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Postscript

Preface

Music Education in New Normalcy: A Creative Experience

Ai-Girl Tan

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Music education following creativity education in Asia has received gradual attention. Our edited volume released recently (Tsubonuo, Tan, & Oie, 2019) is a testimony of our commitment and engagement in the field of music education in Asia. Since the release of our volume, we have continued our efforts to actively encourage Asian music educators to share their insights and research with a wider audience through publishing their works in the English language. Our current volume hopes to serve as a platform to motive music educators in Asia and beyond to publish and share their insights into and experiences of teaching and learning music to readers at home and abroad.

We present in this volume articles from Japanese and international music educators and scholars that we reviewed before COVID-19. Miyako Nagaoka includes in her writing creative musical self-expression programs for students of teacher training courses for childcare and education. Kumiko Koma explores spontaneous music-making in free play. Takashi Wada investigates the possibilities of creative music activity in Junior High school in Japan. Mayumi Oie examines the second-year junior high school music class. She focuses on the scene of playing the *koto* in pairs and introduces it as an example of collaborative learning that has a positive effect on the building of human relationships. Fung presents his views on music making in the United States of America. The contributors are musicians, practitioners, scholars and/or researchers in the field of music education. Their dedication and determination to revise and improve their manuscripts show their love, passion, and wisdom in music education. The ideas, suggestions and strategies presented in this volume provide us with insights into how music and music teaching and learning can transcend time and space. Life exists side by side with COVID-19. Voices of mankind in the new normalcy are filtered by face-masks. Music teachers experience stress during COVID-19, especially when they received feedback from their stakeholders including parents (Cheng & Lam, 2021). Certainly, COVID-19 has disrupted the old normalcy we all once knew. Teaching and learning music in new normalcy is a creative experience. While embracing changes in behavior, our nostalgic songs and music of life remain close to our hearts. Music lightens our lives. Just like creativity does. Creativity is life. Music balances life. As a matter of fact, rhythm of life starts when life begins. Emerging from coping with COVID-19 is the creative rhythm of life, the creative music in the making, and the unprecedented ways to teach and learn music in the twenty-first century, during circuit-breakers and lockdowns, in the presence of safe-distancing, and while serving quarantines.

The rhythm of life has seemed to shift away from the relatively known patterns to a new territory of possibilities. Indeed, the usual school morning assemblies in the halls have moved out of the list of weekly activities. Instead of walking together to the school halls, preschool age and school age children line up and walk to the own classrooms. School halls are no longer filled with children and teachers who wait patiently for announcements and performances. The new normalcy in life requires temperature taking and contract tracing. Children's temperatures are taken once they enter the school gates, and are taken again when they enter their classrooms. Loud-speaker voices replace microphones in the school halls. Voices of the school leaders and school songs are broadcasted through loud-speakers placed in the classrooms. Holding their own hands and placing them firmly to their hearts, children and teachers continue to start their days with their familiar songs. Although the venues of school assembly have varied, singing in the morning assemblies remains in the school schedule.

Elsewhere in the world, in preparing for the new normalcy during the pandemic, new music education guidelines were developed to ensure music education can continue to exist (Barusch, 2021) as well as to introduce hygiene in using musical instruments with 1-2 metre safe distancing (Daubney & Fautley, 2021). Adaptions to teach music include teachers sending videos to students for them to practise with musical instruments and for them to

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practise singing (Calderón-Garrido & Gustems-Carnice, 2021). Furthermore, there have emerged possibilities in teaching music alongside digital innovations. Music lessons (Hash, 2021) have been delivered in various digital platforms such as video conferencing platforms (e.g., Zoom, Google Hangouts), learning management systems (e.g., Blackboard, Google Classroom) and non-interactive websites (e.g., YouTube).

