Journal of Creative Music Activity for Children vol. 3

Improvisation is fun all of us

Edited by

Yukiko Tsubono

Professor at Japan Women's University

Institute of Creative Music Activity for Children

Tokyo Japan

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Foreword

This is the 3rd volume of the "Journal of Creative Music Activity for Children" with the special issue "Improvisation is fun for all of us".

Why improvisation now? Why should we emphasize this activity now?

If we carefully notice, we can find that even young children enjoy improvising songs in their everyday lives and communicating through improvisation with each other. Why music teachers don't utilize such musical ideas of children?

It is said that improvisation was popular in many kinds of music throughout the world in the past. Think of the "Cadence" in concertos for various instruments of European classical music, or famous composers such as Beethoven, Mozart, Liszt etc. who are known to be excellent improvisers. Why such traditions were lost in classical music?

When we come in contact with music full of improvisation like jazz, don't you feel that you wish you could improvise, but that it must be difficult, because there must exist some strict rules on how to play.

In music education in Japan, improvisation has been in the limelight, since national course of study today was revised in 2008 and it has been positioned in the field of "Creative Music Making" for primary as well as secondary school music. But it seems that improvisation is not easy for music teachers, because many of them have never experienced nor enjoyed improvisation themselves.

In this journal, we would like to suggest some hints or starting points of improvisation based on Japanese children's songs, Rock, Jazz, or contemporary music styles. The central concept of the introduced improvisation here is that "Anyone can improvise!". Seven workshop ideas have been contributed by mainly young master course students and primary/secondary school teachers. They have either attended Prof. Tsubono's university classes or have connected with her with some study groups. All of them are interested in creative music activity for children and almost all of them have already implemented creative music activities into their own workshops or music classes.

I have always encouraged improvisation as a sort of game, and call it "Musical Game" which can include and apply all the musical elements and musical structures.

When we succeed in creating music and communicating with other people through improvisation, we should feel an impulse to cry out "Improvisation is fun for all of us!"

Yukiko Tsubono

Tokyo, March 2015

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Improvisation is Fun for All of Us

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Ⅰ　Workshop Plans; Improvisation is fun for all of us

Let's play Music with the Beatles' "Norwegian Wood"

Atsuko Maruyama

Teacher of the Primary School in Yokohama City

1. Aim:

This lesson is intended to guide learners to recognize that the scale is one of the elements that constitute a musical composition.

2. Target:

5th grade elementary school students (11 years old and up)

3. Background:

Everyone should be able to be engaged in learning activities free from anxiety, whatever they may be, as well as enjoy a sense of achievement. This is a valuable ideas that I place importance on. This lesson allows the learners to adapt the scale used in the Beatle's song "Norwegian Wood" to compose music and consequently play it in tune with the song played on CD.

It was when I saw one of my university friends playing Celtic music that this idea came to me. She was playing the accompaniment for a song with a unique resonance I had never heard before. The way she played struck a chord with me and reminded me of the songs I heard in my childhood, which I was unable to find the right tune to accompany. These were “Scarborough Fair” by Simon and Garfunkel, and “Norwegian Wood” by the Beatles.

It’s not my intention to teach these songs as a difficult subject. I just want my students to enjoy playing music and follow its rules. This lesson will focus on the scale, which is an important music rule.

4. About “Norwegian Wood”

The Beatles’ song, “Norwegian Wood” (original title) is on their album “Rubber Soul,” released in 1965 in the United Kingdom, co-written and co-composed by John Lennon and Paul McCartney in the six-eight time signature. An E Mixolydian scale is employed for the part in which John Lennon sings the melody (Melody A), while the one he sings in tandem with Paul McCartney (Melody B) uses an E Dorian scale. The sitar is used as the accompanying instrument.

Two melodies make up “Norwegian Wood.” In the main melody, the unit of four-bar Melody A is repeatedly used, with one bass tone being played consistently. I have developed a sense that using this element in the song’s characteristics, children

may become able to play a melody they have composed on their own, in tune with "Norwegian Wood."

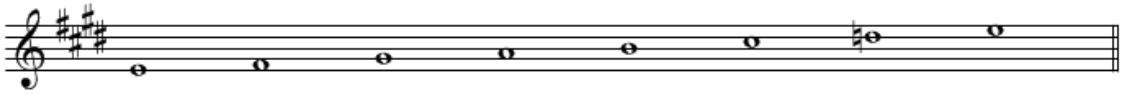


Fig.1　E Mixolydian scale

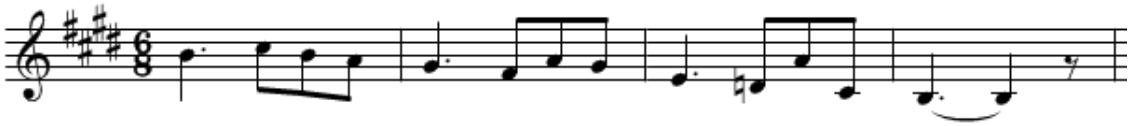


Fig.2　Melody A

※ Composed by the instructor based on the character of the A rhythm in Melody A.

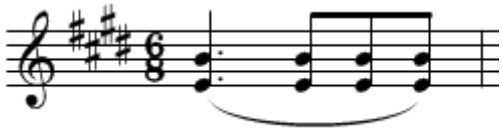


Fig.3　Melody A's bass

5. Lesson Plan:

○ Listen to "Norwegian Wood."

- Listen to the song, clapping the hands in tune with the rhythm of the "bass in Melody A." Check if the children understand that this rhythm is fundamental throughout the song.
- In the "Melody B," let the kids stop clapping their hands so that they become aware of the change in the song's impression.

○ Compose a four-bar “My melody,” adopting the scale of “Norwegian Wood.”

① Make your melody, choosing notes from the E Mixolydian scale.

② Make your four-bar “My melody” (Four bars means beating the basic rhythm four times).

③ It is best to start and finish with “E, G#, or B.”

④ Play your “My melody” on the keyboard harmonica.

＊ If a child is having difficulty with a melody, you should advise him or her to concentrate on one note to use as a basis to play in tune with the rhythm.

＊ If a child is having difficulty playing the melody, you should advise him or her to play impromptu on the Orff xylophone.

＊ Once a child is able to think of the four-bar melody, you should advise him or her to further develop the melody, or play in tune with the “the bass in Melody A.”

○ Play music with “Norwegian Wood.”

- The children present their “My melody” in tune with the “bass in Melody A,” and listen to each other’s melodies.
- The children present their “My melody” in tune with “Norwegian Wood’” played on CD.

Using the Nursery Rhyme Motif “Hotaru Koi” to Create Call-and- Response Patterns

Mariko EMI

Teacher of the Primary School in Saitama Prefecture

Objective:

Using the motif “Hotaru Koi” to make children enjoy call-and- response improvisations.

Target:

Third and fourth grade elementary school children (8 to 10 years old)

Reason:

Nursery rhymes are made of melodies and rhythms that are easy for children to understand, allowing them to enjoy the songs on the spot, by ear, without a piano. This lesson places children in a circle so they can see each other, in order to provide them with the pleasure of exchanging sounds with their friends.

Process:

1. The motif is played with a recorder.

(The teacher accompanies on the xylophone)

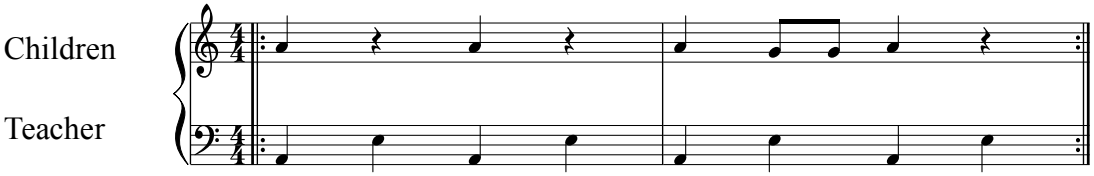


Fig. 1

2. Children freely make their own two-bar melody with “So-La-Ti”.

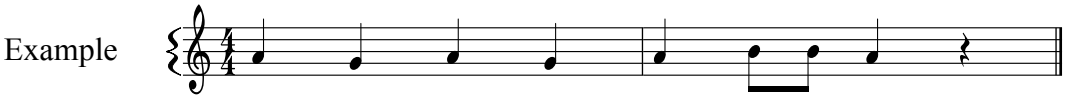


Fig. 2

3. Children play their own melody in tune with the teachers accompaniment.

4. Classes are separated in 2 groups: Group I (First Group) and Group II (Second Group).

5. The order of performances is determined within each group.

6. The 2 groups face each other and stand in a line.

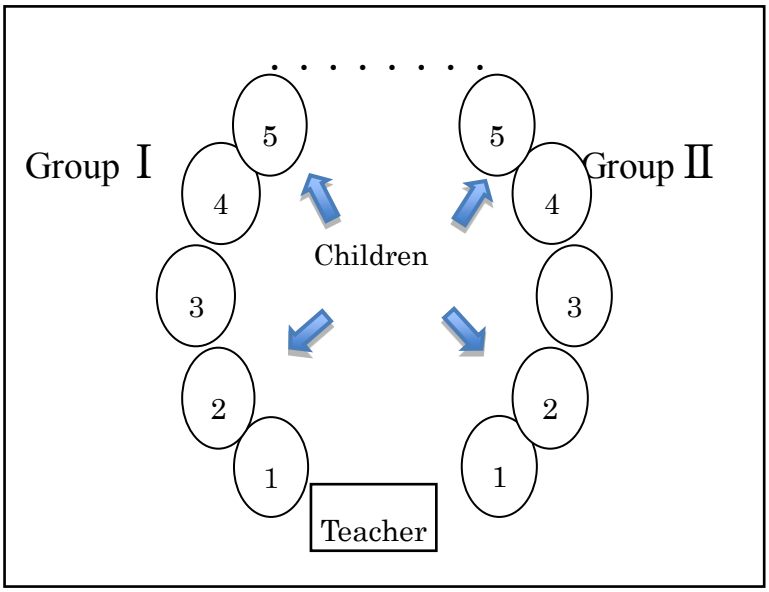


Fig. 3

7. Verification of the motif and the order to play improvisations.

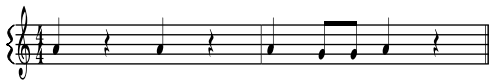
motif 

Fig. 4

Start

Everybody performs the motif　Group I →Group II

→Group I　performs Improvisation Children 1

→Group II　performs Improvisation Children 1

→Everybody performs the motif　Group I →Group II

→Group I　performs Improvisation Children 2

→Group II　performs Improvisation Children 2

→Everybody performs the motif　Group I →Group II

Continue

8. At first, children may perform the melody they first prepared, but they are gradually encouraged to listen to the other melodies, allowing them to experience improvisations on the spot.

Creating Music Based on Traditional Japanese Scales

Ai Asakura

Master's Student at Tokyo University of the Arts

The folk scale and the Ryukyu scale

Traditional Japanese music is based on several kinds of scales, including the folk scale and the Ryukyu scale. The folk scale is used in Japanese folk songs and children's songs, which are known as *warabe-uta*. The Ryukyu scale is used in Okinawan music. Japanese musicologist Fumio Koizumi (1927-1983) said that the folk and Ryukyu scales are the fundamental scales in traditional Japanese music.

Therefore, I propose creating music based on these fundamental scales. The following scales are arranged from tonic C.

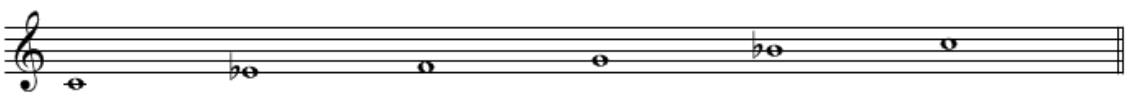


Fig. 1 Folk scale

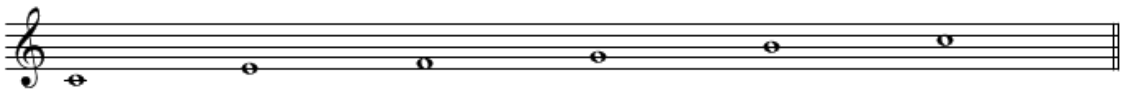


Fig. 2　Ryukyu scale

I propose using the folk and Ryukyu scales for the following reasons:

1. Since these scales are fundamental to traditional Japanese music, this activity can help children become intimate with such music.
2. The pentatonic scale is easier to execute than the diatonic scale.
3. The Ryukyu scale differs from the folk scale only in not having a flat. As such, it is
4. easy to alternate between the two scales.

Aimed at: children in the upper grades of primary school and higher

Instruments: keyboard-based instruments—xylophone, piano, keyboard, organ, etc.

Procedure

The xylophone is the ideal instrument for creating melodies in this exercise since we can remove its bars. First, prepare the xylophone leaving only the bars of the folk scale (C　E♭　F　G　B♭). If your instrument has no removable bars, put post-it notes on the notes of the scale.

Play music in two time since it is typical of traditional Japanese music. One person will keep playing the drone C and G on the piano, keyboard, organ, etc.

1. Create a two-bar melody for one person to accompany the drone using the single-scale keyboard/xylophone.

2. The next child should start on the note the previous child finished on. This is very improvisational since the child will not know the note that he or she should begin with until it is his or her turn.

3. Create melodies in turns. When the students get used to the process, create longer melodies.

4. Change the keys/bars to the Ryukyu scale (C　E　F　G　B), Using the same process as before, create melodies with the Ryukyu scale. The difference in sound between the two scales will be evident.

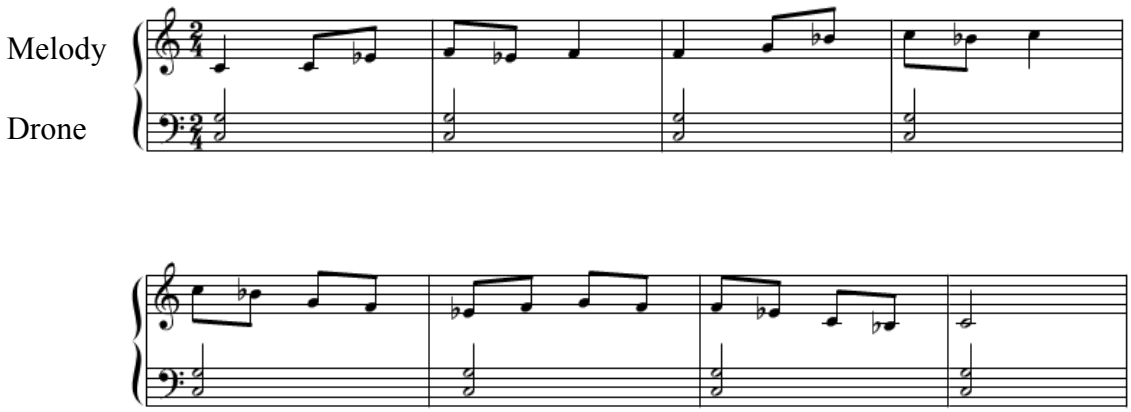


Fig. 3　Creating music using the the folk scale

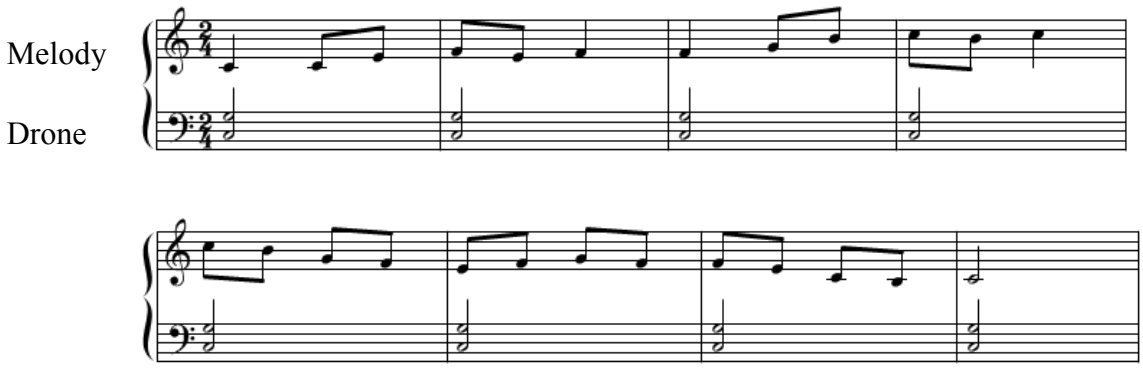


Fig. 4　Creating Music using the Ryukyu scale

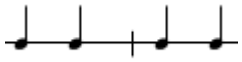
Here are some hints for creating the melody:

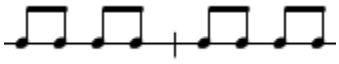
1. The last note of the phrase should be C.

2. If you lose your way, go to C.

3. Proceeding to the next note creates a sound resembling the Japanese folk song.

If there are difficulties with the rhythm, try the following simple rhythm:

1) 

2) 

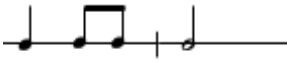
3) 

Fig. 5　Simple rhythm

Adding percussion can make the activity more fun. In addition, it is ideal to appreciate and sing Japanese folk songs and Okinawan music prior to the activity; this helps the children to more deeply understand traditional Japanese music.

If the students are in (junior) high school, I propose creating both music and lyrics. In that case, it is better to write them on paper.

Let's make Melodies with Graphs!

Ikuma Matsushita

Teacher of the Primary School in Kobe City

Abstract

This paper will explain how to make melodies using graphs, and the effectiveness of studying harmonies. Melodies consider a finite sequence of edges in the graphs that express scales and harmonies. Making melodies with graphs makes it easy for children to create their favorite melodies. Furthermore, children can explore the relation between melodies and harmonies through making melodies with graphs.

1. The relationship between melodies and harmonies

In tonal music, harmonies express the pair of a scale and a *Akkordbezeichnung*. For example, the tonic triad of C major expresses (c-d-e-f-g-a-b, Ⅰ); in this part, "c" means that c is the key-note. We can express the graph of (c-d-e-f-g-a-b, Ⅰ) in Figure 1.

