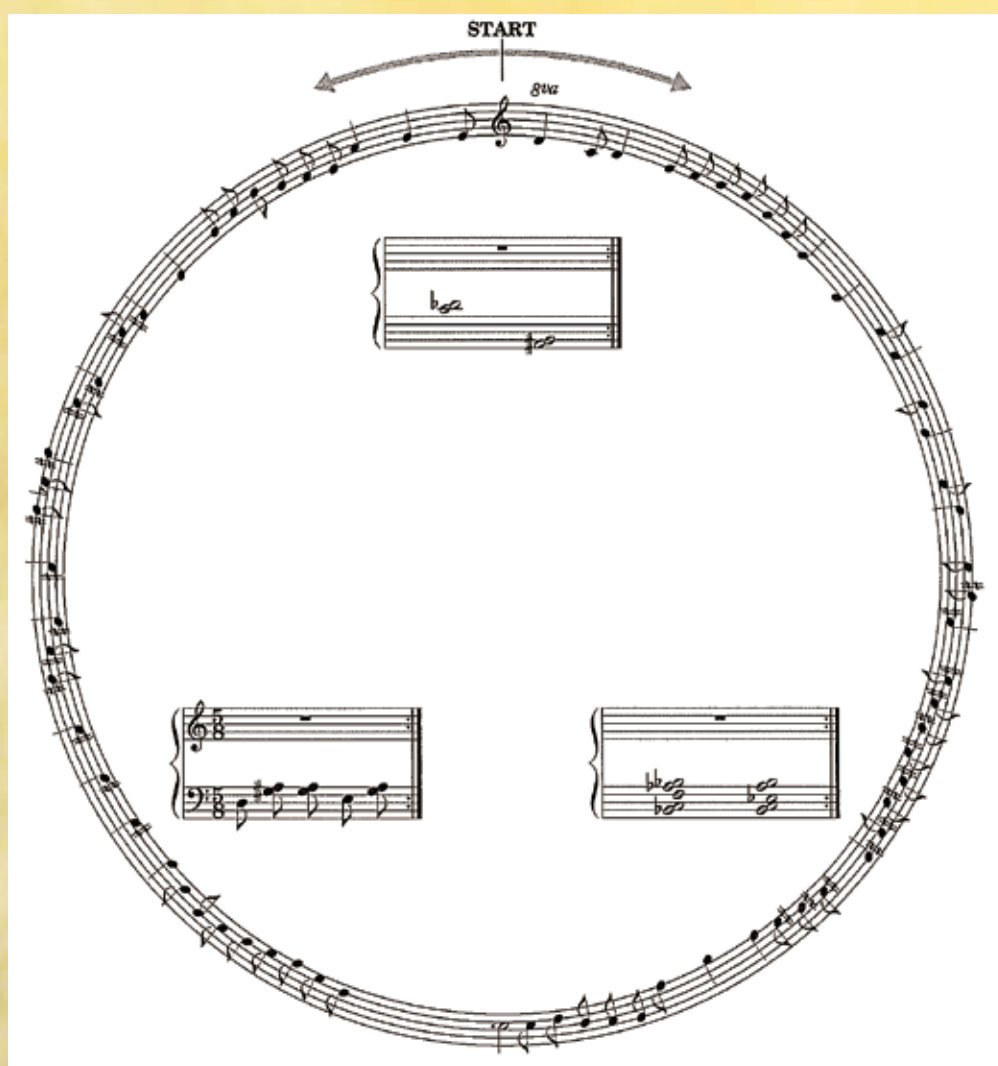


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Japan Women's University

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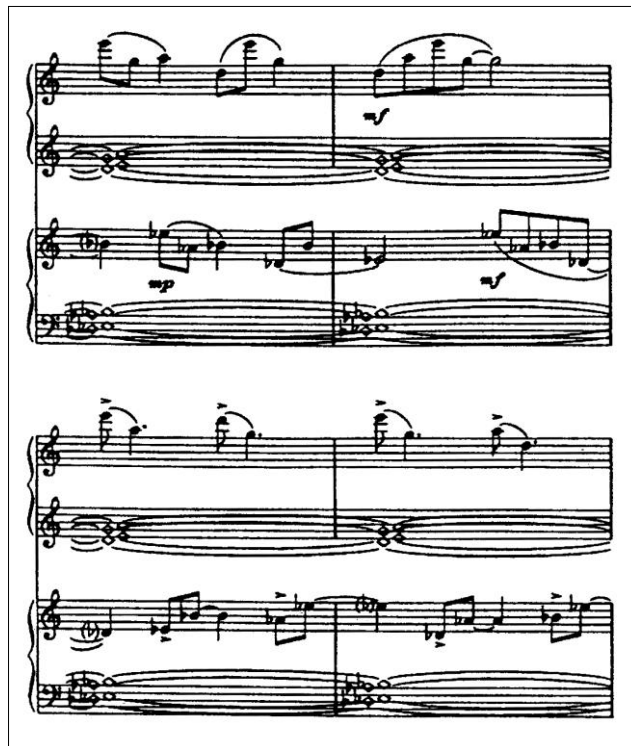
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I

Special Issue: Inside or Outside?



from "Stars of Green" by Katsuhiko Tsubonou

Foreword

Leonard Bernstein (1918–90), an American conductor, started the famous concert series named ‘Young People’s Concerts’ in 1958 by asking, ‘What does music mean?’ He continued as follows: ‘No matter what stories people tell you about what music means, forget them. Stories are not what the music means. Music is never about things. Music just is. It’s a lot of beautiful notes and sound put together so well that we get pleasure out of hearing them’ (Bernstein, 1962). He told us that the meaning of music exists just in itself. In other words, he approached the meaning from the ‘Inside of Music’.

On the other hand, an approach from the outside is to cut into music with ideas and metaphors not inherent in music; for instance, extra musical images, stories, special emotions, and so on. I would like to refer to them as the approach from the ‘Outside of Music’.

In Japan, approaches from the outside have been the principal way to perform and understand music in school music education. In singing songs, text interpretation is always the main focus of music lessons, while regarding listening to music, the pupils are often asked to write a report describing their impressions of the music; in many cases, the impressions are irrelevant to the contents of the music itself. As a

result, pupils have become accustomed to imagining stories or extra-musical images in music lessons.

In Japanese traditional music, almost none of the genres has been independent as music alone but rather all of them have been connected with ceremonies, religions, literatures, dances, and theatre. Consequently, it seems that there is no distinct boundary between music and sound effects. They can be considered as types of metaphors of specific natural scenes and/or phenomena as well as sorts of sound effects and are likely to be difficult to understand for people unacquainted with Japanese culture.

Imada, Mito, and Tsubonou produced a series of four symposiums in the Japanese Society of Music Education, named ‘Inside or Outside?’ from 2013 to 2016 with musicologists, music pedagogists, music teachers, performers, and a composer. This special issue reveals the conclusions of the presentations by them covered over four years.

Yukiko Tsubonou

Editor

Professor at Japan Women’s University

1. Program Music as a Medium of the Thematic Process: *Inside* or *outside* music



Yukio Nomoto

Tamagawa University

Abstract

In Japan's current national curriculum for music education, music appreciation has been granted unprecedented importance. A useful method of instructing students in this topic and helping them understand music as a whole is to treat program music as educational material; however, in this regard, the question arises: should the program aspect of a work be considered inside or outside the music itself?

In program music, the program itself or its title is often considered the "content" of the work or the "stimulus" for the composer; namely, "inside" the music. From this perspective, a phrase from a certain work, for example "Spring" from Vivaldi's "Four

Seasons,” should mean that the music represents the sounds of birds singing, a water spring, a thunder storm, etc., and the music of Smetana’s “The Vltava” (Moldau) should depict scenes along the river. But is this really all that is involved here? The short answer is “no.” This is because, historically, program music has neither represented story-telling nor depiction.

Keywords: Program Music, Liszt, Music Education.

The Historical Concept of Program Music

Franz Liszt (1811–1886) created the concept of Programmusik (program music) in 1855, when he wrote monthly essays in the *Neue Zeitschrift für Musik* (NZ) concerning Schumann’s works and Berlioz’s Harold-Symphony. Liszt wrote these essays with the intention of challenging Hanslick’s concept of absolute Musik (absolute music), which Hanslick conceptualized in his book on music aesthetics, *On the Beautiful in Music* (1854).

For Liszt, music represented a kind of universal language of humanity (Liszt, 1855, p.179b), but he claimed that the music public (Musikliebhaber) required time to

gain an understanding of this language (Liszt, 1978a, p.129). According to Liszt, unless listeners are capable of forming abstract ideas from music, they are unable to listen to instrumental music, for example symphonies or string quartets, without associating it with some kind of program (Liszt, 1855, p.54b).

One of the greatest musical historians of the 20th century, Carl Dahlhaus, regarded this manner of listening, “creating some kind of program,” as poetisierendes Musikhören (poeticizing music hearing)(Dahlhaus, 1979). This listening method creates a perceived ambivalence in instrumental music. In order to avoid this and make their music unambiguous, composers were forced to implement the works as part of a program.

Thus, a program does not necessarily represent the content of its constituent works. A program merely plays the role of a medium between the content and the listener, not as a subject upon which the composer has based his piece: a program provides a means of understanding musical content (Liszt, 1855, p.37b). Therefore, we can say that the program exists *outside* the music. For this reason, it is clear that the theory of program music relates to reception, not composition.

Now, we must consider the meaning of “content” in regard to the music of the 19th century. For Liszt, like Robert Schumann, Jean Paul, and Friedrich Schlegel, it

referred to the poetische Idee (poetic idea): the idea that exists inside fine art (Dahlhaus, 1970, pp.24-26; Floros, 1977, 27-40).

In the 19th century, Poesie (poesy) contained a double meaning: on one hand it represented a Dichtung (poem), and on the other the essence of fine art (Dahlhaus, 1970, *op.cit.*; Floros, 1977, *op.cit.*). So, during this period, das Poetische (the poeticalness) carried the same meaning as das Künstlerische (artisticalness).

The Thematic Process of Symphonic Poem

Liszt created symphonic poem (Symphonische Dichtung) as a new genre of program music, and based this genre on thematic processes (Wörner, 1969). Thematic processes consist of thematic or motivic transformation, like Beethoven's thematic or motivic work (thematisch-motivische Arbeit).

Symphonic poem presents "the multi-movemental in the single movemental" (Mehrsätzigkeit in der Einsätzigkeit), and involves fusing the cyclical nature of a sonata outline with sonata form (Dahlhaus, 1970, 1979, and 1981); hence, the program of the work has no influence on the music's compositional process.

For example, the music of Liszt's symphonic poem "Les preludes" is unrelated to the poem of the same name by Alphonse de Lamartine, upon which the program was

based, because the music was based on the motifs of Liszt's own choral cycle "Les quarte éléments" after the poems by Joseph Autran (Nomoto, 2012).

In another example, Smetana's symphonic poem "The Vltava," the depiction of the flowing river is merely symbolic rather than realistic, and its musical development or thematic process is represented through a sad melody, which contrasts with the cheerful folk song, "Kočka leze dírou," from which Smetana clearly sourced motifs. Through the reference to this folk song, Smetana creates a sense of Czech nationalism and independence.

Thus, these examples show that symphonic pieces cannot be regarded as simply depictive music; they are much more complex works.

Conclusion

In school lessons on music appreciation, teachers must ensure that they truly understand program music: the music is not based on the program (inside), the program is based on the music (outside). In order to clarify this to their students, teachers must analyze such pieces in terms of thematic-motivic work and explain them accordingly.

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2. Japanese Traditional Music

Japanese Traditional Music and Scene Description



Atsuko Sawada

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Japanese Traditional Music and the “Outside”

The majority of Japanese traditional music is deeply connected with some kind of expressive media which come from outside of music, such as rituals, religious ceremonies, literary references, dance, theater, and folkways. Therefore, traditional music as above is affected by each element of the expressive medium and comes from outside of music. In that sense, most of Japanese traditional music cannot be described without the “Outside”.

Unlike art music, such as Western classical music, Japanese traditional music

has been transmitted mainly through oral tradition, and each musical score shows a rough outline of music. For this reason, Japanese traditional music has been intentionally or unintentionally transformed little by little. Some of the music had been given a new meaning or function, so sometimes the “Outside” also has been changed. For example, although “Etenraku (越天楽)” of Japanese court music, Gagaku (雅楽), was originally music for dancing, it came to be performed as instrumental music during the Heian period. At that time, it was also performed with the addition of popular lyrics in the melody of the *hichiriki* 箏篳, a double-reed instrument, so that one could sing and enjoy each other. Furthermore, it was also sung as a Christian or Buddhist hymn accompanied by an organ or a piano in the Meiji Period.

Scene Description in Instrumental Music

As for instrumental music in Japanese traditional music, there are: Gagaku, excluding vocal music like *Saibara* (催馬楽); *Hayashi* (囃子), which is an accompaniment of instrumental music, of Noh (能) and Kabuki (歌舞伎); *Danmono* (段物) of *Sōkyoku* (箏曲) which are works for *koto* (箏); *Syakuhachi* (尺八) music; *Hayashi* of folk music and so forth. Scene description has been actively performed since the Edo period. In the music formed from the ancient period to the medieval

period, scene description is mostly not used.

Gagaku pieces have been performed as ceremonial music in the Imperial Court, among the aristocracy in Japan, and at shrines and temples. In the cosmology of *Tōgaku* (唐樂), which was transmitted from China, each mode is associated with the theory of *Yin-Yang* and the five elements of Earth as represented in Chinese traditional philosophy. For example, the mode *Sō-jō* (双調) is identified in association with such elements as the color blue, the summer, the tree and so forth. Those elements related to each mode, however, function not as elements of scene description but as symbols.

As for the scene description in *Hayashi* of Noh, the playing method of *Namigashira* (波頭) [wavefront], in “Funa-Benkei (船弁慶) [Benkei in a Boat]” is performed using two hand drums, *ko-tsuzumi* (小鼓) and *ō-tsuzumi* (大鼓) in the scene which a boatman rows with a paddle in the raging waves. Kanze Nobumitsu 観世信光 (1435-1516), the creator of “Funa-Benkei”, developed a method that is realistic, easy to understand and, moreover, preserves the traditional essence of the music and dance of Noh. But, in the sound interpretation of *Namigashira*, two hand drums do not realistically describe the sounds of raging waves but rather suggest them symbolically through stylized performance. In the midst of the overlap of the sound of drums and the scene of the boatman moving the oar intensely, the audience imagines the raging

sea on the simple stage of Noh.

The music of scene description that is remarkable is *Hayashi* of Kabuki, which was formed after the Edo period, and will be explained in detail later in this paper. “Shika-no-tōne (鹿の遠音) [sound of a distant deer]” and “Turu-no-sugomori (鶴の巣籠) [a nest of cranes]” are *shakuhachi* pieces widely known as kinds of program music or depictive music. Those two are categorized into *Honkyoku* (本曲), meaning fundamental pieces, and are deeply connected to Japanese Zen. Therefore, melodies in pieces of *Syaku-hachi-honkyoku* are symbolic rather than realistic, and their musical development as motifs or symbols is evident; thus, the depictions of “Shika-no-tōne” and “Turu-no-sugomori” are also symbolic and mystic.

Scene Description in Vocal Music Narrative

Japanese traditional vocal music is often classified as *Utai-mono* (歌い物), that is, lyrical song, or *Katari - mono* (語り物), which is narrative, for convenience of explanation.

In *Utai-mono* such as *Nagauta* (長唄), *koto* songs and folk songs, the song part is sung by lengthening a vowel of some words in the lyrics, like melisma in Gregorian chant. Since it is quite difficult for audiences to concretely imagine a scene

accompanied by changing lyrics, they practically feel the atmosphere, meanings, and contents of the music from the stylized sound of the song and accompaniment instruments.

On the other hand, in *Katari-mono* such as *Kōshiki* (講式), one of the representative Buddhist narratives, and *Katari* (語り) of Heike (平家), the musical recitation of “The Tale of the Heike” which was established in the medieval period, emotions and scenes are depicted. The melodies of *Katari-mono* are composed by connecting various stereotypical melodies which are formed based on the structural unit of the lyrics, such as a phrase, a sentence, and a paragraph. *Kōshiki*, for example, is not accompanied by instruments but is expressed only by a voice, and it is composed of different types of melodies, such as: *Shojū* (初重) [first level]; *Nijū* (二重) [second level]; *Sanjū* (三重) [third level]; *Chūon* (中音) [middle sound]; *Geon* (下音) [lower sound]; and so forth. In general, one musical movement of *Kōshiki* a melody starts from a low range of *Shojū*, repeats in ascending and descending order, and reaches the highest sound range of *Sanjū* at which point the climax of emotional scenes are sung in a high voice with an expressed feeling of tension. The principle of the composition is based on the structural unit of the lyrics of *Katari-mono* and is both common to *Utai* (謡) [songs of Noh], and more complicatedly applied to *Jōruri* (浄瑠璃), a type of sung

narrative with *shamisen* (三味線) accompaniment, such as *Gidayū-bushi* (義太夫節) and *Kiyomoto-bushi* (清元節).

Since the Edo period, the scenes and emotions depicted in lyrics are often expressed in music realistically. Among Jōruri, in particular, *Gidayū-bushi* expresses circumstances and emotions more concretely with a more complicated composition. Including *Kotoba* (詞), meaning conversation, which doesn't have melody but emphasized intonation, *Gidayū-bushi* impresses the audience deeply by emotional and realistic voice expression as well as a delicate and powerful performance of *shamisen*.

“Inside” and “Outside” in Japanese traditional Music

As mentioned earlier, most traditional music is vocal music, often accompanied by visual expression, so it was not always necessary to describe music descriptively. In addition, the main players of traditional art music until the medieval period were intellectuals among the hierarchies of aristocrats, samurai, monks and so forth. So, even if such music was abstract expressions, the performers had the ability and knowledge to read and understand their meanings.