Closer to home, the newly composed song of "I see the light" has filled the air. The melody, voices, and music of the song transmit positivity, resilience, creativity, and humanity. The ultimate aim of music education is transforming lives of both the learners and the educators. Fortunately, education and music education have continued during and after the circuit breaker in Singapore, certainly with restrictions in movement. During the circuit-breaker weeks, two graduate students in the field of early childhood education approached the author. They started preparing for their dissertation projects under my supervision. After the circuit-breaker period in the third quarter of last year, they successfully collected the data. Emerging themes in their studies on pre-school educators' views on creativity and play (Wong, 2021) and creative teaching (Lim, 2021) included the new normalcy and COVID-19 challenges, respectively. In the preschool classes, teachers adopted new responsibilities to supervise children to adhere to safety rules and measures. Singing and dancing continued to exist, although children sat far apart from one another, and stood in designated space (Wong, 2021). Songs and music assisted children to transit from one activity to another activity during recess (Lim, 2021).

The rhythm of life has seemed to shift to unknown patterns and to a new territory of possibilities. Creativity in music composition and music education have remained relevant to lives, transforming and generating positive beliefs in life. "At the end of the dark tunnel we see brightness and lights." Holding on to self-expression (Nagaoka, this volume), emergence from spontaneity (Koma, this volume), possibilities (Wada, this volume), collaborative music making (Oie, this volume), and many more (this and subsequent volume) creative inspirations and experiences of music and music education, our rhythm of life in the new normalcy directs our lives. Life may seem to be different in styles and appearances in today's world with COVID-19 and vaccine drives. The essence of music in life for humanism and

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well-being remains, in life and in human existence. We hope contents of our volume can light up the spirit of creativity in music education, and can lighten our lives in the midst of living with the new normalcy creatively.

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Exploring Spontaneous Music-Making in Free Play

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Abstract

Self-initiated musical activity within socio-cultural environments influences children's musical development. Therefore, focusing on the relationship between children's musical creativity and their socio-cultural environments, this study clarified one aspect of spontaneous music-making in free play. The author targeted four-year-old children in H kindergarten, a public kindergarten in Tokyo. Scenes of spontaneous music-making from children's free play were extracted from videos of activities on November 27 and December 4, 2013. Analyzing these data as two case studies in five scenes, the author considered the interaction between kindergarten culture and children's creative music-making. Results showed that the kindergarteners not only enjoyed individual free expression but also involved others in the process of a new cultural creation. Through this process, children incorporated the expressiveness of others individually, explored new materials, expressed themselves, and collaborated with each other. Since the children related to one another, together they generated culture and developed their creativity.

Keywords: spontaneous music-making, free play, creative music- making, kindergarten culture, musical creativity

Exploring Spontaneous Music-Making in Free Play

What is creative music activity? Creative music activity is that in which children spontaneously make music using their entire environment. Creative music activity is also known as "creative music-making" in the Japanese curriculum for elementary school music education. In Japan, previous research on this topic mainly concerned elementary schools, but the subject has been practically neglected as for research done in kindergartens. In many kindergartens, music activities tend to be group activities involving singing or playing musical instruments, including music activities for special events. Such activities leave little room for children's creativity.

With other researchers at a private kindergarten in Tokyo, the author has been practicing and researching children's music activities based on musical structures, such as call-and-response. Koma (2013) suggested that in these activities, the "call" by a leader or preschool teacher is essential to the musical strategies that support children's music. Studies on creative music-making may include spontaneous music-making. For instance, Moorhead and Pond (1942, 1951) observed and documented children's self-initiated music play in the Pillsbury Foundation School. Burton (2002) also explored preschool children's spontaneous songs and chants. Young (2003) specifically investigated the processes of spontaneous musicmaking with percussion instruments. Marsh and Young (2006) asserted that the careful analysis of young children's musical play reveals creative processes of transformation. Furthermore, Gluschankof (2008) described the self-initiated musical expressions of fourand five-year-old children. Thus, according to these studies, musical development and musical creativity have an important relationship. Children's musical development interacts with self-initiated music activity within their socio-cultural environments, which are important in the assessment of children's learning. Applying Welch's (1998) model for the ontogenesis of musical behavior, Tafuri (2006) proposed a similar conceptual model considering "culture" and "creative ability." Carr (2001) described an assessment method for early childhood settings, focusing on the context- and culture-specific nature of learning, which has been replaced by attaching social and cultural purpose to skills and knowledge.

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Therefore, this study clarifies an aspect of spontaneous music-making in free play, focusing on the relationship between children's musical creativity and their socio-cultural environments.

