melody horizontally but also to make vertical dissonances. Please listen to the sounds carefully so as not to create dissonances that are too sharp. Remember that Takemitsu's work and his deep, soft, and mysterious dissonances.

2. Adding the second part

We need two players (four hands) for improvising on the piano. The first player sits at the lower range of piano and the second at the higher range. The first player starts to improvise by using his or her melody and the dissonance chords that you explored above. After a while, the second player will join. The alternation of the two players will become something of a dialogue.

If you like, add a third player. The easiest way to add a third player is by using the piano, which will now support improvisation by six hands. As a further development, add other instruments rather than a third player at the piano. I recommend that you use a melody instrument, such as the flute, as the third player. In this way, you can make the piece with one melody and with two players in accompaniment.

I think, if you use three players, you should write down at least the rough design of how the piece proceeds.

To make your piece effective, add some signatures. You can use the change of dynamics, as well as tempo and so on.

| | |---------------------------| | The workshop held in 2011 | |---------------------------|

I would like to share an experience that I had during the summer seminar of the 'Institute of Creative Music Activity for Children' in August 25th 2011. Our group was made up of six persons, one playing the piano, two the chime-bells, one the glockenspiel, and two keyboard-harmonicas. Some were graduate students of music education, and the others were elementary school music teachers. We spent about 20 minutes creating one piece.

Our music has three parts, 'A-B-A'. The piano player and a glockenspiel player took charge of part 'A'. The two keyboard-harmonicas played part 'B'. Then, the piano and the glockenspiel came back at 'A', but this time, they were accompanied by the two chime-bell players.

In Part 'A', the piano and the glockenspiel played music based on the 'Sea motif'. Then, the two keyboard-harmonica players joined by repeating the retrograde of the 'Sea motif' twelve times, changing the volume and the tempo furiously (Part 'B') . At that time, one of them who played the motif transposed a major 3rd higher than the other. Gradually the piano, glockenspiel, and chime-bars came returned to part 'A'. The chime-bell players then shook the bells faster and faster. At last, when we felt that the music reached a climax, it ended.

III Musical Scales

Musical scales are fun, and various musical scales introduce us to a richer musical world! (Y.T.)



Playing 'Ohayashi' using Japanese Traditional Instruments

Creative Music Activities based on the Japanese Pentatonic Scale

Ritsuko Furuyama

Pre-Workshop

1. The Japanese Pentatonic Scale

Japanese traditional music is based on several kinds of pentatonic scales, one of which consists of the following five notes:

Example 1:



A musical staff with a treble clef. The notes are A (below the staff), C (below the staff), D (on the first line, boxed), E (on the second line), and G (on the third line).

The note in $\boxed{\text{D}}$ is the “keynote,” which is the most important note in a scale. The tunes basically terminate at these notes. The notes in $(\underline{\text{A}})$ indicate the “semi-keynote” which is the second most important in a scale. In this paper “keynotes” refer to “keynotes” and “semi-keynotes”.

This type of scale is often used in Japanese children's songs, which are known as "Warabe-Uta." But as indicated in Example 2, the melody of a simple "Warabe-Uta" often use only two or three notes that are picked from the pentatonic scale.



Example 2:

Beginning with a simple structure such as Example 2, the notes in many “Warabe-Uta” are extended to the pentatonic scale, as in Example 1. As you can see, the constituent notes of the scale are the same as the pentatonic scale that is widely used in Europe. However, the “keynotes” of the European pentatonic scale are different, as in Example 3. As the result, the music based on both scales is completely different.

Example 3:



8

C D E G A

2. The Purpose of this Workshop

- ① Participants enjoy improvisation based on two pentatonic scales, namely the European and the Japanese scales.
- ② Participants recognize the difference between the two scales through improvising.

3. The Workshop Participants

- ① A workshop leader.
- ② A few workshop supporters, if possible.
- ③ About 20 to 30 children from age five to lower grade primary school children.

4. The Musical Instruments

- ① Two xylophones (Orff instruments), from which the keys of A C D E G are chosen and placed on .
- ② One marimba.

The Workshop

I. Improvisation with Clapping and Voice

Participants sit, forming a big circle and face the center of the circle.

1. The leader makes a short rhythmic pattern by clapping (2/4meter, 2bar), which all participants imitate at once. This creates a type of “call and response.” Continue until the participants become familiar with the activity.
2. After performing the “call and response” using the short rhythmic patterns, the leader begins to sing a short melody that consists of two or three notes (See Example 2), which all participants imitate together. After the participants become familiar with this activity, they are encouraged to create a short melody

(2/4 meter, 2 bar) as a response by her/himself, one by one.

3. Next, the leader proceeds to create a melody (2/4 meter, 4 bar) using the Japanese pentatonic scale (Example 1), which all participants imitate together. Alternatively, they can be encouraged to create a short melody as a response by her/himself, one by one.

II. Improvisation with the Instruments

Two xylophones are set facing each other in the center of the circle, and the marimba is near the circle.

1. Two supporters (at the two xylophones) demonstrate the melodies alternatively in the form of a “call and response” based on the Japanese pentatonic scale. If the melodies begin with \boxed{D} (keynote) or \boxed{A} (semi-keynote), move in conjunction, and finish on \boxed{D} (keynote), the sound is very Japanese-like.
2. The leader demonstrates the drone on the \boxed{D} (keynote) and \boxed{A} (semi-keynote) using the marimba.
3. In this drone played by the leader, two of the participants (playing the xylophones) improvise their melodies alternatively in a “call and response” based on the Japanese pentatonic scale. After a certain point in the improvisation, the next two participants join in, and so on until everyone has participated.
4. Because very young children may not recognize the structure of the Japanese pentatonic scale, the drone based on the keynotes can completely support the music.

III. Utilizing the European Pentatonic Scale

1. Two supporters (xylophones) demonstrate the melodies alternatively in a “call and response,” this time based on the European pentatonic scale. The melodies begin with the \boxed{C} (keynote) or the \boxed{G} (semi-keynote), and finish on the \boxed{C} (keynote).

2. The leader demonstrates the drone with the \boxed{C} (keynote) and the $\underline{(G)}$ (semi-keynote) on the marimba.
3. In the drone played by the leader, two of the participants (playing the xylophones) improvise their melodies alternatively in a “call and response” based on the European pentatonic scale. At a certain point in the improvisation, the next two participants join in and so on.

Conclusion

The author gave the first half of this workshop at a kindergarten in Tokyo with children aged three to five. By utilizing the scale in “Warabe-Uta,” which Japanese children are accustomed with, they could enjoy the musical dialogues. If this workshop is given to older children, they may recognize and be surprised by the difference between the two scales, even though the five notes are the same. In the future, I would like to adapt this workshop to different types of pentatonic scales from Japan, East Asia, and other countries around the world.

**My scale, your scale:
Creating new music based on a pentatonic scale you invented**

Nanae Koizuka

Creating your own pentatonic scale!

Today, you will create your own scale! The pentatonic scale we will create has only five notes. There are many kinds of pentatonic scales as well as theories about them. In this workshop, in order to simplify the procedure, we will restrict the pentatonic scale within an octave.

The goal of this project

There are various ways of creating music with a scale, but this project proposes two new ideas:

1. Creating your own pentatonic scale.
Children can enjoy choosing five of their favorite notes from the 12 notes, and it is important to listen to the scale carefully.
2. Composing your own music with one melody line, one repetitive pattern, and one ostinato.

Target

This project is for upper-grade primary school children, but it can be used with children in lower grades if the teacher simplifies some elements of the procedure.

Creating your own pentatonic scale *Repetitive (Same as “T”)

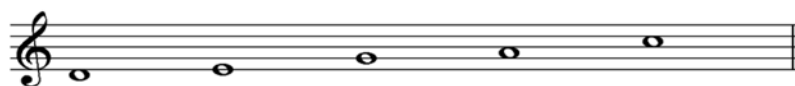
Now, let's create your own pentatonic scale based on the twelve notes below.