During the Edo period, commerce flourished and the merchant class gradually gained economic power. As the new urban culture developed, townspeople came to

require expressions that made music or drama more enjoyable. Even *Utai-mono*, such as *Jiuta* (地歌) or *Nagauta*, came to have a depictive tendency in the middle of the 18th century. In *Sakumono* (作物), a type of *Jiuta*, the *shamisen* improvises with onomatopoeic sounds, and in “Aki-no-irokusa (秋の色種)”, of *Nagauta*, the *shamisen* simulates the sound of a pine cricket, using a playing technique called *Mushi-no-aikata* (虫の合方). However, they were expressed to the extent that they did not deviate significantly from each traditional style.

On the other hand, Kabuki incorporates various song types, instruments, and tone materials, and has further enhanced realistic theatrical effects.

It can also be said that Japanese traditional music has formed and evolved through the conflict between a stylization of music in which the listener’s insight is required and the concretizing of music that everyone understands.

What Element of Traditional Music Do We Hear?

In 2008, researchers of musicology and music education discussed how Japanese traditional music should be taught in the school music education programs, and the results were compiled into a book¹. The book shows how to learn the structure of music, that is, “Inside”, after understanding the relationship between music and

extra-music, that is, “Outside”, such as in words, places, body movements, notation and traditional methods. The reason is that elements of “Outside” are deeply related to the works in Japanese traditional music. As for a teaching method of the structure of music, the book shows the process as follows: creating individual sounds, connecting those sounds, and embodying sounds as music. It is noteworthy that the scene description is not so important in this book, except for the description about the relation between scenes and lyrics.

The teaching that always begins from “let’s listen: imagining a scene” can only cause a stereotypical reaction of imagining New Year while listening to *Koto* music. Children should begin by listening to the sounds of the music itself, which is the basic way to directly approach music.

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A Scene Depiction of Kabuki by Music and Sound



Mika Haikawa

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I would like to look at Kabuki music and its sounds in relation to scene depictions, as an explanation of how Japanese traditional music is related to something other than music (Outside).

There are five major music styles which depict scenes in Kabuki: *Debayashi* (Nagauta), *Kagebayashi* (Geza-ongaku/Kuromisu-ongaku), *Takemoto* (Kabuki Gidayu-bushi), *Tokiwazu-bushi*, *Kiyomoto-bushi*. Among them, *Kagebayashi* (ensemble in the shade) is deeply involved in depiction. A *Kagebayashi* piece is very short, but there are many pieces—it is said that there are about 1,000 pieces—played mainly with songs or only *shamisen* (*Aikata* "short *shamisen* play") or musical instruments only. These pieces are often chosen according to the scene of the Kabuki

performance and are played alone or in combination with another piece.

In terms of stylization, music and sounds that describe scenes in Kabuki performances can be classified into three types: 1) realistic sound effects, 2) stylized sound effects, 3) stylized shamisen music.

The first category, realistic sound effects, is mainly played by non-musicians using tools for imitative sound: *raisha*, which is a board with wheels for making the sound of thunder; *uguisu-bue*, which is a whistle for imitating the chirping of an *uguisu*; *kotori-bue*, which is a whistle for imitating a small bird chirping; *kishimi*, which is a tool for creating a squeal, and so forth. During performances in the Edo period, lower-ranking actors and property masters played such tools. But now, in *Shochiku-style* Kabuki, it is the job of an actor's disciple, while in the National Theater, a sound man does it.

The second category, stylized sound effects, is a stylized sound with a certain rhythm that is performed by the performer of the *Kagebayashi* (Narimono) using various musical instruments; *oodaiko*, which is a big drum; *hontsuri*, which is a bell; *mokugyo*, which is a wood block; *kin*, which is a metal bowl; *kakko*, which is a small drum, and so forth. In addition, the theme of this particular category is a depiction of something other than music (Outside), I don't refer to *Kagebayashi* that adopted

stylized music.

The third category, stylized shamisen music, is played by performers of *shamisen* music, such as *Kagebayashi (Uta, Shamisen)*, *Nagauta*, *Takemoto*, *Tokiwazu-bushi*, *Kiyomoto-bushi*.

There are cases in which one scene is described by two or more of the first through third category. Although there are few examples, here we will look at concrete examples of sound imitations of rain, snow, and an insect.

The sound of rainfall is depicted in three different styles: in the first category, *Ama-uchiwa*, which is a *Shibugami* fan that bears a lot of beads, and so on; and *Nagashi-ame*, which is a tool made of flowing soybeans, and so forth are used in a gutter like slide; in the second category, *oodaiko* is used. The sound, "Droodron, droodron, dron, doon, doon, doon, doon...", made by hitting the *oodaiko* with two long sticks called *Nagabachi* is named *Ame-no-oto*. *Ame-no-oto* is a realistic representation of the sound of rain hitting the roof of a board, but it has a certain rhythm and is stylized. In Kabuki, it is usual to use *Ame-no-oto* in style of that of the second category, but sometimes, *Ama-uchiwa*, of the first category, and *Ame-no-oto*, of the second category, are both used, such as in the scene of *Yotsuya Oni-yokocho* in the *Kamikakete-sango-taisetu* of Nanboku Tsuruya 4th.

As there is no sound when snow falls, and thus no depiction through us of the first category, the appearance of snow is expressed through the second category. *Oodaiko* is also used. The sound, "Don, don, don", created by hitting the *oodaiko* with a soft stick called *Yuki-bai*, is named *Yuki-oroshi*. In the third category above, a *Kagebayashi* piece called *Yuki-no-aikata* is played. However, *Yuki-no-aikata* is not originally a piece that depicts snow. In the song "Yuki (Snow)" of *Jiuta*—a genre of traditional songs with shamisen accompaniment, popularized in Western Japan—a sound that expresses the sound of a bell is used to describe snow in relation to the theme in the name of the song, and it is widely used in *shamisen* music such as *Nagauta* and *Takemoto* in addition to *Kagebayashi*. In Kabuki, there are many times to play it in both the second and third categories which overlap during the snow scene.

Chirpings of insects may be realistically depicted using an imitative whistle, *Mushi-bue* in the case of the first category. In case of the second category, *matsumushi*, that is, two pieces of large and small metal inverted gongs, is used by hitting the *chiri-chirin*, that is said to produce a sound resembling the chirpings of *Matsumushi*, a kind of cricket, but it is not often used. In the third category, a piece of *Kagebayashi* called *Mushi-no-aikata* is played, and that is said to have copied the insect chirping. In this, *Mushi-no-aikata*, the melody of *Kuchijamisen*, ie., oral shamisen. *chin-chiri-rin*

comes out. That melody is repeated in the *Tegoto*, instrumental sections of the Jiuta *Mushi-no-ne*. This *chin-chili-lin* can be called an onomatopoeia of an insect chirping. In Kabuki, the first and third category are often played overlapping.

In this way and in the scene depiction of Kabuki, something other than music (Outside) is depicted in three different ways: categories one through three. Of these, the first category has a high probability to know the meaning even without prior knowledge. But the second and third categories are often hard when trying to understand the meaning without prior knowledge. However, since the audiences listen to them while watching the situation of the stage in Kabuki, the spectators may be able to understand the meaning to some extent.

Even for the audiences of the Edo period, realistic sound effects (category 1) must have been easy to understand. However, there are many things that make it hard to understand the specific contents because there are no music scores left for the stylized sound effects, that is, the second category. Also, when looking at scripts in the first half of the 19th century, realistic sound effects, category 1, were mainly used, and it seems that the stylized sound effects, namely category 2, were not used as much as now. *Ame-no-oto*, of category two, may have been devised from the end of the Edo period to the Meiji period. I would like to study such music and sound change in future

works.

This is the content of this presentation. Below, I will summarize supplements based on questions after the presentation and the comments from a designated debater, such as Mr. Imada, Mr. Mito and others.

In Kabuki music *Kagebayashi* often depicts something other than music (Outside). Also, the contents to be depicted are not only the scene picked up in that particular time, but also other various situations such as human characters and psychology; and. their boundaries placed upon them are complicated. For example, *Mushi-no-aikata* includes psychological descriptions, such as loneliness, foreboding of death, as well as scene depictions of chirpings of insects. Of course, because *Kagebayashi* is also music, it has the character of music (Inside) at the same time. However, unlike *Nagauta*, *Kagebayashi*'s independency as a form of music is limited. That original musical characteristic is also seen in the playing style of Kabuki, for example, starting or stopping in the middle of a piece depending on the acting of the actor.

This time, I classified the scene depiction music and sounds into categories one through three because it shows that there is an ambiguity in the characteristic of part two and between the realistic outside like feature of category one and the stylized

inside like feature of the third category. However, in terms of comprehensibility, the second and third categories are similar and their meanings are not understood by many people. On the other hand, the first category is easy to understand. However, that is limited to only similar cultures, and understanding may not be correct in the different countries or age prejudices.

Kabuki is mainly performed by actors. How to use music and sounds depends greatly on the way the actors intend to depict the scene, and information on music and sounds is not often disclosed actively because of considerations given to actors. The attraction of the *Kagebayashi* is that it has a complex connection with something other than music (Outside) along with its own musicality (Inside). I argue that the charm of it may be shared more.

3. Contemporary Music

Creative Music Approach from a Perspective of a Performer: Inside and Outside Concept Found in the Music of Toru Takemitsu



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Introduction

Toru Takemitsu (1930-1996), one of the most representative Japanese composers of the 20th century, was both a great musical icon and an embodiment of his era. Takemitsu's music symbolized the nation's post-war development, and he was able to experiment with the avant-garde musical languages of the time. Aside the modernity in his music, his works were often considered "atmospheric" or "mysterious". This tendency might have resulted from the illusion that "Japan" was a

spiritual being so that a Japanese composer must demonstrate the impression.

Surprisingly, the aspect was shared not only among Western interpreters but also among Japanese audiences.

My professional involvement with the composer started with the doctoral thesis *Creative Sources for the Music of Toru Takemitsu* (submitted to the University of Maryland, 1990, later published by Scholar Press, 1993). As suggested in the title, the thesis challenged to categorize the extra-musical inspirational sources of the composer; i.e., nature, words, paintings, people around him, etc. Although Takemitsu's music was already frequently performed in the US in the 1980s, his background was almost unknown, and there was few documents written in English. As a Japanese researcher, I felt it was my duty to sort out the information mainly from the composer's numerous writings and translate that for international readers. In addition, as naïve as it may seem, I considered the creative sources represented trends of the society and through Takemitsu's sounds they would be handed back to the world.

Following the thesis, as I began performing Takemitsu's piano music, I would habitually explain the music through poems and paintings the composer obtained the inspirations from, with a belief that these evidences would deliver the content of the music more easily to the listeners. I was also bound by a convention of certain tone

color making, which expressed the imagery of so-called “Takemitsu tone”. Such ambiguous correlation gradually became questionable. Music should not exist in the axis of time if it was concerted with atmosphere only.

Finally in 2007, I had an opportunity to be introduced to Creative Music Activity in music education. It prompted and enabled me to perceive the sounds themselves without the help of image-making outer elements. By identifying the presence of each note, the sounds could be returned to the society in the true sense. When discussing elusive and vague quality of Takemitsu’s music, I was merely relying on the indefinable feature itself.

Performance and Analysis

Partial analyses of two piano works by Takemitsu, *Les Yeux Clos* and *Rain Tree Sketch*, are presented below as “seeds” for possible Creative Music Activities. This method of associating with music has allowed me to comprehend with the sounds in more definable way. The masterpiece *Les Yeux Clos* (1979/published in 1986) had its inspirational source in the lithograph of the same title by the French painter Odilon Redon (1840-1916). It was also dedicated to Takemitsu’s mentor, the Japanese poet Shuzo Takiguchi (1903-79) who died in the year of composition. The closed eyes were

of Takiguchi at the same time as implicating meditation and opening one's ears to his inner self.

Les Yeux Clos's chief sound characteristics are: (1) Use of Indian Raga as seen in the opening 3 beats, (2) Use of French Impressionistic harmony such as the one found in Bar 3, E₉ chord combined with whole tone scale, and (3) Takemitsu's signature three-note rising motive consisting of an augmented fourth such as the one in Bar 8. The half step--whole step--half step combination in Raga becomes the basis of the development section starting on p.3. Whole tone scale is utilized in several places to fill in the dismantled harmonics. The three-note motive, which originally appeared in Takemitsu's earlier piano work *Uninterrupted Rests* (1952-59/published in 1962) inspired by a poem by Takiguchi, recurs six times in different pitches. Linearly, notes of the motives can be lined up as a whole tone scale. Vertically, the last and central motive, C, D, and F-sharp, suggests tonal D₇ chord.

For *Rain Tree Sketch* (1982), a short story by the Japanese writer Kenzaburo Oe (1935-) *An Intelligent Rain Tree* (included in the publication titled *Women Listening to Rain Tree*, 1982) was the inspirational source. The piece belongs to Takemitsu's "water" series, just as rain is a transient state of circulating water. His well-known SEA motive (the three notes E-flat, E, A and their transpositions) appears

several times within the piece, and a chain of dominant seventh chords is eminent. For example, the first six measures have their harmonic foundations on D₇, G₇, D₇, G₇, and D-flat₇ chords consecutively. Furthermore, the notes in the first measure are comprised of the constituents of natural overtone series based on D. *Rain Tree Sketch* by itself is a “sea of tonality”, and with it, Takemitsu’s aesthetic tonal vision saw its establishment.

Inside and Outside in Takemitsu

Takemitsu’s music is not an ephemeral state of “atmosphere”, reasoning for the existence of each sound can be found, and the recognition leads us to be “inside” the music. If to analyze is to label, in Creative Music approach we search for structurally core elements from which we can make music of our own. Takemitsu said his compositions gave meaning to the stream of sound that ran through the world. While the stream of sound was a representation of the society--the Outside, what he listened out from it was the process of composition--the Inside. In Inside, we acknowledge the being of each sound, and that exactly connects us to the society, the Outside, from where the sounds are selected.

For Takemitsu, words (Outside) were repeatedly important creative sources as seen in the above pieces, *Uninterrupted Rests* and *Rain Tree Sketch*. He himself was a

prolific writer of a number of essays and books. Regarding *Uninterrupted Rests*, I wrote in my thesis: “his composition undeniably portrays the melancholy and sparse, albeit surrealistic, quality of Takiguchi’s poem” and “as in the passive and renouncing depiction of the original poem...the melody is a series of sighing descents” (Ohtake, 1993, p.79-80). This somewhat superfluous comment is one example of my early, indefinable relationship with the music. Takemitsu mentioned about an incident surrounding *Rain Tree Sketch*, besides the story by Oe, that during the time when he was a visiting professor at Yale University, he was using a shaving cream named Rain Tree and that such fact was crucial to him for composing (Takemitsu, 1987, p.88). This (Outside) obviously does not imply that we must go buy the shaving cream in order to understand the music.

Takemitsu was fundamentally a creator who needed creative sources. He needed to be moved and inspired by outer influences. However, his act of composition was concrete and specific. He realized his music with his tonal aestheticism enacted by a painting or a poem. The creative sources did represent their ends of the society, and they were ways to be linked to the society. The exchange of emotional energy was the inspiration, and ultimately, music symbolized a current of human workings.

Conclusion

The Creative Music Approach conveys novel emotions and fresh ways to listen to music for performers. A performer also has an inescapable disposition to want to know the Inside of a composer. Understanding the Inside of music can equal experiencing Creative Music Approach, and that is a responsibility allocated to a performer. When we perform, we are not performing to reveal the work's structure, but if we demonstrate the design with profound understanding of the music, the performance should be more convincing. The approach is especially effective in contemporary music because of its tendency to pursue less tonal organizations and untried sound creations. By being Inside, we are able to attain unambiguous relationship with sounds and grasp the inner and essential meaning of each musical phenomenon.

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The Significance of Creative Music based on Contemporary Music



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Introduction

I have engaged in music education at the elementary school level for 23 years. Since I have started, I have introduced creative music positively into my class. At first I focused on using ‘the so-called Outside technique’, namely extra musical images but over time my classes evolved. My first experience with creative music was through observing a senior teacher’s lesson based on *Music for Pieces of Wood* composed by Steve Reich. Then I participated in a workshop by Ichiro Nodaira analyzing *Le Marteau sans maître* composed by Pierre Boulez and then creating music based on this piece. It was at this time that I started to become interested in the possibility of using creative music based on contemporary music. Since then, I have incorporated creative

music in my everyday lessons.

In the National Curriculum for music, we find the following description with respect to the creative music activity:

The following should be handled with respect to creative music making.

- a. Advices should be given so that pupils acquire various creative musical ideas through musical games and improvisation, such as imitating rhythms and melodies, or finding various sounds from something familiar.
- b. When necessary, advising pupils on how to record the music created.
- c. Using non-metrical rhythms, scales used in Japanese music and scales that are atonal, according to the ability of pupils.

Using contemporary music as teaching materials is very effective in the handling of these contents.

Generally even music teachers think contemporary music is far different from tonal music. However, contemporary music is not at all special music. Contemporary music is made by the same rules of tonal music but with room for freedom. Contemporary music is connected with tonal music in this sense.

Arranging lessons and musical activities using contemporary music as a focus is the perfect way to promote the achievement of objectives and content shown by the National Curriculum for Music.

Based on my past practice, I will explain that creative music lessons based on contemporary music are effective in developing the musical ability of students as follows.