Theoretical Framework

Tafuri (2006) proposed a model using "culture" and "creative ability" as orthogonal dimensions to highlight the interaction between these two factors. She explained this model as follows:

Moving from left to right along the horizontal axis (i.e., growing up) indicate a progressive enculturation and acculturation.... Moving upward along the vertical axis (the creativity line) she indicates the development of creativity considered as a continuum from the first manifestation to the highest levels.... Considering the intersection of these two orthogonal dimensions, an observable creative behavior can be seen in each of the four quadrants. (pp.136-137)

In kindergarten, children create their culture through free play. The author replaced "culture" with "kindergarten culture" and considered how children develop spontaneous music-making in free play.

Figure 1

Interaction between kindergarten culture and creative ability (based on Tafuri, 2006, p.136)



In free play, children enjoy being involved. As a model to explain the factors that cause enjoyment, Csikszentmihalyi (2000) proposed the concept of flow. According to him, flow is the holistic sensation that people feel when they act with total involvement—termed "the autotelic experience." Furthermore, creativity involves the production of novelty. The process of discovery involved in creating something new appears to be one of the most enjoyable activities in which any human can be involved (Csikszentmihalyi, 1997). In other words, not only being involved in enjoyment but also the opportunity of creating something novel intrigues children. Carr (2001) indicated that one of the five domains of learning dispositions is "being involved." Both Csikszentmihalyi and Carr expressed the importance for children's play of enjoyment and involvement. Therefore, in this study, the author focused on involvement in free play.

Method

Participants

In this study, the children of H kindergarten, a public kindergarten in Tokyo, were chosen as participants. This kindergarten had four classes, two for four-year-olds and two for five-year-olds, but in this study, the author targeted only the four-year-olds. The children usually begin their day at the kindergarten at 9:00 a.m. by playing games they like. From around 10:45 or 11:00 a.m. onward, the overall activities of each class are conducted. From free play through overall activities, music activities are not necessarily pursued in an active manner.

Procedure

Every Wednesday in this kindergarten, the author observed the children's free play beginning in September 2013, and video-recorded their self-initiated play as participant observations in a qualitative research study. Bresler and Stake (1992) list seven characteristics of qualitative research: 1) holistic, 2) empirical, 3) descriptive, 4) interpretative, and 5) empathic; in addition, 6) some researchers emphasize working from the bottom up, and also 7) that when done well, qualitative research observations and immediate interpretations are validated. In other words, the researcher should capture a concrete phenomenon through the specific field's entire context. The researcher describes the phenomenon in detail and interprets it through experience and intuition. Finally, the researcher builds a new theory or model. In this research, the video data were translated into text versions and analyzed.

In this study, informed consent was obtained from the children's parents through the kindergarten's director. Afterward, scenes of spontaneous music-making from children's free play were extracted from the videos taken on November 27 and December 4, 2013. Analyzing the video data as two case studies through five scenes, the author considered the interaction between kindergarten culture and children's creative music-making.

Results and Interpretation

Case 1

Teacher T created a stage in the kindergarten corridor with large building blocks and likened a long paper-pipe-core to a microphone stand (see Figure 2).

Scene 1. Four girls pretending to be idols and Boy D

Four girls wore skirts they made from colorful vinyl material. The girls enjoyed singing and dancing on the stage. The author asked Boy D about watching this play, "Aren't you going to play with them?" Boy D said, "No, I'm not. <u>I'm a boy. (1)</u>" The author said to Boy D, "Why don't you join this play?" Girl N told me, "<u>This play is just for girls. (2)</u>" The author asked them, "Really? Is it only for girls?" Boy D said, "Yes."

Figure 2 Stage in the kindergarten corridor



Even though Boy D was interested, he did not participate with the others. His reason, as underlined in (1), was that the play was based on a Japanese TV animation program aimed

at girls. The kindergarten girls here cast themselves as singing and dancing idols, who wore beautiful dresses. Hence, Girl N stated her opinion, as underlined in (2). In other words, Boy D was not interested in pretending to become a young singing and dancing star, and must have just been watching their act of singing and dancing onstage with interest. After this scene, when the animation music changed to a song familiar to all children, "Kouen ni Ikimasyou! (Let's Go to the Park!)," Boy D began gradually to participate in the play.