The following are hints to help you familiarize yourself with making your scale.

- 1 First, choose five notes freely from the twelve tones above.
- 2 Play it. Does it sound good or strange? Is it easy to play? Can you imagine the music you will later compose based on these notes (pentatonic scale)? The scale will possibly be atonal, sound very Japanese, or somehow sound oriental. It is important to find the optimum pentatonic scale through trial and error.
- 3 Continue choosing different tones until you think your original pentatonic scale is complete.
- 4 Play your scale, share it with your friends, and write it down on a music sheet.

Author's new scale 1



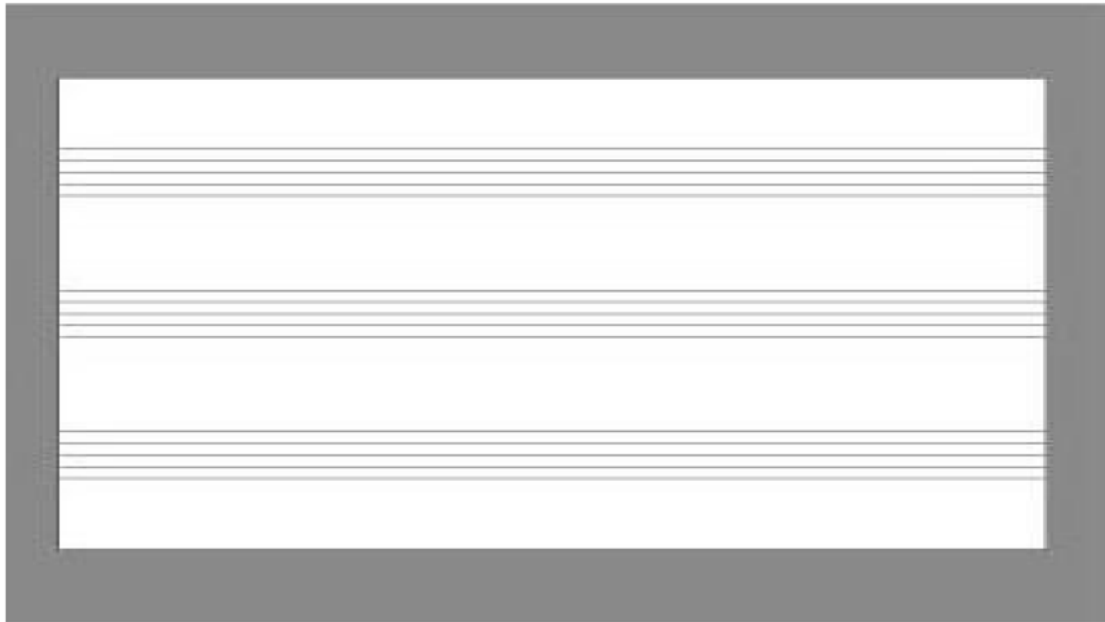
Application

Author's new scale 2 (Let's try hexachord, 6 tone scale)

They are the whole-tone scale.



Let's try!!



Composing your music based on your scale

Next, you will compose your piece with one melody line, one repetitive pattern, and an ostinato.

Let's see how to get the materials from our own scale. Sit at a keyboard or a piano and take your time experimenting with it. I recommend using a xylophone or glockenspiel invented by Carl Orff, on which you can select and line up the keyboard freely.

- 1 Choose three notes from your pentatonic scale in order to create an ostinato. Give it rhythm and put it in order. (A)
- 2 Next, use the other two notes from your scale to create your repetitive pattern. Give it rhythm and put it in order. (B)

Here are some examples: used Author's new scale 1



(B)



(A)

- 3 Cascade the bass ostinato (A) and repetitive pattern (B).
- 4 Now, create a melody that fits the bass ostinato (A) and repetitive pattern (B). This time, you can use all five notes in any order and in any rhythm. Your melody may have many repetitions, chords (accumulations), changes in order, inversions, up-side-downs, and so on. Try many variations through trial and error until you are satisfied with the length of the melody.
- 5 Play your music consisting of three elements, namely the melody, repetition of the pattern, and the ostinato.
- 6 If you decide to continue the piece, you can change the scale, the ostinato, the repetitive pattern and melody as you proceed.
- 7 When you have completed your music using your original pentatonic scale and have decided which instruments to use, get some help to perform, record and listen to it.

Developing your scale

Let's try a different way (See Table 1).

You can compose your music from the pentatonic scale (Standard 1, or Standard 2), the hexachord (Development) and the various combinations in the chromatic scale.

Table 1

	Standard1 (pentatonic)	Standard2 (pentatonic)	Development (hexachord)
Melody	5 notes	5 notes	6notes
Repetitive Pattern	2 notes	4 notes	3 notes
Ostinato	3 notes	1 notes	3 notes

Score

New Music based on My scale

Nanae KOIZUKA

$\text{♩} = 100$

Glockenspiel

Xylophone

Glk.

Xyl.

4

4

7

7

IV New Starting Points

New Starting points in creating music may lead us to the most creative activities! (Y.T.)



Paper project at Hirosaki University

Making Music by Chance!

Shiori Hagiwara

Music and chance

When we think of music and chance, we tend to not consider that they are connected. A lot of us enjoy playing score-written music and listening to recorded music, so we think there is no room for chance in creating or performing music. But, is that true?

When the performer plays in a different place and in a different state of mind, for example, the music should change. Any kind of chance can make music change. If you make a mistake while playing music, the mistake itself is accidental. Moreover, to improvise, that is to perform ad lib, is the result of a happening. In this way of thinking, it is not too much to say that music is kind of “happening.”

In fact, many composers make music by chance in various ways. For example, Mozart and Haydn composed musical works using dice. John Cage, a 20th century composer, insisted on music by chance under the influence of Dada and the art of divination, and left many works based on chance.

In this workshop, we will also make music by chance, by referring to Marcel Duchamp's *Erratum Musical*. Duchamp was an artist of Dada and had a great influence on Cage. Duchamp composed this work as follows:

1. Write notes on many pieces of paper.
2. Put them in a hat.
3. Take them out one by one.
4. Combine all in order.

Let's have a wonderful experience by making music by chance!

* This workshop plan is carried out for musical teachers at Tokyo in 2011.