The usefulness of contemporary music as the teaching materials

The questions in the curriculum that musical textbooks showed

In the National Curriculum for music, it is written that musical elements [Common Items for each activity], such as timbre, rhythm, tempo, melody, dynamics, vertical relationships of pitches, beat, phrase, repetition, Q&A, change and texture, should be taught through “Music-Making” and “Appraising”. Musical textbooks were originally edited in conformity with the curriculum to teach students systematically over a six-year period. However, from a teacher’s point of the view, I sometimes feel sections in textbooks are questionable.

First, I will explain the handling of pitches. In the textbook of Company A, for example students should learn the relation of “Do-Re-Mi-Fa-So-La-Si” as first graders.

On the other hand, students don't learn the pitch relations including all of the chromatic scale through the textbook. It does not mention the existence of microtones, that is, pitches not shown on the keyboard at all.

Pitches are continuous from lowest to highest. It is very important for students to study continuity of pitches. Through understanding of continuity of pitches, students perceive pitch. Quoting the research of Robert Walker, Tadahiro Murao (1995, p.74) said, "It is important to teach pitches as continuous movements from high to low". He also said singing by *glissando* is applied to the prevention of and treatment for poor pitch singing.

We can say a similar thing about other elements. Dynamics are also continuous from silence to strongest. There is a value ascribed to the time corresponding to all numbers; double time, triple time, quadruple time, quintuple time and so forth. In fact, students often encounter the peculiar time through appreciating music from other countries. However, students normally don't learn the essential properties of these elements through the textbook. Therefore, it interferes with students' perceptions of musical elements and sensitivities toward their goodness, enjoyment, and beauty; thus, some students feel that to play black keys is difficult, whereas some students feel that quintuple time is strange and so on.

The significance of creative music activity based on contemporary music

It is important for students to learn the essential properties of each musical element. However, we can hardly find the proper teaching materials to teach them in textbooks. For example, we can never find teaching materials using highest or lowest pitch or *glissando* in textbooks.

But we can find a lot of teaching materials appropriate for learning the essential properties of each musical element in contemporary music. It may be difficult for students to play a contemporary music piece. But it is easy to make music using the ideas of the composers of contemporary music. Through making music, students learn the essential properties of each musical element and acquire the ability to be sensitive toward their goodness, enjoyment and beauty. Here is the significance of creative music based on contemporary music.

The musical ability acquired through the creative music activity is made use of in performances and appreciation of music. For example, students come to be able to play the chromatic scale easily and to play in irregular time without being confused. Therefore the quality of the performance improves in comparison with playing the chromatic scale while making sure that they are pressing the proper key on the keyboard one by one or playing only with the help of an audible impression when the

time is changed. In appreciation, students come to listen to music being carefully in terms of the musical structure.

The handling on the curriculum of creative music based on contemporary music

It may be said that contemporary music makes use of the musical elements that are not used in tonal music positively. In an exaggerated manner of speaking—contemporary music is composed of a whole range for each musical element. In contrast, I can contend that tonal music is made using a part of each musical element.

When we teach the musical elements to students, showing essential properties of the elements first can ensure that subsequent instruction goes smoothly. Therefore creative music lessons based on contemporary music are effective in the lower grades of elementary school.

In addition, the musical rules of contemporary music as non-metrical rhythm are often freer than tonal music. It is thus easy for young students not only to make music based on such music but also to play the music made by them without feeling technical difficulty in using technique.

Such relations of contemporary music and tonal music become an index for what kind of contemporary music should be taken up as teaching materials. In the

lower grades, we should use contemporary music that has looser musical rules as teaching materials, and we should handle tonal music for progressive learning.

On the contrary, in the upper grades, we may use contemporary music that is tonal and music-like as teaching materials, e.g., minimal music; or, that with severer severer musical rules than tonal music may be applied, e.g., twelve-tone music.

Table 1 shows the contemporary music that is suitable to instruct musical elements as written in the National Curriculum for Music as [Common Items for each activity].

Table 1 *The contemporary music that found suitable for instructing musical elements.*

Musical elements	Title	Composer
Timbre		
Finding various sounds from something familiar	<i>Rock Trap</i>	W.J. Schinstin
	<i>Sequenza III</i>	L. Berio
	<i>Gesti</i>	L. Berio
	<i>Guero</i>	H. Lachenmann
	<i>Water Music</i>	T. Takemitsu
	<i>Vocalism A • I</i>	T. Takemitsu
	<i>Ki-Sora-Tori</i>	T. Takemitsu
	<i>Munari By Munari</i>	T. Takemitsu
Rhythm		
Non-metrical rhythm	<i>Music for Carillon No.1</i>	J. Cage
	<i>Music of Cange</i>	J. Cage
	<i>Two⁴</i>	J. Cage
	<i>Intermission VI</i>	M. Feldman
	<i>Five Pianos</i>	M. Feldman
	<i>Water Ways</i>	T. Takemitsu
	<i>Interlude with Birds (from Pleiades Dances)</i>	T. Yoshimatsu
	<i>Twitter Machine (from Digital Bird Suite)</i>	T. Yoshimatsu
	<i>Threnody to Toki</i>	T. Yoshimatsu
	<i>The Age of Birds</i>	T. Yoshimatsu

Added rhythm	<i>Oiseaux exotiques</i>	O. Messiaen
	<i>1+1</i>	P. Glass
	<i>Two Pages</i>	P. Glass
	<i>America (from West Side Story)</i>	L. Bernstein
	<i>Tanz (from Carmina Burana)</i>	C. Orff
Extension and reduction of rhythm	<i>A Perspective for Orchestra</i>	J. Yuasa
Beat	<i>...Out of "Last Pieces"</i>	M. Feldman
	<i>Ixion</i>	M. Feldman
<hr/>		
Pitches		
Using the highest tone	<i>Madrigal</i>	S. Saegusa
Octave relations of pitches	<i>Quattro pezzi (su una nota sola)</i>	G. Scelsi
Glissando	<i>Nirvana Symphony</i>	T. Mayuzumi
	<i>Metastasis</i>	I. Xenakis
	<i>Autonomy of Voice</i>	S. Mizuno
	<i>Falling</i>	J. Kondo
Microtone	<i>Black Intension</i>	M. Ishii
<hr/>		
Scales		
Chromatic scale	<i>Hänschen klein (from Ein Kinderspiel)</i>	H. Lachenmann
Scales that are atonal	<i>Nrshimha (from Avatras)</i>	A. Nishimura
Minor scale	<i>Cantus in memoriam Benjamin Britten</i>	Arvo Pärt
Twelve-tone music	<i>Symphony</i>	A. Webern
	<i>Kinderstück</i>	A. Webern
	<i>Variation</i>	A. Webern
	<i>Cello Concerto</i>	Arvo Pärt
	<i>Symphony I</i>	Arvo Pärt
	<i>Structures livre I</i>	P. Boulez
<hr/>		
Vertical relationships of pitches		
Cluster	<i>Threnody To The Victims Of Hiroshima</i>	K. Penderecki,
Micropolyphony	<i>Atmospheres</i>	G. Ligeti
<hr/>		
Texture		
Drone	<i>Composition 1960 #7...</i>	L. M. Young
	<i>in C</i>	T. Riley
Ostinato	<i>Piano Media</i>	T. Ichianagi
	<i>Time Sequence</i>	T. Ichianagi
	<i>Still Time V</i>	T. Ichianagi
	<i>Piano Phase</i>	S. Reich
Inversion of motive	<i>Music in Contrary Motion</i>	P. Glass
<hr/>		
Harmony		
Polytonality	<i>Boléro</i>	M. Ravel
Cyclic code	<i>Satyagraha</i>	P. Glass
Sequence	<i>Brave Song (from Music for Kiyomori)</i>	T. Yoshimatsu
<hr/>		
Dynamics	<i>A Shape of Time</i>	J. Kondo
<hr/>		

Conclusion

The significance of creative music based on contemporary music is as follows:

- Students acquire the ability to understand the essential properties of the musical elements and to be sensitive toward their goodness, enjoyment and beauty.
- The musical ability that acquired through creative music is made use of in performances and appreciation of music.

It may be said that the reason why such an educational effect is provided is that these creative music activities are based on ‘the so-called Inside technique’, namely music itself.

Notes

¹ The class observation (Class teacher: Junko Shioda) that was carried out in the Unchu elementary school in December, 1994.

² The workshop *Ichiro Nodaira analyze the music of Pierre Boulez* (Sponsor: Institute of Creativity in Music Education, Producer: Yukiko Tsubonou) that was performed in Studio TA on August 15, 1995.

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Some Thoughts on Musical Understanding in Education



Jo Kondo

Composer

This series of panel discussions has been organized around the theme described as ‘inside or outside of music’. According to the definitions given by the chief organizer of this discussion series, the ‘inside of music’ means music’s sound structure itself, while the ‘outside of music’ is equated with extra-musical images that a particular piece of music may evoke in the listener’s mind. It is the latter side that has been so strongly emphasized over the former as a way to look at music, or as a way of understanding music, in the Japanese education system. If this is the case (which I think it is), we have a good reason to discuss how we can find a way to lead students and school teachers to recognize the value of musical understanding focused on the ‘inside’.

However, as soon as we start to think about it, we cannot but notice conceptual problems involved in this course of thinking. Firstly, what the ‘inside of music’ means never seems explicit, despite the apparently clear definition. Music’s sound structure is in fact already a multi-faceted entity, involving sound material and form which is itself a complex of various levels of interrelationships among structural elements. Music’s sound structure is a concept so intricately complex that it is almost impossible to objectify it generally. How can we lead students to it without knowing what exactly it is?

Secondly, the ‘inside’ and ‘outside’ of music can never be clearly separated in our perception of music. As suggested by a statement of John Cage, for example, “[the sounds the performer makes should be free of intention in order to allow them...] to be fully expressive!” (Cage, 1967, pp.341-342), even mere sounds (i.e., sounds free from any intention of a performer and/or composer) can be perceived as expressive by a listener and may evoke some non-sonic image in their mind. In other words, even when the listener concentrates exclusively on the music’s sound structure itself, they could not be totally free from having an extra-musical image induced in their mind by the sound’s structure and/or constituent raw sonic material. The two viewpoints from which we can appreciate music, divided into the ‘inside’ and the ‘outside’, are in fact

mutually inseparable, serving together to form one single musical experience.

It is this nature of musical experience that allowed the nineteenth-century Romantic composers to advocate program music. A piece of music, standing as an integrated sound structure, can also be understood as a musical narrative expressing extra-musical content explicated verbally by the given program. The composers were fully aware that music with a program would be more inviting to lay audiences who might find it difficult to cope with purely abstract instrumental music without having such descriptions of the ‘meaning’ of the work. To take but one example, by giving the program *Les preludes* to his already composed concert overture, Franz Liszt suggested a possible interpretation of the piece so that the work might provoke the interest of a wider audience. At the same time, Liszt doubtlessly knew, or he at least believed, that the emphasis placed on the expressive content of the program would never devalue the aesthetic meaning of the sound structure in the musical experience, for the expressive content and sound structure are really two sides of the same coin. For him, a program should be only a good ‘educational strategy’ that ultimately invites the wider public to the true, holistic musical experience.

What today’s school music teachers complain about may be nothing but an excessive dependence on the residue of this nineteenth-century educational strategy

which is now simply stopping the students short in their musical experience and understanding. How can we lead our students to a full understanding of music? By encouraging them to listen to music's sound structure itself? Then, we cannot avoid facing the first problem mentioned above.

One of the panelists in today's discussion made a very interesting presentation about his successful cases of using contemporary avant-garde music in his music classes. The idea of 'form' or 'structure' lies at the heart of arguments on contemporary compositions and their appreciation, and I find the cases most suggestive when reflecting on it. For, in most avant-garde compositions, 'structure', i.e.

interrelationships between constituent sounds, is not a focus of listening. There is no point to try to follow the tight interrelationships among sounds when you listen to, say, Pierre Boulez's *Le Marteau sans maître*, simply because the structure of the piece is so complex that nobody can recognize it through listening at all, even though the entire work has been written based on strict structural principles. What the listener perceives and enjoys in that piece is not the structure but the overall constellation of sounds, or 'texture', resulting from the structured compositional processes. Of course, one can still perceive macro- and/or mezzo-structures of the piece by recognizing the changing phases of sound texture, but there is indeed very little space left for the so-called

‘structural listening’, which is usually regarded as essential in music appreciation of Classical or Romantic compositions from a formalistic standpoint. With contemporary music, not just serialism but large majority of the avant-garde music and its contemporary descendants, the ‘inside of music’ can only be ‘sound’, not ‘structure’: quality of sound, dynamism of sound, or simply sound itself.

Therefore, with this kind of music, teachers can lead their students more easily to listening to the ‘inside of music’ which is nothing but ‘sound’. However, at the same time, we have to be aware that this educational strategy with contemporary music doesn’t necessarily invite students directly to recognize the importance of perceiving the ‘inside structure’ of music. As with the ‘outside’ strategy, this ‘inside’ approach could also stop them short.

On top of all that, music appreciation or understanding also relies heavily on each listener’s cultural background and musical experience. It can be very diverse, depending on the individual listener. I must say that I think one of the greatest virtues of music lies in how it allows any sort of misunderstanding. But to misunderstand the music, we have to try to understand it. Hence, the most important concern in musical education should be to encourage the students in this striving attitude.

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II

Peer-Reviewed Papers

**The “Inside” and “Outside” in Music Learning in Japanese
Traditional Art: Findings From Fieldwork on Shishi-mai in Village C,
Takaoka, Toyama Prefecture**

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Abstract

It has been a while since culture and tradition were introduced in music education at schools in Japan. Since the revision of the Basic Act on Education in 2006 and the revision to the Course of Study based on it in 2008, even more attention has been directed to culture and tradition. I have been researching learning Shishi-mai in Village C, Takaoka, Toyama Prefecture since 2013. This paper aims to analyze the process for learning to play the pipe for Shishi-mai performances by distinguishing between the Inside and Outside aspects. The intent is to illustrate the learning process and contribute to the discussion of culture/tradition education.

Keywords: Japanese Traditional Art, Music Learning, Shishi-mai

It has been a while since culture and tradition were introduced in music education at schools in Japan. Since the revision of the Basic Act on Education in 2006 and the revision to the Course of Study based on it in 2008, even more attention has been directed to culture and tradition. I have been researching learning Shishi-mai in Village C, Takaoka, Toyama Prefecture since 2013.¹

Having witnessed how traditional art is transmitted, it appears that there are constraints associated with teaching traditional art in the school setting. Not only in terms of hardware, such as the classroom and musical instruments, but also in terms of software in that many members of the teaching staff were educated according to the tradition of Western classical music. For example, lessons in Western classical music are based on and guided by sheet music but there is no sheet music for musical accompaniment (Japanese drum and pipes) for Shishi-mai. This does not mean, however, that music that accompanies Shishi-mai is flat and monotonous without musical notation and dynamic marks.

This paper, therefore, presents an analysis of the ways in which playing the pipe to accompany Shishi-mai is learned by focusing on the framework of the “Inside” and the “Outside.” Tadahiko Imada, Yukio Nomoto, and Yukiko Tsubonou have stated that there are two dimensions for approaching music: the inside aspect in which the

music itself constitutes the analytical dimension and the Outside aspect in which the basis is anything other than music (Imada, Nomoto, & Tsubonou, 2013).

There is not a distinction between the two aspects in Shishi-mai learning in Village C because musical accompaniment supports dance among the *tengus* and *shishi*, and it is inseparable from the storyline of Shishi-mai, movements of the *tengus* and *shishi*, and the meaning of their movements. As explained in detail later, both aspects of the Inside and Outside are scattered across the site of Shishi-mai practices. As a result, learners master pipe playing by picking up these aspects “by ear.”

This paper, however, aims to analyze the process for learning to play the pipe for Shishi-mai performances by distinguishing between the Inside and Outside aspects. The intent is to illustrate the learning process and contribute to the discussion of culture/tradition education.

Outline of Shishi-mai in Village C, Takaoka, Toyama Prefecture

Shishi-mai in Village C

Toyama Prefecture, with about 1,170 groups engaged in the preservation and transmission of Shishi-mai, is known as “the No. 1 Shishi-mai prefecture.”² Shishi-mai is said to have originated during the Edo period; in the case of Village C, where fieldwork was conducted, it is believed to have begun at least 200 years ago. One of

the residents of Village C stated that it has been performed for at least 100 years.

Shishi-mai of Village C is among the “Top 100 Shishi-mai in Toyama”—selected by the Board of Education of Toyama—and is relatively well-known among the many other Shishi-mai performances.

Cultural Properties of Toyama Series 2: Shishi-mai of Toyama, published by the Board of Education of Toyama, classifies Shishi-mai in Toyama into the following: Himi-type, Gokayama-type, Tonami-type, Kaga-type, Imizu-type, Nitou-type Kinzozishi, Ittou-type Kinzozishi, Shimoniikawa-type, Echigo-type, and Gyoudou-type. Many Shishi-mai performances of Takaoya, including the one representative of Village C, are classified as Himi-type with the main characteristic of “having many rhythmical movements and finishing with “*Shishi-koroshi* (killing *shishi*).”³

Compared to the Imizu-type, which is also seen as rhythmical, the Himi-type Shishi-mai, including the one practiced in Village C, is relatively serious. Whereas the Imizu-type gives a light-hearted impression with lit torches and musical accompaniment featuring Japanese drum and pipes in the foreground, the Himi-type is performed as a serious fight for life between the *tengu* and *shishi*, as seen in the ending of “*Shishi-koroshi*” (in the case of Village C, the *shishi* is revived after being killed).

For this reason, movements of *tengu* and *shishi* can be very dynamic yet rhythmic.

Many versions of the Himi-type, which include “*Shishi-koroshi*,” need more than an hour to perform all musical numbers. The Village C’s version has nine musical numbers (“*Miyamairi*,” “*Maikon*,” “*Hitotsu*,” “*Maeashi*,” “*Futaashi*,” “*Yashima*,” “*Kanshoba*,” “*Yosoburi*,” and “*Shishi-koroshi*”). These will be referred to as M-0, M-1, ... M-8 hereafter). Performers practice every day for a month before the Shishi-mai festival and especially hard—until the early hours of the morning—for seven to 10 days immediately before the festival.