Scene 2. Image of a musical instrument like a harmonica or a flute

Boy D took toilet-paper-roll cores, tied them together vertically, and held them horizontally next to his mouth as if blowing into a harmonica or flute (see Figure 3) while singing, "Pa pa pa pa pa pa" in a high voice and walking rhythmically in front of the stage. (3) When the music started playing, he began stomping to the rhythm. He blew into the harmonica or flute, and while rhythmically stomping to the music, began to move back and forth in front of the stage. Teacher T acted as an audience member and watched the girls stage their performance. At first, Boy D also sat in front of the stage and watched the girls performing while blowing into the harmonica or flute. Teacher T touched her ear and said to Boy D, "That's good D-chan! That sounds good (Figure 4)." (4).

Figure 3

Blowing into flute



Figure 4 That sounds good!



Once Boy D returned to the classroom, he started making something with the toiletpaper-roll cores. As shown in underlined (3), he pretended it was a musical instrument and sang "Pa pa pa pa pa," and thereby began to participate with the others. Since his instrument was just the cores tied together, it made no musical sound. However, as in underlined (4), Teacher T said, "That sounds good." This feedback expressed her sharing of his imagination about the musical instrument. He participated as a musical performer.

Case 2

Scene 3. To the stage with a box drum

In the classroom, Boy D made a drum out of an empty box and used a ribbon to hang it around his neck. In addition, he made a drumstick and a microphone. The sticks were made of disposable chopsticks and the head made of rolled-up hard blue paper. For the microphone, he used a toilet paper core as the body, and glued hard red paper around the top of it. (5) He hung the empty cookie box from his neck and held the objects he made in both hands. He then moved toward the corridor to the stage.

Boy D beat the empty cookie box hanging from his neck with the makeshift drumstick in his right hand while holding the makeshift microphone next to his mouth (Figure 5). He began beating the empty cookie box in rhythm to "Let's Go to the Park!" Teacher T acted as an audience member and hit the building blocks, enlivening Boy D's stage performance.

Boy N also took the building blocks and began to imitate Teacher T. Boy D <u>beat not</u> <u>only the box "drums" but also the "microphone stand." When one chorus ended, he began to</u> <u>stomp his feet. In addition, he choreographed some parts. (6)</u> Boy H was unable to join them before the end of the music and started crying.

Figure 5





The object seen in underlined (5) seemed to be a box drum. It had ribbons that made

it possible to hang from the neck. It may be reminiscent of a small drum from a fife and drum band. The blue paper glued to the tip of the chopsticks became a drumstick used to beat the box drum, and the red paper on the tip of the paper roll was a handheld microphone. Here we can see Boy D's creativity. That is, the handle of the drumstick and that of the handheld microphone were made of different sizes and colors to differentiate the two objects.

As in underlined (6), the boy not only beat the drum but also gradually started to beat the microphone stand, stomp his feet, and choreograph his steps; these actions indicated an increasing range of his expressions. We can examine how the expressions expanded, let us look at the details in the score (Figure 6). The speech balloons in the score are part of the lyrics. He sang them as "hi" and "dance, dance, dance."

For example, in the first line (bars 1–8), an interjection "hi" can be observed in the middle of the lyrics. In the first line, the boy beat the drum in different rhythms. However, in bar no. 2 "hi, hi," he beat the microphone stand, and in bar no. 8, "dance, dance, dance," he also beat the microphone; this shows that he distinguished between the melody and the interjection. Moreover, in the second line (bars 9–16), he beat the microphone stand, not the drum; this may be because he felt a change in the atmosphere of the music. In other words, Boy D expressed musical contrast by beating the box drum and the microphone stand. In addition, he did not just beat the objects, but also choreographed simple steps, expressing himself with his entire body in tune with the music. This shows that Boy D gradually absorbed himself in this play.