Necessary Materials

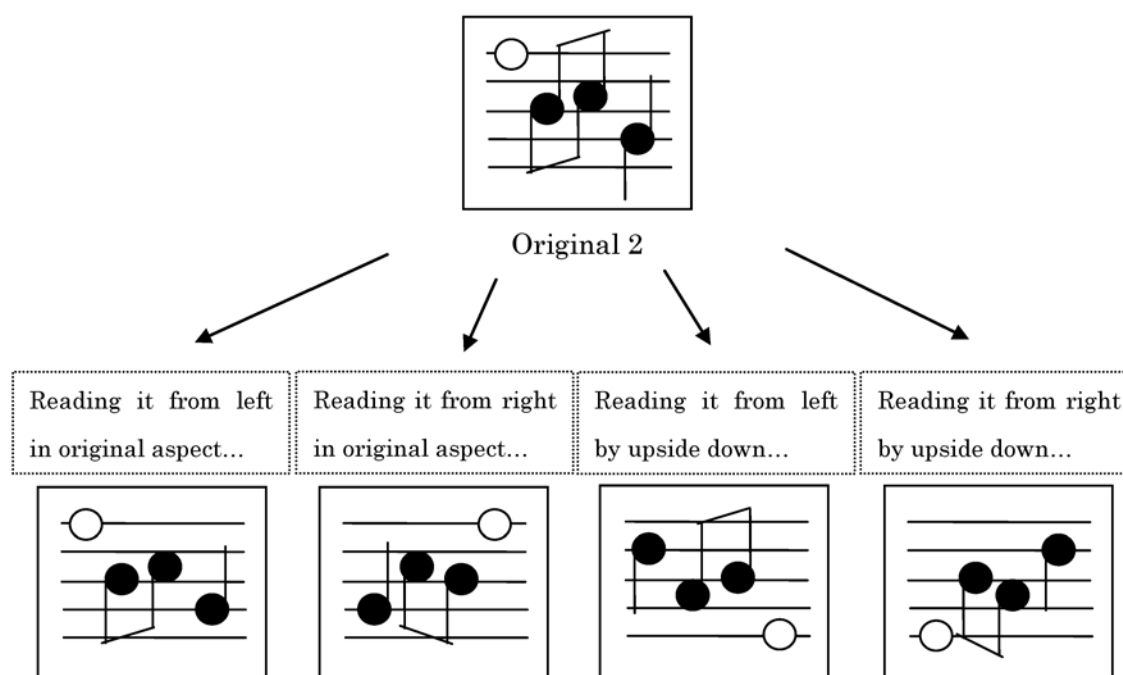
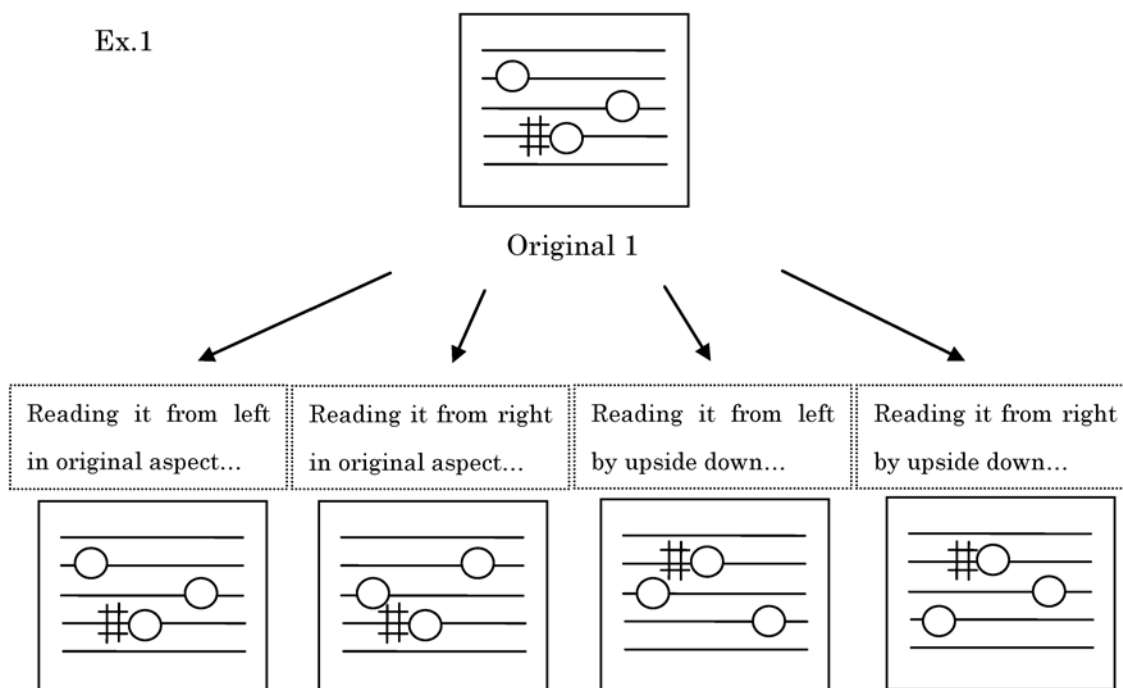
The materials needed for this workshop are as follows:

- Your notes and figures written on separate pieces of paper (These should be prepared before beginning).
- A bag in which to put the papers.
- A pair of dice.
- A notebook in which to write the music.
- Your favorite musical instrument/s.

Procedures:

1. Before beginning to make music, have all of your notes and figures written down on pieces of paper. These musical fragments are an important element of your music. Your notes and figures are about interval and rhythm. In addition, you can add “accidental” elements like \sharp or \flat . However, it is okay if you only write down intervals. You can later decide to add rhythm and/or accidental elements. You must not write any clefs, as these are determined by rolling the dice. As clef is not written on paper, you can read the paper in your chosen direction. In brief, you can use piece of paper by upside down, or read it not from left but from right. (Ex.1)
Prepare as many notes as possible, fold them, and put them inside the bag so that they are not visible.

Ex.1



2. Next, decide how to read your notes in clef. As stated before, your clefs are determined by the number of the dice. Make a table like the following example. (Ex.2)

Ex.2

1	G clef
2	G clef
3	F clef
4	F clef
5	C clef
6	C clef

3. Next, decide the beat (for example, four-four time, etc.) and the length of your music (measures). In addition, decide how many parts to make. If you play as a group, decide each person's part.
4. You will combine your notes to make each part. First, remove one piece of paper from your bag. At the same time, roll the dice and read the piece of paper in the clef that is determined by the number on the dice. Write this down in your notebook. When you write it down, the rhythm and the length of notes will remain unfixed. This is okay because you have plenty of time to control how the music is created. You can repeat these steps as many times as you like.
5. In the end, you need to decide what to do with any parts that remain unfixed and adjust as necessary. If a new idea comes to mind, it is perfectly okay to add a new note. This is an example of a musical "happening."
6. When you have completed writing your music, play it on whatever musical instrument/s you like!

Paper Projects: Finding the Earliest Grain of Music

Tadahiko Imada (Hirosaki University)

Introduction

What was the first sound you ever remember hearing? Perhaps this sounds metaphorical, so you must, therefore, confess that you don't seriously try to remember it. Your first experience of sound, however, must have been experienced by yourself since you can now hear things. If so, your very first experience of sound exists somewhere inside yourself, and you may possibly be able to recall it when you seriously try to remember it.

I presume the first sound you heard in your life must have been silence. And then you must have heard the grain of the sound. If one were able to keep remembering the grain—the touch and the sense of that particular sound—she or he must have known how to use words as well as numbers to indicate it. Unfortunately, many people have forgotten the grain—the touch and the sense of the sound they first actually heard.

What was the first music you heard? Perhaps this sounds much easier to answer compared with the first question. You may remember a particular nursery rhyme, or the theme song of your favorite cartoon you grew up watching on television. When you were born, the world was full of music, and you grew up hearing new kinds of music every day of your life, with such prefixes as classical, pop, rock, jazz, new age, traditional, folk, ethnic, and so on. This is why we normally don't think about what music is or what it means to us.

Can we ever hope to recapture our musical innocence, when we had no need to classify music into different prefixes? Or can none of us ever hope to remember the earliest grain of the music, when we did not ask about its genre or try to interpret it?

1. Soundscape and Music

The earliest grain of music must have contained a magical, illogical and ritualistic manner and intensity. Just as, for example, the sounds of wood, wind, water and fire exist with no apparent meaning attached to them. People simply started making music with their body and the materials around them. As the

Canadian composer R. Murray Schafer (1977, p. 40) states: “Man [sic] echoes the soundscape in speech and music,” the natural acoustic environment has always afforded human beings to hear and echo, that is to say, the first experience of making music came about as a kind of mimicry of soundscape. Schafer (1977, p. 44) continues:

Shepherds may, as Lucretius suggests, have got the hint of singing and whistling from the sound of the wind. Or it may have been from the birds. Virgil says that Pan taught the shepherd “how to join a set of reeds with wax” as a means of conversing with the landscape...Shepherds piped and sang to one another to while away the lonely hours, as the dialogue form of Theocritus’s *Idylls* and Virgil’s *Eclogues* shows us; and the delicate music of their songs forms perhaps the first and certainly the most persistent of the man-made sonic archetypes.