In Figure 1, the outer cycle that consist of seven pitches is the C-major scale, and the inner triangle is the tonic triad of C major. Similarly, Figure 2 shows the graph of the subdominant triad of C major, and Figure 3 shows the graph of the dominant triad of C major.

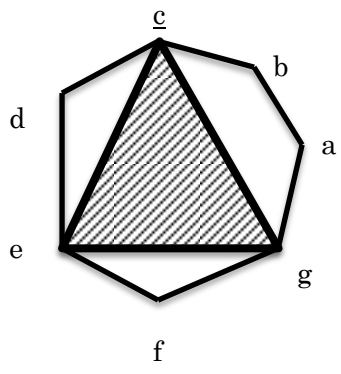


Fig. 1

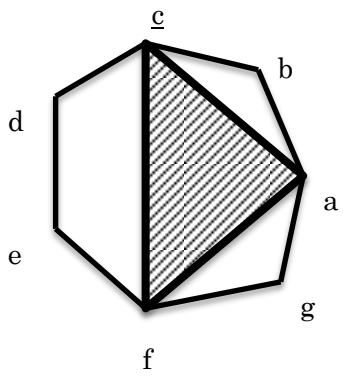


Fig. 2

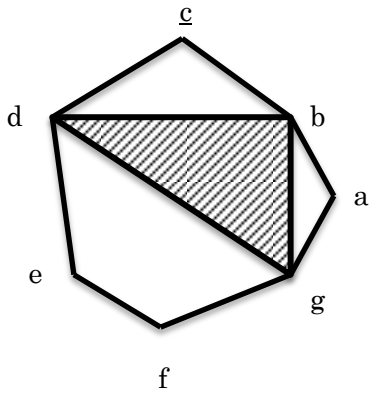


Fig. 3

Fig. 4

In Figure 4, by adding routes to each pitch itself, melodies express the path of the edges in graphs. For example, the melody of *Froschgesang* (Figure 5) can be harmonized by only a tonic triad. The melody consists of conjunct motions and skip-disjunction motions between chord-tones and the repetitions of the same pitches.

By observing the line of the melody in the graph of Figure 1，we find that the motion of pitches follow edges in the graph without interval (Figure 6).

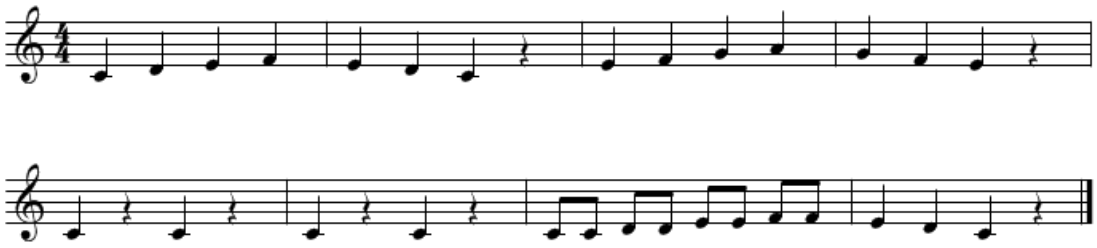
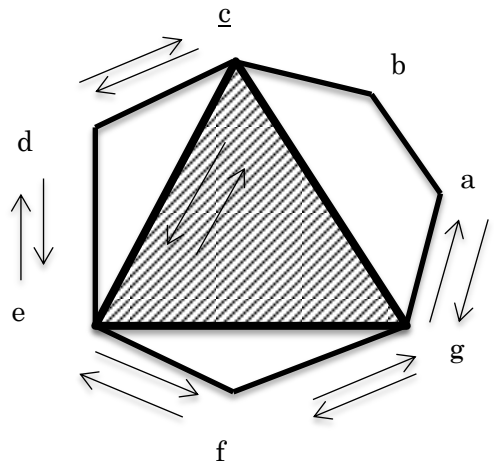


Fig. 5



Routes to each pitch itself are omitted.

Fig.6

We also find other melodies that can be harmonized by only a tonic triad, such as *Frère Jacques*, which has the same feature.

Next, we can observe another melody that can be harmonized by more than two triads. For example, *Mary had a little lamb* can be harmonized by a tonic triad and a dominant triad（Figure 7）.

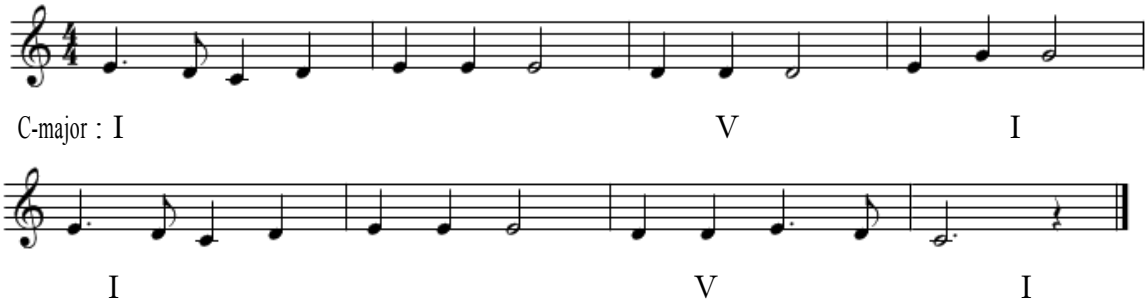


Fig. 7

Next we add 3 edges, <cd>, <ed>, <gg>, between the tonic triad and the dominant triad, as shown in Figure 8. We also find that the motion of the pitches follow the edges in the graph without interval.

However, connecting two triads is not unique. In fact, when we use the inversion of chords, the connection between two triads can vary.

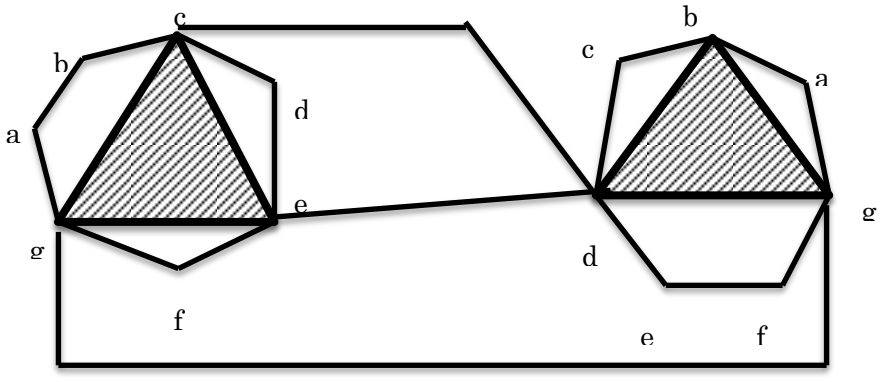


Fig. 8

２． Making melodies with graphs

2.1 How to make melodies

Next, I will explain how to make melodies, using graphs. In this example, making a melody is easy because we will use the graphs in Figure 9 in which each cord has only 5 pitches. Then, in the dominant 7th cord, we consider the chord-tones to be ＜bdf＞ that omit the root.

1) Make the 1st measure using Graph Ⅰ.

①Put chord-tones, *c*, *e*, *g*, into the thick frames.

②According to the rule, put the inharmonic notes, *d*, *f*, or"—"(*continuance*), into the thin frames.

If the inharmonic note is passing the two chord-tones which are put into the sequential thick frames, put the note or "—" into the thin frame. If there is no passing note, put only "—" into the thin frame.

2) Make the 2nd measure using Graph Ⅳ.

①Define the first pitch as follows:

If the last pitch of the 1st measure is *c*, the first pitch of the 2nd measure is *c*.

If the last pitch of the 1st measure is *e*, the first pitch of the 2nd measure is *f*.

If the last pitch of the 1st measure is *g*, the first pitch of the 2nd measure is *a*.

②Define another pitch in the same way as Graph Ⅰ.

Note: The first c may be 1 octave higher, if you wish.

3) Make the 3rd measure using Graph Ⅴ7.

①Define the first pitch as follows:

If the last pitch of the 2nd measure is *c*, the first pitch of the 3rd measure is *b*.

If the last pitch of the 2nd measure is *f*, the first pitch of the 3rd measure is *d*.

If the last pitch of the 2nd measure is *a*, the first pitch of the 3rd measure is *f*.

②Define another pitch in the same way as Graph Ⅰ.

4.) Make the 4th measure using Graph I again.

①Define the first pitch as follows:

If the last pitch of the 3rd measure is *b*, the first pitch of the 4th measure is *c*.

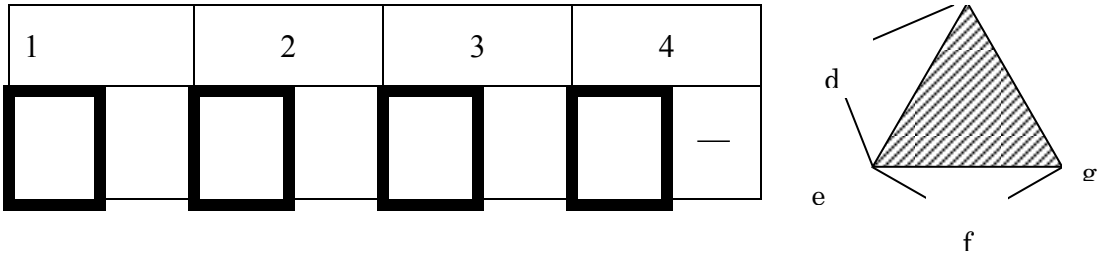
If the last pitch of the 2nd measure is *d*, the first pitch of the 3rd measure is *c*.

If the last pitch of the 2nd measure is *f*, the first pitch of the 3rd measure is *e*.

②Define another pitch in the same way.

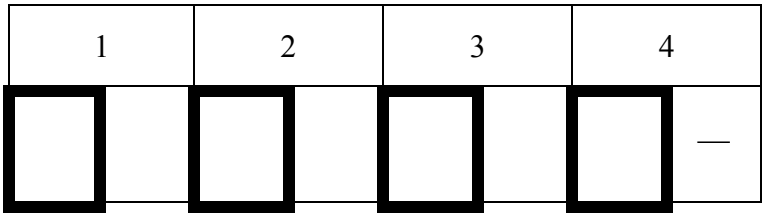
It is not easy for children to understand chord-tones and passing notes. However, following the edges of the graph, we can easily find a proper melody.

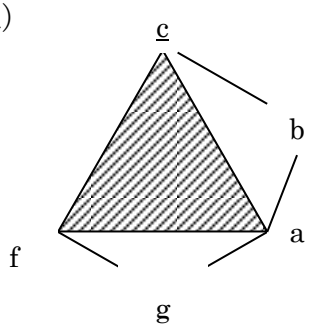
① I



Graph Ⅰ

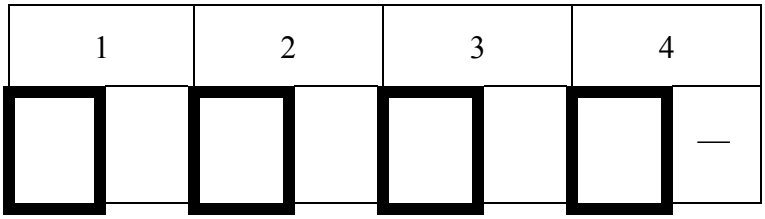
②Ⅳ （the connection pitches from Ⅰ to Ⅳ：c→c, e→f, g→a）

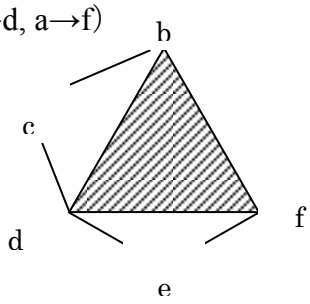




Graph Ⅳ

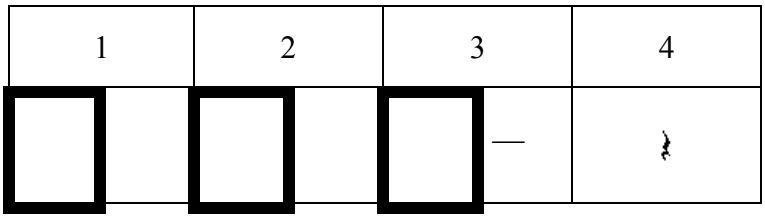
③Ⅴ 7 （the connection pitches from Ⅳ to Ⅴ 7 ：c→b, f→d, a→f）

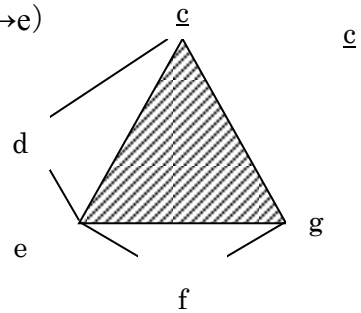




Graph Ⅴ 7

④Ⅰ （the connection pitches from Ⅴ 7 to Ⅰ ：b→c, d→c, f→e）





Graph Ⅰ

Figure 9.

Make one more melody by selecting different chord-tones for all of the thick frames except the first note of the 4th measure as follows in Figure 10.

harmony	I								IV								V 7								I			
Beat	1		2		3		4		1		2		3		4		1		2		3		4		1		2		3	4
first	c	d	e	f	g	–	c–		c	b	c	–	f	g	a–		f	–	D	E	d	–	b–		c	–	g	f	e–	
Second	e	d	c	d	e	f	g–		a	g	f	g	a	–	f–		d	c	B	–	f	e	d–		c	D	e	d	c–	

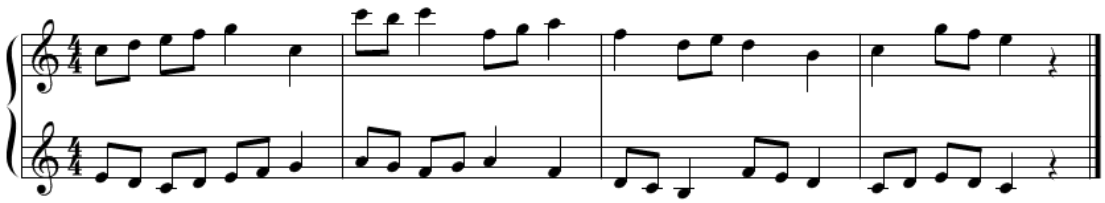


Fig. 10

2.2 Playing two melodies simultaneously

Next, play two melodies simultaneously, but make the range of one of the melodies an octave higher than the other. Before playing, ask the students: “ When playing two melodies, is the sound beautiful or not?” They will say: “The sound will be not beautiful because the two melodies are made separately.” However, when the melodies are played simultaneously, they will be surprised at the sound. Ask them again: “Why is the sound beautiful?” They will say: “Two melodies are made from the same harmony.” The students can notice that harmony is the mother of melody.

2.3 Adding chords and bases to melodies

Finally, add chords and bases to the melodies as illustrated in Figure 11, and listen to the sound. Listening to the sound made by adding chords to two melodies, students will say: “The two melodies become one.” They notice that harmony unites melodies.

In addition, listening to the sound made by adding bases to melodies and chords, students will say: “The sound is like the music we listen to everyday,” “The sound is quite orchestral, ” and so on. They notice that music in general consists of melodies, chords, and bases.

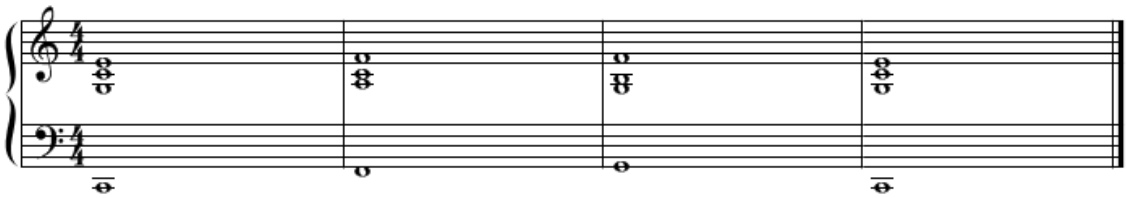


Fig. 11

３．Summary

Through making melodies using graphs, children listen to and become interested in harmony, and they learn the role and importance of harmony in music. Making melodies with graphs is an effective way for students to experience the wonder of harmony, while giving them tools to facilitate their understanding of music

Reference

Tamura, I (1972). *Topology*. Tokyo: Iwanami Shoten.

Be a Conductor in a Rhythm Orchestra!

Sayuri Ihara

Master's Student at Tokyo University of the Arts

1. Purpose

1) To enjoy music through a rhythm ensemble.

2) To find it exciting to create any rhythm you like.

2. Target

This program is recommended for ages 10 and up. If the participants feel that this activity is too difficult, it can be easily changed.

The ideal number of people is 4 to 30. If you have more participants, you can manage them by increasing the number of facilitators.

3. Contents

1. Icebreaking

Communicate with each other by moving in a circle.

2. Make an original rhythm

Create your original rhythm in four beats and clap your hands to it.

3. Repeat the original rhythm

Repeat interesting rhythms and review them together. If there are no interesting ones, the facilitator can suggest some.

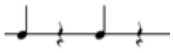
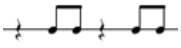
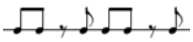
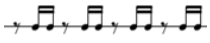
4. Be a conductor using hand signals

Number each rhythm, divide the participants into four groups, and play the role of conductor using hand signals.

If the participants do this easily, you can add more rhythm patterns.

4. Details

Contents	Movement and rhythms	Notes
1. Icebreaking The participants imitate the movements of the facilitator. (Ex. Touch head, shoulders, knees, and legs). Play a game by making sounds. (Ex. Clap to your neighbor on the right, while breathing to your neighbor on the left.)	Form a circle.	The circle allows participants to see each other. It is good to incorporate interesting movements.
2. Make an original rhythm.		