The Village C supposed to play Shishi-mai for the better harvest. The annual festival takes place on the second Saturday and Sunday of April. On Saturday, after having received purification at the Shinto shrine of Village C, performers engage in *kadozuke* (playing from door to door for money) at homes of the heads of residential groups (there are 20 residential groups in Village C) and firms. From around 7 pm, “Hana” is played. Those families that have experienced something auspicious, such as the building of a new house or marriage, “invite” the youth organization to play “Hana.” Though it depends on the “Hana” fees (fees the inviting families pay to the youth organization), a Hana performance typically lasts about an hour because it has more musical numbers than usual and because “*Shishi-koroshi*” is also performed. Although

it depends on the number of “Hana” performers, they usually continue to play until the early hours of the morning. The following morning (Sunday), they perform all musical numbers at the Shinto shrine beginning at 10:00, the end of which signals the end of the festival.



Figure 1. Shishi-mai in Village C (April 12, 2015)

Performers of Shishi-mai in Village C

Shishi-mai is performed by the youth organization. Until about 2000, male villagers would join the youth organization beginning at age 15 and perform Shishi-mai until they turned 25. However, since joining the youth organization is no longer compulsory, not all eligible male villagers join. This situation has led to a serious shortage of performers, and since 2006, older villagers who performed Shishi-mai in the past (the oldest is in his 50s) have joined in as performers. Since 2010, young women and female elementary and junior high students have participated

by playing the pipes.

The story of Shishi-mai in Village C is “the *tengu* kills the *shishi*, which brings about damages to rice paddies and fields.” The youth organization consists of three groups: the *tengus*, *shishi* players, and musical accompanists. Among the *tengus*, there are small *tengus* portrayed by children aged five to junior high age, middle *tengus* portrayed by young people of junior high age to age 20, and big *tengus*—mainly performed by individuals older than age 20. Each musical number is distinct.⁴ Six people are needed to perform as the *shishi*: one holds the *shishi-gashira* (*shishi*’s head); another holds the tail, and four support the body. Those who are involved in performing the part of the *shishi* are known as the group of *shishi* players. Because the *shishi-gashira* weighs more than five kilograms, performing with it is very demanding, and members of this group always rotate their roles. The group of musical accompanists includes Japanese drum and pipe players⁵ and though the drum is performed by one person only, there is no set number of pipe players.

Learning to Perform Shishi-mai in Village C

The Outline for Shishi-mai Practice

Shishi-mai is rehearsed in a room in the public hall in Village C. The public hall

has several rooms; however, the *tengus*, the group of *shishi* players, and the group of musical accompanists do not break out into different rooms to practice. They always practice the same musical number at the same time.

Furthermore, they never stop in the middle of a musical number. The *tengus* and group of *shishi* players may be given some instructions after finishing a musical number performance, but as a rule, a musical number is performed from the beginning to the end without interruption. In other words, it is regarded as a general production every time.

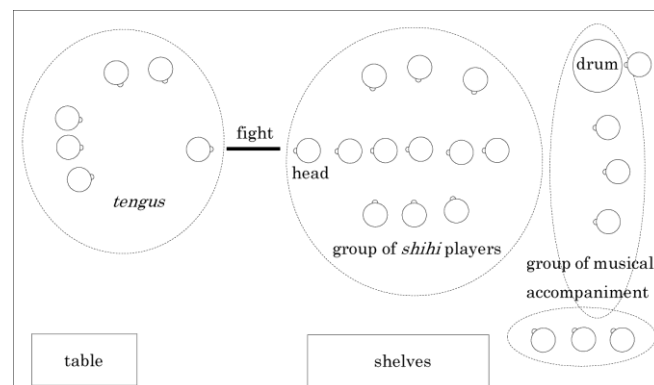


Figure 2-1. The Arrangement for Shishi-mai practice in Village C



Figure 2-2. One Scene for Shishi-mai practice in Village C (March 31, 2014)

Because of the shortage of performers, more detailed instructions are given to young people than in the past; still, the basic rule is to “learn by watching.” For example, when a preschooler came to the practice session for the first time as a small *tengu* in 2013, the experienced performer in his 40s simply said “imitate me” (March 23). Learners practice by imitating the movements made by experienced performers. Sometimes, the instructor stands by the learner to demonstrate a movement, especially when the learner cannot perform the movement well or attempts it clumsily. The learner is instructed to imitate the movement of the experienced performer, and this process is repeated as necessary.

There is teaching among the *tengus* and the group of *shishi* players, but there is no teaching for the group of musical accompanists; in fact, it used to be that many accompanists were former members of the group of *shishi* players who decided to change roles. The group of musical accompanists has been sustained by those from the group of *shishi* players who voluntarily learned how to play the pipe and those who seem to have a “musical ear” for playing the Japanese drum. Accompanists learn their parts for the musical number by memorizing the *shishi* movements in relation to the sound of the Japanese drum and pipes. Because this experience has been documented in notes to be followed, as soon as they are holding their instruments, they can perform

by remembering and imitating.

As mentioned above, since 2010, pipes are mainly played by female students from elementary and junior high schools. Of course, they have no experience performing as the *shishi* players. Still, the main method is to learn by listening. Former pipe players do not always know how to teach because they never learned from someone else. There were a few female elementary school pupils who joined for the first time in 2016. One of the drummers simply said, “See how we are playing and learn” without teaching anything concrete (March 25). How do novices learn how to play the pipe under these circumstances?

The “Outside” in Pipe Practice

As mentioned earlier, both the Inside and Outside are scattered throughout the site of Shishi-mai practices in Village C. As already described, practices in Village C are always carried out in a plenary format; there is the Inside—the sound of the Japanese drum and pipes played by the group of musical accompanists—and the Outside movements of the *tengu* and *shishi* as well as some instruction. Teaching of movements for the *tengu* and *shishi* is mainly carried out by demonstration. Because of the limitations for discussing this subject in this paper, we focus on verbal instruction

as part of the Outside. Table 1 provides excerpts from this type of instruction pertaining to the *tengu* and *shishi* based on observations during fieldwork.

M-1 (Table 1: A) is performed by a small *tengu*. In this short musical number lasting one and a half minutes, the small *tengu* lures the *shishi*, dancing without a mask in a relaxed atmosphere.

From M-2 (Table 1: B-D), the middle *tengu* performs. Because middle and big *tengus* wear masks and helmets, the spookiness increases rapidly. Both the *tengu* and *shishi* extend their limbs and bodies as they move, suggesting that they are engaged in a serious fight. Compared to M-1, there are more movements by the *shishi-gashira* to bite the *tengu* with force as if to intimidate it (Table 1: B). There is also a movement by the *tengu* to strike the *shishi* with a lance (Table 1: D); at this stage, the former shows no fear and faces the *shishi* with full confidence (Table 1: C).

Beginning with M-7 (Table 1: E-G), the big *tengu* performs, and the fight reaches its peak. The *tengu*, with a *gohei*⁶ and the *shishi*'s hair in hands, provokes the *shishi* to come out. As if enchanted by this provocation, the *shishi* follows the *tengu* (Table 1: E), who attempts to kill it but hesitates because of fear. Consequently, the *shishi* becomes more confident, moves its head from right to left with an open mouth to intimidate the *tengu* (Table 1: F), and makes a biting movement by extending its

head as if to make itself appear bigger (Table 1: G).

M-8 (Tables 1: H and I) describes the killing of the *shishi* by the *tengu*. The *tengu* is cornered after losing the lance to the *shishi* and being bitten but recovers the lance, changes it to a Japanese sword, and attacks the *shishi* (though shaking). The shaking does not stop even after stabbing the *shishi*; however, with renewed confidence, the *tengu* makes the movement of brushing its nose and his sword (Table 1: H). However, because of lingering fear, the *tengu* checks to see if the *shishi* is still breathing by placing a hand on the *shishi-gashira* and attempting to open its mouth

Table 1

	advice/Outside	data	role	演目
A	“Extend your fingers.” “Raise your arms tightly.”	March 18, 2014	small <i>tengu</i>	M-1 “ <i>Maikon</i> ”
	“Pluck up heart or you’ll lost your fight.” “If you don’t fly neatly, you aren’t <i>tengu</i> .”	March 20, 2014		
	“When movement of a hand is suspended tightly, you look cooler.”	March 26, 2014		
B	“When <i>tengu</i> crashes in and comes, you should move after making a biting movement.”	March 22, 2014	<i>shishi</i>	M-2 “ <i>Hitotsu</i> ”
C	“Your movement is too small. Show us a lot of energy.”	March 22, 2014	middle <i>tengu</i>	
D	“You should strike a jaw of <i>shishi</i> at this time, next you should strike a legs of <i>shishi</i> with your lance.”	March 27, 2014		
E	“Follow <i>shishi</i> ’s hear (<i>tengu</i> holding).”	April 4, 2014	<i>shishi</i>	M-7 “ <i>Yosoburi</i> ”
F	“Whenever you move <i>shishi-gashira</i> , do the under jaw first.”			
G	“After you perform a biting movement, you should give <i>shishi-gashira</i> straight to the top of your head in a manner which is slightly delayed from the sound of the drum.”			
H	“Brush your proud nose and your lance.” “Be located in meeting, not just beside <i>shishi</i> , and brush while seeing <i>shishi</i> .”	April 11, 2013	big <i>tengu</i>	M-8 “ <i>Shishi-koro shi</i> ”
I	“You don’t seem afraid at all. Be afraid.” “After you check if the <i>shishi</i> is still breathing, got to be back soon with anxiety.” “If you think <i>shishi</i> is dead, put your lance in a jaw of <i>shishi</i> a little.”	March 25, 2015		

with the lance (Table 1: I). The next section examines the ways in which verbal instruction (the Outside) is related to the sound of the pipe (the Inside).

The Inside and Outside of the Pipe in Shishi-mai

The pipe players are in charge of the sound (the Inside) in Shishi-mai. The melody of each musical number is simple and not too difficult to reproduce accurately. Since the pipe is recorder-shaped, any elementary school pupil can play it with ease. With the Outside (discussed in the previous section), the sound of the pipe takes on a higher form of musical accompaniment.

For example, M-2 is essentially an opening to Shishi-mai. Musical accompaniment is played according to a light tempo; the melody is composed of five bars in four-four time. As Table 1: A shows, the small *tengu* is required to show brisk movements and a lot of energy. Both Japanese drum and pipes need to share a similar mood.

In M-3, the pipes repeat the melody of three bars in four-four time. Although the melody is composed of three bars, there are subtle differences in the nuances of the pipes, and Japanese drum play between three bars for the scene in which the *tengu* appears on the stage and the scene in which the middle *tengu* attacks the *shishi* (Table

1: D). In this latter scene, the pipes and Japanese drum are played with enhanced emphasis. Unlike M-2, there is an atmosphere of going to fight, where killing takes place (Table 1: B and C).

In M-7, in order to illustrate the *shishi*'s strengthening momentum resulting from hesitation on the part of the big *tengu*, the *shishi* must perform a biting movement "in a manner which is slightly delayed from the sound of the drum" (Table 1: G); in other words, the pipe and drum players' tempo should not match the *shishi*'s. M-7 is a long musical number (about 10 minutes), and its tempo changes during the performance. In the introductory part, the pipe's melody changes on a chromatic scale at a fast tempo; in the middle section, which describes the hesitant *tengu* and the emerging confidence of the *shishi*, the tempo slows considerably (Table 1: F). However, at the end, the tempo suddenly becomes faster to indicate the abrupt rise in tension between the big *tengu* and *shishi*, thus predicting the climax.

Contrary to M-7, in M-8, musical accompaniment needs to match the tempo of the movements of the big *tengu*. M-8 is also a long musical number of about 30 minutes. The pipe's melody is a repetition of two bars in four-four time, mainly consisting of semitones, but the tempo changes several times. In the introductory part, the tempo is fast and the melody is light, but in the middle section, the tempo slows

down to accentuate the injury sustained by the *tengu* when its lance is lost to the opponent. The tempo speeds up each time the *tengu* tries to kill the *shishi* with the sword but slows again when these attempts fail. Because it is up to the big *tengu* performer to decide how many times the attempt to kill should occur, no one knows when the *shishi* will actually die. As a result, the musicians must change their tempo by carefully watching the *tengu* draw the sword. The tempo becomes extremely fast when the *shishi* is killed with the sword at the end and immediately after the act takes place. In subsequent scenes in which the big *tengu* wipes its nose with a sense of achievement (Table 1: H) and expresses uncertainty regarding the *shishi*'s actual death (Table 1: I) and the possibility of coming back to life, the melody is simple, but the tempo and accents vary enormously. The next section analyzes pipe playing according to the learning process, creativity, and evaluation by drawing from the distinctions between the Outside and Inside.

Analysis of the Learning Process for Playing the Pipe for Shishi-mai

The Learning Process

Tsubonou has pointed out that music teachers have almost exclusively drawn from the Outside thus far (Tsubonou, Imada, & Mito, 2015, pp.89-93). Having stated

this, Tsubonou (Tsubonou, Imada, & Mito, 2015) has proposed a new “Common-side” perspective (pp.89-93), arguing that the aim is not to teach the Outside but to achieve an understanding of music by reaching the Inside through the Outside (p.90).

This paper has distinguished between these two aspects in the process of learning to play the pipe for Shishi-mai, but this is simply a framework that is used to analyze teaching methods, for example. Pipe playing learners in Village C would not distinguish between them consciously. Rather, it would be the working of the Common-side that connects the two.

If the pipe part is notated in the form of sheet music as in Western classical music, there would be musical notation, dynamics marks, and tempo marks such as *animato* (for M-2), *con moto*, *crescendo*, and accents (for M-3), *con malinconia* and a tempo (for M-7), and *con espressione* and *accelerando* (for M-8). If we were to start learning to play the pipe from sheet music, in order for us to understand the notation, perhaps, the Outside would be explained.

However, in Shishi-mai practices, there is only the performance in which movements by the *tengu* and *shishi*, verbal instruction (the Outside), and the sound of drum and pipes (the Inside) interact. In other words, in learning to play the pipe, neither the Inside nor the Outside is *a priori*. Some of the learners will grasp one or the

other first. However, in the art form of Shishi-mai, because the tempo of the drum and pipes are so intertwined with the movements of the *tengu* and *shishi* and a unification of the Inside and Outside, the Common-side is necessary. It can be argued that in this process the creativity of each learner is indispensable.

Creativity in Pipe-Playing Learning

Ai-Girl Tan has stated that “in everyday creativity we continuously face an unknown situation that our mind is enthusiastically searching for the appropriate words, the intention to synthesize pieces of information available” (Tan, 2016). For the pipe-playing learners participating in Shishi-mai for the first time, the practice site is indeed an “unknown situation.” In reality, these individuals do not learn how to play the pipe; nor do they learn about Shishi-mai. For example, they are not taught that there are nine musical numbers in Shishi-mai in Village C; they are also not taught the rough overall storyline.

However, the site is full of information about the gap between drum and pipe playing by the so-called masters and beginners (the Inside), the meaning of the movements of the *tengu* and *shishi* (the Outside), verbal instruction that guides them (the Outside), and the relationship between musical accompanists and the movements

of these two characters. In the unknown situation (*Shishi-mai*), there are numerous processes for synthesizing diverse information. It can be argued that the learner's creativity is at work when following such a process.

The Evaluating the Learning Process for Playing the Pipe

Lucy Green carried out interviews with 14 musicians to find out how popular musicians learn music (Green, 2002). According to Green (2002, p.111), popular musicians evaluate music and players typically by “feel” over technique. At the same time, this feel is something that musicians cannot verbalize (Green, 2002, p.111). Music mainly focused on technique is boring and good music has “something extra”—this is a sense that many people are likely to share.

The rhythm and melody of the nine musical numbers are composed in a primitive manner. As discussed earlier, in M-3, the melody of three bars in four-four time is repeated many times. As a result, the learner can pick up the melody by ear relatively easily. This will constitute musical accompaniment based on technique only and without a distinct feel.

Let me reiterate that each movement by the *tengu* and *shishi* has its own meaning. As they practice, learners master pipe playing by feel when they grasp (the

Common-side) that the sound of the drum and pipes produced by those who know the meaning well (the Inside) and the movements of the *tengu* and *shishi* are organically connected through verbal instruction (the Outside).

Whether a piece of music has a distinct feel or not is a personal evaluation as well as an evaluation by others who view music as an outcome. As discussed earlier, pipe-playing learners are not taught anything and their performance is hardly evaluated. Fundamentally, whether they can verbalize (“we need an accent here because the *tengu* is hitting the *shishi*” or “we need to slow down the tempo here because the *tengu* is afraid”) is not an issue. If there is any evaluation to be made, it is mainly self-evaluation.

Therefore, what motivates learners is not the improvement in playing technique; rather, it is to reach the Common-side—to feel synchronized with the movement of the *tengu* and *shishi*. It can be argued that learners achieve a sense of fulfillment from playing the important role of pipe player for Shishi-mai.

Conclusion

I spoke to a girl who was in fifth grade (elementary school) in 2014 (March 20). She told me that she started to play the pipe in 2013. I asked her, “How was it when

you tried the pipe for the first time last year?” She replied, “It was more difficult than I imagined because we didn’t have *do*, *re*, *mi* in Shishi-mai.” I inquired further: “Though you thought it was difficult, you still want to do it this year?” She responded with “this is more fun than playing the recorder at school.” However, she was at a loss when I asked her, “Why is playing the Shishi-mai pipe more fun?” I never received an answer from her.