Figure 6

Score of Boy D's rhythm

	(Hi!)	Hi! Hi!)	Let's go!	Hi!	Hi! Hi!		Dance, dance Jance
	1	\sim	3	4	5	6 V	7	8
box drum		ר נו ר ר			L L L	م د د	JJJJ	J
stand				ا در	J	ا در		JJJ
others				-				
	9	10	11	12	13	14	15	16
box drum]]				ונונ	רע ת •		
stand	ل ا	ן נו ן ו						
others							gesture J	J
	17	18	19	20	21	22	23	24
box drum	J	ן נו ן ו]]-		ν ΓL		J
stand				۲۹	J	۲d		
others		sta	rt stepping	~				
	25	26	27	28	29	30	31	32
box drum	ן ר נו ו				מומו	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		
stand								
others		yah					gesture	
	33	34	35	36	37	38	39	40
box drum	JJJJ	ן נו ן ו	JJJJ	ן נו ן ו		ונונ	ηηη	JJJJ
stand								
others								
	41	l						
box drum	1 🔴							
stand								
others	yeah							

Scene 4. The discovery of new material for music and the widened range of play

The girls said, "We want to play 'pretending to be idols'," and 4-5 of them came to the stage. Boy D took a big building block and the cassette tape deck and went into the classroom. Enclosed inside the big building block and urethane building blocks was a small building block. Inside this, Boy D put the cassette tape deck on the urethane building blocks. <u>He was shaking a small bucket with a coupler inside. (7)</u> Boys N and H were sitting next to Boy D writing something, but Teacher M asked them to sit at the table for writing. <u>Boy D</u> started playing music and then started beating the edge of the bucket. However, he soon turned it over and beat the bottom. (8) He beat the bottom of the bucket and the box drum alternately. A girl approached him and said, "That sounds good! (Figure 7)" (9)

Boy N wrote something and returned close to Boy D. <u>Teacher M turned to Boy N and</u> <u>said, "Wow! Are you going to sing?" (10)</u> Boy N nodded. Boy H also wrote something and returned close to Boy D. <u>With paper folded into a triangular prism in his right hand and the</u> <u>paper on which he wrote in his left hand, he stood in front of Boy D as if waving a baton (Figure</u> <u>8). (11)</u> Boy D also beat on the bucket while watching Boy H. Figure 7 That sounds good!

Figure 8

Like a conductor



When the boys finished one song, the girls gathered onstage, and Boy D took the cassette tape deck and moved into the classroom. At that point, Boy D came across a new object for creating music—a bucket. The bucket seen in underlined (7) was lying among the objects for play and was kept in the building-blocks corner. Boy D used the building-blocks in the bucket to explore the sound it produced. Then, when he decided to incorporate this newly discovered tool into the musical performance, he began the music by beating the edge of the bucket (Underlined 8). However, when he hit the bucket's edge, it wobbled. At that point, the boy quickly turned it over and started beating the bottom of it. Boy D was enjoying the contrast of sounds created by the beating of the box drum and the bottom of the bucket. The girl in underlined (9) listened to the change in timbre that Boy D initiated. In Scene 2 above, Teacher T's words allowed for sharing the imagined musical instrument, and Boy D's creative ability received encouragement. In Scene 4 above, actual sounds were produced, and this led to encouragement from the girl listening nearby.

This play expanded further in range. Boys N and H were each writing something. They wanted to participate with Boy D in the musical performance. For this, they must have thought that a music score was required. What made it clear were Teacher M's words as seen in underlined (10). Moreover, as seen in underlined (11), Boy H made a baton and appeared in front of Boy D. Boy D played as he saw Boy H's arm waving like that of a conductor.

Scene: 5 Toward the sharing of play

Invited by Boys N and H, Boy D once again went toward the stage in the corridor. Boy N tried to find a place to paste his music score. Boy H waved the baton he had made in a broad motion. When Teacher M told the boys that the girls were preparing for a show, they stopped their music and took the prepared seats.

When the two girls were onstage, <u>Boy D lent the hand microphone he had made to the</u> <u>girls (Figure 9). He kept the box drum and the bucket on the chairs and beat them in tune with</u> <u>the music</u>. (12) When the girls' performance ended, the three boys took a turn. Boys N and H pasted their music scores on the wall behind them and lined up onstage. Boy D left the bucket and the box drum on the seat, beat the instruments with both hands, and stomped his feet (Figure 10). When the music ended, the girls applauded.

Figure 9

Have a microphone



Figure 10

Let's play the drum



In Scene 1, Boy D did not participate in the musical play. However, in Scene 5, as in underlined (12), he lent the handheld microphone he had made to the girl, sat on the audience chairs, and beat on the box drum and the bucket, thereby joining the girls as a partner. Such was Boy D's transformation.