As Schafer points out, the earliest grain of instrumental sounds must have been created through the natural interaction between soundscape and humans. Schafer (2011, p. 8) further asserts:

It is true that the singing of birds is frequently called “musical:” but that is about the only environment sound that is. Certainly the roar of a truck or the barking of a dog was not. We simply had no word that would unite all sounds made by nature, humanity and machines. It was then I introduced the word soundscape, referring to any or all the sounds of a particular environment, whether produced by nature, humanity, machinery or any other means.

Schafer introduced the term soundscape with an awareness of his duty as a composer in the twentieth century. In short, what is important for music education today is to allow children to experience the natural flow between soundscape and themselves in order to make their own grain of music. More practically, what activities should children experience in the music classroom?

2. A Sheet of Paper as an Instrument

Schafer (2011, p. 9) states:

Should we expand the music programs in schools to include all the sounds of the soundscape? I think so because it reminds us that these two fields of sound were once closely united and that even today they are related: music invades the environment and environmental sounds inspire the rhythms and melodies.

Schafer thinks that without the existence of soundscape, musicians were unable to take advantage of that which inspired them. Once upon a time, nature was music's chief source of inspiration. Therefore, we should start by listening to the outside world to discover what we hear and what we want to hear. One becomes alone and scrupulously hears the soundscape, while at the same time she or he wants to echo the soundscape in music. If there is a sheet of paper, the person must take advantage of it as an instrument paying the attention to the touch using her or his fingers to make music. Schafer and myself (Schafer & Imada, 2009, pp. 45-46) together wrote the following two exercises for children in *A Little Sound Education*:

Take a sheet of paper and try to pass it around the room absolutely silently. It's harder than you think. As soon as your fingers touch the paper they make a sound. Now imagine that the sheet of paper is a musical instrument. Each person in the class has to make a different noise with it. How many different sounds can we think up? We could fold it, blow on it, drop it, tear it...what else? But don't crush it up until the last.

In the first exercise, children are expected to produce silence by creating scrupulous and immanent touches between their fingers and a sheet of paper. Both the manner and the form of music are presumably produced at this particular moment. This silence is directly connected to their body; that is to say, it cannot be analyzed either acoustically or physiologically. Whenever I use this particular exercise, changing both the size and material of the papers, I instruct the students as follows: "Pass it around beautifully, as if all of you are connected by one thread." They then begin to think about how to use their bodies, paying attention to the joints in their arms as well as their legs, and the position of their head, neck, shoulder blades, spine, toes and soles. Their movement undergoes a complete change like dancing.

In the second exercise, children are able to find many musical aspects, such as rhythm and harmony, dynamics and timbre, along with musical form, style and content. It is not easy in our modern world to experience absolute silence in music by receiving inspiration from the natural soundscape. Therefore, it is crucial that children pay attention to such moments as a finger touching a sheet of paper producing delicate sounds, the physical and elegant simplicity when several sheets of paper are passed around—the rubato that paper brings. These exercises bring children into the music itself, as if they are playing the piano.

The essence of music or sonority, for example, is not its capacity to express or interpret things. In short, music is different from language. When music becomes tamed by the economy of language and its attendant value, “flattered fingers” (Imada, 2012) are formed. When the piano is played with the emotional agitation of expressionism, it is played with flattered fingers, and we hear the poorest linguistic category: the adjective. Thus, the phrase “new objectivity (*neue sachlichkeit*)” was proposed to reject the expressive excesses in late nineteenth century Romanticism (Albright, 2004). Schafer (1977, p. 6) explains:

It is the musical expression of the romantic artist, prevailing throughout the nineteenth century and on into the expressionism of the twentieth century. It also directs the training of the musician today.

As Sontag (1990, p. 12) puts it: “What is needed, first, is more attention to form in art. If excessive stress on content provokes the arrogance of interpretation, more extended and more thorough descriptions of form would silence.” Schafer tries to recover our sense of the music itself, and its grain with the help of paper. Since nature had been musicians’ chief source of inspiration for creating music, and nature itself does not express anything, we should pay more attention to sound itself and its resources (the human body and movement). When the French pianist Samson Francois plays Maurice Ravel’s *Toccata* in *Le tombeau de Couperin*, his sensitive touch on the keys sound like raindrops. The grains of the sounds he produces are not digitally constant but “natural.” Or when we listen to Mozart’s *O zittre nicht* sung by the Korean soprano Sumi Jo, we might recall the sound of a church bell. As a result of their professional musical training, the sonorous air they produce sounds “natural.” As Barenboim (2009, pp. 21) states:

The art of rubato lies in being free to make imperceptible modifications of the

tempo while maintaining a connection to it, an inner pulse. These modifications should be an exaggeration, but not an alteration, of certain elements in the rhythm. Furthermore, care should be taken that rubato is used only for a limited time, so as not to lose touch with the objective time that keeps ticking all along. *Rubato* in Italian means stolen and therefore, morally speaking, demands to be returned at some point.

When the raindrops hit the surface of a river, its tempo includes a gentle change. It is the sound of the rain on the leaves getting nearer to you. The sound of little clicks is uneven and stabbing. A variety of delicate changes continue forever, and raindrops in a sense create a natural rubato. Musicians such as Francois and Jo beautifully recreate the art of rubato. How can music teachers pass on this musical experience to children without losing the primal control of music performance? Schafer makes it possible by using a sheet of paper.

3. Closing Thoughts

The soundscape and music were once ecologically united: environmental sounds inspired the rhythms, melodies and harmonies of music. Schafer (1977, p. 111) pointed out that when the acoustic environment (or soundscape) was being overrun, it stimulated a whole wave of sensitive reactions in the music of composers as different as Debussy, Messiaen and Ives, for example. Therefore, he proposed the term “lo-fi” (an abbreviated form of “low fidelity”) to reveal a poor signal-to-noise ratio in today’s soundscape. This is because lo-fi destroys the natural balance between soundscape and music-making by composers. As a result, classical music, for example, will fall surely in the very near future (how can classical composers and performers possibly make music without having their inspirations from the natural soundscape?). Like Debussy, Ives and Messiaen, Schafer is a composer who noticed this. Schafer (2005, p. 90) also introduces an exercise using a sheet of paper:

Pass a sheet of paper throughout the room without making a sound. The larger the sheet of paper, the more difficult it becomes. Several sheets of paper can be passed around at the same time. Children love this exercise. It is amazing how the ambient noise level of the classroom drops while they are performing.

I have used these paper projects at different schools—at the elementary, secondary, to university level—not only in Japan, but in different countries around the world. Using a sheet of paper, I sometimes help school teachers realize the importance of stillness and silence in music making. Using a sheet of paper as a musical instrument is much harder than you might imagine. Everyone I have met through these paper projects have thought about the movement of the paper as well as the use of their bodies, and they have tried very hard to make their own music naturally.



In the final part of the paper projects, I ask students to compose their own music using any kind or kinds of paper. They first collect different kinds of papers while at the same time looking for different sound colors by touching them. They then start exploring the dynamics (soft and loud sounds) as well as the tempos (slow sounds and fast, rhythmic sounds). I sometimes ask them to think of many kinds of verbs, such as “to scrub,” “to blow,” “to tap,” “to tear,” to rip,” “to slit,” “to drop,” “to wad up,” and so on to play the papers because these different actions are quite effective in creating a variety of sound colors and timbres. Some groups develop their own notations, including graphic notation, so they can also learn the relationship between sounds, music and memory. Each performance is uniquely different, but everybody can precisely judge which one is more inspiring and musical than others.

As I pointed out in the introduction, the scope of “music” in Japan has shrunk. So how and when did we lose the grain of the music we were born with as infants?