Her words suggest two things. First, her explanation that “we didn’t have *do*, *re*, *mi*” refers to the fact that there is no sheet music and pipe playing for Shishi-mai feels more difficult. Second, although it is difficult, playing the Shishi-mai pipe is more fun than playing the recorder at school.

Thinking about these two points from the perspective of the Inside, the Outside and the Common-side, the distinguishing feature of Shishi-mai pipe learning can be summarized in contrast to music education at school as the girl did it herself. There is nothing to express the Inside (sheet music) and no one teaches the Inside (playing of the pipe) or the Outside (movements of the *tengu* and *shishi* and their meaning). This reality creates work for the Common-side, which connects these even more creatively and attractively. There is no one to evaluate the instrumental learners (in the case of school education, teachers are the ones mainly engaged with evaluation) and a sense of

fulfillment comes from realizing that pipe playing is important for Shishi-mai.

In Shishi-mai, items related to the Inside and typically noted in sheet music (such as an accent or a crescendo) are not played without an understanding of their necessity. Such technical issues are expressed when it is felt they are needed to convey elements related to the Outside, such as the movements of the *tengu* and *shishi* as well as the Shishi-mai story.

This issue leads to the understanding that we need to go beyond the question of which exists first—the Inside or Outside—or which of these takes priority over the other. This need is not limited to Shishi-mai; in many cultures and traditions, music is not a separate entity. For instance, gospel songs are increasingly sung at junior high and high school choir competitions in Japan. Gospel songs were sung originally by worshippers during services at black churches. Transitioning to a higher tone and repeating the same phrase (the Inside) are necessary for an elevated feel of faith (the Outside); worshippers cry out in gratitude to God and appear to be in a trance. In this example, too, the Inside and Outside are inseparable.

Thus, it is fair to say that there are many possibilities for instructing and evaluating culture and tradition. For example, in the area “expression” of the Course of Study, whether the characteristics of the Outside make use of an expression of the

Inside (singing and instrumental music) is evaluated. In the area “music-making” of the Course of Study, what is to be evaluated is not the work itself but whether what the piece was intended to convey (the Outside) is appropriately expressed (the Inside).

Regarding the area “appreciation” of the Course of Study, an evaluation of the reflective writing—a common form of assessment—can be carried out to determine the degree to which the student has comprehended the outside required in the relevant culture or tradition (such as worship and faith) as well as the necessary characteristics of the inside (features of music or singing).

This paper focuses on only one case—Shishi-mai of Village C—and it is fair to say that many cultures and traditions share a common feature that learning by imitating or by ear (without sheet music) is mainstream. Therefore, learning in this way requires creativity to connect the Inside and Outside, and those who teach need to understand the creative process that is required. In the future, I would like to work on specifying the insight gained from the fieldwork at Shishi-mai practice sessions in actual lesson plans for music education in schools.

Acknowledgments

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Footnotes

¹Fieldwork takes place from March to April every year. Shishi-mai practice lasts for about a month. I was not able to take part every day but I attended as many practice sessions as I could. I received special support for research from an assistant professor at Nihon Fukushi University in the 2013–14 academic year.

²From Shishi-Kon, <http://shishi-kon.com/> (accessed August 25, 2016).

Shishi-Kon is a project that aims to revive and revitalize Shishi-mai. Project members look for support from firms and groups and transmit information about Shishi-mai.

³*Cultural Properties of Toyama Series 2: Shishi-mai of Toyama*, The

Department of Cultural Properties of the Board of Education Toyama (2006), 2.

⁴Exceptionally, children younger than 15 years of age participate in Shishi-mai as small *tengus*.

⁵The type of Japanese drum that is used is the *nagado*, and the pipe has seven holes. A Gong was used previously, but with the shortage of performers, it is not played very often anymore.

⁶A Shinto object that represents the divine spirit (often made of white paper).

Bringing the Idea of “Graphic Score” in Japanese Music Education

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Abstract

Many Japanese music teachers have not yet become familiar with so-called "contemporary music". In fact, many educational contents in music textbooks are still pervaded by European classical music such as Beethoven's "Symphony No.5", and Verdi's "Aida", and so forth. "Contemporary music" has been considered music that is difficult to understand and has been given a kind of negative image. European classical music, that is, so-called European tonal music composed mainly from the 18th to the end of the 19th centuries, is, however, merely a small part of the whole of music. Today, there is an urgent need to bring contemporary music into Japanese music education in order to surpass the limited established teaching materials. Based on the above, this paper will focus on graphic score in order to examine its possibility as a new teaching material with reference to thoughts on music by Morton Feldman and Robert Walker.

Keywords: Contemporary Music, Graphic Score, Creative Music Education

Introduction

School Music Education and Contemporary Music

Today, many Japanese are familiar with classic and pop music based on the European tonal music and its traditional rhetorical method. Such music has also pervaded Japanese school music education.

Comparing with music used mainly in school music education, the so-called “contemporary music” is considered as profound and difficult music—something miserable or unlistenable for students. Contemporary music is, however, produced in our time period, as it is called contemporary. That is to say, it should be closer to us than the European classical music mainly used in school music education. However, the reality is completely opposite. Many music teachers feel that contemporary music is quite far from their musical lives. This leads to the following hypothesis: 1) teaching materials in music education in Japan are created based on European tonal music; and 2) there is no chance for students to listen to contemporary music. As a result, both teachers and students have a kind of negative image towards contemporary music.

Tokumaru (1989, translation mine) states:

It is meaningless to evaluate and grade many languages around the world. For each country in the world, there is only a difference in the language required, in

terms of its history and relations with neighboring countries... Likewise, there is no ranking in music either. Even though there are many different musical styles around the world, some specific music was politically functioned according to social and ethnical needs. However, people in various areas have recently learned that we cannot afford to ignore the lessons of the past. (p.41)

The same contention applies to music, and as stated above, it is meaningless to grade music. I believe that music genres from around the world should be treated equally in school music education. However, many music teachers in Japan still believe that European classical music is absolute and universal. In school music education, we, Japanese musicians and teachers, have to think about music relatively. In order to avoid having blind faith in European classical music, various musical styles should be de-contextualized. Contemporary music can become an effective apparatus for this de-contextualization.

Graphic Score

In this paper, graphic score, is focused on. Graphic score was first created in the United States around the 1950s. Strictly speaking, it was proposed by the American composer, Morton Feldman, and came to be known little by little through

performances and creative activities at the New York School. Currently, some music educators in Japan have been attempting to bring graphic score into music education.

Yukiko Tsubonou (1985, translation mine) states:

“Graphic score” in many textbooks is becoming more and more important. It pursues of what the relationship between a new creation and performance; the improvisation; the relationship between musical scores as a visible object and sound phenomenon. “Graphic score,” should, therefore, be handled not only as an alternative musical score, which is different from the staff score method, but shows us more flexible infinite sound possibilities breaking through the established and stipulated in the staff score method based on the concept of twelve notes. (p.51)

According to Tsubonou, some graphic scores by John Painter, Peter Aston in *Sound and Silence: Classroom Projects in Creative Music* (1970), and George Self in *New Sound in Class* (1967) were introduced through music textbooks in the UK. In addition, one of the American textbooks, *Exploring Music*, also introduces graphic scores by Robert Ashley. In Japan, graphic score was introduced in school music education through the translations of *Sound and Silence* (1982) and *Creating and Expressing Music* (1993) by Yoshio Hoshino.

In recent years, especially in school music education, graphic score has a tendency to be utilized practically. Ritsuko Kojima, for example, uses it quite differently from its original function. Kojima's “Making Graphic Score” program functions as such an activity for drawing graphic scores and for sharing each image received from music—classical music and so forth—for music appreciation. Kojima attempts to reconstruct musical appreciation activity by taking advantage of graphic score as “composition activity” based on Dewey's concept of occupation.

This activity aims to appreciate music firstly, and to express the internal images associated with individual students who sense external forms secondly. (Kojima 2011, pp.81-90) In this activity, Bizet's “Farandole” is used to create figures—graphic score-like—and students are then asked to discuss their reasons for making their graphics. Since this activity concludes with the students' drawings of their arbitrary impressions, music itself is somehow left alone. In this manner, graphic score is merely used for students to understand musical forms. Regarding the relationship between appreciation of music and graphic score, Tsubonou (1985, translation mine) states:

When seeing a long orchestral work such as Austrian *palette*, there are many cases using figures as means to understand the structure visually and intuitively.

The graphitization of the first movement of the Beethoven's fifth symphony in this, however, can be considered too stereotypical as a teaching material for musical appreciation. (p.52)

The kind of incompatibility between appreciation of music and graphic score indicated by Tsubonou also applies to Kojima's "Making Graphic Score" activity. In Kojima's activity, graphic score is merely functioning as a means to understand the musical form for appreciation of music. It is a point of contention to say that this is a music class for graphic score, because Kojima simply ignores the original function of graphic score and converts it into a convenient one. This it is not appropriate for music education. Thus, she should have defined the original role or function of graphic score rather than stating this activity was a practice of making graphic score. The following questions are put forth: Do we, music educators, have any consensus regarding graphic score and should we have it?

Purpose

The ultimate goal of this study is to discover ways to utilize various "contemporary music techniques" in school music education. It is necessary to dispel the negative image which many teachers and students have for contemporary music.

The author therefore attempts to propose a methodology of contemporary music as one of educational contents.

In this paper, the significance of graphic score for music education is mainly discussed. First of all, it is necessary to clarify the definition of graphic score in order to classify its unambiguity in the context of music education. Then, I would like to make its original concept clear. I finally would like to discuss how we can capture graphic score for music education.

Graphic Score

In this section, the original nature of graphic score is discussed based on the literature of some composers related to the topic, such as Feldman, Ichiyanagi, and Brown.

Morton Feldman

Graphic score was created in 1950 to realize much indeterminacy for musical performances. Feldman (1967) recalled:

It has, I've gotten better. In the winter of 1950 I wrote what was probably the first piece of indeterminate music. John Cage, David Tudor and I were having

dinner. I walked into the other room and wrote on graph paper some indeterminate music for cello—no notes, just indications of high, low, middle, short, long, soft. Thus began progress — or was it stalemate? (p.135)

In this work, entitled *Projection I*, after tracing lines of grid paper, the vertical axis shows three large frames from the top indicating the range of pitch—ranging from harmonics to *pitch kart*, to *arco*. It is divided into several stages. On the horizontal axis, four squares—or rectangles along with squares—collectively form one large frame. This square also represents one beat. In other words, pitch is relatively free in this work, but other sources are relatively determined.

Feldman (1962) describes *Projection* of this graphic score work compiled from 1950 to 1951:

My desire here was not to “compose”, but to project sounds into time, free from a compositional rhetoric that had no place here. In order not to involve the performer (i.e., myself) in memory (relationships), and because the sound no longer had an inherent symbolic shape, I allowed for indeterminacies in regard to pitch. (pp.5-6)

By allowing the uncertainty of the pitch, Feldman cuts off the unique symbolic form produced by Western classical rhetoric, that is to say, the relationship

between each sound. As a result, this graphic score makes it impossible to suggest anything rhetorically through the relationship between sound and sound. He attempts to exclude the intentions of composers by using graphic score.

Toshi Ichiyanagi (1984, translation mine) states:

In music of indeterminacy, the most important thing to keep in mind is to avoid producing constructive elements based on a kind sustained feeling as much as possible. Should it be said that it is to keep the state of time zero. It is a parallel performance consisting of discontinuous actions based on the selection of instantaneous moments excluding articulation. (pp.70-71)

Western classical music is played using musical scores based on staff notation, or music based on architectural music is like a brick building, whereas music of indeterminacy consists of elements that should be removed and is therefore considered as non-constructive music. Ichiyanagi (1984, translation mine) continues:

For indeterminacy music, graphic score is often used. In order to denote uncertain performance acts that do not predict the subsequent sound and do not induce directionality, there is a limit in the staff score method on the premise of the conventional sound meaning and continuity because there is an opening on the image as a musical score. (p.71)

Graphic score is used to realize music of indeterminacy. No forecast is necessary here; you do not need to know where you are heading.

To summarize the above, one answer to the question of “what is graphic score” is emerging. That is to say, it is a mistake to treat graphic score as if there is a fixed form, like a staff score, based on the relationship between each sound in Western classical music being self-evident. Furthermore, there is no such thing as “the intention of the composer” or “the work suggesting something” for music with a lot of indeterminacy; in essence, there is no such thing as the flow or development of the story.

Earle Brown

American composer Earle Brown and Feldman were contemporaries. Some elements of staff notation method were seen on Feldman’s graphic score. On the contrary, Brown’s *December 1952* was written in its entirety as a graphic score.

There is no designation for the instruments in this work. In other words, the types of instruments played and the number of players are not decided. There is also no instruction for playing the block. Singular or multiple instruments are selected by a person or people respectively who make this score a sound, and interpretation for

playing the block is made. Although the structure of <score> is fixed, the material that creates <music> from it is not decided.

Okuda (1970, translation mine) states:

He admitted the meaning that “function of uncontrollable things” found in Calder's sculpture and avant-garde painter Jackson Pollock (in the case of Calder, movement of his “Mobil”, in the case of Pollock, how to scatter unexpected paint), and in creating a work "to find the aspect of the work."

However, his work is said to be a "controlled indeterminacy" caused by "exteriorizing a given material in various forms" rather than aleatory. (p.280)

December 1952 seems to be conspicuous in this proposition of "controlled indeterminacy". Score as "given material" is exteriorized to various <music> depending on different materials selected.

Music Educational Significance of Graphic Score

In this section, on the basis of the information obtained in section 2, an application of graphic score to music education will be discussed.

Problems in Introduction

How does one introduce graphic score in the field of school music education, and how can it be properly utilized?

Ishida (2014) points out the problems in using graphic score as teaching material. One is that the instruction for making graphic score is reminiscent of a stereotype given to staff notation, such as dynamics change and continuity of progress, which influences its production. This stereotype of "score" being equal to "staff notation" is not only noticed in the faculty of production but also in the scene of creating sound. Keeping in mind the fundamental elements of Western classical music, namely, sounds, rhythms, beats, and ensemble, it becomes difficult to read and play from graphic scores in which they are not specified.

Since this survey by Ishida is targeted for college students of nursery school teacher training courses, the same result does not necessarily appear for elementary, middle, or high school students. However, what is considered here is that such a tendency will intensify as the time period related to music that can be expressed by the staff notation method becomes longer.

In other words, since most of the contents of conventional music education are based on Western classical music, students who are greatly influenced by such contents—the sounds used in the performance of the graphic score, the progression of

the music, and so forth that are based on the rhetoric method of Western classical music—can thus hardly escape from Western tonal music.

In this situation, activities utilizing graphic score are extremely difficult. So, how can we use graphic score? I put forward that graded progress is necessary for the introduction of graphic score to school music education.

Graphic score that is utilized or played in school music education programs is relatively similar to the staff notation method used in music that many people are somewhat familiar with. A type of graphic score which is easy to grasp in structure is necessary to be introduced at first in order to step up towards a more abstract graphic score, which has a more complicated structure.

Robert Walker

Robert Walker's *Sound Projects* (1976) can be considered an example of incorporating figure graphics into music education.

Walker (1976, v) states:

In our own age music (like everything else) has been subjected to searching analysis, and many quite new ideas have been produced. (Abbr.) Surely school music-making should relate to the music of today, and not solely to the music

of yesterday? [*sic*]

In the field of school music education, many materials based on Western classical music are treated as teaching materials. However, Walker insists that it may be necessary to incorporate the idea of sound in real time, or in a time closer to the present, in music activities.

Walker (1976) describes music creation using graphic score in school music education:

One should see this work as an opportunity to grasp abstract principles of organization and interpretation, free from the shackles which musical illiteracy or lack of experience imposes upon some children. (p.28)

In the creative activities based on Western classical music, it may be a premise that you acquire some degree of Western classical music skills. However, in creative activities using graphic score like the score shown in *Sound Projects* (Figure 1, 2), it is possible to exploit the structure of figures—shape, ratio, and so forth—for an interpretation of the performance.

Walker uses metal piping and drum brakes for a car as instruments. These doesn't seemingly have any relationship with music. Since we are quite familiar with these materials, no specialized skills for specific musical instruments are needed.

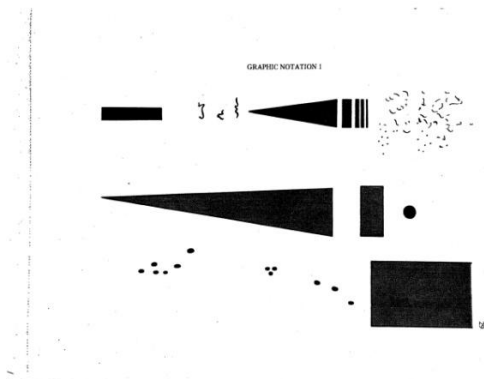


Figure 1 “GRAPHIC NOTATION 1”

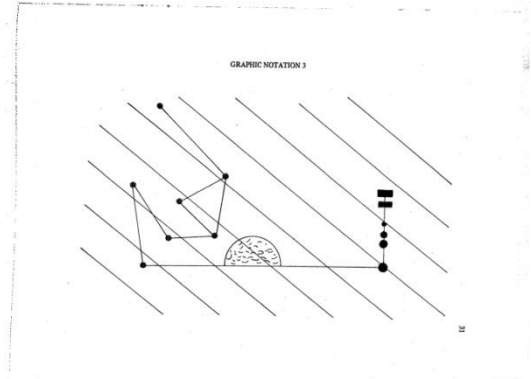


Figure 2 “GRAPHIC NOTATION 3”

Based on the above, the following hypothesis can be derived. In creative activities using graphic score, interpreting the structure of the figure can be seen without excessively interpreting Western classical musical skills for the student, freely making the sound by using the material that matches the image; thus, Music can be created.