Create your original rhythm in four beats. Perform call-and-response by clapping your hands with a rhythm in turns.		
3. Repeat the original rhythm. Repeat the interesting rhythms clapped by participants.	Examples 1.  2.  3.  4. 	It is good to repeat rhythms that become interesting when they are mixed together.
4. Be a conductor using hand signals. Number the rhythms you repeated and practice them with everyone. Next, the facilitator conducts with hand signals at the center of the circle. If you can conduct with the proper emphasis, you can use both hands to control the volume.		When you conduct, you can divide participants into groups in order for them to play as an ensemble.  Examples of hand signals

5. Pick someone from among the participants to become the next conductor.

It is interesting to collect other ideas from participants.

If participants can play more difficult rhythms, you can add more hand signals, such as:

- Beating time with the feet
- Adding more patterns

This workshop can be arranged in accordance with the participants' skill level. Those who are not good at music might not want to create their own rhythms in public. Those who are good at music might find the activity too easy. Therefore, it is important for facilitators to arrange the work in accordance with the situation.

“Convention for Ocarinas”

A Musical Piece or a Workshop Plan?

Yukiko Tsubono

Japan Women’s University

1 A musical piece “convention for Ocarinas”

“Convention for Ocarinas” was composed by Katsuhiro Tsubonou in 1972 for the members of the Kyoto Contemporary Music Seminar. It was first performed in the concert of “Music of Today” held at the Lobby of the Kyoto University of Education under the conducting of Yukiko Miura.

Using over 20 ocarinas of various sizes, and upon her signal of lighting individual candles, the performers created music by improvisation. The score of this piece (Fig.1) was so simple and included the following in the liner notes.

This is a piece for several ocarinas and for people who have no skills of reading scores or playing instruments. It is important for the players of this piece not to have the skill of playing, but rather the creativity which can invent a thoroughly novel musical

world from the simplest of scores and the sensitivity to listen as well as react to other's music immediately[1].

Fig.1 The score of "Convention for Ocarinas" used for the first performance in 1972

We can see that the musical improvisation, especially the ocarina's conversation and communication with others, were the most important way to perform this piece of music.

As there was no stage nor seats for the audience, they had to sit on Japanese mats called "Goza". The players including the students of the university and some children were sometimes scattered all over the floor or sometimes gathered closely in the small spaces between the audience. When the conductor lit the candles one by one quietly, the location of the players and the sound of the ocarinas changed slightly or sometimes suddenly.

[1] Program of "Music of Today I" 1972

Fig. 2 The Performance at the Lobby of the Kyoto University of Education 1972

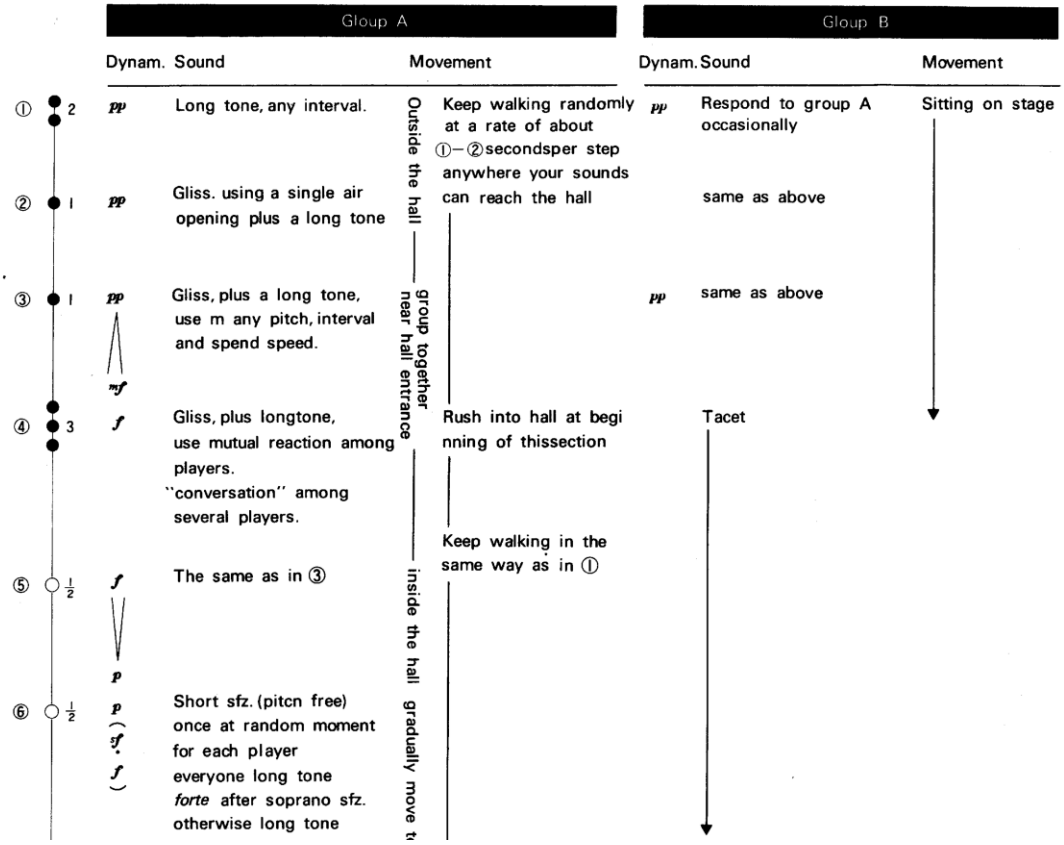
Fig.3　The Conducting by Candle Lighting.

Since then, it had been performed several times in 1970s, in the concerts of contemporary music at Kyoto (Kyoto Concert Hall　etc, 1973, 1977), Tokyo(OAG Hall, 1975), Ashiya-City(Ashiya Luna Hall,1976), and in every case it included some primary school children and amateurs. As for the different version for Shakuhachi, it was played mainly by many amateur Shakuhachi players in the concert held in the mountain near

Gyoudouzan-Temple in Ashikaga City 2010.

The most remarkable feature of this piece is that it can even be performed even by primary school children or people without instrumental skill and actually have been played by them many times. The score was published in the magazine “tranSonic 3”(Tsubonou,1973)[2]. The score(Fig.4) was changed to be more explanatory, because it was being performed in concert halls as one of the programs of ordinary concerts and it was necessary that the players overlook the whole structure of the music.

[2] Tsubonou,Katsuhiro,” Convention for Ocarinas”, tranSonic 3, Zen-on,1974


Gloup A
Gloup B
Dynam.
Sound
Movement
Dynam.
Sound
Movement
①
2
pp
Long tone, any interval.
Outside the hall
Keep walking randomly at a rate of about ①–②secondsper step anywhere your sounds can reach the hall
pp
Respond to group A occasionally
Sitting on stage
②
1
pp
Gliss. using a single air opening plus a long tone
same as above
③
1
pp
mf
Gliss, plus a long tone, use m any pitch, interval and spend speed.
group together near hall entrance
pp
same as above
④
3
f
Gliss, plus longtone, use mutual reaction among players.
"conversation" among several players.
Rush into hall at begi nning of thissection
Tacet
Keep walking in the same way as in ①
⑤
1/2
f
p
The same as in ③
inside the hall gradually move t
⑥
1/2
p
(sf.)
f
Short sfz. (pitcn free) once at random moment for each player
everyone long tone forte after soprano sfz. otherwise long tone

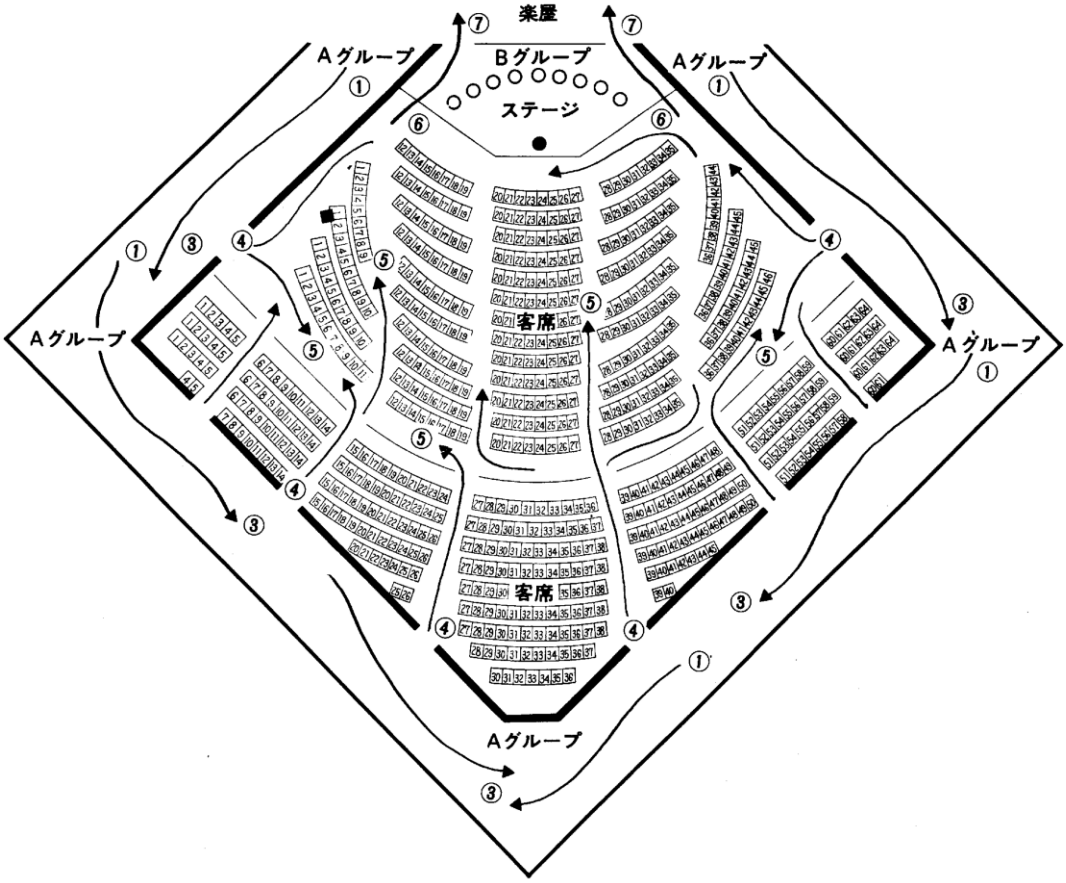


Fig.4 A Part of the Second Version of “Convention for Ocarinas” in tranSonic 3

2　A Workshop Plan based on “Convention for Ocarinas”

Today, this piece can be thought as a sort of workshop plan, because the score has returned back to the simple graphic notation to show how to improvise or how to communicate with others, and it is very near to the Creative Music Activity which has spread inside and out from school music. When this piece was performed again after

over 40 years since the first performance in 2013[3], workshops were held with the participants before the concert. The participants including professional and amateur ocarina players, music teachers from primary schools to universities, and students of various universities who gathered for the workshops, should get a sense of Katsuhiro Tsubonou's workshop idea, in that "The Improvisation is fun for all of us!!"

Fig.5 The Workshop held before the Concert

[3] Gen-On Contemporary Music Day in Kunitachi : The Adventures of 1970's and it's Development Today, 26th October 2013, Japan Society for Contemporary Music

3 Procedure

From here, the author would like to introduce how to prepare for the workshop or concert on the basis of this piece of music (or workshop plan) and by showing the photos from the workshop/concert in 2013.

Target : Anyone who is interested in communicating with musical improvisation.

Instrument : One ocarina for one person. If you can not prepare enough ocarinas, you can use other instruments which are easy to get and play. Any brass instruments, or recorders are OK. The Japanese traditional flute “Shakuhachi” is a good selection. Tone-chimes are OK too, or a mixture of these instruments is also OK.

Fig.6 Various Sizes of Ocarinas

Fig.7 Japanese Clay-flute imitating Ancient Times and made by the Students

Fig.8 Japanese Bamboo Flute "Shakuhachi"

Fig.9 The Performance of a Mixture of the Instruments, Ocarinas and Tone-chimes. While the Left Group plays Tone-chimes, the Right Group plays Ocarinas.

Conducter : One person is needed to manage the advancement of the piece. The conductors must position themselves at the center of the performers as all the performers look at him.

Fig.10 The Conductor

Place : Anywhere you like. When this piece was performed near Sanzenin Temple in Kyoto, the birds in the mountain joined in the performance. The performance in 2013 was held in the big garden in front of the concert hall in Kunitachi Music University.

Fig.11 The Garden Full of Greens

4 Concert

The final workshop and concert at Kunitachi Music University was held from afternoon to night of the 26th of October 2013. We experienced the change of the day while playing our music in the shining sun, at sunset, and in the darkness of the night.

As you can imagine, the music performed here has no melody, no tonality and no meter, but it revealed the vast expanse of the time and space of this piece owing to the creativity and sensitivity of the individual participants.

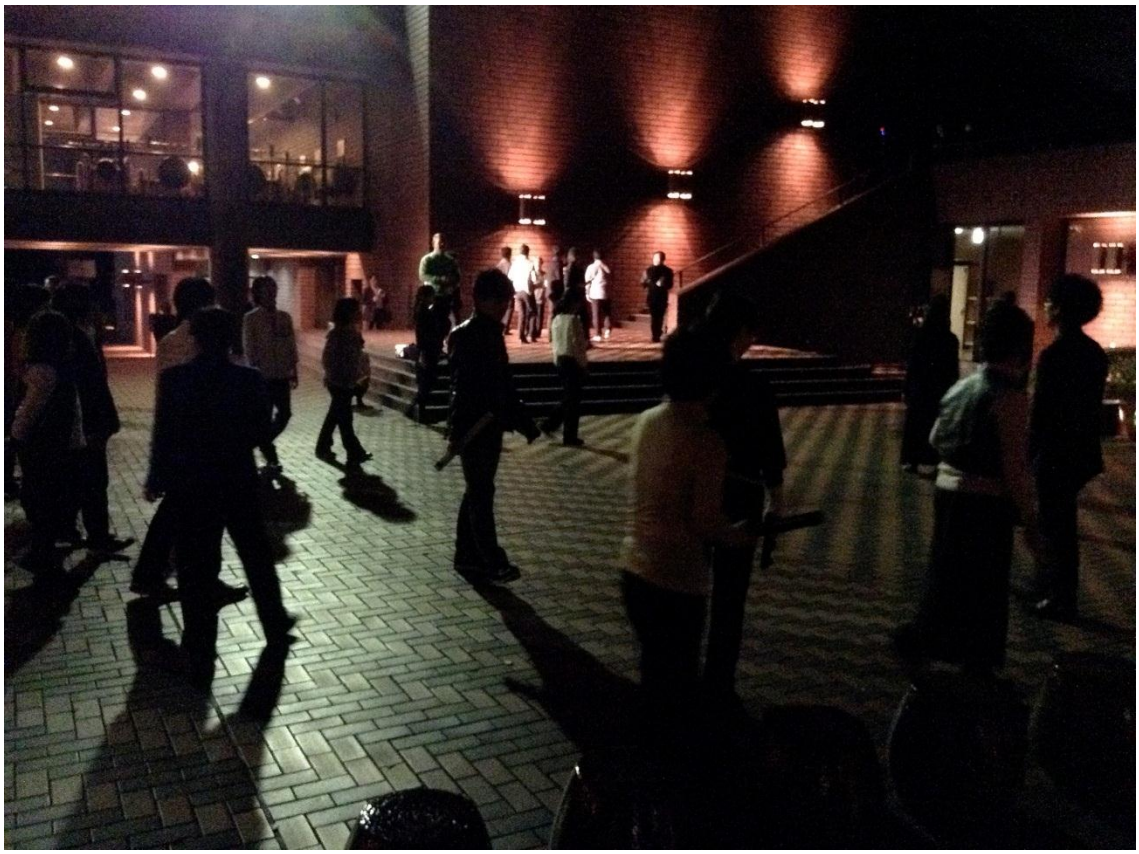


Fig.12 The Final Performance in the Concert

You can listen to the performance of the “Convention for Ocarinas” at the blog below.

http://mcm-www.jwu.ac.jp/~icmac/blog/

Jazz Improvisation Together!

-- Everybody can enjoy it on Dorian Mode --

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Ayaka Ishizaki　Master's Student at Tokyo University of the Arts

Yoshiko Kinoshita　Teacher of the primary school in Saitama prefecture

Ayano Furuta　Teacher of the secondary school in Yokohama city

Hiroki Wachi　Teacher of the primary school in Yamanashi prefecture

1　Introduction

In this workshop plan, we will introduce a creative music activity using with jazz improvisation based on D Dorian mode.

The first feature of this plan is that anyone from primary school children and up can experience the feeling of jazz and enjoy it. The instrumentation consists of bass, chord, rhythm and melody, and every part is easy to play. Secondly, we can use ordinary school instruments like a piano, cajón, Orff instruments or other keyboard instruments. Lastly, in every part, we can enjoy improvisation!

Several workshops based on this plan have already been held for groups of music teachers of primary/secondary schools, pupils of pedagogy classes, professional musicians, and fifth-grade primary school students.

Prof. Yukiko Tsubonou proposed to make a workshop plan within her class of graduate-course students at the Tokyo University of Arts at the beginning of the first semester 2014 in which five of us engaged in creating the plan. Later, we were given advice on jazz style by a professional jazz pianist, Naomi Endo.

2 Purpose

・Anyone can participate in the performance without instrumental skills or knowledge of jazz-style music.

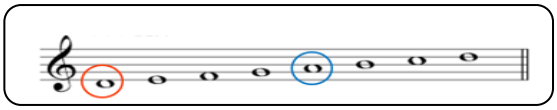
・Anyone can make music through improvisation without knowing notation.

・ Participants can listen to each other's music, communicate with each other, and grow up mutually through group or class improvisation.

3 Target

Anyyone!