The term “music” merely indicates music itself. No prefixes or adjectives for music are needed. No cultural or political music has ever existed or will exist. Through these paper projects, we should make the whole body an ear, and hear the grain of the music through a sheet of paper.

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V Globalization and Localization in Music

In music, we can find some elements used both globally and locally, and we believe that we can experience and recognize them through creative music activities. This might be possible not only for very young children, but also for people from various cultures. (Y.T.)



The Tongaong and the children



Workshop in Beijing

Creating Music for the Japanese Traditional Instrument ‘Koto’ ~ The Left Hand ‘Oshide’ Technique~

Mika Ajifu

This workshop focuses on the unique Oshide technique for playing the Koto, a traditional Japanese instrument. This technique utilizes the left hand, manipulating a variety of changing string tensions and thus creating different sounds. We will use this technique to create and develop our new music.

Aimed at: Children in the upper classes of primary school and beyond

Instrument: Japanese Koto

* If there are not enough Kotos for the children, one Koto will be shared by two to three of them.

Time: About two or three hours

Sound Sources: *Rokudan-no-shirabe*, composed by Yatsushashi-Kengyou

KOHRU for Koto Solo (1977), composed by Shinichiro Ikebe

No-no-Uta (1983), composed by Michio Mamiya

1 The Oshide Technique

In this technique, ‘The left hand presses the string on the bridge’s left side’. When the string’s tension increases, the pitch of the sound becomes higher. The strings can be pressed in a variety of ways, and we can enjoy the diversity of sound from one string of the Koto.

2 Tuning of the Koto

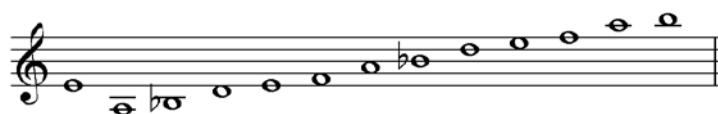
In creating music, we must first decide on the tuning of the Koto, a process called ‘Chosi’ or ‘Joshi’. The instrument’s bridge, which holds up strings and allows for tuning, is called a ‘Ji’. The Koto may be tuned for traditional and contemporary music. For example, we can tune it for a whole-tone scale or a twelve-note scale. Moreover, we can even create our own scales. In this activity, you are free to choose the tuning that you like.

Here we will use ‘Kumoi-Joshi’, which originated with Yatsushashi-Kengyou who lived in 1600s and is said to be the founder of secular Koto music, as an example. This type of tuning has been used and has evolved until today.

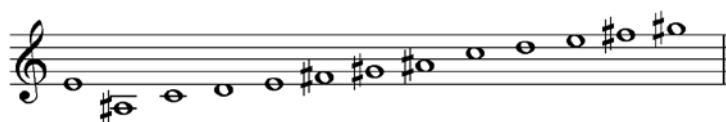
Some Example of Tuning

* Hira-Joshi (Japanese traditional): See the pp.30, Ex.2.

* Japanese folk song scale: See the pp.22, Ex.1.



* Kumoi-Joshi (Japanese traditional)



* Whole-tone scale in Koto



* Twelve-tone scale in Koto

3 Creating the Drone and Repetitive Patterns

3-1 Making Your Drone

(L: Leader, C: Child)

L (to C1): First, we will make the drone using one or two notes from the low range of Koto, since the drone works as the bass of music.

C1: I see.



Ex.: C1's patterns

3-2 Adding Your Repetitive Patterns

L (to C2): On the bass of C1's drone, you(C2) join, adding the new pattern and repeating it.

C2: Ok! My pattern will be:



Ex.: C2's pattern

L (to C1 & C2): Please listen carefully to each other.

*The next (C3,C4, and so on) make their own patterns, joining them, as in the following example:



Ex.: C3's pattern



Ex.: C4's pattern

3-3 Making Your Melody

L: Well done! Next, let us add the melody. This time, you will invent a constantly developing melody instead of a repetitive pattern. This melody must be improvised.

L (to C5): Are you ready to improvise now?

C5: Yes. I am ready.



Ex.: C5's melody

C5: I can! It's beautiful.

L: Now the drone and other repetitive patterns will join in.

The Japanese Koto has 13 strings. Usually, we play it with three picks attached to three fingers (thumb, forefinger, and middle finger). However it is recommended that beginners put a pick on only the thumb. With the pick, we can freely pluck the thirteen strings and easily improvise the melody. With Japanese Koto, it is very convenient to improvise the melody in this way.



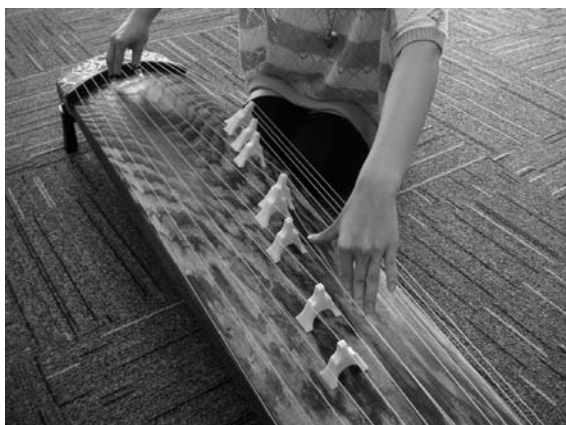
Fig.: Koto's Pick

4 Experiencing Oshide

L: We have just made the drone, the repetitive patterns, and melody by improvisation. I think they are sufficiently beautiful; however, now, we will go to the next stage, using a special technique.

C6: What technique is it?

L: It is a technique called Oshide, and it is a way playing the koto by pressing the string on the left side of the bridge with the left hand. I will show you.



Pic.: Oshide Technique

C7: The sound has changed. It's amazing! I would like to try it myself.

I can make the various kinds of sounds by changing the way I press the string.

L: If the pressure on a string is altered, the sound will also change.

C8: Wow! That is interesting.

C9: I've tried it, but pushing the string requires much force because the tension is so strong.

5 Adding Oshide to the Music

L: Let's improvise once again using Oshide.

C1: How?

L: We will add Oshide to every part of our music. First, select one note from your music; push the string with your left hand, and pluck it with your right hand's pick.

C2: Let's try.

C3: It has changed into a different piece of music. It gives our music a strange feeling.

6 Using various kinds of Oshide in various music parts

L: Finally, you can use Oshide, which acts as a brilliant musical ornament, as much as you like.

I will make the groups of five children. One will play drone and two others the repetitive patterns. The last two will make two melodies that will engage in 'conversation'. Every part can introduce Oshide, but listen carefully to each other. Too much Oshide will destroy the effect.

All the children: Ok!



Pic.: Various Oshide

7. Listening to the Koto Music Using Oshide

L: Listen to the three pieces of Koto music using Oshide. The first one is named 'Rokudan-no-shirabe' it is said to have been composed by the Japanese famous Koto player and composer Yatsushashi-Kengou around 1600s.

The next two are contemporary Koto piece composed by Shinichiro Ikebe and Michio Mamiya. You can recognize that technique has been very developed much and that many kinds of Oshide are explored by the composers.

C: It must be so difficult to play.

L: Here is an example of completely different Oshide Music from a neighbouring country.

C: It must be Korea.

L: You are correct. Let's listen to the music of a Korean Koto named Kayagum.

C: The Oshide of Korean music is so frequent and the vibration so strong!

L: If you have a chance to listen to music from other countries, listen carefully to the variations in the use of Oshide.

The Japanese Koto belongs to the long zither family. In Asia, we have so many kinds of Koto, which can be played with many types of Oshide technique. Moreover, other techniques also exist. For instance, the Koto can be played not only by plucking but also by rubbing or even hitting the strings. If possible, find as many kinds of Koto techniques as you can by on CDs, DVDs, or Websites.