Conclusion

In order to eliminate negative images of “contemporary music”, which many teachers and students have because of their inexperienced use of "contemporary music", (a) methodology for incorporating "graphic score" at its introduction to learners, (b) graphic score based on the discourse of the composer used for the activity, (c) various literatures, and (d) practical examples, were diversely examined and discussed.

In school music education, it is necessary to make diverse music styles equal,

and to learn and gain a feeling of them. Thus, Western classical music and so-called ethnic music should be included in this diverse music style. The problem of contemporary school music education lies in excessive emphasis on Western classical music. This research can only be done as a means to rectify this problem. However, as there is no ranking in language, genres of music have no ranking.

In school music education, such as public education, we must escape from such a mechanism that deliberately creates such a hierarchy. As a clue to this solution, I have been studying how to cope with the problems that are currently present in creative activities that utilize graphic score, much of which I have detailed in this paper. In order to bring graphic score into school music education, such steps as using a difference in morphology of graphic score; gradually changing the graphic score to one which is close to staff notation and is easier for the student to grasp in terms of structure; and making graphic scores with more abstract structures are necessary.

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**Musical Communication and the Generation of a Musical Community
During Free Play in a Japanese Kindergarten**

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Abstract

One aspect of the educational environment that can offer various play opportunities is that of musical instruments in a kindergarten. Building on Sawyer's model of improvisation in children's play and Barrett's children's communities of musical practice, this study aims to explore how children create musical communities through free play with instruments. The author conducted research among children in kindergarten H in Tokyo. Free play activities were documented through video recordings and field notes. Using these data, the author clarifies the characteristics of the children's musical instruments play and how a musical community is generated. The results of this research demonstrate that children's musical communities are created based on the following three points. (1) It is important to accept other children's views, and convey one's own thoughts or feelings. One's sound addresses someone. (2) It is important to listen to the sounds of others. Children listen to not only the sounds of others but also those made by themselves. In other words, for children, listening to sounds is an opportunity to increase their self-efficacy. (3) Environments in which children can create music through their own improvisations, rather than be limited to playing preexisting pieces of music, are important. In addition, the environment created by the teacher, who supports and watches over these activities, is

of utmost importance.

Keywords: Musical Communication, Musical Instruments, musical free play, musical community, improvisation

Background of the Study

Holloway (2000) classified Japanese kindergartens into three types:

“relationship-oriented,” “role-oriented,” and “child-oriented.” The present author has conducted observations once a week at a “child-oriented” Japanese public kindergarten since the autumn of 2013. Child-oriented schools tend to set up activity corners with materials for children to use (Holloway, 2000, p.20). Such an activity corner may, for example, provide musical instruments to stimulate the children to play “concert.” How will children develop their play using the musical instruments at the musical instruments corner?

Since the autumn of 2013, once a week, the author has conducted observations at a Japanese public kindergarten wherein children in each class can use tambourines, bells, triangles, and castanets. From late October to December, additional instruments, such as bass and snare drums, cymbals, woodblocks, and xylophones, are placed in the corridor outside the class for five-year-old children. Moving the instruments into the corridor enables children to enjoy playing them either alone or with others, thereby giving them the chance to create a musical play community.

Children's musical play as improvisation and musical community

Sawyer is a psychologist known for his research on creativity. Based on his own experiences as a jazz pianist, Sawyer realized that children's pretend play involves improvisation similar to that used in jazz. When examining the types of communication that children use to build the interactions of pretend play, he focuses on the pragmatic function of language. He proposes a model of improvisation in pretend play that views this pretend play as "emergent," or changing over time (Sawyer, 1997). In this model, the focus of analysis is on "two-turn improvisational exchange," which refers to conversations between two individuals. One individual proposes a game, and the other responds to the proposal. Sawyer identifies four types of responses, namely, acceptance, extension, modification, and rejection. In the musical play used as an example in the present paper, children do not use words, but rather instruments and sounds to interact and create a single piece of music; for this reason, the type of a clear verbal exchange described in Sawyer's model is rarely observed. Nevertheless, children listen and respond to one another's sounds; we may rely on Sawyer's model to understand children's process of communicating with peers through music. In other words, children's improvisational emergence is at times accepted or rejected, ultimately developing into a single ensemble.

Barrett derives her concept of community of musical practice from the research of Lave and Wenger. In other words, communities of practice are characterized by three dimensions, those of mutual engagement, joint enterprise, and shared repertoire (Wenger, 1998). Barrett and Gromko clarify the nature of musical thought among children as learners in a community of musical practice (Barrett & Gromko, 2002). Children carry on social and cultural practices by observing the specialized abilities of others, as well as their own past experiences and the learning processes of their peers. In addition, the modes of communication that researchers have observed in children's communities of musical practice tend to be non-verbal, as children depend on participation in "music-in-action" to communicate their intentions (Barrett, 2005). Building on Sawyer's model of improvisation in children's play and Barrett's children's communities of musical practice, this study aims to explore how children create musical communities through play with musical instruments.

Purpose of the Study

This study clarifies the characteristics of children's free play and discusses how a musical community is generated by using musical instruments.

Methods

The author conducted research among children in kindergarten H, a public kindergarten in Tokyo. These data on five-year-old children were collected on December 2015. The author observed and video-recorded scenes of spontaneous free play using musical instruments.

In this qualitative study, the author investigated the musical communication and the generation of musical community that occurred among the children who participated in free play with the instruments. Free play activities were documented through video recordings and field notes. Using these data, the author clarifies characteristics of the children's musical instruments play and how a musical community is generated.

Results and Interpretations

Case 1: Musical play using hand bells by four girls

Dec. 2, 2015

On this day, hand bells had been brought out into the class from the musical instrument corner. To enable the children to enjoy playing music on their own, Do-Re-Mi “picture music” showing

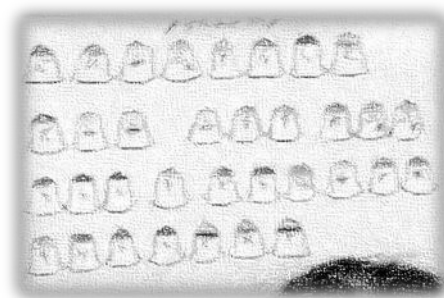


Figure 1. Picture music

pictures of the bells with the names of their pitch had been attached to a wall in the class. Four girls showed interest in the hand bells, and divided the eight bells representing the pitches from “do” to “do” one octave higher. They held the bells in their hands.

Scene 1: Let’s try playing a scale!

- Children began to study ensemble music-making in their class the previous weekend.
- Musical instruments were placed in the children’s class and made available for free play.



Figure 2. Scene 1

Scene 2: We did it!

- Four girls were not necessarily comfortable with the hand bell part in their class ensemble.
- Children sounded a hand bell in turn.
- Children expressed joy with their bodies.



Figure 3. Scene 2

Scene 3: Oh, I can’t play because...

- Children checked each other’s sounds and stand in front of the picture music.
- “Backward movement!”
- They changed position and sound the scale once again.



Figure 4. Scene 3

Scene 4: Let's challenge Do-Re-Mi!

- Girl E sounded her instrument.
- Girl E played another part and then promoted that other ring.
- It began to gradually sing a sound with four people.



Figure 5. Scene 4

Scene 5: We did it! Again!!

- Children were able to sound their instruments while checking the picture music one by one.
- After a moment of silence, the children looked at each other and were pleased, saying "We did it!"



Figure 6. Scene 5

Scene 6: Let's try Do-Re-Mi with a recorded music!

- How to play hand bells: Waving one's arm vigorously.
- Posture: When a girl sounds the bell, she stands and the other children sit down.
- Rhythm: same or different as the melody

(Ex. )



Figure 7. Scene 6

Role of the teacher in musical free play

The children begin by trying out the scale. By repeatedly sounding their bells for one another, they figure out together in what order to ring them. They are able to pick up the instruments and sound them freely, which they enjoy. In other words, it is important for the teacher to provide facilities and environment to foster a spontaneous

activity among the children. Waiting for and hoping to foster a spontaneous activity from inside the children themselves, the teacher can set up a rich environment and perform with his or her body along with the children. Continuing on to scene 2, the children were able to play a scale. They were happy. This is an important effect in helping to foster learning. It is important for the teacher to resonate with their happy feeling. Not only can the children play in the ensemble using musical instruments that the teacher has selected, but crucially, they learn to do so spontaneously, leading to an opportunity for the development of their rich expression. The teacher can then take part in the happy feeling of children and resonate with it. However, the teacher did not actually play music with the children in this scene. In scene 3, the children check their sounds with one another and change the order in which they are lined up. They realize that since the picture music proceeds from left to right, they also need to change their line-up so they play from left to right. In other words, it is important that children are able to mutually influence one another as they grow and learn. Engaging in mutual education helps the children's happy feelings resonate among them. Finally, the children performed sensitively various inventions to the Do-Re-Mi on the cassette tape. In other words, the children use the objects of the hand bells to interact with others based on the phenomenon of musical play. The person who supports this process is the

teacher (Fig.8). A kindergarten teacher is an expert in child education and not necessarily music education; meaning, he or she may not have strong understanding of how to support spontaneous musical expression by the children. It is hoped that these findings will help in that regard.

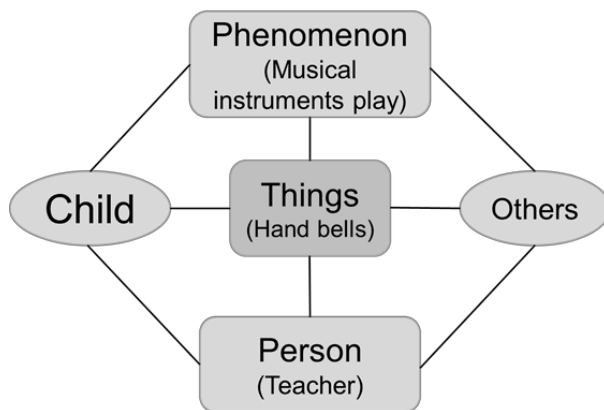


Figure 8. Relations of Things, People, Phenomenon.

Case 2: From musical play using musical instruments to musical conversations

Dec. 9, 2015

The beginning of communication through musical instruments: From one to two girls

Girl Y begins to beat the snare drum by herself. Girl U begins to play the glockenspiel with girl Y.

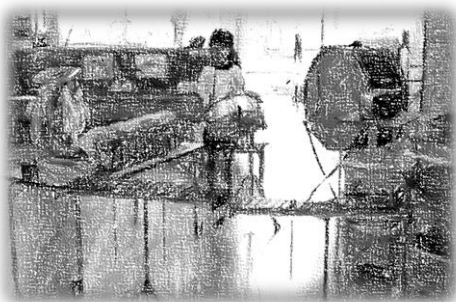


Figure 9. Girl Y

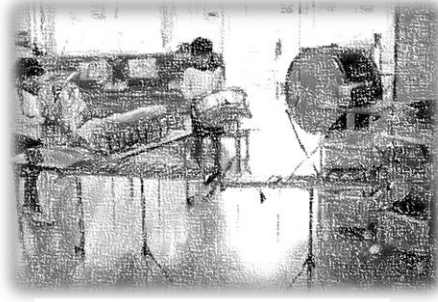


Figure 10. Girl Y and U

The suggestion of the rule: “In turn”: From two girls to three girls

Subsequently, girl Y changes the snare as Girl N comes there. Girl U suggests changing from the drum to the bass drum, to the glockenspiel “in turn.”

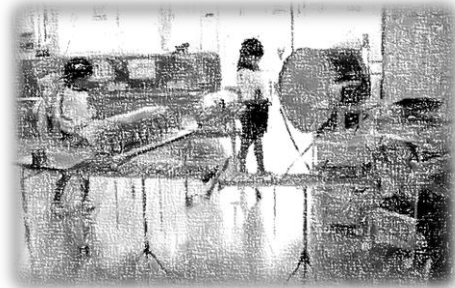


Figure 11. Girl Y and N



Figure 12. Girl Y, U and N

Since girl U is making high tones using the glockenspiel, girl Y may choose a lower sound using the bass drum. In other words, because girl U is making high tones, girl Y chooses the bass drum over the snare drum she has been playing up to that point, and responds with low tones. Girl U’s proposal of high tones has been accepted by girl Y and answered with the low tones of the bass drum, comprising a new proposal.

When girl N joins in, girl U proposes the rule that the three of them play “in turn,” and both girl Y and girl N accept that rule.

A new rule: “Conversation”

Girl U and girl N look at each other and beat the musical instruments in turn.



Figure 13. Girl U and N

Girl U ♪ ♪

Girl N ♪ ♪

Because the number of children became three, a new rule called “in turn” was created. Furthermore, the children balanced each other’s sounds by playing their instruments “in turn” and created a new rule called “conversation.”

Case 3: The beginning of the ensemble group of Rabbit class

Dec. 16, 2015

In one week, the musical instruments play begun by children in the previous week developed into an ensemble group.

Girl C: I want to talk to everybody. We will have a concert tomorrow; so, we want to play without any mistakes.

Girl Y: I want you to sound in your place.

Boy R: I don’t know the position of my sound well.

Girl C: You have to listen to our sounds carefully.

Girl R: Why don’t you play the tambourine in this manner?

Girl Y: Sounds good!

Girl C: Let’s do our best tomorrow! Here I come!



Figure 14. Beginning of ensemble group

In this conversation, girl C communicates enthusiasm about the concert scheduled for the next day, and makes the proposal that she would like to play without mistakes. In response, girl Y answers in a way indicating her acceptance of girl C’s proposal; boy R responds to the proposal by saying that he is unsure of when he is

supposed to play his part. Girl C reacts by saying that he will be alright if he listens closely to everyone else’s sounds. Girl R then responds to boy R’s worries by making the new proposal that he play in a certain way. Girl Y accepts this proposal, causing girl C to express her renewed desire to do her best in the performance on the following day.

Suggestion by the teacher

Teacher M: Did you nail it?

Children: Yes! we nailed it.

Teacher M: Let’s try like the concert.

Children: Let’s try it again!



Figure 15. Suggestion by the teacher

At this point, the teacher joins the group and proposes that the children practice all the way through once more, which the children accept.

Snare drum
Tambourine simile~
simile~

Snare drum simile~
Tambourine simile~

Snare drum
Cymbals

Snare drum
Bass drum
Tambourine Shaking jingle
Triangle

17

Tambourine Shaking jingle

Cymbals

Glockenspiel gliss. gliss.

Triangle

Bass drum

25

33

41

49

Girl Y said, "girl R's posture is back." They changed the direction of the glockenspiel.

Triangle

Glockenspiel

Tambourine ~~~~~ (Shaking jingle)

simile~

Return to measure 17 and finish at measure 24.

Figure 16. Parade: Music by Hirotaka Nakagawa

Figure 16 is a transcription of the ensemble piece created by the children. First, the snare drum and tambourine play on alternating beats from measures 1 to 8. In other words, their parts are interlocking, repeating the rule of playing “in turns” seen in Case 2. From measures 9 to 12, the snare drum poses a question for two measures, after which a new instrument, the cymbals, responds with a single sound. In this section, the lyric says to “beat a drum and sound cymbals,” which the children appear to express with the snare and cymbals. From measure 13, the bass drum and triangle join in. With four instruments playing together, the overall sound develops depth and vibrancy. Starting in measure 17, each instrument can be interpreted as responding to the others for two bars. We can call this a “conversation” of the type seen in Case 2. Furthermore,

the fact that the end of each phrase is marked by glissando of the glockenspiel indicates that the children are intentionally expressing themselves this way. When the tempo slows starting in measure 28, the children play the triangle, glockenspiel, and jingle of the tambourine, which means that they choose to use only metal instruments. It appears that specifically because the tempo slows, they have chosen to use instruments with an enjoyable reverberation and sound. In other words, the children are listening closely to one another's sounds, and are attempting to express themselves in a way that takes advantage of the characteristics of each instrument.

Discussion

In Case 1, it is clear that the children are interacting based on the “phenomenon” of musical play through the “objects” of the hand bells, and that the teacher is the person supporting this process. However, no further expansion of this musical play was observed. Why not? In this case, the children's goal is to play tones and play Do-Re-Mi. In other words, they are attempting to recreate something that already exists. The children innovate by shaking their arms to change the sound of the bells, as shown in Scene 6, standing up when their turn comes, and altering the rhythm. However, the play does not spread beyond this. The reason is likely that hand bells are

an instrument that can play melodies, and Do-Re-Mi is a preexisting melody with which the children are familiar, so they know right away when they have made a mistake. In other words, we can conjecture that further expansion of the play was blocked by the fact that when the children played their bells in the wrong order, they realized each other's mistake and pointed them out, and they were unable to play as fast as they wanted to.

The instruments selected in Case 2 were the snare drum, bass drum, and glockenspiel. The glockenspiel is a keyboard percussion instrument that can play a melody. Nevertheless, girl U does not use the glockenspiel as a melodic instrument, but rather as a percussion one that can play high and low tones. This functions to change the rule of playing "in turns" into the new rule of "conversing," even though each response consists of only one sound. This can be interpreted as an instance in which a musical play evolved and was not restricted by playing a preexisting song, as what happened in Case 1.

In Case 3, a new group of children, including girl Y from Case 2, came together to form an ensemble group. Examining the music that they generated reveals the children's thoughts and intentions. The fact that the children used the rule of playing "in turn" that was also seen in Case 2, and were able to develop further such rule of

play into a “conversation,” which used each instrument’s characteristics without question, arose not from a verbal conversation, but rather because the children created an ensemble made up of individuals who listened to and accepted one another’s sounds and rhythms, proposed their own sounds and rhythms, revised them, and were accepted by others.