4 What is a Dorian mode?



Finalis

Fig.1 Dorian Mode

Dorian mode(Fig.1) is one of the church modes used from ancient Greek culture through music from the Middle Ages in Europe. From Renaissance, Baroque to Classic Era, scales were converged into only two diatonic scales, namely major and minor. Meanwhile, Church modes like Dorian were continuously used in church and folk music here and there. Moreover, in the music of the east, north and south European countries and Russia during the Romantic Era, we can find so many pieces based on church mode. Musicians of Impressionism in the 20th century, like Debussy, Ravel, Fauré, and Satie often used church mode too. More recently, in pop, rock and jazz music, musicians often use church modes and people enjoy them without consciousness of their origins.

Table 1 shows examples of pieces which use Dorian mode in various musical styles.

Table 1 Pieces using Dorian mode

English traditional folk song	〈Green sleeves〉
	〈Scarborough Fair〉
J. Sibelius (1865-1957)	〈Symphony No.6〉 The beginning of 1st movement
O. Respighi (1879-1936)	〈Quartet in Dorian〉

C. Saint-Saens (1835-1921)	《The carnival of the animals》
	〈Introduction and a grand parade of lion〉
C. Debussy (1862-1918)	《Nocturnes》〈2.Festival〉
	《Suite bergamasque》〈2.Menuet〉
G. Faure (1845-1924)	〈Sicilienne〉
E. Satie (1866-1925)	〈Gymnopedies〉
M. Ravel (1875-1937)	〈Menuet antique〉
Miles Davis (1926-1991)	〈So what〉〈Flamenco Sketches〉
The Association	〈Along comes man〉
Johnny Rivers	〈Secret agent man〉
Joe Hisaishi	A movie《Nausicaa of the Valley of Wind》〈A legend of the wind〉

* The list includes the pieces which used Dorian mode partially.

* We referred to the book "Young People's Concerts" (Amadeus Press, 1962) by Leonard Bernstein to make the list.

5 How to improvise on Dorian mode?

In this workshop plan, we use Dorian mode in jazz-style improvisations. We divide the players into two groups, namely melody and accompaniment.

5-1 Accompaniment

This accompaniment needs more than 3 players.

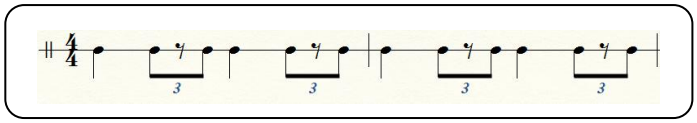


Fig.2 Rhythm played on the cajón.

The triplets above make the “swingy” rhythm of jazz. In order to make it “swingier”, beat the crotchets on the center of the cajón to make a strong and low sound. On the other side, play the triplets on the upper part of the cajón. Rhythm can be improvised and you can add a Fill-in.

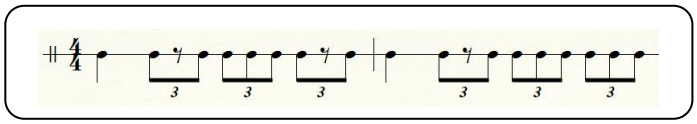


Fig.3 Rhythm with a Fill-in

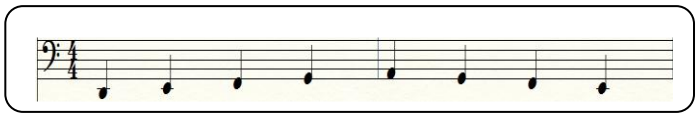


Fig.4 Base played on the piano

The pattern above can be played only repeatedly. If it is easy enough, you can try these patterns below.

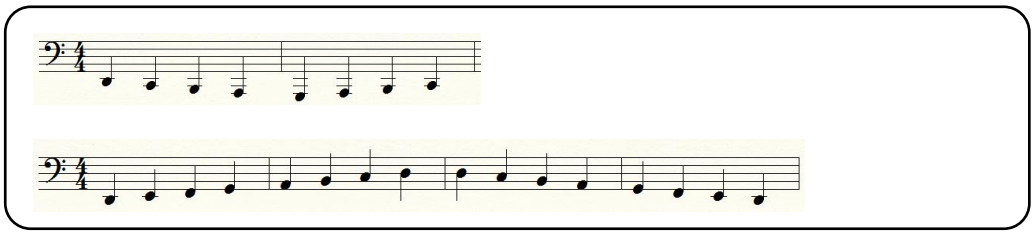


Fig.5 Variation played by piano base

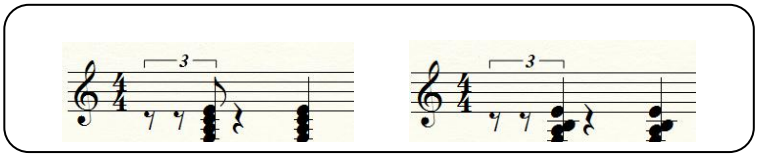


Fig.6 Chords played on piano

Fig.7 Fingers

The two chords above can be played alternatively and then repeated. It is easier for children to play with both hands, dividing the chord into two by two tones (See Fig.7).

When the accompaniment section has several players, it would be better to play freely on the Dorian scale with the marimba, vibraphone, and glockenspiel. If we have more players (like children from an entire class!), one person can take charge of one pitch of an instrument, and can improvise freely on Tone-chimes or chime-bars (See Photo 2).

Fig.8 Tone-Chimes

5-2 Melody

The Melody can be played on any keyboard instrument, for instance, piano, marimba, glockenspiel, or keyboard-harmonica which is the simplest and easiest keyboard instrument.

Starting from D (Finalis) or A, continuing to move always to the next notes of the white keys, and finishing on D, we will make a melody easily with a typical Dorian feeling through improvisation.

The following are examples of an improvised melody on Dorian mode.

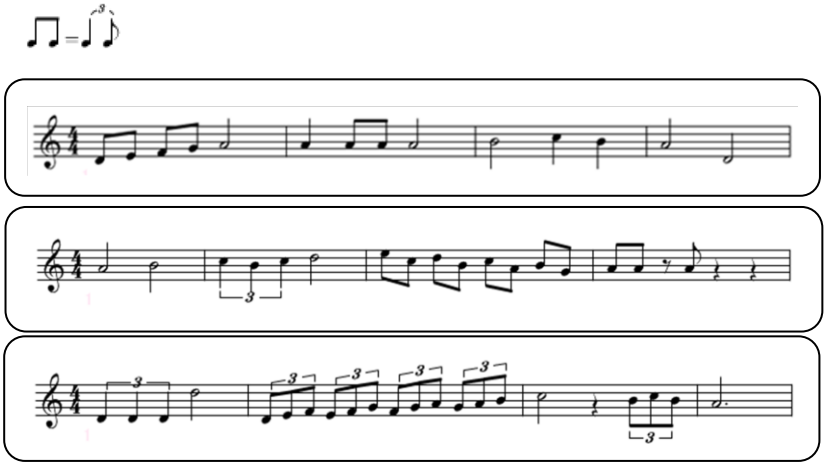


Fig.9 Improvised melodies

6 More “jazzily” : Improvisational games

Here, we will present the way to enjoy improvisation more jazzily. It is good to create rhythm patterns and melodies from time to time through improvisational games in the class lessons. We will show some of them.

Imitation Game

Children imitate the phrases which the teacher performs firstly (Fig.10). At the first stage, it is better that the teacher shows the phrases made with only one pitch like A or D in one bar. You can adopt more notes for longer improvisation.

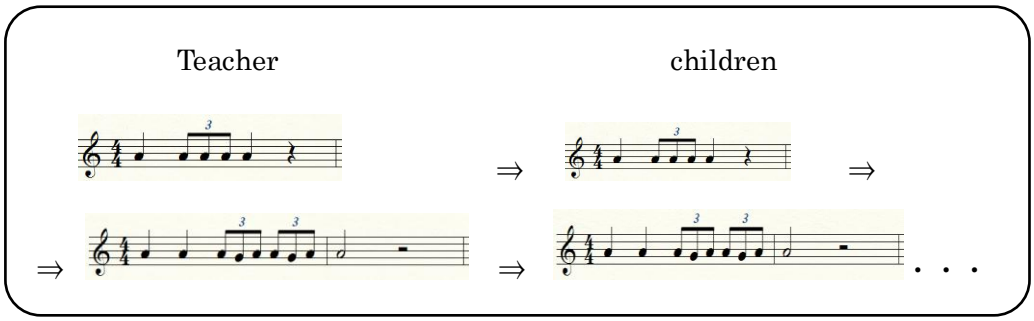


Fig.10 Imitation game

Variants Game

The teacher creates rhythm or melody pattern (A). Next, one of the children changes it (B) as a variation of A. Another child makes a pattern (C) as a variation of B. This chain of improvisation（A-B-C-D-E-….）will be continued from one child to another.

Make a Rondo Game

The teacher decides pattern A (whichever rhythm or melody pattern you like). After all the members play A, one child immediately makes pattern B which is the same length as A. Then, all the members play A again, and another child immediately makes pattern C and they return to A which is followed by D…….in such a manner, the game will continue (A-B-A-C-A-D…).

Pile up Game

The teacher makes a simple repetitive pattern on the regular beat(Fig.11). Then the first child creates his own pattern and fits it to the teacher's. The second child puts his pattern together. Thus we can pile up several patterns together at the same time.

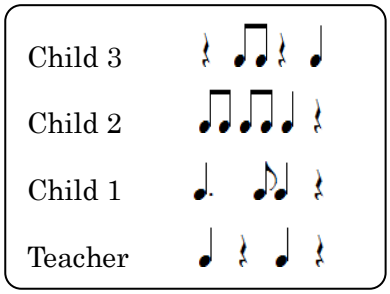


Fig.11 pile up game

If you will use patterns like Fig.12, you will get a jazzy feeling at once!

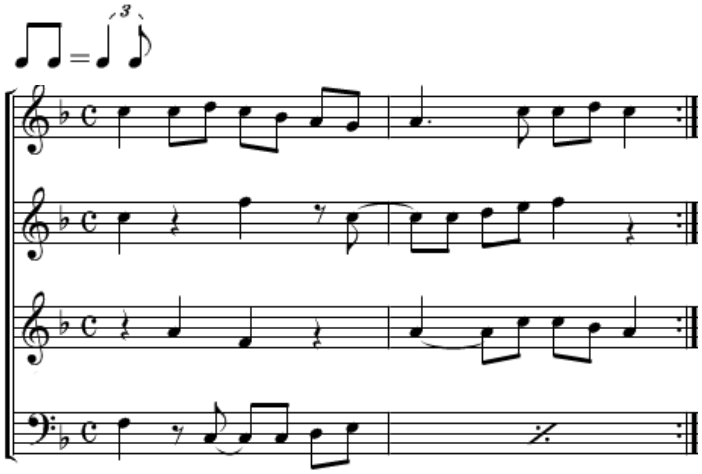


Fig. 12

7 Listen to the Improvisation!

It is very effective for the children to listen to jazz improvisations by real jazz musicians. We can get many examples of them from CD or Internet.

Fig. 13 Demonstration by piano, cajón, flute etc.

For the above mentioned 5th graders class, we prepared our own improvisation using cajón, piano and flute and visualized it as Fig 13, because the technique we used was not so complicated and easy to recognize.

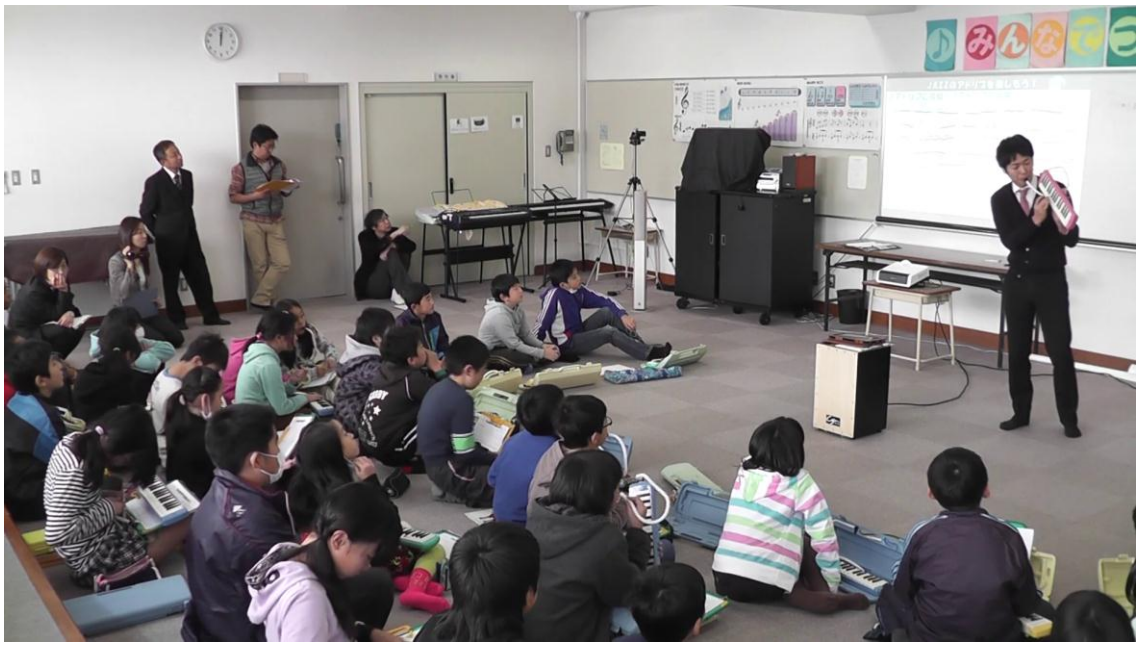


Fig. 14 Jazz music in the 5th Graders Class

The 5th graders listened to it attentively, extracted the features, discussed them and introduced them into their improvisation afterwards.

They made comments like these ; “The notes go up!”, “The notes jumped!”, “The same notes are simultaneously continued”, “They run zigzag!”.

After such experience, they made their music by improvisation!!

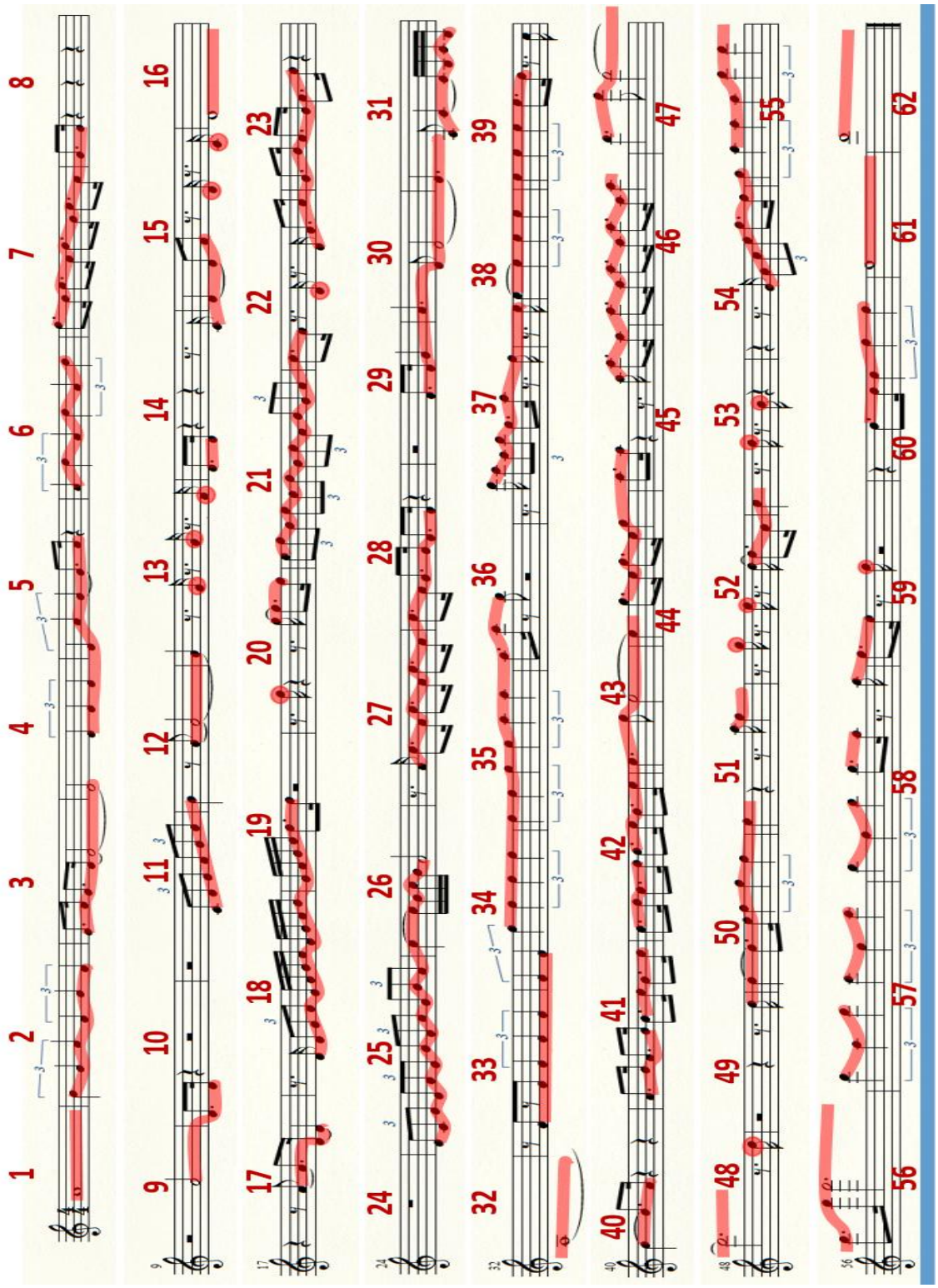


Fig.15

Ⅱ　Peer-Reviewed Paper

Workshop held by the Members of Japan Women's University

at　ISME World Conference Thessaloniki, 2012

Collaborative and Harmonious Peer Relatedness to Enhance Music Motivation

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Yasuhiko Fujie

The University of Tokyo

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Abstract

This study explored the relationship among music motivation and other subjects' motivation in the transition from elementary to junior high school in Japan. Examined 1,791 from 5th to 8th grade school age children self-perceived motivation in 14 activity domains (music, Japanese, social studies, math, science, physical education, domestic science, art, comprehensive study, English, break, school lunch, clubs, and technical skills) across the transition from elementary to junior high school. Results indicated that there was no significant differences among 5th, 6th, 7th and 8th graders in music motivation, but found significant differences by gender. Instead, developmental changes in the relationship among music motivation and other subjects' motivation were found. These transition were influenced by classroom environments encountered on entering junior high school.