Two Kinds of Lullabies

Mari Obinata

When you were a baby, did your parents, siblings, or relatives sing lullabies to you? Were they melodic, poetic, or simply sung? What kind of songs comes to mind when you think about a lullaby? The words used in lullabies are sometimes similar to those in nursery rhymes or cradle songs. What musical features do these songs have? The aim of this workshop is on the following:

1. Compose two kinds of lullabies; a first one is based on western music using the Dorian mode and ostinato and a second lullaby is based on Japanese music using features of poems and scales used in Japan.
2. By composing, experience how different and how similar lullabies are in the two cultures

This workshop targets the upper grades of elementary school. A piano or any kind of keyboard instrument is required. It takes about three hours to complete this project.

Project 1

1. First, we will invent our own lullaby using an ostinato and a melody based on the Dorian mode.
2. Talk about lullabies with others. When do we sing lullabies? How are they sung? To whom are they sung? What are the musical features of a lullaby?
3. Create an ostinato that provides a bass for the song. Only use the white keys of a piano, and start from D. The ostinato should have a cradle rhythm. If it is difficult to understand a cradle rhythm, imagine how a cradle moves. It may be a good idea to express the movement with your whole body before creating your ostinato.
4. Create a short lullaby melody. What are the features of a lullaby? Remember

that lullabies are sung to babies to make them sleep. They have a wave-like rhythm like a rocking cradle. Are there any other features you can think of? Remember to only use the white keys of the piano when you compose your lullaby.

5. Play the melody with the ostinato you have created. If it is difficult to play the ostinato and the melody in the same time, you can ask your friends to play with you. How should you play the lullaby to make the baby sleep? What are the dynamics of your lullaby, such as its timbre?
6. Any keyboard instrument can be used in place of a piano, or you can add other instruments as you like.
7. Record your new lullaby and listen to it.

Project 2

Have you heard a Japanese lullaby? There are many diverse and interesting lullabies in Japan from the perspective of a poem and scale. Japanese lullabies can be divided into two groups: 1) Songs sung to children to make them sleep; 2) Songs sung to children to make them happy and play well. They also differ depending on who is singing the lullaby, such as a parent or a baby sitter.



Look at the example below of a poetic Japanese lullaby:

Bouya wa yoiko da

(坊やはよい子だ)

Nennenkororiyo okororiyo.

(ねんねんころりよおころりよ)

Bouya wa yoiko da / nenne shina. [You are good boy, go to sleep.]

(坊やはよい子だ ねんねしな)

Nenne no omori wa / doko e itta. [Where did your baby sitter go?]

(ねんねのお守りはどこへ行った)

Ano yama koete / sato e itta. [She went to her hometown crossing that mountain.]

(あの山越えて里へ行った)

Sato no omiya ni / nani morota. [What souvenir did you get from her?]

(里のお土産に何もろた)

Denden-daiko ni / syou no fue. [A denden-drum and a pipe called sho.]

(でんでん太鼓に笙の笛)

Bouya wa yoiko da / nenne shina.

(坊やはよい子だ ねんねしな)

In the example above, the first line is added to maintain or complete the rhythm of the song. The phrase “Nennenkororin” is peculiar to Japanese lullabies, and is rhythmically repeated to make babies sleep. “Nenne” is a kind of sleeping baby talk, and “Korori” expresses the state of lying down on the floor to sleep. This phrase is used throughout Japan, with different variations depending on the location. For example: “Nenneko nennekonenneko ya, nennenkororin shankororin.” Your poem should start with this phrase.

Next, count the vowels in the second line of the example above (Japanese vowels consist of “a,” “i,” “u,” “e” and “o,” as well as the “n” sound). There are 13 (8 + 5) vowels in the second line (Bo-u-ya-wa-yo-i-ko-da/ne-n-ne-shi-na). Then count the vowels in the other lines.

*Number of vowels: 1.1 (8 + 5), 1.2 (8 + 5), 1.3 (8 + 5), 1.4 (7 + 5), 1.5 (7 + 5), 1.6 (8 + 5), 1.7 (8 + 5).

All of the lines consist of 7 – 8 + 5 vowels. This is a common feature in Japanese lullabies, and it is considered to be influenced by Wasan (和讃), Japanese Buddhist songs.

Next, let's look at the meanings in the above examples. The poem contains many toys, such as “denden-daiko” and “syonofue.” This means: “If you sleep well, you can have these toys.” Other poems, however, contain words that are intended to “threaten” young children to make them sleep, such as: “If you don't go to sleep, the wolves will come.” Various expressions such as these were created in the past.

The following points should be kept in mind when composing your own lullaby:

1. Write your own poem that incorporates some of the techniques introduced above.
2. Does your poem start with “Nennenkororin,” or have you invented new words in its place?
3. Does your poem make babies sleep by promising them toys, or does it scare them with threats, such as wolves. Are there other techniques you have created to make babies sleep?
4. When you write a poem in Japanese, you should take the number of vowels into consideration.
5. After you have written your poem, read it aloud to someone. Think about how it should be read. Think of the person (or people) you are reading it to as babies. How should you read to make a baby sleep?

B

The following example is a Japanese lullaby based on melody. It is called “Bouya wa yoiko da.”

坊やはよい子だ
Bouya wa yoiko da

1. Nen - ne - n - ko - ro - ri - yo o - ko - ro - ri -
 2. Nen - ne no o - mo - ri wa do - ko e i -
 3. Sa - to no o - mi - ya ni na - ni mo - ro -
 4. Bou - ya wa yo - i - ko da ne - n - ne shi -

4. *Fine* Bo - u - ya wa yo - i - ko da
 -yo. A - no ya - ma ko e -
 -ta. De - n - de - n - da - i - ko ni
 -na.

7. ne - n - ne shi - na.
 sa - to e fu - ta.
 syo no fu e.

D.C. al Fine

Try to sing it! As you can see, the melody in this score consists of only five notes: C, D, E, G and A. There are many Japanese lullabies that utilize these five notes.

Next, in the above song, make the E and the A flat by only a half tone. Then sing it again. How do you feel? How has it changed? This is the typical scale of “Bouya ha yoiko da.” And since this lullaby has been handed down from generation to generation, there is no fixed form. It can differ in scales and grace notes depending on location, families, or even individuals.

To complete Project 2, keep the following points in mind:

1. You have learned two scales. Next, compose your own melody for your lullaby using only the five notes in these scales. As you compose, it is a good idea to use conjunct tones as much as possible. The melody should be simple and gentle to make a baby sleep.
2. Compose the melody using the poem you have made, but if it is too difficult, you do not need to use the poem as in the first project.
3. Play your lullaby using your voice and a keyboard instrument. You can add additional instruments to your melody if you like.
4. Think about how you should perform the lullaby to make a baby sleep.
5. Record and listen to it.

Let's improvise J-POP

Kazuhiko Kinoshita

This workshop will focus on recent Japanese popular songs, called J-POP, and show you how to improvise using J-POP.

Aimed at: Upper grades of elementary school and middle or high school students.

Instruments: Keyboard or piano.

Time: From thirty minutes to one hour.

1. J-POP in music making

J-POP” is a general term for pop songs made in Japan. The phrase “J-POP” has been used in Japan since 1988 by an FM radio station in Tokyo. Today, J-POP is listened to all around the world.

The phrase “J-POP” does not represent its musical features. “J-POP” includes a variety of musical styles, such as reggae, punk rock, hip-hop, and others. For this reason, if we try to use J-POP as a teaching resource, we have to think what musical styles we take up. It's difficult theme. As a result, J-POP is not used any music curriculum, especially in making music.

An important aspect of making music is understood the structure of the songs we are creating. Therefore, we need to analyze J-POP songs in order to know their musical features. In the past, this has seemed impossible because it is thought that J-POP songs have no musical features. However, I believe J-POP songs do contain original musical features, especially in their melodies.