Conclusions

The above results indicate that children’s musical communities are formed based on the following three points. First, it is important to accept other children’s views, and convey one’s own thoughts or feelings. One’s sound addresses another person. When the other person accepts the sound, a “conversation” starts. Through musical conversation, children convey their feelings. Second, it is important to listen to the sounds of others. Children listen to not only the sounds of others but also those made by themselves. In other words, for children, listening to sounds is an opportunity to increase their self-efficacy. Finally, environments in which children can make music through their own improvisation, rather than being limited to playing preexisting music as written, are important. This includes the importance of being able to select an instrument from among those provided. The teacher watches over and supports all of

these activities, and the environment he or she creates is important.

Additional Note: This study added certain considerations based on a preliminary presentation of the findings given at the International Society for Music Education: Early Childhood Music Education Commission (ECME), 17th International Seminar, in Netherlands and 32nd ISME World Conference 2016, in Scotland.

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Factors Affecting the Formation of Adolescents' Singing Style:

A study on Japanese and Portuguese Adolescents

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Abstract

The goal of the present study was to explore the factors influencing the development of different types of singing styles. Thirteen junior high school students volunteered for the study; 9 participants were from Japan and 4 were from Portugal. Semi-structured interviews with open-ended questions were conducted by the authors, in the participants' native language. The Modified Grounded Theory Approach (M-GTA) was adopted to analyze the interview transcripts. The interview data yielded 19 concepts. After examining the relationships between these concepts, seven categories were developed; two categories pertained to the singing style and five categories were related to the factors that form a particular style of singing. The first two categories, *Active singing* and *Inactive singing*, represent the degree of active commitment to singing. The remaining five categories, *Relieving stress*, *Evaluation*, *Positive influence of the interaction with others*, *Negative influence of others*, and *Belittling one's singing skill*, were considered to influence either the active or inactive singing style. The characteristic singing style for active singing was observed among Japanese participants and the factors for developing such styles seemed to be based on the Japanese singing culture, such as karaoke and choral competition. On the other hand, strong commonalities regarding the factors influencing inactive singing were seen

between the Japanese and Portuguese participants. For participants from both countries, it was revealed that singing sometimes becomes a stressful activity.

Keywords: Singing, Music Education, Karaoke, Culture

A number of studies have showed that, in the modern society, music forms an essential part of young people's lives (Behne, 1997; Fitzgerald, Joseph, Hayes, & O'Reagan, 1995; Garton & Pratt, 1991; Larson, 1995; Larson, Kubey, & Colletti, 1989). Research focusing on the musical behavior of young people has clearly revealed that majority of them are deeply involved in various kinds of musical activities such as listening, singing, and playing instruments (Boal-Palheiros & Hargreaves, 2001; Hallam, 2010; North, Hargreaves, & O'Neill, 2000; Tarrant, North, & Hargreaves, 2000).

Although the current youth are deeply involved in various kinds of musical activities, the balance between performing and listening has not always been the same. Several studies have pointed out that although amateurs enjoyed performing music in the 19th century, the engagement in musical performances has declined in contemporary societies (Barthes, 1986; Masuda & Taniguchi, 2005). Since people have been able to listen to music everywhere due to the availability of digitally recorded music products, a dominance of musical listening has been evident since after the 1980s.

Over the past twenty years, however, participation in musical performances has been revived amongst young people. In Japan, the continued popularity of karaoke

played an important role in popularizing singing activities in everyday life. Since the 1990s, the karaoke facility, called karaoke box, became popular throughout Japan, and many people could sing their favorite songs with luxurious accompaniments at reasonable costs. Furthermore, karaoke has become portable and ubiquitous as a result of the popularization of i-mode (a mobile phone Internet access system), which has also opened up karaoke to young primary and secondary school students. Although there had been a recent history of young people's participation in musical performances before the emergence of karaoke (e.g., garage bands and the folk song boom), only passionate music fans were involved in such activities. The important aspect of the current popularity of the karaoke culture in Japan is that engagement in a musical performance has been revived among a wider range of young people (Mito, 2010).

Contrary to the case in Japan, in other countries, the characteristic singing culture of karaoke does not exist. For example, in Europe, karaoke singing is not as popular as it is in Asian countries, and there are few specialized karaoke facilities for young people (Kelly, 1998). Furthermore, the singing style of karaoke in these countries is also different from that in Japan. While karaoke singing in Japan is focused on singing, in Europe, it is conducted as part of social gatherings (Kelly, 1998).

In recent years, karaoke also became popular amongst young people in Portugal, where children sing together with their families and in some restaurants. The lack of research does not allow for a deeper knowledge on this topic. Perhaps television contests such as “The Voice, Portugal” are even more popular, as evident from the fact that several young people regularly apply for such contexts.

In Japan, singing activities are also an essential part of schooling. A questionnaire study conducted by Mito and Boal-Palheiros (2012) showed that singing competitions are extremely popular in Japanese schools. Junior high school students are highly engaged in singing activities and majority of them answered that singing competitions were one of the most positive musical experiences in their life. In Portugal, though singing practiced regularly in generalist schools, it is engaged in less often as compared to that in Japan. Additionally, the musical activities in Portugal are dominated by playing of instruments, mainly the recorder and Orff instruments, as reported by music teachers (Boal-Palheiros, 1994; Boal-Palheiros, 2005). There are no regular competitions for choral singing, but rather for playing the recorder, which is very popular in many schools. In a recent questionnaire study, students reported that singing is regularly practiced and enjoyed during music lessons, and they mainly entail Portuguese, Pop, and Rock songs (Boal-Palheiros & Mito, 2015).

As discussed, the degree of interest and commitment to singing is influenced by various musical and national cultures, which might lead to the formation of different singing behaviors among different cultural groups. Mito and Boal-Palheiros (2012) investigated young people's singing behavior and attitudes in and outside the school in Japan and Portugal. Their study revealed that some differences in the musical culture between Japan and Portugal influence the formation of the students' singing behavior. As anticipated, the exposure to karaoke in everyday life and singing competitions at school has a strong influence on establishing a characteristic singing style in Japanese young participants.

The above study has important implications for clarifying the factors that determine the development of a unique singing style, and also for examining the different factors that affect the same in different cultural groups. However, since this study was conducted through a written questionnaire, relationships between the characteristic singing style and its determining factors were not examined in detail. The use of the questionnaire method made it difficult for participants to respond to questions such as "why do you sing" or "how do you sing." Therefore, how different factors establish characteristic singing styles was not well examined.

The goal of the present study was to explore the factors that influence the

development of different types of singing styles. Participants from two countries, Japan and Portugal, were investigated. The data of Japanese participants in this study has already been reported in Mito and Boal-Palheiros (Mito & Boal-Palheiros, 2014). In the previous study, however, the participants' responses to an interview with open-ended questions were simply categorized. Therefore, the relationship between singing style and the determining factors was not deeply analyzed. In the present study, the interview data of the Portuguese participants was included and the whole data was analyzed using the MGTA method.

Method

Participants

Thirteen junior high school students volunteered for the study, 9 participants were from Japan, and 4 were from Portugal. All participants were students at junior high schools and they had not received any musical training.

Data Collection and Interview

Semi-structured interviews with open-ended questions were conducted by the authors in the participants' native language. The interview started by asking about the

participants' singing behavior, both in everyday life and at school; about why they sing in everyday life situations and at school; and what singing meant for them. After the participants expressed their ideas, the following questions related to the factors that determined their singing style were asked. Participants were asked to describe the most intense singing experience (both positive and negative) they had experienced. Before the commencement of the analysis, the interviews were recorded, fully transcribed, and then translated into English for the purpose of communication between the authors.

Data Analysis

The Modified Grounded Theory Approach (M-GTA) was adopted to analyze the interview transcripts. The M-GTA, developed by Kinoshita (2003), is one of the modified versions of the Grounded Theory Approach (GTA). The major difference between the M-GTA and the GTA is that the former directly produces the concept by interpreting the data, while the original GTA develops concepts by using intervening tools such as codes and properties. Therefore, in the M-GTA, the process of analysis does not proceed in a well-sequenced manner, by slicing the data and coding them, but it starts the analysis of data at the concept level, reading and interpreting the data within the context of the data as a whole. In the process of developing the concepts,

one “analyzing worksheet” is developed for each concept, which consists of the name of the concept, its definition, variations (examples of the concept), and memos for interpretation. Finally, the concepts are further grouped into construct categories by examining the relationship between the concepts.

Results

The interview data yielded 19 concepts. After examining the relationships between these concepts, the following seven categories were developed: two categories pertained to the style of singing and five categories were related to the factors that influence the formation of a particular style of singing. The first two categories, *Active singing* and *Inactive singing*, represent the degree of active commitment to singing. The remaining five categories, *Relieving stress*, *Evaluation*, *Positive influence of the interaction with others*, *Negative influence of others*, and *Belittling one’s singing skill*, were identified as the factors that influence the formation of either the active or inactive singing behavior. In the following section, the content of each of these categories and the relationships among them have been discussed.

Degree of Active Commitment to Singing

Category 1: Active singing. This category shows an active commitment to singing. It consists of the following four concepts: singing loudly, practicing singing, autonomous selection of songs, and learning English. As evident from these four concepts, the nature of active engagement in singing was diverse among the participants. The concepts “practicing singing” and “singing loudly” were articulated among the Japanese participants and they seemed to be strongly connected to karaoke singing in everyday contexts. They responded that, even in these contexts, they intentionally practiced singing to memorize new songs, and they explained that the main reason for practicing singing was to showcase their singing ability at a karaoke. Japanese participants also emphasized on singing in a loud voice, and this simple singing behavior also seemed to be related to karaoke. They explained that an important aspect of karaoke is to sing loudly so that they can get excited.

In the school context, active commitment was expressed in the participants’ autonomous selection of songs. Some participants found that it was important to select the songs themselves. One 15-year-old Japanese male participant said,

I was happy that a class member could decide the songs that are going to be sung at the competition. The teacher did not interfere in the process of deciding the songs to be sung at the competition. (male Japanese participant)

One concept of active singing was reported by Portuguese participants, as they actively sing for learning English. One boy explained that singing is “a way to train my English.” Another Portuguese boy described how they use singing as a tool for developing their English skills.

I usually type “lyrics” (on the internet) and I get the lyrics, so that I can practice even more. I get the lyrics there in English, and in this way, I accompany and then I sing even better. (male Portuguese participant)

Category 2: Inactive singing. Another category which determines the degree of active commitment to singing is “inactive singing.” It is clear that there were different degrees of commitment to singing, and not all singing behavior was engaged in actively. Inactive singing includes the following three concepts: singing alone, singing softly, and obligation.

In everyday contexts, some participants in Japan and in Portugal reported that they prefer to sing alone.

At home, I like to sing alone ... I don't like when there are other people around, I don't like that feeling. At home, when I am at the computer, at night, I put a CD on, and I start singing when I feel like it. Sometimes I feel like it, sometimes

I don't. (female Portuguese participant)

Singing softly is also a characteristic singing style in inactive singing. Many Portuguese participants explained that they preferred to sing in a soft voice at home, and this singing behavior suggests that they did not want to showcase their voice. One Portuguese participant reported that, in order to make their own voice less noticeable, they always play the original song very loudly and sing along softly.

When I sing in English, I sing softly because though I think I can sing well, I don't like to show off my voice since I finished primary school and went to middle school; since I was 10. (male Portuguese participant)

Another concept that was included in inactive singing is “obligation,” which often occurs at school. In this context, both Japanese and Portuguese participants reported that they sang only when they were instructed to, and that they did not sing until they were required to by the teacher.

At school, I sing only during music lessons, when the teacher asks me to. I sing only when we have singing activities and when we have to sing, otherwise I don't. (female Portuguese participant)

The participants who sang as an obligation did not seem to enjoy singing.

At school, I feel that I am constrained when I sing. Therefore, singing is not

enjoyable. (male Japanese participant)

Factors Influencing Active Singing

As for the factors which seemed to have a positive influence on active singing, the following three categories were identified: Relieving stress, Evaluation, and Positive influence of interaction with others.

Category 3: Relieving stress. Many participants reported relieving stress as the reason for engaging in active singing. Interestingly, most participants associated this reason with singing in a loud voice. One male participant explained,

Singing in a loud voice relieves stress. Even at home, I sing in a loud voice. For me it's a way of getting things off my chest, to feel relieved. That's why I like to sing. (male Portuguese participant)

Category 4: Evaluation. This category comprised three concepts; winning a prize, receiving positive feedback from others, and the automated scoring system. It was clear that the external evaluation made by the jury in a competition, listeners, and automated scoring machines were important factors for active singing.

As discussed before, singing competitions were reported as one of the most intense singing experiences at school, and winning a prize seemed to be one of the most important aspects of school choral competitions. Many Japanese participants explained that they invested substantial efforts to win a prize, and they were extremely satisfied when they could get good results and when their singing was highly evaluated by the jury.

The most positive singing experience was that I won the prize at school singing competition. The students of the class worked very hard and that was fruitful.

Although it is not an official evaluation, the positive feedback from teachers, family members, and friends can also be a strong motivation for active singing. For example, one participant excitedly remembered his experience from elementary school, when he was praised by his teacher.

When the teacher praised me, it made me feel high (excited), when the teacher said to me, “you can sing, you have a good voice,” it was fun. (male Japanese participant)

An interesting response by the Japanese participants was that they seriously relied on the karaoke auto scoring system as an evaluation of their singing skills. Nowadays, almost all karaoke systems in Japan have an automated scoring device,

which provides singers with a simple performance rating. This system has become extremely popular amongst young people, and karaoke users are actively using it. The Japanese participant's response showed that the auto scoring system became an important tool for enjoying karaoke singing.

At a karaoke, I compete with my friend on the singing skills using the auto scoring system. We compete to determine the Number One. Sometimes I win, which makes me very happy. (female Japanese participant)

Category 5: Positive influence of the interaction with others. This category comprised the following three concepts: Singing together, Collaboration, and Influence of the family. This category indicated that interactions with friends, classmates, and family members seem to be an important factor for active singing.

Both Japanese and Portuguese participants found great enjoyment in singing with friends.

I prefer to sing with friends rather than singing alone. If I don't have someone to sing with, it's too quiet and it doesn't get lively, so it's no fun. (male Japanese participant)

The Japanese participants seemed to place more importance on the excitement

generated by singing with friends. One of them explained that they sang in a group in order to feel such excitement. Interestingly, this participant introduced their own rule that the first singer in the karaoke has to sing the song which get excited.

At a karaoke, we always sing the song that makes us excited. When we start singing certain songs that don't get excited, we change the song. (male Japanese participant)

Many Japanese participants reported that the collaboration with their friends that occurred during choral competitions was also a strong factor for actively engaging in singing. As pointed out earlier, winning a prize motivated the students to sing. Some participants, however, emphasized more on the importance of the process of preparing for the singing competition than on its result.

The singing competition was the most positive experience in which I practiced singing with my friends. We worked very hard for two months, came to school early in the morning for practice, and practiced even during the lunch break. Although we could not win the prize, I have good memories of it. (female Japanese participant)

The influence of the family on singing was also relevant, both in the Japanese and in the Portuguese participants. Several Portuguese participants reported the

experience of listening to their parents singing or singing with their parents. One of them said that his parents enjoyed listening to him singing.

Factors Influencing Inactive Singing

Category 6: Negative influence of others. While three categories were established as factors for positive singing, two categories related to the inactive singing emerged. One such factor was the negative influence of others, which comprised concepts such as Pressure from the audience, Receiving negative feedback from others, and Receiving direction from others.

Both Japanese and Portuguese participants experienced high pressure from the audience. They showed strong negative feelings when their singing was listened to by other people such as friends and classmates. One Portuguese 15-year-old participant explained the reason why she did not go to karaoke as follows:

I have never visited a karaoke, no, and I don't intend to go. Because when singing in front of other people, I would probably have an attack! I would have to go out of there immediately! (female Portuguese participant)

One Japanese adolescent also reported that he was not confident enough to showcase his singing to others.

I don't want to sing with other people, because they would hear my singing. I would feel shy if other listen to my singing. I don't want others to hear me sing badly. (female Japanese participant)

Another participant expressed a strong aversion when he had to be a soloist at a singing test. He described this event as the most negative singing experience in his life.

The most negative singing experience was the singing test at school. I sung in front of other students. Since I was so nervous, I made mistakes and my voice seemed different. I was ashamed that all my classmates listened to such a voice.
(female Japanese participant)

This factor seemed to be closely related to the concept “receiving negative feedback from others.” Some participants were extremely sensitive to the feedback they received for their singing. It was clear that sometimes negative feedback hurt the feelings of the singers, even when it came from their relatives.

My sister said that I am ONCHI (poor pitch singer). I was so shocked. I thought I was not going to sing anymore ... When I was singing with the TV, my elder sister clearly said that I was out of tune. (male Japanese participant)

As for the negative influence of others, the instructions that restrict the way of singing seemed to make the singers uncomfortable. One Japanese participant reported,

I don't like the teacher's instructions such as "more loud voice," which makes me angry. I like pop songs rather than the songs in the text book. I don't like the songs in the text book because they are fixed, which means that the way of singing, such as singing certain parts loudly, is predetermined and we have to follow that. (female Japanese participant)

Category 7: Belittling one's singing skill. Another factor influencing inactive singing was "belittling one's singing skill," which comprised two concepts, the quality of one's voice and being out of tune. Many participants were sensitive about their voice and the correctness of the pitch. It seemed that the Portuguese participants were particularly worried about their voice.

In the beginning I sang a lot, but now I know that my voice is not that great for singing. (male Portuguese participant)

Well, I think that my voice is not really ... not very good for a normal singer, but the easier songs, I think I can get them. (female Portuguese participant)

Many comments showed that both Japanese and Portuguese participants felt ashamed when singing out of tune, which seemed to be a serious problem for them.