Keywords: intrinsic motivation, music motivation, formal music education, elementary school, junior high school

Introduction

This paper explores the issue of motivation in learning music in compulsory education – in elementary school and junior high school by comparing learners' motivation in the divergent subjects in Japan. Drawing upon research from the fields of educational, developmental psychology and music education, it will examine and contextualize data gathered from 1,788 school age children self-perceived motivation in 14 activity domains (music, Japanese, social studies, math, science, physical education, domestic science, art, comprehensive study, English, break, school lunch, clubs, and technical skills) across the transition from elementary to junior high school. Our research was designed to investigate how pupils and students in the transition from elementary to junior high school in Japan motivated themselves in music in relation to other subjects' motivation in formal music contexts. The findings we present here are principally drawn from a questionnaire that was distributed to children in early adolescence in compulsory education in Japan.

Formal Music Education and Intrinsic Motivation in various subjects in early adolescence

Intrinsic motivation commonly refers to motivation which originates within an

individual: that is the motivation to do something because it is inherently interesting or enjoyable (Ryan & Deci, 2000b, p.55). Intrinsic motivation has emerged as an important phenomena for educators. Students who study music as a school subject willingly could be considered to demonstrate high levels of intrinsic motivation in relation to certain learning practices in that they perceive these activities to be inherently pleasurable. Children also differ with regard to what academic subjects they like and dislike from an early age (Eccles, Wigfield, Harold, & Blumenfeld, 1993; Denissen, Zarrett, and Eccles, 2007).

Promoting Cooperation/Collaboration and Musical skills

Cooperation and collaboration are critical components of student-centered instructional practices. When students are encouraged to interact and exchange ideas with each other during class, opportunities to justify their own position and gain exposure to other possibilities increase (Durik, Vida & Eccles, 2006). Therefore, the present research aims to examine the relationship between relatedness and intrinsic motivation which might be strongly connected to musical skills. However, little previous research has looked at developmental changes in this coupling. So we would explain the three important elements in next section from our psychological perspective.

Relatedness, Intrinsic Motivation and Musical Skills in Formal Music Education

Relatedness: Relatedness to significant others (Furrer and Skinner, 2003) has been found to be significant predictors of school-related outcomes. In seeking to understand the specific conditions that promote or thwart continued psychological growth and wellbeing throughout the human lifespan, Ryan and Deci (2000a) have identified three primary human needs in their self-determination theory: a sense of relatedness, competence and autonomy. Collectively, these three needs provide the psychological nutriments necessary for learning, positive classroom functioning (e.g., engagement), and psychological wellbeing (Reeve and Lee, 2014).

Intrinsic Motivation: Intrinsic motivation theory postulates that when individuals are intrinsically motivated, they engage in an activity because they are interested in and enjoy the activity. Intrinsic motivation commonly refers to motivation which originates within an individual: that is the motivation to do something because it is inherently interesting or enjoyable (Ryan & Deci, 2000b, p.55). Formal music education in Japan aims to facilitate to motivate children to study intrinsically and eventually let them come to perceive music as the school subject as interesting, enjoyable, and worthwhile in the longer term across their childhood, adolescence, and adulthood.

Musical Skills: We suppose there might be several aspects of musical skills for young learners. One of the important features is an intrapersonal, cognitive aspect which requires reading and understanding skills to follow scores, excellent technics for playing instruments, and creativity to produce impromptu with an audience. As de Bézenac and Swindells (2009) reported that musicians consider the following musical skills important: *ability to sight-read, technical proficiency*, *quality and control of tone*, and *ability to communicate musically with an audience* (p.9). Participants in their study whose major was classical music regarded *musicality/expressive skills* and *overall standard of performance* as the most important areas of competence. In contrast, in their study the non-classical musicians rated the ability to *memorise* and *improvise* as more important than did the classical, with *an ability to collaborate with other performers*. To synthesize, there are two types of aspects in musical skills; one is intrapersonal and the other is interpersonal. The former is to some extent more internalized cognitive ability such as to memorize, repeat, be skillful with hands, and follow scores. The latter is more socialized and collaborative with peers to create musical drama and chorus harmoniously and cooperatively in a body. In the present study we would like to focus on these internal and external characters of musical skills of young adolescence.

School Transition and Developmental Aspects of Motivation from Elementary to Junior High School

During the early adolescent years, children experience the social and biological changes associated with puberty. Most young adolescents also make an important school transition at this time, moving from elementary to middle school or junior high school (Wigfield, Eccles, Mac Iver, Reuman and Midgley, 1991). A shift in psychological development during the middle and late adolescence through early adulthood is the time when many young people give up playing a musical instrument altogether. In such a developmental phase, the cultivation of self-efficacy beliefs has important consequences for the development of students' creativity (Beghetto, 2010).

Self-determination theory which has been developed by Deci and Ryan asserts that intrinsically motivated situation and self-regulated learning will only occur when individuals can identify with the values and goals of a specific context and these values and goals are congruent with their underlying needs (Boekaerts & Minnaert, 1999, p. 537).

On the basis of their cognitive evaluation theory, in seeking to understand the specific conditions that promote or thwart continued psychological growth and

wellbeing throughout childhood to adolescence, Ryan and Deci (2000a) have identified three primary human needs: a sense of relatedness, competence and autonomy. Of these three elements, autonomy is most important because it is a necessary precondition for self-regulated and intrinsically motivated action to occur.

During the school transition from elementary to junior high school, students' achievement, engagement and perceived school-competence generally declined (Eccles, Wigfield, Harold, & Blumenfeld, 1993). Eccles and her colleagues (Eccles, Midgley, & Adler, 1984; Eccles & Midgley, 1989) have postulated that these changes in young adolescents' attitudes and beliefs are due in part to differences in the school environments of elementary and junior high school. In this way, from childhood through adolescence, across varied populations, children with higher academic intrinsic motivation are more competent in school, evidencing significantly greater academic achievement, more positive perceptions of their academic competency, lower academic anxiety, and less extrinsic motivation (Gottfried, Marcoulides, Gottfried and Oliver, 2009).

The Role of Gender in the development of music motivation in Transition out of Elementary School to junior high school

There is evidence that motivational beliefs and achievement behaviors are likely to be shaped through gender norms and roles (Jacobs & Simpkins, 2005). There is also some evidence that boys and girls differ in their reactions to moving school levels, but reported differences are not always consistent.

In other studies, gender-stereotypic differences exist from quite young in music motivation, with girls reporting lower scores than boys for math and sports but higher levels for reading and instrumental music (Eccles et al., 1993; Wigfield and Eccles, 2002). Also interestingly, the largest gender differences are in the domain of art which is favoring girls. Therefore, we suppose there are some gender differences between boys and girls who belong to elementary and junior high school in Japan, as the subjects of our current study.

The Present Study

This study addresses the issue of motivation in music learning in relation to different subject genres. This raises questions about the potential impact of formalizing music learning on both the evolution of music systems and children's experiences of music making motivation.

Here we suppose two hypotheses as follows;

1. There would be grade level differences among 5th, 6th, 7th and 8th grades in the relation among music motivation and other subjects' motivation.
2. There would be also gender differences between boys and girls in music motivation and in other subjects' motivation which would affect the formation of music motivation.

Method

Participants

The sample survey was conducted among a sample of 1,788 pupils in 8 elementary schools and students in 6 junior high schools which are located in Tokyo in Japan. 5th graders (N=480), 6th graders (N=483) in elementary schools, and 7th graders (N=455) and 8th graders (N=370) in junior high school in Japan. All participants attended public schools in Tokyo.

Survey Administration

The teachers in each classroom at the 8 elementary and 6 junior high schools administered surveys to pupils and students during each class. The survey took approximately 30 - 45 min to administer. Prior to survey administration, the teachers told pupils and students that the survey was about the reasons they do their study at

school and how they feel about their school life. Sample items were presented and discussed to acclimate them to the use of numeric scales to respond to items on the survey. Pupils and students were encouraged to ask questions about items they did not understand. They were informed that the information they provided would be confidential, and surveys were removed from the school building immediately following administration.

Measures

Questionnaire: Participants were asked to complete an anonymous questionnaire consisting of ‘Motivation in Various Subjects’**.**

Motivation in Various Subjects. The dependent variables reported in this article include young adolescents' liking of activities in each domain, assessed with the question "How much do you like doing?" (Wigfield, Eccles, Mac Iver, Reuman, and Midgley, 1991). In this questionnaire participants were instructed to answer the question: ‘How do you like the following subjects (music, Japanese, social studies, math, science, physical education, domestic science, art, comprehensive study, English, break, school lunch, clubs, and technical skills)? Please mark the most adequate number for you from 1 = “I don’t like Music as a school subject at all” to 4 = “I like Music as a

school subject very much" '.

Control Variables

School Type. School Type was coded as 1 (elementary school) or 2 (junior high school) and included as a variate.

Gender. Gender was coded as 1 (male) or 2 (female) and included as a variate.

Results

Are the Relationships Among Music Motivation and Other Subjects' Motivation the Same Across Grades?

According to our first research hypothesis, the functional relationships among music motivation and other subjects' motivation were examined using the correlations among all the subjects motivation in 5^{th} and 6^{th} graders at elementary school and 7^{th} and 8^{th} graders at junior high school, using Pearson's correlation coefficients. As Table 1 shows music motivation was positively related to other subjects' motivation.

Table 1 *Intercorrelations Matrix among Music Motivation and Other Subjects Motivation in 5th, 6th, 7*

variables	Japanese	Social Studies	Math	Science	Physical Education	Domestic Science	Art	Comprehensive Study	English	Break	School Lunch	Clubs	Technical Skills
Music motivation in 5th grade	.11*	.03	.13**	.08	.01	.28**	.11*	.26**	.03	.20**	.09	.05	-
Music motivation in 6th grade	.20**	.02	.15**	.05	.12**	.36**	.28**	.15**	.25**	-.01	.23**	.19**	-
Music motivation in 7th grade	.09	.00	.03	.10*	.18**	.18**	.22**	.22**	.23**	.14**	.22**	.16**	-.01
Music motivation in 8th grade	.16**	-.06	.00	.02	.17**	.23**	.15**	.13*	.28**	.16**	.32**	.11*	.10*

Note. *p<.05, **p<.01, (2-tailed test)

Interestingly, there were no significant correlation between music motivation and two variables in both elementary and junior high school: social studies and science. In elementary school, significant correlations were found between music motivation and mathematics (5^{th} grade, .13, p<.01; 6^{th} grade, .15, p<.01), however, in junior high school there was no significant correlation among music motivation and these two subjects' motivation.

In all grades motivation in domestic science, art, and comprehensive study were significantly correlated with music motivation (see numerical values in Figure 1). However, there were some among-grades differences. The positive correlations over .30 were found between music and domestic science in 7th grade (.36, p<.01), and between music and school lunch in 8th grade (.32, <.01). Excluding 5th grade, motivation in

physical education, English, school lunch and clubs were significantly correlated with music motivation in 6th, 7th and 8th grade. In contrast, motivation in Japanese and break were not significantly correlated only in 7th grade with music motivation.

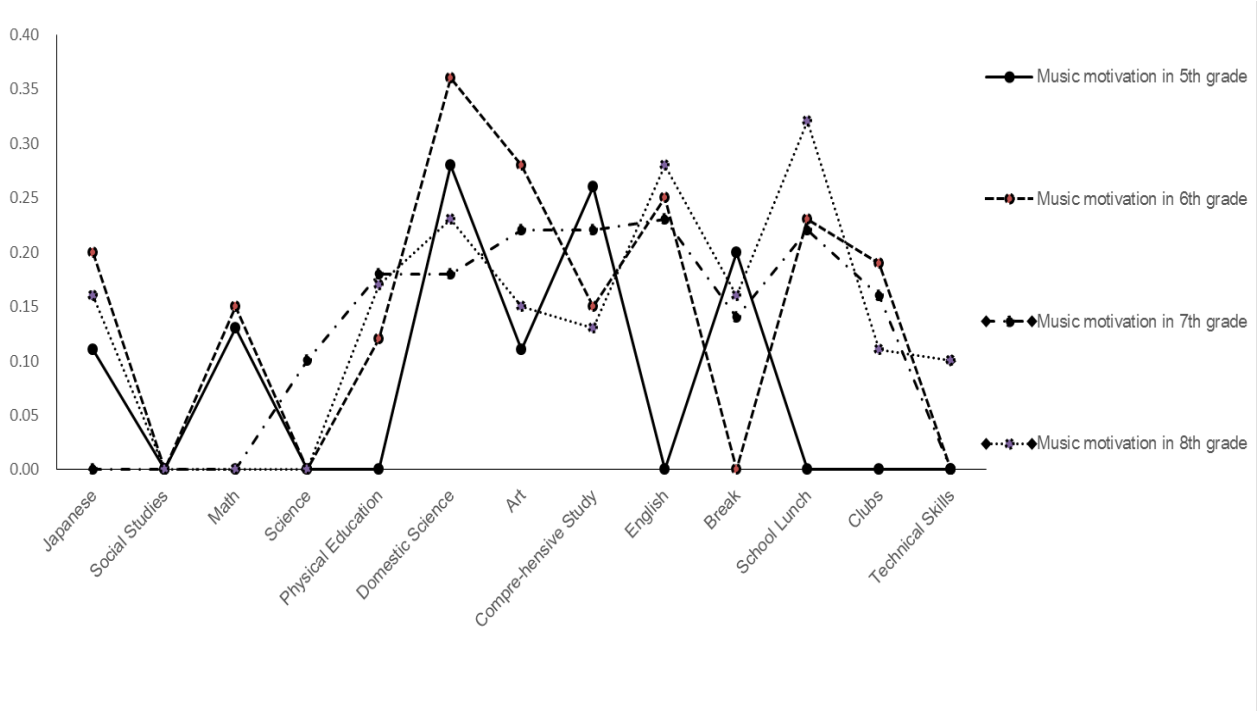

Figure 1. Intercorrelations among Music Motivation and Other Subjects Motivation in 5th, 6th, 7th and 8th Graders

Overall, we emphasized that social relatedness with peers, collaborative and pro-social behavior are keenly principal to increase music motivation in relation to motivation in physical education, school lunch, clubs, break and comprehensive study.

Participants whose motivation in domestic science and art were also highly motivated in music significantly. It may be occurred because the similarities of characteristics of these three subjects could be correlated to each other. These three subjects require skill with the hands and artistic sensibility to make artificial crafts in general. As Table 2 shows, the number of participants whose music motivation were categorized higher were more than ones whose music motivation were lower. However, there were no significant difference between the number of four categories among elementary and junior high school.

Table 2 *The number of participants divided in four groups by school type and music motivation*

	Music Motivation	
School type	Low Group	High Group
Elementary school	171	662
Junior high school	151	597

Note. Participants who answered 'I like music very much.' or 'I like music.' were categorized in High Group, who answered 'I like music not so much.' or 'I like music not at all.' were categorized in Low Group.

Are the Relationships Among Music Motivation and Other Subjects' Motivation the Same by Gender?

To prove our second hypothesis, the functional relationships among music motivation and other subjects' motivation were examined using the correlations among all the subjects motivation by gender, using Pearson's correlation coefficients. As Table

3 shows music motivation was positively related to other subjects' motivation.

Table 3 *Intercorrelations Matrix among Music Motivation and Other Subjec*

variables	Japanese	Social Studies	Math	Science	Physical Education	Domestic Science	Art	Comprehensive Study	English	Break	School Lunch	Clubs	Technical Skills
Music Motivation of boys	.15**	.08*	.18**	.17**	.19**	.23**	.16**	.21**	.25**	.12**	.24**	.11**	.07
Music motivation of girls	.03	.00	.10**	.08*	.14**	.10**	.14**	.15**	.11**	.13**	.27**	.19**	-

Note. *p<.05, **p<.01, (2-tailed test)

As we predicted, there were gender differences in the relation with music motivation and other subjects' motivation by gender. There were no significant correlation between music motivation and two variables at the case of girls: Japanese and social studies. On the other hand, boy's music motivation wasn't significantly correlated with technical skills. It was found significant correlations among music motivation, mathematics and science in both gender. These phenomenon have not been seen in grade differences.

Just only in boy's occasion, over .20 correlation was detected by music motivation with domestic science, comprehensive study and English, while school lunch score was highest among music motivation and other subjects' motivation in

common in both gender (boys, .24, p<.01; girls, .27, p<.01).

In the boy's case, results showed that almost all the subjects' motivation including school lunch and break were significantly correlated with music motivation (see numerical values in Figure 2). In contrast, the positive correlations over and around .20 were found between music and school lunch (.27, p<.01), and between music and clubs in girl's occasion (.19, <.01). This result supported the importance of relatedness with peers which Deci and Ryan pointed up in their self-determination theory and collaborative musical skills (Blesler and Latta, 2009) to create music cooperatively.