I analyzed some J-POP melodies in songs written by the Japanese bands Funky Monkey Babies, Nishino Kana, and so on. I discovered that these melodies contain many tonic/key notes, and be used without influence of chord progression. These can be thought of as one musical feature of some J-POP songs.

Next, I tried to extract these melodies in order to show how J-POP songs can be created.

2. Workshop

L: Leader C: Children (Includes high school students)

- When children improvise a melody, the leader plays a simple accompaniment.

1. Making melodies only in “C”

L: If you want to make a melody easily, you can use only “C.”

C: It's very easy!



2. Add “D”

L: Sounds great. If you want a varied melody, you can add “D” to your song.



3. Add “E”, “G” and lower “H”

L: You can also add “E,” “G,” and lower “H.” Lower ‘H’ is special.

C: What does it mean?

L: If you want to finish a melody, you can improvise. Using “H” makes it naturally.

C: Ok! I'll try.



4. Making structural J-POP

L: Did you enjoy making a melody? In fact, many J-POP songs use these tones. For example, Funky Monkey Babies, Kana Nishino, Greeen, etc.

L: Next, I'd like to try to make J-POP songs.
Do you know the structure of J-POP songs?

C: Mmm...

L: Most J-POP songs consist of
Amelo, *Bmelo* and *Sabi*.

C: I've heard it!

A lot of J-POP consists of *Amelo*, *Bmelo*, and *Sabi*. Each of them has different musical characteristics in their chord and rhythm patterns. *Sabi* is a principal element in the song.

L: I'll improvise the accompaniment and we'll
make J-POP songs.

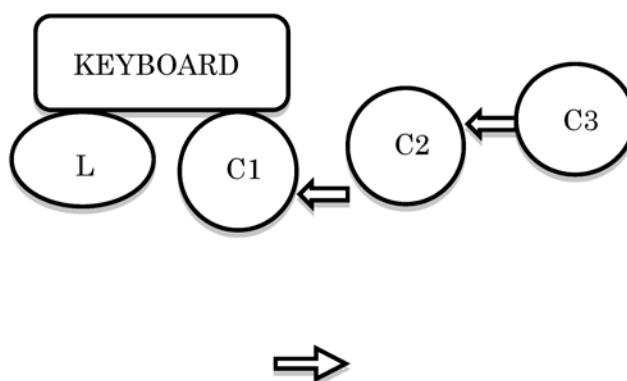
C: Really? That's interesting.
Let's try!

[Workshop model]

Leader: Accompaniment.

C1~3(melody), C1:Amelo, C2:Bmelo, C3:Sabi.

- Leader tells C1~3 when he/she changes his or her part.



3. Ideas for accompaniment

I will suggest how to easily play the accompaniment using two methods: one is rhythm and the other is chord.

When you play the accompaniment, you should choose other chord and rhythm patterns in *Amelo*, *Bmelo*, and *Sabi*. By doing so, you will be able to play an accompaniment like those found in J-POP songs.

- ① Rhythm: Below are some suggestions for accompaniments in J-POP songs using some fixed patterns. The right shows the harmony and the left shows the bass line.



Here is another suggestion for playing the harmony:



You can also play a broken chord. Below is the broken chord on the left and the bass line on the right:



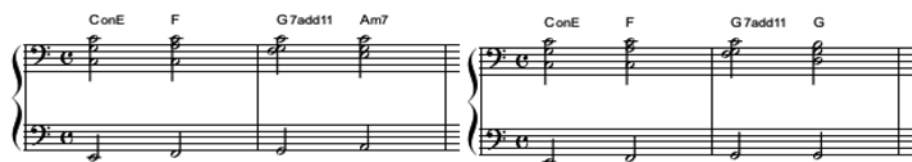
② Chords: Below are some chord patterns.

“A melo”: On the left is a basic model in major. On the right is a basic model in minor.



“B melo”:

Conjunct motion is also used in many J-POP songs.



Sabi: We can see many of the chord patterns VI, II, V, and I in many J-POP songs. It is easy to play *Sabi*.



Here is an example:



I did workshop by this model for teacher education course students in 2010. Then, my students could improvise melodies in pleasure. They were concerned with J-POP through its musical structure.

Music curriculum by J-POP like this model has just started. It has potential for the next music education.

Tongatong is fun for all of us
Using a Philippine bamboo instrument

Yukiko Tsubono

1. The tongatong and its music

The tongatong is an instrument of the Kalinga tribe that lives in the north of Luzon Island of the Philippines. It is a sort of stamping tube, easily made of a piece of bamboo, which is cut along a knot. The length between knots is different, and, as the result, each tongatong has a different pitch. Usually, each of six persons plays a tongatong, producing a specific repetitive pattern.

In 1991, when I worked as the Music Director of 'Music for Children 1', at the 'Tokyo Contemporary Music Festival', I invited several musicians from abroad to perform and to participate in workshops. One of them was the well-known Philippine composer and musicologist José Maceda. In his workshop, he demonstrated the music-making techniques of the Kalinga people. His presentation was a great contribution to Japanese music education, since the tongatong and its music had already become highly popular in Japanese classrooms. Today, they appear even in secondary school music textbooks.

Tongatong music has a repetitive structure, and in this sense, it shares a characteristic with music found around the world. Moreover, it has the following special features:

1. The tongatong is very easy to play; indeed, anyone without musical skill can play it.
2. One person plays at only one pitch.
3. A player produces two sorts of sounds by opening and closing the top of the tongatong with his or her palm.
4. As the down beats (the first beat) are different for each player, the patterns make a sort of interlocking.

Here, we would like not only to enjoy traditional tongatong music but also to create our own tongatong music. As mentioned above, the tongatong is very

easy to play, ; everyone from kindergarten children to adults can enjoy it. !

Aimed at: Everyone from kindergarten children to adults

Instrument: Tongatong

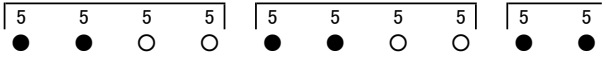
Time: Ten minutes and above

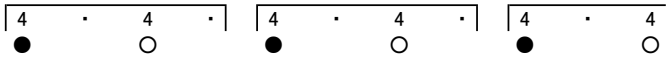
Sources: Tomoaki Fujii, 'An Audio Visual Anthology of World Music vol. 4', Victor Japan, 1988 (Videotape); José Maceda, *Drone and Melody: Musical Thought in Southeast Asia*, 1989, Shinjuku Shobou (published only in Japanese); Yuji Takahashi, 'Take-tatekaketa' 1991, in 'Children Creating and Listening to Music', Nippon Colombia (CD)

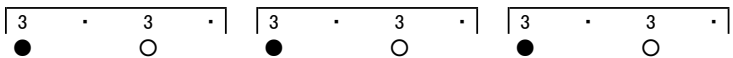
2. Playing traditional tongatong music

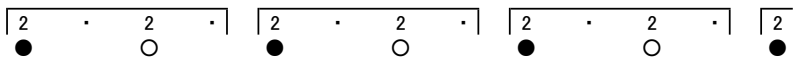
1. Here is one of the traditional patterns of tongatong music by the Kalinga people.