I sing out of tune, really out of tune, and I can't get the notes right. I can't get

the melody right. I don't know about the rhythm, but in the melody, I can't get the high notes. (female Portuguese participant)

Discussion

The present study provided a theoretically grounded account of the degree of active commitment to singing, and factors influencing singing styles. The two categories, active singing and inactive singing, described different degrees of positive commitment to singing, and the five categories, relieving stress, evaluation, positive influence of the interaction with others, negative influence of others, and belittling one's singing skill were identified as the factors influencing the two contrasting singing styles. This section will discuss how the two types of contrasting singing styles are influenced by the five different factors. Some differences between the Japanese and Portuguese participants have also been examined.

Active Singing

Active singing consists of the following four concepts: singing loudly, autonomous selection of song, practicing singing, and learning English. Singing loudly was particularly observed among Japanese participants and it seemed to relate to the

category of relieving stress. Many participants emphasized on the importance of singing loudly. For example, at a karaoke, they emphasized on warming up and “going crazy” while singing with their friends. In such situations, the participants explained that singing in a loud voice was one of the best ways to relieve stress.

Another important relationship was found between the autonomous selection of songs and receiving direction from others (which is included in the category “negative influence of others”). Selecting their favorite songs seems to be a crucial factor for the degree of active singing. Although the concept receiving direction from others is mainly a factor affecting inactive singing, it also explains some aspects of active singing. Many participants were unwilling to be constrained by a teacher’s instructions, even though those instructions were given in order to foster their musical development. This clearly indicated that independent engagement is an important factor for active singing.

The category “evaluation” was also a strong factor affecting active singing, particularly among the Japanese participants. The analysis showed that various types of evaluations, such as winning a prize in a competition, receiving positive feedback from others, and the scoring system of the karaoke machine, influenced participants’ active singing. As seen in previous studies (Mito, & Boal-Palheiros, 2012), winning a prize at

a singing competition was pointed out as a strong musical experience.

Another factor that determines the degree of active singing is having positive interactions with others. Many participants emphasized that social relationships were a strong factor for motivating the active engagement in singing. Participants in both Japan and Portugal reported high enjoyment in singing with their friends and family. The positive influence of interaction with others was seen in school singing as well as in everyday life contexts. The collaboration that occurred at choral competitions at school was one of the strongest influences on active singing, especially among Japanese participants. Many of them said that they could not forget their intense experience during the choral competition, in which great social relationships were established while preparing for the event.

Inactive Singing

Inactive singing was found to comprise the following three concepts: singing alone, singing softly, and obligation. The first two singing styles seemed to be determined by the negative influence of others and belittling one's singing skill.

The category "negative influence of others" included the concepts of pressure from the audience, receiving negative feedback from others, and receiving direction

from others. Pressure from the audience was very strong, and it related to singing alone. The participants' comments clearly indicated that some of them were extremely sensitive about singing in front of other people. For example, one participant's experience during the singing exam, when he sang alone in front of the whole class, was remembered as his most negative musical experience. It is considered that these humiliating experiences prompt them to sing alone.

Similar to the pressure from the audience, the negative feedback from other people also increased participants' anxiety. Negative feedback such as "you are a poor pitch singer" are so shocking to the singer that one participant confessed that he did not want to sing anymore. Another exaggerated by saying that he would have a heart "attack" if he would sing in front of other people.

The concept of receiving direction from others particularly influenced the singing style pertaining to "obligation." Participants were unwilling to follow the instructions from their teachers that determined a certain way of singing. Especially at school, such constraints led the participants to believe that singing at school was obligatory. Given that most of the singing activities during a music lesson were compulsory, it seems reasonable that the students' singing did not occur based on their own initiative. However, it is crucial to note that the formation of this singing style is

not always influenced by the singing context, but also by the way singing activities are organized. It should be noted that the lack of freedom in singing is an important factor for the formation of the inactive singing style.

The category “belittling one’s singing skill” is also an important factor influencing inactive singing. As discussed above, pressure from the audience and negative feedback from others seem to lead to the experience of anxiety during singing. The participants’ own assumptions regarding their lack of skills are also a strong factor for determining their anxiety. As participants in this study were not music specialists, it is surprising that many of them were so nervous about the quality of their singing pertaining to voice and pitch, and that they were so sensitive about whether they would be able to sing correctly in front of others.

Conclusion

The present study revealed that various factors prompted adolescents to sing actively or inactively. Furthermore, differences and similarities between the Japanese and Portuguese participants were observed in terms of their styles of singing and the factors that influence those singing styles.

In active singing, the characteristic singing style that was particularly observed

among Japanese participants was singing loudly. Japanese participants emphasized on singing loudly, which they reported to engaged in mainly to relieve stress. As anticipated, this singing style seems to be connected to karaoke singing, which originated in the Japanese musical culture. Since one salient trait of Japanese karaoke is that singers sing in order to feel lively, it was important for adolescents to sing in a loud voice. Such singing activities were not observed among Portuguese participants.

Evaluation was also a strong factor affecting the active singing among Japanese participants. Many types of external evaluation, such as winning a prize, receiving positive comments from others, and scoring well on the automated system in a karaoke machine were important motivators for Japanese participants, which encouraged them to engage in singing activities actively.

The present study strongly indicated that the social interaction with family members, friends, and classmates was an important factor for active singing. Especially for Japanese participants, the collaboration that occurred during the preparation for singing competitions had a strong influence on their singing style, especially on active singing. It is interesting that Portuguese participants used singing activities for improving their language skills. Their comments clearly indicated that they actively sang many English songs in order to improve their English.

While the factors influencing active singing were different in Japan and Portugal, common factors that influence inactive singing were observed. Both Japanese and Portuguese participants exhibited a strong anxiety in showcasing their singing to others. Participants were sensitive about the quality of their singing and about feedback from others, which, in some cases, led them to refuse to sing in public. Although the participants in both countries were not music specialists, they were acutely worried about their singing quality, such as the correctness of pitch and voice. A relevant implication of this result is that singing sometimes imposes a bigger burden on young people than other musical activities such as performing instruments, creating music, or listening to music do.

In summary, characteristic singing styles for active singing were observed among Japanese participants and the factors affecting the development of such styles seemed to be based on the Japanese singing culture, such as participating in karaoke and choral competition. On the other hand, strong commonalities regarding the factors affecting inactive singing were observed between the Japanese and Portuguese participants. For the participants in both countries, it was revealed that singing was sometimes stressful.

Implications for Music Education

Although various factors that led to active singing were observed in both Japanese and Portuguese participants, the lack of musical motivation was seen both in everyday life and at school. Few responses described an attraction between the musical aspects of singing. For example, descriptions such as “attraction to songs,” “elaboration of musical expression,” and “emotional reaction to singing,” were rarely mentioned as reasons for singing. Instead, external reasons such as “relieving stress” and “developing social relationships” were articulated as factors for active singing. It appears that singing in everyday contexts and at school is a rather superficial activity. Considering the long-term enrichment fostered by singing activities, both in everyday life situations and at school, the importance of the meaning of music needs to be considered.

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III

Workshop Plans



Foreword

The authors of these two workshop plans are master-course students who took Professor Tsubonou's class at Japan Women's University in 2016. They were not music-centered, but loved music so much.

In the first piece, they decided to compose a song using a text in the Chinese language and Chinese musical style, because one of the students was Chinese. About the second piece, they wanted to make it avant-garde, with no steady beat, no melody, nor distinct scale. Instead, they used various onomatopoeias as the text, and added physical movement as well as game-like rules.

The pieces were performed by them in the ICME (Institute of Creativity in Music Education) conference in the summer of 2016, held at Japan Women's University.

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Creating a Song Using the Chinese Traditional Scale

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Introduction

In our daily lives, we can often listen to some characteristic songs which show ethnic, cultural or national musical tendencies. For example, when we listen to a Chinese-style song, we are apt to think the composer must be Chinese. However, that is not always the case.

When we listen to a Chinese-style song, what makes a song Chinese-like, and how can we distinguish Chinese songs from other songs? Furthermore, can foreign people create a Chinese song based on its elements? We are very much interested in this question. We held a workshop based on the Chinese traditional scale on August 6, 2016 at ICME. We will now report about the workshop in which we decided to choose and create a song based on the Chinese traditional scale.

First, we selected several Chinese style songs, listened to them carefully and tried to find out where the Chinese characteristics were. Then we learned the basics about Chinese music, including the Chinese traditional scale and the melodic patterns.

Next, we composed a song using the Chinese traditional scale and melodic patterns and wrote lyrics in Chinese and English. Finally, we sang the song accompanied by a Japanese zither instead of a Chinese one.

Through this practical attempt, we could think about the characteristic properties of a culture carefully. Furthermore, we discovered how to make foreign people understand them.

Purpose

1. Creating a song with a foreign musical style to increase our interest in music from other countries.

2.Reconsidering our own music compared with music from other cultures.

Structures of Chinese Traditional Music

When we talk about Chinese traditional music, we should know some basics about “Wǔ-shēng& Shí-èr-lǜ”(五声十二律).

The Shí-èr-lǜ (十二律) means the way to divide octaves into twelve equal intervals. Usually, each culture creates its own scales by selecting five to seven notes from the Shí-èr-lǜ (十二律). For instance, Western music uses seven notes to make major or minor scales. In the case of Chinese music, five notes from the Shí-èr-lǜ (十二律) are used. We can find the pentatonic scale, which is called “Wǔ-shēng” (五声).



Figure 1. The scale of “Wǔ-shēng” (五声).

We call these five notes as follows: gōng (宫), shāng(商), jué (角), zhǐ(徵) and yǔ(羽). Two of the most representative scales in Chinese music are 律と呂 (lǜ& lǚ), although we can find some elements of the heptatonic scale there.

In the process of creating our song in the Chinese style, the members discussed the musical structure of Chinese music compared with Western and Japanese music and read many books and papers about Chinese music. Above all, we were lucky that one of the members was from China, and she not only taught us about Chinese music, but also she herself learned a lot about her own musical culture as well. We believe such activities can create cultural bridges between countries.

How to Create

1. The first sound and the last sound unify F# or B.
2. Put in several places the melody of “zig-zag motions”.
3. Always make music while checking with a native Chinese person.



Figure 2. Example of “zig-zag motion”.

How to Improve

- By increasing the difference in pitch of the chorus tones, it is possible to liven up a song.
- Write the lyrics for the song.
- Choose lyrics that convey the message: “Japan and the world are connected.”
- Everybody sings in two languages with the Japanese zither and other musical instruments.
- When playing the centering sound with F#,A and B, it is easy to make an accompaniment for the Japanese zither .

一片藍天下

--空はつながっている

作曲/深沢佐恵香
作詞/修士1年一同



即 使 全 世 界 都 抛 弃 了 你 即 使 全 世 界 都 与 你 为 敌
ジ シ ジウ シ ジェ ド パウ チ レ ア ニ ジ シ ジウ シ ジェ ド ユ ニ ウィ デイ
あ な た は い つ も の よ う に あ か る ー く て を ふ っ て



我 也 愿 紧 拉 你 的 手 无 法 替 代 的 这 双 手 我 和
ウォ イェ ユン ジ ラ ニ デイ ショウ ウファ テイ ダイ デイ ジェ ション ショウ ウォ ヘア
あ な た は や さ し く い っ た ま た ま た あ お う よ わ か



你 同 住 一 个 地 球 上 我 和 你 同 在 一 片 藍 天 下 我 和
ニ トンジュイゲア デイチュ シャン ウォヘア ニ トンザイイピアランテン シャ ウォヘア
れ ー は つ ら い け ど そ ら は つ な が っ て る わ か



你 同 住 在 一 个 地 球 上 我 和 你 同 在 一 片 藍 天 下
ニ トンジュイゲア デイ チュ シャン ウォヘア ニ トンザイイピアランテン シャ
れ を の り こ え て を つ な ご う あ し た を ゆ め に み て

Figure 3. Sheet music created by the author “Under the Same Sky”.

(English translation)

Under the Same Sky

As usual, you waved good-bye brightly.

You said fondly, “See you again”.

Farewell is sad, bad under the same sky.

Let's overcome farewell and hold hands with each other.

While dreaming about the future.

References

Sun, X.L. (1990). *The World of Chinese Music*. Tokyo: Iwanami Shoten Publishing.

Enjoying Word-play Based on S.Tanikawa's Poems for Children

Aiming to fuse physical music activities

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Introduction

A poem has various charms. In this workshop, we would like to focus on the sounds as well as rhythms of the poems, create musical pieces without tonality or a steady beat, and move with them. We can enjoy and appreciate the poems through our chanting, moving and playing. We chose some poems written by Shuntaro Tanikawa to accomplish these goals.

Shuntaro Tanikawa is one of the most famous poets in contemporary Japan. Especially, his poems for children are the most suitable tool for word-play because his poems consist of many onomatopoeias and repeated words, which create a sort of music by reading aloud.

Tanikawa said it is true that the formal language taught in school is important, but children acquire their own language through playing. When these two activities are mixed, children's language become more fertile and significant. He thinks it is important for children to play with language. He does not write poems simply for children's play, but as an art form even for children.

This workshop is an improvised play done by five or six participants that connects language, play and music. We suggest a new way to enjoy the poems.

About Shuntaro Tanikawa

Shuntaro Tanikawa was born in 1931. He is a poet, translator, picture book writer and scenario writer. He has written and released many poems since 1948. In Japan, we can see his poems in many elementary school textbooks.

Tanikawa said: "Language is strange. When we call someone's name loudly and badly, it will provoke a quarrel. But if we call someone's name with a melody or a

rhythm, we will not necessarily hurt his/her feelings.” In other words, the meaning of words may be changed with a melody or a rhythm of the words. Tankikawa writes some poems using these characteristics of words. He emphasizes the sound and rhythm rather than the meaning of the words, and many composers see music in his poems. We considered how to produce a new melody and rhythm in our own way using Shuntaro Tanikawa's poems. We focused on the repetition of onomatopoeias and words, and held a workshop where we adopted an overlap of sounds, and replies between the players and their body expressions.

Target

Up to middle childhood.

The song of word play by Shuntaro Tanikawa

This is a picture book for children to play by reading poems aloud. The poems in this book are written in *hiragana* and include many rhymes, puns and word-play characteristics of Japanese. The repetition of assonances and the same sounds form rhythms naturally. So if we look at these words, we will want to give voice to them. It is possible one person may change the pitch of his/her voice and that another may change the speed of his/her voice while reading out the poems. We can enjoy poems in this book in our own way.

We chose four poems from this book to perform our workshop. All of the poems consist of repeated words which have characteristic sounds. The names of the poems are as follows:

- Kappa (River Sprite)

- Iruka (Dolphin)
- Saru (Monkey)
- Usotsuki Kitsutsuki (Woodpecker the Liar)

Following is the two of these poems.

Kappa

kappa kapparatta

kappa rappa kapparatta

totte chitteta

kappa nappa katta

kappa nappa ippa katta

katte kitte kutta

Iruka

iruka iruka

inaika iruka

inai inai iruka

itsunara iruka

yorunara iruka

mata kitemiruka

iruka inaika

inaika iruka

iruiru iruka

ippai iruka

neteiru iruka

yumemite iruka

Using Bandages

We chose to use bandages because they are inexpensive, durable, stretchable and very suitable. In addition, it is possible to write words on bandages.

Procedures

Preliminary preparations

(1) Prepare a bandage and write the lyrics with a pen; the space of the characters is free.

(2) The bandages created in (1) are sewn together and linked.

(For example) Link some bandages and make them longer. Both ends can be linked and made into one circle (See Figures 1, 2 and 3).

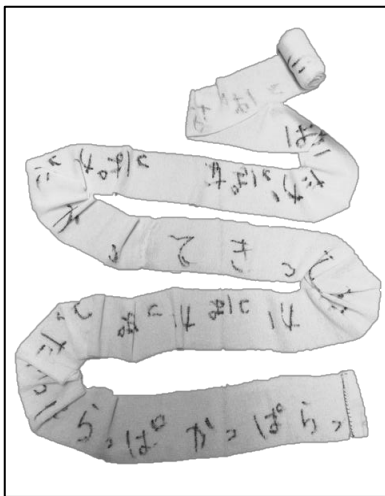


Figure 1



Figure 2

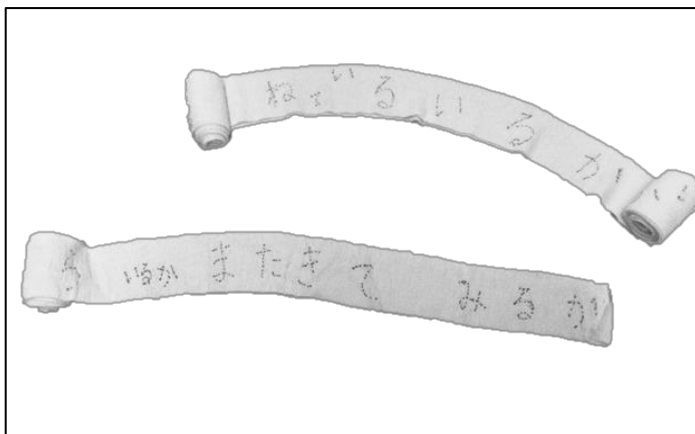


Figure 3

How to play

Participants read the lyrics written on the bandage to each other. For example, one reads the words on the bandage while stretching it. The words are read while unwinding the bandage wound around one's partner, and one may read from the other end. It isn't necessary to time one's pace with others, but it is important to read while listening to one's partner's voice. The point of this play is improvisation. Participants should not practice excessively and enjoy "coincidence."

References

- Tanikawa, S. (1973). *Kotoba Asobi Uta* [The Song of Word Play]. (Nihon Kessaku Ehon series). Tokyo: Fukuinkan Shoten Publishers.
- Tanikawa, S. (1981). *Warabeuta*. Tokyo: Shueisha.