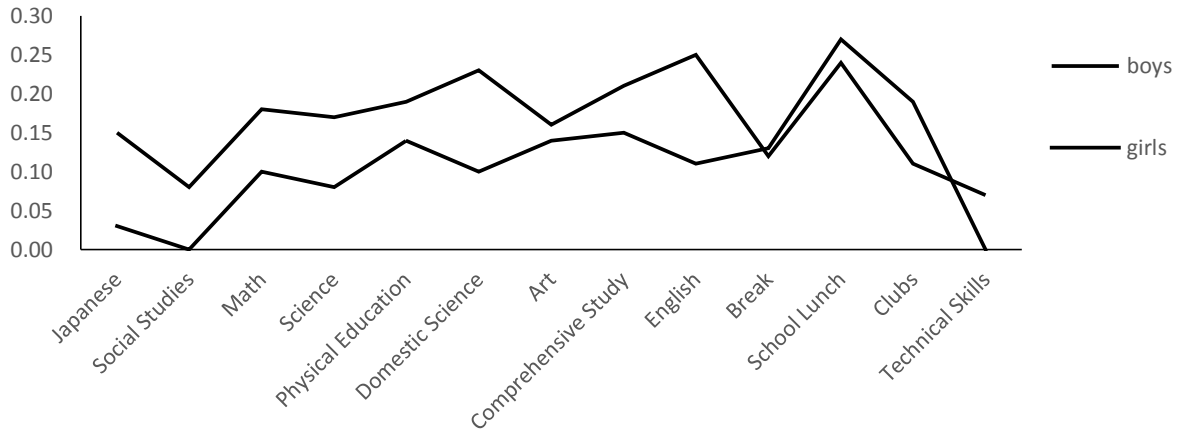

Figure 2. Intercorrelations among Music Motivation and Other Subjects Motivation by gender

As Table4 shows, both in boys and girls, the number of participants whose music motivation were categorized higher were more than ones whose music motivation

were lower. Further, there were significant differences between the number of four categories among boys and girls (χ 2=115.06, df=1, p<.01). Girls were motivated more in music as a school subject than boys.

Table 4
The number of participants divided in four groups by grade, gender and music motivation

	Music Motivation	
gender	Low Group	High Group
boys	279	619
girls	95	806

Note. Participants who answered 'I like music very much.' or 'I like music.' were categorized in High Group, who answered 'I like music not so much.' or 'I like music not at all.' were categorized in Low Group.

Discussion

The purpose of our study was to indicate that there would be significant differences between two school types and gender in music motivation in the relation with other subjects' motivation. Our two research hypotheses were a) there would be grade level differences among 5th, 6th, 7th and 8th grades in the relation among music motivation and other subjects' motivation, b) there would be also gender differences between boys and girls in music motivation and in other subjects' motivation which would affect the formation of music motivation.

Regarding the first hypothesis, there were significant grade level differences in

the relation among music motivation and other subjects' motivation. Only in elementary school, significant correlations were found between music motivation and mathematics motivation. There might be some similarity between these two subjects during elementary school. In 7th grade, after students entered junior high school, motivation in Japanese and break were not significantly correlated with music motivation. As Wigfield and Eccles (2002) suggested, this also reflected changes in school environments from elementary school to junior high school in Japan. In Japan '7th grade problem' has been keenly become serious during several decades. Bullying at school, non-attendance at school are also aggravated at junior high school in 7th grade in Japan. These school problems seem to be extremely conspicuous in 7th grade when children enter junior high school. In such a rapid school environment change, music motivation might not be fostered in connection with break time with their peers. Furthermore, participants whose motivation in domestic science and art were also highly motivated in music significantly. These three subjects all require skill with the hands and artistic sensibility to make artificial crafts in general.

As for our second hypothesis, gender differences in music motivation were found where girls scored significantly higher than boys. This results also support

previous researches that girls reporting higher levels for instrumental music (Eccles et al., 1993; Wigfield and Eccles, 2002). In addition, boy's music motivation correlated relatively strongly with domestic science, comprehensive study and English, over .20 correlation. It might conjectured that skillfulness in the hands, ability to express themselves, to dictate and to speak unfamiliar foreign words and phrases in foreign language are fundamental for cultivate boy's music motivation.

As stated earlier, school lunch score was highest among music motivation and other subjects' motivation in common in both gender. It means that interdependent relatedness with peers in harmonious atmosphere is quite important for creating music altogether in a body. During school lunch, fine peer relationship would be more easily developed than general classes. This tendency seems to be remarkable especially at the case of girls, because girl's music motivation was robustly correlated with motivation in school lunch and clubs compare to other subjects. Girls who are highly motivated to construct peer relationship might be also enthusiastic to study music autonomously. On the other hand, boys who are motivated in other subjects seemed to be motivated in music, too.

It will be desirable to extend our research to explore whether and how peer

relatedness and collaborative interdependence in creating music at music class may jointly foster music motivation.

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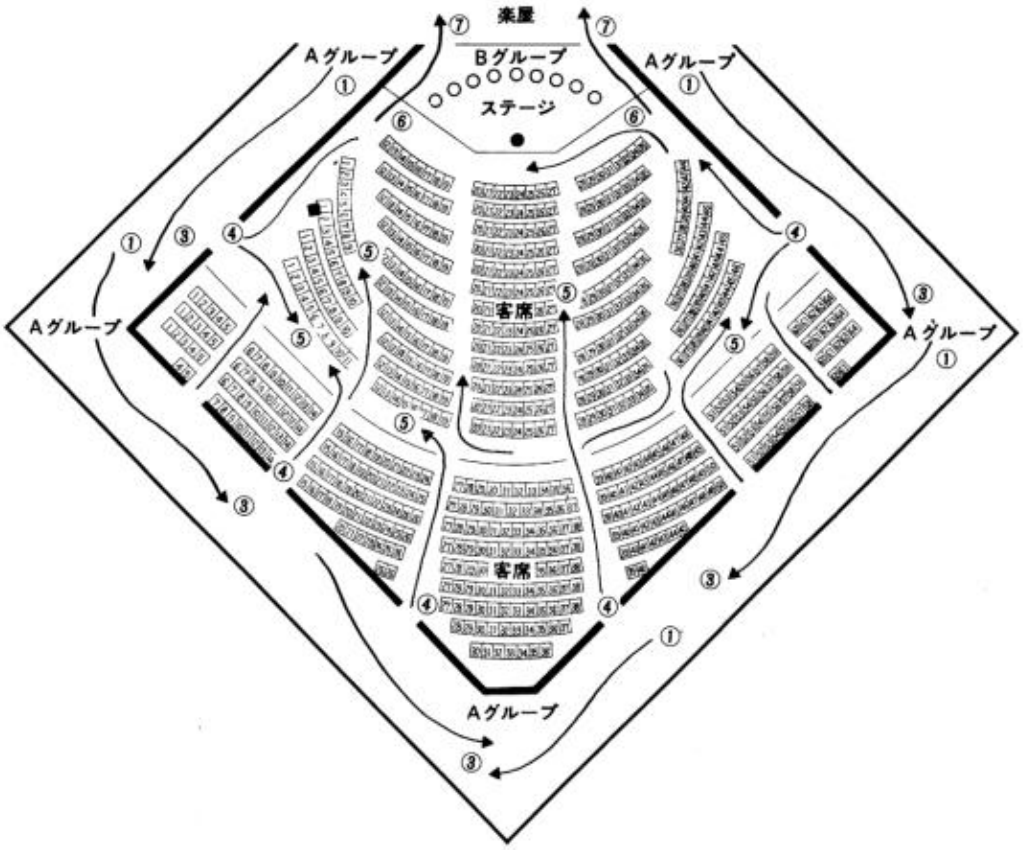
Ⅲ　Keynote Paper



Experiencing Composing/Improvising in the Classroom

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Abstract

This paper will examine a model for structuring musical improvising/composing activities of various ages. It will show initially how such activities in the classroom enable children to make inform choices in the context of playing and games. This is an antidote to prevailing information-based models of education dominated by state curricula. It will describe the origins of this by means of an auto-ethnography and also within a research project (Tillman 1987) and how the model was developed as the possibilities of its application emerged. It will show how a phenomenographic model of the musical experience can help structure a composing/improvising strand in music education. It identifies four domains in the experience – materials, expression, construction and values. It will examine how attentiveness to these areas enables the experiencer to enter a special state of awareness that some would call spiritual or liminal. It will end with some classroom activities that illustrate the application of the model.

THE PAPER

Introduction

This paper will explore the role of playing in the music classroom both through the story of the introduction of composing/improvising in the curriculum and also by suggesting ways of structuring it in various situations.

Methodology

This paper uses a crystallization methodology. It sees truth as analogous to viewing an object through a crystal" (Richardson, 2000, p. 934). It allows for the complex interpretation of phenomena such as musical composition/improvisation (Richardson, 2000). It allows for thick description of events (Geertz, 1973) such as children's musical expression. It allows for multiple forms of analysis including artistic and performative and more than one genre of representation. It aims at Identifying power in any discourse. Turner writes of the ability of the arts to challenge power structures and rebalance society:

> Performances are presented which probe a community's weaknesses, call its leaders to account, desacralise its most cherished values and beliefs, portray its characteristics conflicts and suggest remedies for them, and generally take stock of its current situation in the known "world". (Turner, 1982, p11)

It is, for example to express some aspects of the musical experience by means of poem and story than by reasoned explication or gesture and movement or by film or picture.

Western culture in crisis

Many writers today are seeing a crisis in capitalist cultures – a crisis that is rebelling against the treatment of human beings as machines in state organisation:

> Nietzsche (1998) believed that "the value of such a crisis is that it cleanses, that it forces together related elements and makes them ruin each other…….", thus suggesting a conception of nihilism constructed as an anticipation of what could be; as an acceptance of crisis as a condition for reconstruction. We recognize, however, that all acts are political acts and nothing is neutral or free of value……grapple with engagements that "disturb what was previously considered immobile." (Rabinow 1984 p82)

This paper will examine ways in which allowing children to improvise and compose in class by means of making decisions about sounds may help to enable children not only learn about music but to make choices within music making beyond those in classical performance and in listening-in-audience. This ability to make choices including making mistakes and then revising them is an antidote to the modern state which is in the business of controlling choice. By setting it in the context of play it becomes a place of exploring freedom:

> The state is consolidating on a world scale. It weighs down on society (on all societies in full force); it plans and organizes society "rationally"…. The modern state promotes and imposes itself as a stable centre – definitively-of (national) societies and spaces….It enforces a logic that puts an end to conflicts and contradictions. It neutralizes whatever resists it by castration or crushing.(Lefebvre 1974/84 p23)

These systems inevitably reach down into education:

> Whatever the character of the curriculum…teachers as employees of the school system have been, and are, expected to 'implement' their system's curriculum – albeit with verve and spirit- just as a system's business officials are expected to implement a system's procedures….(Westbury 2012)

> The current teacher accountability policies do their best to establish classrooms as places where discursive precision is privileged over insight, synthesis is preferred over adaptation, and thoroughness over risk….cosmopolitanism is a

> pathway toward responsible and pedagogical change, where risk becomes the constructive conduit to empowerment. (Schmidt 2013 p36)

But musical improvisation allows for intuitive judgement and can contain paradox within effective structures. I hope to show that composing/improvising in education has the possibility of challenging these values and systems:

> To question those ways our curriculum and action perpetuate and reproduce engagements that serve to reify systems of production that alienate each of us from the gloriousness of musicking,,,,,.(Benedict 2013 p 9)

Auto-ethnography

My own early experience was of community music via the Church and via my paternal grandfather who was the village dance band pianist. It was only after the age of seven when I took up classical piano that I encountered the classical tradition. So my initial experience of music was practical and I could from earliest years relate to Christopher Small's musicking. In music education I was introduced to the 'aesthetic approach to music which continued right through my music education at Oxford University. In formal music lessons I was initiated into the formalist approach to aesthetics characterised by:

- The rationality of the "Enlightenment fuelled by philosophers such as Immanuel Kant,
- Disinterested contemplation of musical works often designated the aesthetic experience, a particular, highly pleasurable state of mind.
- Attention to the formal aspects of music through which musical works often termed masterpieces were critiqued
- The disembodied experience of the concert hall which allowed little room for movement

When I left university I wanted to challenge the concept of music that I had been learning for the previous 16 years and set about encouraging and exploring children's capacity to compose/improvise. Many people were working in this area at that time . I

met Orff and Kodaly but longed to challenge the models I had been given. So my first music lessons were set out in my book *Exploring Sound*. Unlike other people working in the area at that time I started from words – poems and stories – moving from a medium which was familiar to both children and teachers to one where, in general, they were less confident. My first lesson – which I still remember clearly – involved putting the children in pairs with instruments and asking them to say on their instrument to their neighbour "the sun is shining".

Different philosophies and practitioners

In working in this way I was drawing on a number of contemporary philosophers and music educators:

- John Dewey (1934), Herbert Read (1954), David Holbrook (1961)
- Orff and Keetman's concern (1960) for children's creative potential
- Person-centred approaches to education (Rogers 1961, Freire 1972, 1978).
- In the 1960's in the UK, John Paynter (1970 with Peter Aston), George Odam (1989), June Boyce-Tillman (1976), George Self (1967) and Brian Dennis (1970)
- Murray Schafer in Canada(1965, 1968).

The development of Christopher Small's term musicking codified a great number of these together to challenge the formalist approach and develop a much more democratic approach to music making:

> To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance … or by dancing …. It is *de*scriptive, not *pre*scriptive …. It takes place in a physical and a social setting … we can ask the wider and more interesting question: *What's really going on?*[4]

[4] Christopher Small, *Musicking: The Meanings of Performing and Listening* (Wesleyan University Press, 1998), pp. 19-23.

Small helpfully sees the experience as one of encounter, an aspect that I have explored elsewhere in relation to the work of Martin Buber:[5]

> The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are thought to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world.[6]

Gradually my own philosophy of music education emerged which reflected engagement, involvement, person-centeredness and process. It was to lead to my doctoral thesis. I wished to include the totality of the music experience and to explore how children were entering into it in the school in which I taught by means of composing/improvising. This bore resemblances to David Elliott's paraxial approach developed much later:

> By definition, any praxis…comes into existence precisely to meet socially relevant values and needs. Any praxis is thus valued by individuals and society to the degree it "makes a difference" in their lives (Regelski 2005).

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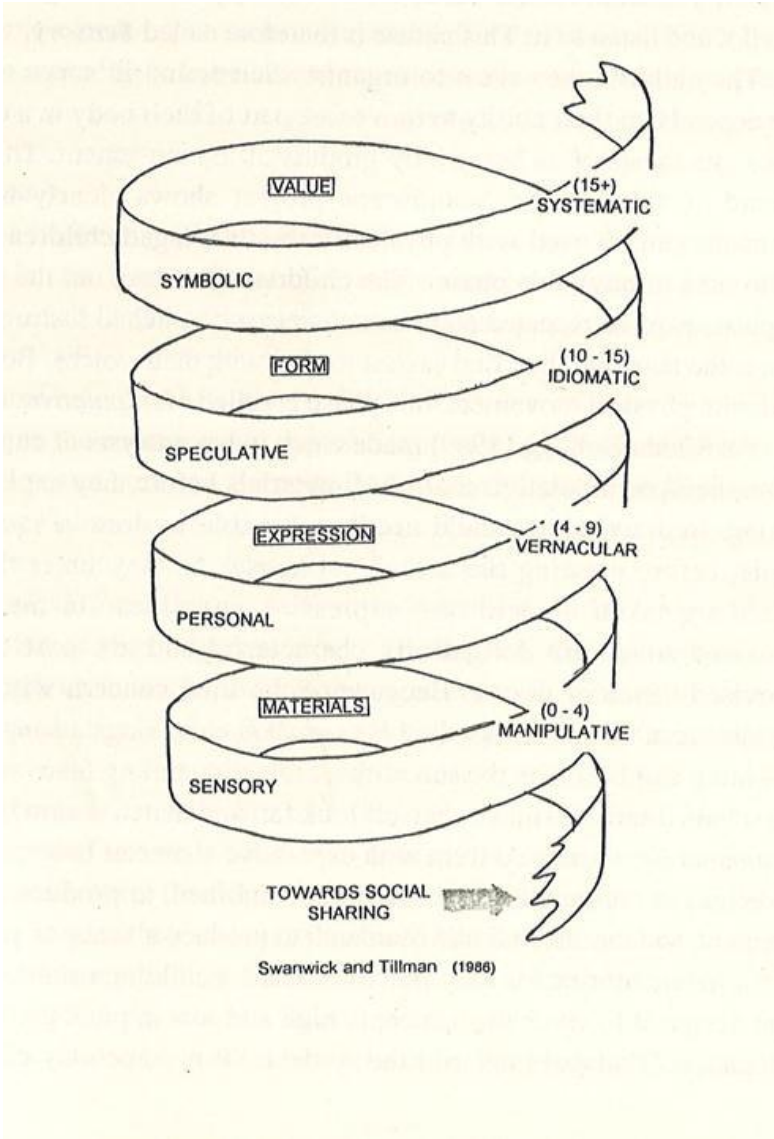
[5] June Boyce-Tillman, 'Music as Spiritual Experience', *Modern Believing: Church and Society*, 47/3 (July 2006): pp. 20-31; June Boyce-Tillman, *A Rainbow to Heaven,* (Stainer and Bell, 2006); June Boyce-Tillman, *Unconventional Wisdom,* (Equinox, 2007).

[6] Small, *Musicking,* p. 30.