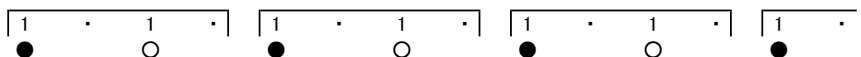
[6] Improvisation

[5] 

[4] 

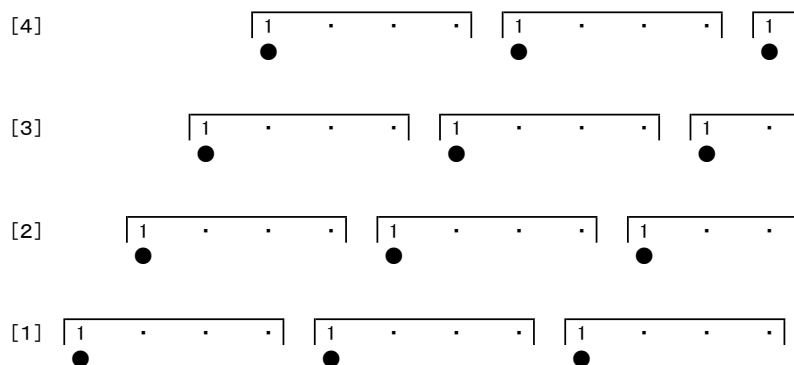
[3] 

[2] 

[1] 

Ex. 1 Traditional version

2. Let's try to play the simplified version of this traditional pattern that Professor Maceda taught us.



Ex. 2 Simplified Version 1

Was it difficult, or was it easy? At a glance, the pattern looks very easy, but in reality, it was hard for most of us to produce, since its rhythmic structure is different from the Japanese or Western music to which we are accustomed.

3. Let's try another simplified version (the authors' version)



Ex. 3 Simplified Version 2

Once you become accustomed to the rhythmic structure, you will gradually play it more easily.

3. Creating our own music with the tongatong

As the tongatong is easy to make and to play, and costs practically nothing (at least in the countryside of Japan, which has so much bamboo), we can use it in daily music classes.

1. Improvisation based on 'Call and Response'

- a. The leader creates a short pattern (four beats).
- b. One of the participants (maybe, a very young child) answers with a short pattern.
- c. The leader repeats the previous pattern.
- d. The next child answers with his or her own short pattern, and so on.

2. Creating music with repetitive patterns and their combinations

- a. The leader creates a short pattern (four beats) and repeats it.
- b. One of the participants joins in with his or her short pattern (four beats) and repeats it. The two patterns create a new musical texture.
- c. The next child joins in with his or her short pattern and repeats it. The musical texture changes.
- d. This process can be continued with several people joining in with their own short patterns, until the music becomes complex.

This manner of improvisation can be undertaken by the lower graders of primary school. It is quite popular in Japan to improvise or create music in a group. You can do so in short improvisational sessions, or you can develop improvised music in large ensembles, consisting of various bamboo or other sorts of instruments.

3. The challenge of creating our own minimal music

Let's try to play 'Clapping Music' by Steve Reich. Originally, it was composed for the hand clapping of two players; it is based on a 12 beat pattern in which one of the player delays striking his or her beat after the beat of the other and gradually extends this interval. It is a type of minimal music (See Steve Reich 'Clapping Music', 1972 Universal edition). We will try to play it with tongatongs in

this workshop. You will be surprised to find that the structure of this piece is quite close to that of Kalinga music, since it involves a different first beat. Reich indicates that he created this piece after experiencing the music of the Ewe tribe, and we can find a similar structure among the Kalinga.

Next, we would like to experience 'Music for a piece of wood', which is also by Reich, on the tongatong. We can rename the piece 'Music for pieces of bamboo' (See Steve Reich 'Music for piece of wood', 1973 Universal edition)

The 12 beats pattern is the same as 'Clapping Music', but it requires five players; its structure is thus different, and it is more difficult to play.

But here I would like to introduce you to a simplified version of 'Music for pieces of bamboo'.

- a. The first player creates the basic, regular beat.
- b. The second player (the leader) begins the repetitive pattern of 12 beats, as in Reich's Music.
- c. The third player joins in with one note in the cycle (12 beats) of the leader's pattern
- d. The fourth player joins in with a two-note pattern.
- e. The fifth player joins in with a three-note pattern.
- e. As quickly as the leader (the second player) stops, the others, except the first player (basic beat), must stop.
- f. Then, the leader begins with a new pattern and the others join in one-by-one with their own new patterns, and so on.

When we tried to improvise on the basis of 'Call and Response' with kindergarteners, all the children, even the four-year-olds, joined in and enjoyed the experience. The five-year-olds were able to improvise the 'repetitive patterns and their combinations'.

When I asked the children, aged three to thirteen, to devise sounds for the tongatong, they invented wonderfully diverse ways of playing the instrument that were distinct from those of tradition.

I believe the Tongatong is a marvellous tool to bring out the hidden musical abilities of children.



The Wind Blows

- a collaboration of children and a professional recorder player -

Tosiya Suzuki

This workshop will focus on creating new phrases and musical idioms from the recorder, which are often used by children in music classes in Japan. The children formulated phrases on the basis of 13th century music. In addition, they created new musical idioms by themselves.

The workshop was organized for a concert performance, and was comprised of Tosiya Suzuki (the professional recorder player), 8 students from Kochi University (who served as the workshop leaders), and 31 children from a primary school in Yokohama City.

Focus: Middle grades and up primary school children.

Instrument: Recorder

Time: Approximately three hours

Music Sources : *Sederunt Principes*, from *Organum Quadruplum*, composed by Perotinus (c.1200); *Unity Capsule* (1976/2002 recorder version) composed by Brian Ferneyhough (1947-)

Perotinus is one of the first composers of polyphonic music in Western music history, and B. Ferneyhough represents the foremost composer of the “New Complexity” in contemporary music. I selected these two works for the children’s activity because of their clear contrast between old and new, simple and complex, polyphonic and monophonic, and tonal and a-tonal music.

Recorders are used not only for early Western music, but also for contemporary music, and are widely played by children in primary and secondary schools in Japan. The goal of this workshop is to let children explore new possibilities with the recorder and to create their own music with it.

1. Creating new phrases and musical idioms

This section will depict the actual scene of the workshop held before the concert.

1.1 The Perotinus Activity

A. Together, we played one of the Perotinus pieces, which consists of three parts.

B. The workshop leaders explained the focus of the music, including its rhythm, interval or melodic movements, in order to understand the music's character and to extract their own phrases from it.

C. The children created short phrases based on the same mode (Mixolydian mode) as Perotinus.

In the workshop, three short phrases were created by the children:



1.2 The Ferneyhough Activity

A. The children listened to Ferneyhough's piece played by Suzuki.

B. Suzuki demonstrates selected parts from the music utilizing contemporary techniques:

- percussive articulation
- notes with wind and windy sound
- multiphonics
- glissando
- aggressive and very high notes, etc.

1.3 Activity to Create New Idioms

The children played their own musical idioms, which they had created beforehand. There are four musical idioms:

1. Percussive sounds created by hitting the bottom of the instrument with the hand. The children named it “tataku,” which means “to hit” in Japanese.
2. Windy sounds made by blowing through the finger holes. The children named it “tumorokosi,” which means “an ear of corn” (The playing pose looks like someone eating an ear of corn.)
3. Glissando by shading the window and the end of the head joint (using the head joint only). The children named it “tori,” or “musi,” which means “a bird” or “an insect.”
4. Ad-lib with crescendo to ff. The children named it “sakebu,” which means “to shout.”

2. Performing at the Concert

Suzuki combined three elements to create the new piece of music, two of them composed by the children, and the last one by Ferneyhough. At the beginning of the performance, the children entered the concert hall single file, walking around the seats as they performed their music based on Perotinus. After arriving at the stage, they began to play their own idioms during Suzuki’s performance of Ferneyhough’s music which demands transcendent technique. This created a kind of beautiful “confrontation” between two sorts of music.

Children learn to play the recorder by playing simple melodies or small ensembles at school, but they rarely have the chance to listen to and play contemporary music. Thus, this workshop gives them a chance to create new musical idioms, which they might have thought

of as being unmusical, or unusual sounds and manners. This activity can therefore make their musical idioms wider and richer.

The workshop gave its first performance in “Children’s Future” at the Minatomirai Main Hall in Yokohama on October 7, 2001, which was one of the events of ISCM “World Music Days 2001”. This piece was titled "The wind Blows", and released in CD (COCE-37054-6) by Nippon Columbia.

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