The development of a phenomenography of the musical experience

A spiral model of children's musical development was developed as part of my PhD research in association with my supervisor Keith Swanwick (Swanwick and Tillman 1986, Boyce-Tillman 1991)) which was translated into Japanese. It was a helix showing the main concerns of children at various points in their development as composers. It described children exploring sounds freely individually and in groups in what came to be known as creative music making. My own work charted how pupils developed musically in this environment based on ten years of observation and experiment. It showed how the youngest children explore sound freely as part of wider sensory exploration of the world and how the development of the ability to control bodily movements is linked with the ability to control sound (Materials). The developing capacity for self-expression through music is clearly seen and needs supporting by a sensitive and authoritative teacher. It shows how children need at certain times to experiment freely and at other times to be part of traditions (Expression). It shows that a time of embracing a tradition may well be followed by one of breaking the boundaries that were once freely accepted. In this need for both tradition and experimentation a balance is maintained between freedom and containment. Children become increasingly able to handle musical ideas and motifs (musical gestures) in the construction of musical form (Form). The turn of the helix entitled Value was less well-researched because of the age of the students within the research but it is characterised by an increasing awareness of social context in musicking:



Swanwick and Tillman (1986)

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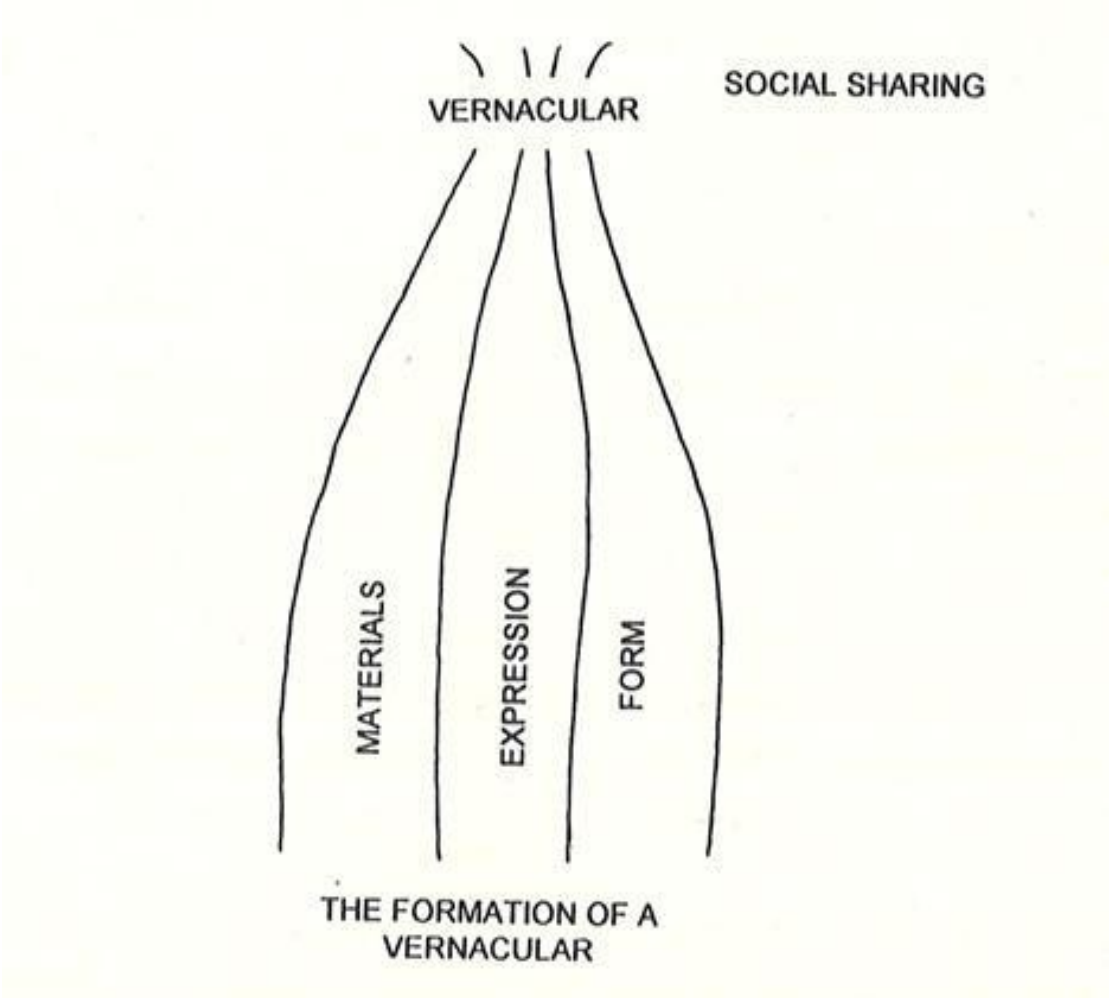
I became very interested in the swing in the Expression turn when long very expressive pieces became shorter pieces often tunes from the surrounding community- the vernacular of a particular culture. I then drew the vernacular as tunnel. The infinite variety of sounds beomes narrowed down and certain rejected and certain accpeted in acordance with the culture that surrounds the children. DSon the process of eacquiring a vernacular is a process of limiting possibiulites and this is apporaite and necvessary or else we c=keep children ttrapped in a childish musicla worlkd:



The upper turns of the helix were even less researched with children but drew more on obsevration of young pople and conposers' own accounts of the developmebnt. The Symbolic grows out of the Idiomatic is a strong personal identification with a particular pieces of music, even turns of phrase and harmonic progressions. These appear to be abstracted from the stylistic clusters which in the previous stage, were felt to be musically and socially important. At the Symbolic level there is a growing sense of music's affective power and a tendency to become articulate about this experience. Musical values become more idiosyncratic and commitment to music is frequently based on an intensity of experience that is felt as unique and highly significant. The Symbolic mode of experience is distinguished from previous level by the capacity to react upon the experience and to be self-reflctive and relfexive.At the Systematic level the fully-fledged musical person emerges capable of reflecting on his or her musical experience. There is a consciousness of stylistic principles underlying the chosen idiom.

There is the beginning of aesthetic speculation and the possibility of creating new 'systems' musical composition. It expands musical possibilities in a systematic way.

Developing the model

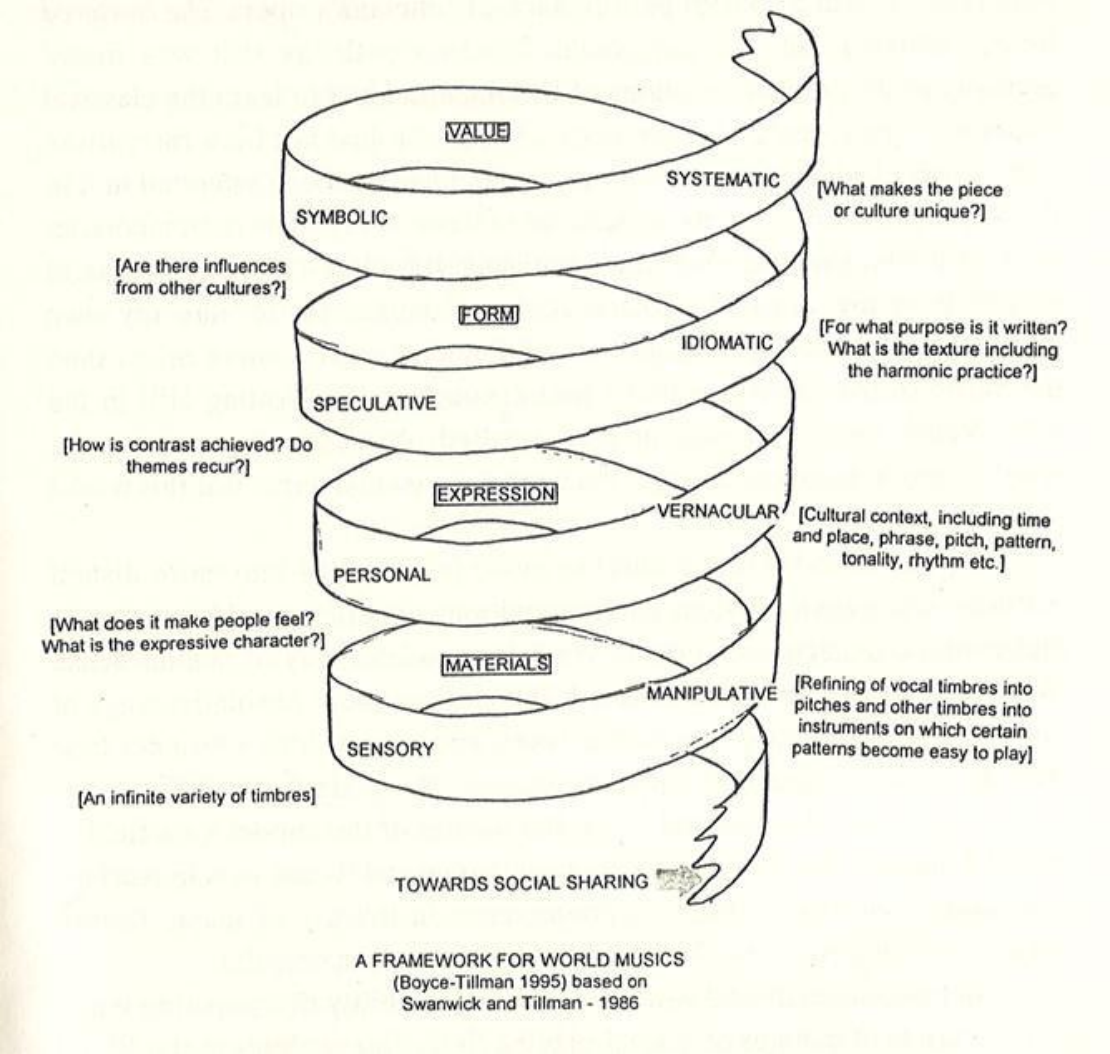
Because of critiques of this model which soon became interpreted as a stage by stage model particularly because it was linked with Piagetian stages (which was probably unwise), I decided to rethink the model to make it of more general application and a way of examining the musical experience more holistically. There was already a version of the spiral with a top turn of the helix entitled Transcendence. What became known as the Swanwick and Tillman model of children's music development never included it. I kept my original work on this carefully and considered it as important. I have spent much of my later academic career reflecting on it

The need to value difference

By this time in our classrooms in the UK a great variety of different cultures were present and I was interested in the way in which we could value these differences and how these cultural differences played out in children's musical development. I developed new models to help with the understanding of multi-cultural work in music education which were not using the spiral/helical format at all.

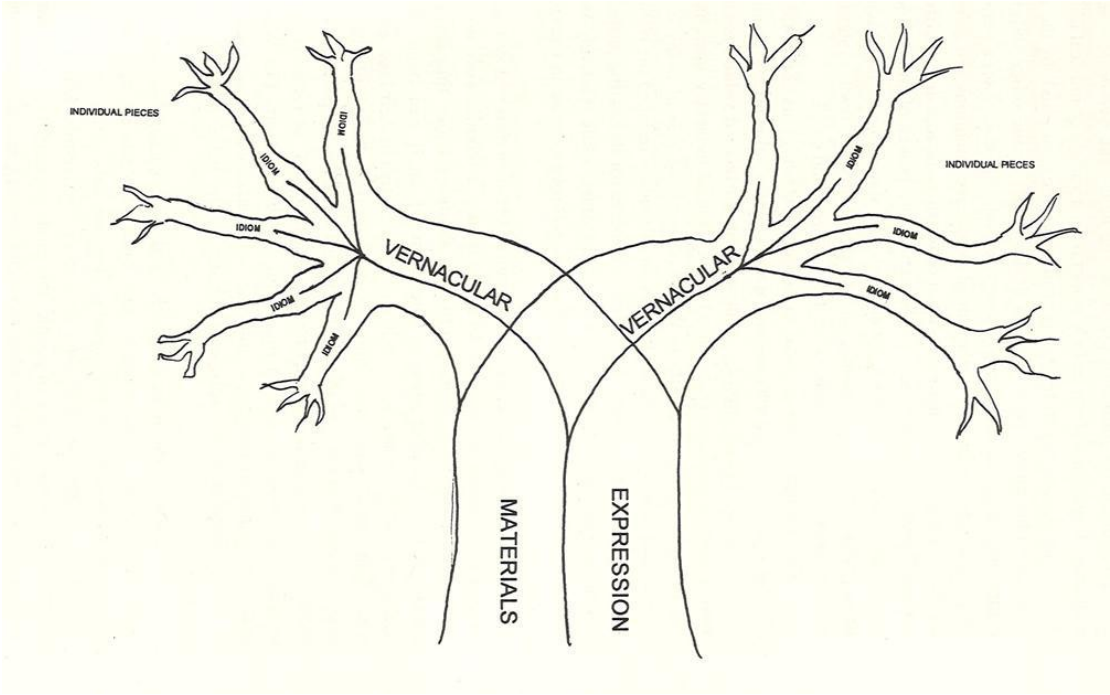
> Philosophical investigation based upon comparative cosmopolitanism" is interested in "difference that remains different" as a positive element and attentive to the ways in which we come to understand said differences. (Schmidt 2013)

I worked on the helix model to show how it might be applied to the field of World Musics:

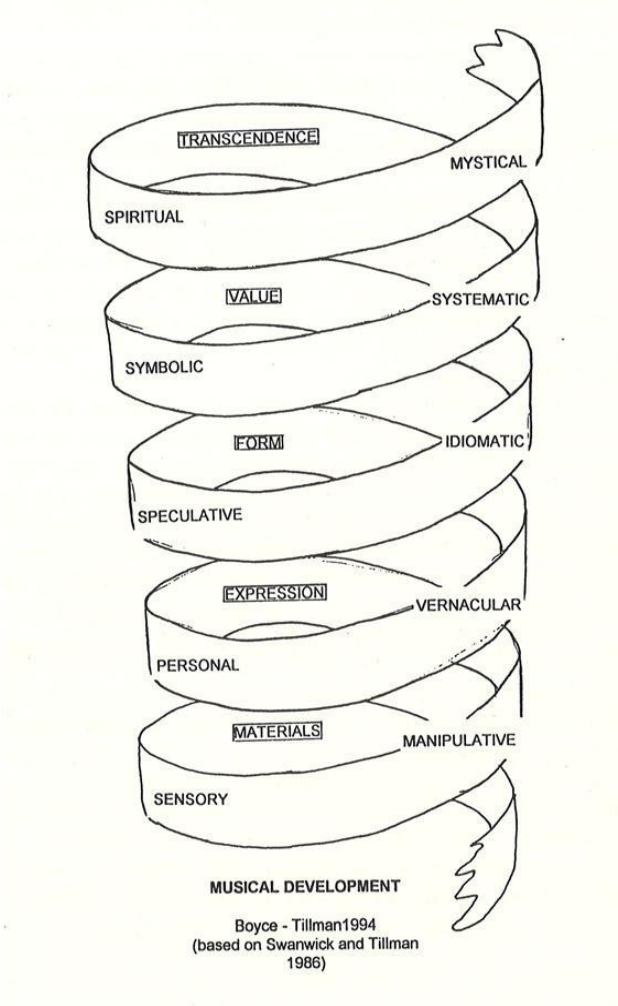


A FRAMEWORK FOR WORLD MUSICS
(Boyce-Tillman 1995) based on
Swanwick and Tillman - 1986

In the end I went for a tree shape that bore little relation to the original model. These were used in the course I initiated in Winchester University (Boyce-Tillman1996):



This model saw children exploring the areas of Materials and Expression freely in various cultures and then being initiated into a particular culture. The original helix had a top turn showing the spiritual which was deleted in the final thesis but as I applied the model to World Musics I became aware of a level of transcendence that was present in in many traditions and so I revisited my original thinking for my thesis:



When added to the tree it looked like this:

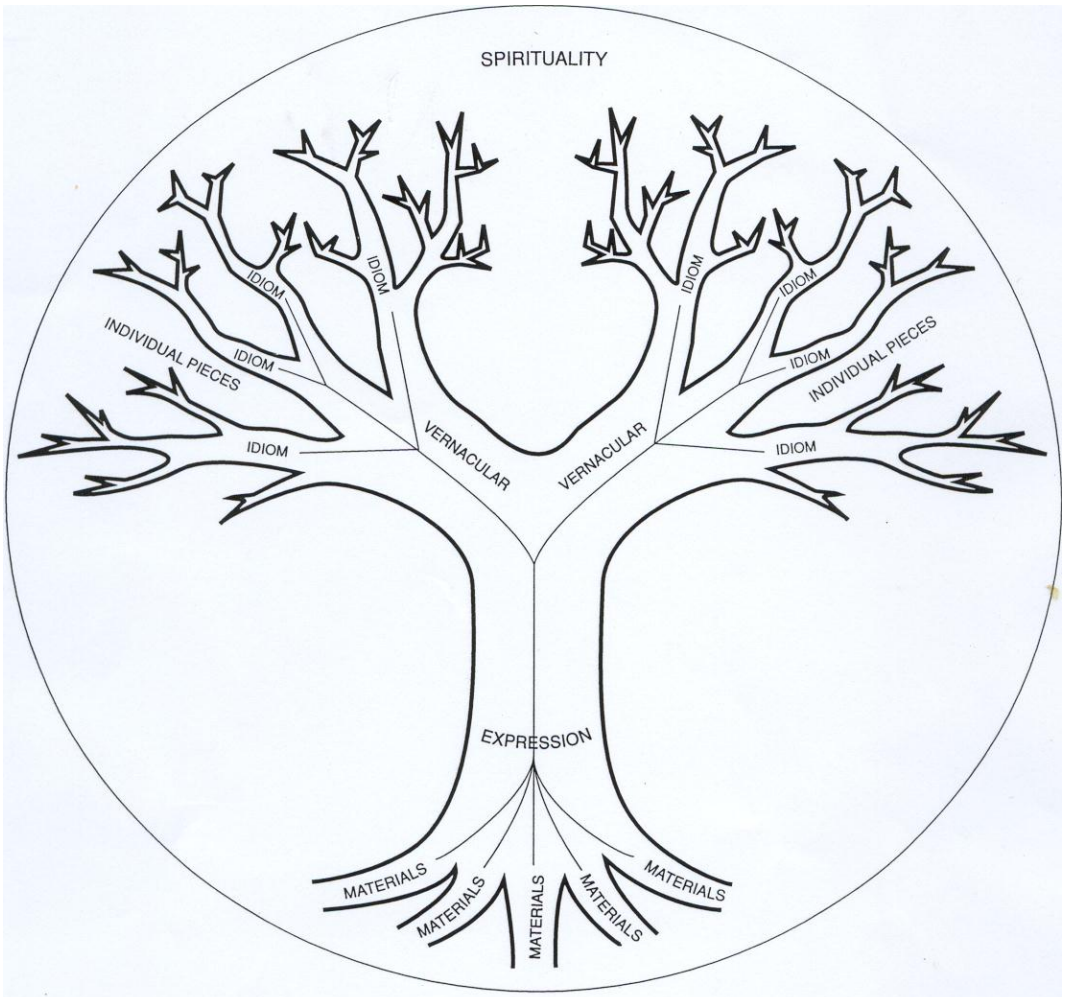
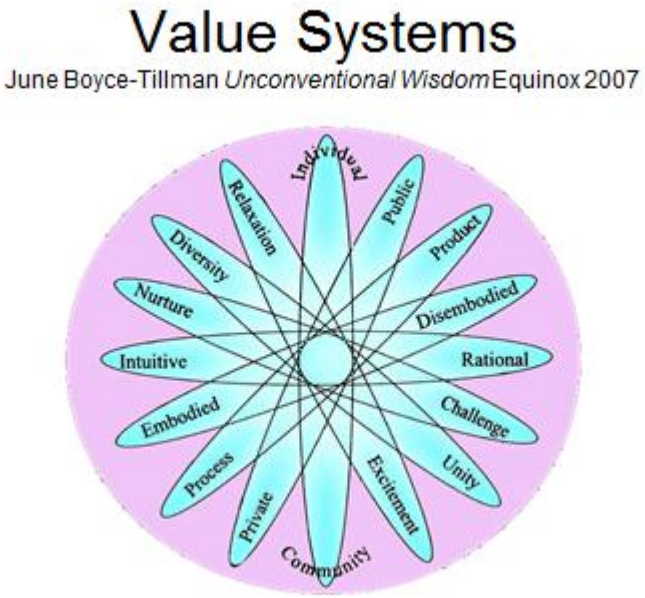


Fig. 2. **A MODEL OF HUMAN CULTURE**
Boyce - Tillman 1996

Value systems

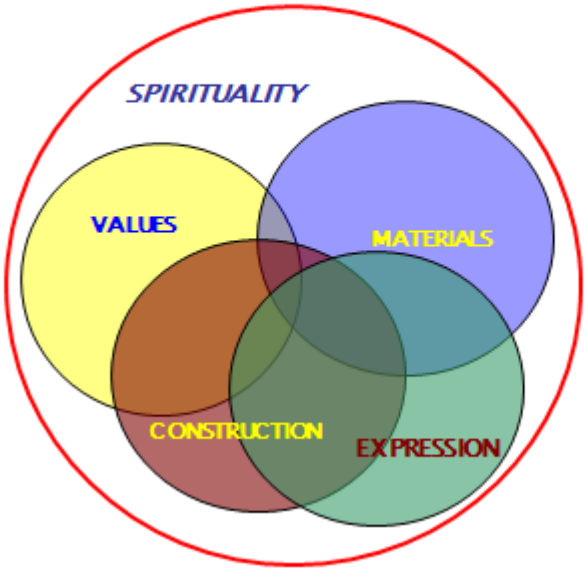
The area of Value had been less well-research and I became more interested in the ways in which different value systems operated in different cultures. I was working also with feminist theory at the time (Boyce-Tillman 1993. 1994). These turned my attention to musical Value systems and my attention then turned to bringing together the work of Foucault (Foucault/Gordon 1980) with the work of music therapists to produce a model for relating individual well-being to the wider society (Boyce-Tillman 2000). Here I concentrated on the values implicit in music and how these impinged on the self. This led to a model of ways of knowing subjugated in our society explored (Boyce-Tillman, 2002,2005). I worked on how particular ways of knowing became subjugated (Boyce-Tillman 2007c);



This thinking enabled me to understand the area of Value more fully and its interface with other domains of the experience. My new thinking eventually bore fruit in a model of interlocking circles using two of the terms I had used in the helical model but essentially showing the musical experience from a different angle – much more holistically and with less risk of being interpreted in a linear manner. The notion of Transcendence was now included as a Spirituality. I saw this as phenomenography of the musical experience for adults and children (Marton and Booth,1997). As I worked on Turner's concept of liminality (Turner 1982). I started to see that the spiritual/liminal experience was a sum of the other domains of the musical experience and not a separate circle Boyce-Tillman 2006a and b).

These texts were not concerned with music education but the totality of the musical experience in a variety of contexts. I turned my attention to its use in educational contexts (2007a and d):

The Spiritual Experience in Music



I am now going to look at its relevance of the model to current practice giving examples of how these ideas might be worked out in a classroom.

Classroom exploration of the Four Domains of the Musical Experience

In this exploration I am suggesting them in an order that reflects the helical model of my research. However, I have used these activities effectively with people of a variety of ages including the local Old Age Forum. The atmosphere needs to be one of playing and laughter (Huizinga 1955).

Music consists of organisations of concrete Materials drawn both from the human body and the environment. These include musical instruments of various kinds, the infinite variety of tone colours associated with the human voice and the sounds of the natural world as available in different locations. Choices here will also dictate musical pitches and rhythms available with their associated motifs and melodic and rhythmic patterns. However, in music curricula this domain often stays at the level of technical skills – how to produce a certain note. The relation of all of these to the whole body is often ignored. Carl Orff saw this as a significant element in the musical experience (Hamel 1998 p18) which was taken up by David Elliott (1995). The ethnomusicologist, John Blacking, linked it with dance (Blacking 1977, pp. 22-3). The close relation to the natural world is similarly ignored along with the acoustic space (Abrams 1996, Boyce-Tillman 2010). And so the linkage of this area is to the material of the wider cosmos. Children need first to be able to explore freely and a song that has spaces for this is ideal for exploring sounds generated by the body –including the voice. Here is an example:

I went for a walk in the park
I went for a walk in the park today
And what do you think I met on the way
I met a lion (or a bear, or a bird, or a tree).…….
And what did it say?

This can also be done with instruments. It can also be done at a sound table where children can go and just explore a variety of instruments from a variety of cultures. Watching children doing this young will see them smelling the instruments. Feeling and

touching them carefully as well as playing them and exploring all the sounds they can make. You can often see their experience of awe and wonder as they explore freely. You will also see them beating out a steady pulse which is their own heartbeat. A game like *Pass the drum* also enables such free exploration. A drum is passed around a class while they all say the rhyme

Djembe Drum. Djembe drum, what sounds can you make?

The person who has the drum when the rhyme stops shows the group what sounds the drum can make. The rest of the group try to follow the person leading by tapping their knees or clapping. The teacher comments on that the person has done, commenting on themes like how fast it was, whether there was clear rhythm to follow, whether it got faster or slower now easy it was to follow, how retentive it was. This enables terms like loud/soft and fast/slow to be introduced to the children as they experience them and learn to control them.

When children are able to hold a steady pulse, then an activity in pairs becomes possible with one person holding a pulse while the other person improvises over it. Both people in the pair have a musical instrument. It can be simple percussion or more complex instruments like a violin or recorder. One person in the pair holds the beat while the other improvises freely against it. They need to decide how to end the improvisation without using words, simply using gesture and musical sensitivity. Then they can change roles. This can be followed by reflecting on what it felt like in each role. Which did they enjoy more - the up-front role of the improviser or the more supportive pulse holder role? What did each of them do when the rhythmic relationship between them foundered? Did they carry on regardless and hope that their partner found them, or did they keep changing until they found their partner? Which was more successful in the creation of ensemble? Some children will find one or other role more easily. With adults it is possible for them to use this exercise to reflect on the roles they play in their wider lives. Are they the sort of person who prefers the anchor role, behind the scenes – holding the pulse of life for others? Or are they more of the upfront soloist who likes to have others supporting them? So this exercise

becomes one about relationships and self-awareness, about exploring new ways of being.

In the area of singing everyone needs to find their own note. This can be done by having a very simple rhyme which is recited on a single note like

I am the wind that blows o'er the sea

The teacher can try singing it on various notes some higher some lower. The task is not to find out how many notes they can sing but which note is the easiest note. At the end ask them to vote for the pitch that they found easiest, explaining how we all have our own note. A techier will find that there is a huge variety of notes that children choose as their own and therefore songs need to be sung at a variety of pitches. Also one note songs are very attractive and useful for children and adults. They also allow for the recitation of whole stories on a single note rather like the chanting of traditions like those of bards.

The domain of Expression is where the subjectivity of composer/performer and listener intersect . This domain has often been downplayed by classical theorists (Rahn, 1994 p55) but this is where the hidden aspects of personality or psyche - qualities of being where feelings, memories, cultural prejudices are activated to promote empathy, imagination and identity creation (Westheimer 2009). The use of music and memory with the elders is one example, as is a 10-year old girl who sings a setting of an African prayer every night:

> "I felt close to the people in Africa whose prayer we sang. Now I continue to sing it and think of them."

In our curricula in UK this domain may feature in expressive pieces in our curricula for the youngest children but it often disappears as pupils get older (DFEE 2001 p126). Yet here is an area where insights from music therapy can be used differently from its application within therapy as a means of deep inner self exploration rather than therapeutic attendance of the participants' psychopathological needs (Batzoglou 2011).

An activity that explores this is a game I call *Conversatio*ns. Here the teacher takes two contrasted instruments like a drum and a woodblock. The group is given a short

phrase:

Conversations, conversations, What shall we say today?

The group says　the rhyme , while the instruments are passed in opposite direction around the circle.　Whoever has instruments at the end of the rhyme has a musical conversation, answering one another on the instruments.　The conversations can be long or short, have balancing phrases or phrases of less usual length.　They can have dramatic changes of character or be relatively the same.　The group can discuss the mood afterwards if they wish, but sometimes this is very difficult as the music has so much subtlety. It does enable people to explore relationships effectively in an atmosphere of laughter and fun (Tillman 1983).

From the very beginning of my work in schools (Tillman 1976)I have used poetry as the basis of composing activities. The way that I proceed is:

- Get the group to read and absorb the poem.　Spend time in silence visualising and absorbing various aspects of it.
- Let each person choose and instrument and use it to create a sound picture of　one line, bearing in mind that some lines appear twice. Allow time for them to experiment.
- Check that someone has created a musical pattern for each line.　This can be done without listening to the fragments, simply by a show of hands.
- Read the poem leaving a space at the end of each line for the sound picture. Sometimes there will be more than one sound for each line.　Encourage the group to be aware of the sounds and intuitively fit them together establishing an ending to the sound picture by common unspoken consent.
- At the end allow a silence, affirm the sounds and comment on particularly effective moments.
- Now do the whole exercise again *without reading the poem* but using the poem as a map for the order of the sounds appearance.　Encourage them to listen sensitively to the other sounds and find how the various sections can best fit together.　Allow a silence at the end and affirm the performance.

・You can leave it here or work on it more, maybe taking one of the more rhythmic sounds to be an ostinato to unify a section or isolating a small sound that is lost in a more dense section. Play it again and get the group to comment on possible modifications to their group piece.

This is an excellent way of unifying a group musically and getting them to feel the power of music to create a sense of group unity. It can be a transformative exercise. This is one of the poems that I use and you will see that repetition is built into its structure so that the resulting piece when the words are withdrawn has a musical shape:

The Butterfly

Sunlight
Flowers dance

A caterpillar crawls slowly to the tree
And spins a golden silken cocoon.

Darkness
A chink of sunlight
The cocoon breaks.

Sunlight
Flowers dance.
A butterfly takes flight.

Freedom dances. *(June Boyce-Tillman)*

It is in the domain of Construction that our curricula often concentrate especially in the area of musical literacy. Effectiveness here depends on the right management of repetition and contrast within a particular idiom. The way in which contrast is handled

within a tradition – how much or how little can be tolerated – is often carefully regulated by the elders of the various traditions. However the emphasis in musicology has been on the composers and theoreticians of the Western classical tradition rather than the master drummers of Yoruba traditions with the result that orate musical cultures have been subjected to the principles of the Western classical canon (Goehr 1992).

It is surprise that characterises this area of musical experience so one activity is to create a piece with layered ostinato. Each person invents an ostinato pattern and creates a piece around them. The group is then asked to introduce a surprise into their piece. It can be a big or little surprise. It can be one two or three surprises. The other groups listen and see if they can identify the surprises, discussing whether they were intentional or not. This activity introduces a group to a range of musical strategies. Not only do they get to understand the huge possibility for surprise on a musical piece in so many areas like speed, volume, intensity, texture, key, chord and so on; also in listening they are being introduced to musical analysis. Teachers need to be prepared to use their analytical skills that they have often developed in the context of the canon of musical masterworks in the context of children's pieces that they will only hear once. This requires considerable skill.

The domain of Values reflects the relation of a piece to its surrounding culture. Theorists, such as Reimer (1970), have often preferred to see individual works of art as if they were dislocated from their social context. However, the sounds of music both serve, express, challenge and create cultures (Shepherd, and Wicke, 1997 p138-9). Philosophers like Subotnik (1996) and Westerlund (2002) have attempted to restore these cultural dimensions, seeing the potential of music to create and construct social situations by attending to the ethical dimension (Westerlund 2002 p144). Indeed the structure of the classical orchestra and choir reflect the European cultures that produced them – ruled by benevolent dictators now embodied in a conductor. But where in our curricula is this domain discussed? Where do we discuss community building through music which Anthony Storr (1993 p23) sees as the main function for music in world cultures. A 10-year old boy started his reflections on a performance with:

> "It was like peace on earth. Everyone did their own thing but it all fitted together."

Teachers often comment on music's ability to develop community building skills:

> "It improved the children's co-operative skills. I saw them supporting one another and encouraging other schools in their work. This is unusual for our children whose poverty often makes them quite self-centred."

The domain of Values also has intrinsic and extrinsic elements. In the intrinsic area, some traditions will edge towards more democratic practices in the creation process with everyone involved in the decisions while others will be more hierarchical. Notions of intrinsic values are a subject of debate in musicological circles (McClary 1991 and 2001) but as soon as a text or story are present, intrinsic Value systems will be more explicit. Pieces composed for a religious context will necessarily embody the Values of that tradition. Extrinsic values are present in the context of the performance such as finance and ticket pricing. Many community musicians today are very explicit about their Value systems, indeed the growth of the community choir can be seen as a challenge to the dominant Value system.

Musicians working in the area of cultural fusion look towards music as route to justice and peace (Boyce-Tillman 1996, 2001, 2007b) such as Paul Simon in his recording *Graceland* in the context of apartheid in South Africa (Simon 1994). In my own piece *The Call of the Ancestors* (Boyce-Tillman 1998) I used Western classical traditions leaving spaces for improvisation by groups from other cultures - at the first performance, Kenyan drums, Thai piphat and rock group. The use of a mixture of notated sections and 'holes' in the score where improvisation could take place, enabled the traditions to be true to their underlying principles of Construction. There are many narratives on musicking with declared ethical intention but are these stories in our music curricula? This domain shifts attention from individual acts of cognition to the wider context in which musicking is situated (Westerlund 2002 p227) and critiques research in music education which concentrates exclusively on such acts. The link is still there in government documents in the UK with the delivery of the citizenship agenda in particular (DFEE 2002), including religious, moral, cultural, personal, social and health issues. Reflection in this area could prepare pupils for understanding about the use of music in shopping malls, military parades and political rallies. The climate in schools in

UK at present is one of tightly controlled bureaucracy limiting the scope of the curricula. It is frustrating those teachers who still see their role as one of a nurturer. A head teacher wrote of a performance

> It was one of those occasions when you feel really proud to be a head teacher. Putting aside nonsense like Ofsted inspections, this was a fantastic opportunity that primary education should be all about.

Spirituality/Liminality

I am calling the moment (Dunmore 1983 pp20-1) when all the other domains fuse – Spirituality – but a secular society may prefer Turner's work 'liminality'. It represents the reintegration of the body (Materials), the emotions (Expression), the intellect (Construction), the culture (Values). These moments resemble Maslow's peak experience or Csikszentmihalyi's 'flow' (Csikszentmihalyi M. and Csikszentmihalyi I.S. 1988, Csikszentmihalyi M. 1993). Philosophers like Catherine Ellis (1985) have brought ethnomusicological insights into relationship with western classical traditions to offer us reference to the Spiritual domain. She distinguishes between three levels of learning – informal, formal and spiritual/visionary which is acknowledged in aboriginal traditions (Ellis 1985 p200). The musickers – be they composers, performers or listeners – enter a different time/space dimension – leaving everyday reality for 'another world – the liminal space of Victor Turner (1969, 1974). I have subsumed the following states within my description:

- flow (coming in from psychologists of creativity
- ecstasy often associated with idea of 'the holy' coming from the religious/spiritual literature
- trance coming from anthropological, New Age and psychotherapeutic literature
- mysticism, coming from religious traditions, especially Christianity

Drawn from analysis of ritual (Turner 1982 p44), a 'limen' – a threshold –is crossed into a different time/space dimension which is potentially transformative (Boyce-Tillman 2009). This can happen even with the very youngest children where there is an excellent

match between the world of the child and the activity in process. Turner (2004) discussed its quality of communitas - the bond that develops between pilgrims. Here the 'beyond' - the mysterious - is present as the whole person or community experiences the re-integrating of themselves. Many teachers have experienced these 'magic' moments.

Conclusion

My argument here is that we can restore a measure of wisdom to our music education by adopting a philosophy that includes the totality of the music experience within our philosophies, both practically and theoretically. The inclusion of the domains of Value and Expression gives us the potential for re-integration of human beings within the wider cosmos in the very deepest aspects of our being – both personal and communal. It means rethinking education as process not product (Suanda 2012) - as a series of strategies rather than government imposed curricula and published programmes of study which may not fit particular circumstances or the needs of our students. Estelle Jorgensen (2008) similarly calls for a musical pedagogy related to lived life, and calls for matters of character, disposition, value, personality, and musicality to feature in pedagogical training to encourage teachers 'to think and act artfully, imaginatively, hopefully, and courageously toward creating a better world.' It does not mean abandoning all that we have taught in the way of skills but rather teaching them in a way that associates them with emotional and cultural awarenesses so that they will be empowered to make well-judged choices in their use of music in the process of living. Music education becomes a process of leading our students into a greater understanding of the power of music as a whole and through which potentially they can construct an identity that is truly their own.

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