Discussion

Process of Absorption Leading to Play with Boy D as the Center

As a summary of the analysis above, the children became absorbed in the musical stage play through the following process.

Peripheral participation. The girls wore skirts made of colorful vinyl materials and were enjoying singing and dancing. Boy D was still a "newcomer" in the process of this play and had not participated in it. He was interested in singing and dancing, but not in the television animation song the girls were singing. However, when the music changed to a familiar song, the boy gradually participated peripherally. This is what Lave and Wenger (1991) refer to as

situated learning, that is, learning that takes place where it is applied. However, the boy did not merely imitate the girls; rather, he took a self-made object resembling a flute and went rhythmically back and forth in front of the stage, participating in a sustained manner. In short, he not only shared the girls' singing and dancing play but also participated by adding the new cultural element of holding a musical instrument and dancing.

Physical resonance. In addition, Boy D also stomped his feet while going back and forth in front of the stage. While participating peripherally, he physically resonated with foot stomping through his steps. This is what Small (1998) advocates as "musicking," which is described as follows: "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing." In other words, everyone sharing the location participates in musicking and resonates physically. In particular, for Boy D, the actual music and the sound of the musical instrument he imagined reverberated together in his body, and he expressed this by going back and forth and stomping in rhythm with the music.

Exploring new materials. There was a gap of one week between Case 1 and Case 2. In this one week without authorial observation, the girls' "pretending to be idols" play continued. The teachers had actually arranged for the television program animation song to be available and set the environment for further encouragement in the play. However, the girls' enthusiasm gradually subsided. Amid this, Boy D made an original musical instrument and became involved in the stage play. His excitement was transmitted to the other boys and led to their inclusion. Boys N and H shared the image of performing with musical instruments and explored new ways of participation, namely by writing music scores. For Boys N and H, the need to write music scores for a musical performance might have appeared because of prior learning. For example, when the teacher played the piano, she used music scores. Even though the boys did not understand the "proper" way of writing notation on music sheets, they could further develop the stage play initiated by Boy D by creating music scores because of prior experience.

Exploring new sounds. When Boys N and H created the new action of music-making, Boy D also discovered a new musical material. He accidentally came across a musical instrument, the bucket, when moving from the stage in the corridor to the classroom. First, he explored its musical potential by putting the coupler in the bucket and shaking it. However, it seemed that the sound generated by shaking it could not match the sound he imagined. He then beat the edge of the bucket, but the bucket was not stable. Then, he beat the bottom of the bucket and discovered the sound he desired. The girl nearby sat down next to him and listened to the sound, saying, "That sounds good!" Encouraged by this, Boy D enjoyed beating the handmade box drum even more than the bottom of the bucket.

In the process of immersing himself in the play, Boy D imagined the musical instruments "blow," "beat," and "shake," and made and explored them repeatedly. Although these may be primitive tools that cannot strictly be called musical instruments, they added a new idea to the girls' culture of "pretending to be idols." While Boy D's participation was peripheral at first, with the emergence of a new idea, a new culture was added to the free play because of the incorporation of these musical instruments. This new culture was also taken up by the girls the following week. The girls made a guitar using empty tissue boxes and produced box drums using empty cookie boxes, tying ribbons to them, hanging them from their necks, and beating them in tune with the music, just as Boy D had done.

Teacher's Role

What was the teacher's role in this free play? The teacher understood the children's feelings and provided an environment in which the children could participate cooperatively with the stage as the center. Furthermore, the teacher shared the children's creativity, and at times, became an audience member; she openly recognized their creativity, supporting them so that they could concentrate and immerse themselves in the play. In other words, the culture that the children created and added to the environment was carefully incorporated and arranged by the teacher so that the children absorbed themselves into the play.

Conclusion

Initially, the girls' idol play was a culture limited to them, as shown in Figure 1. They seemed to be playing together, but their play was in fact a stage where each one enjoyed free expression which would be represented in the extreme corner of the bottom-left quadrant of the graph in Figure 1. At that point, Boy D created a new culture of playing instruments; thereby, the culture shifted from left to right on the graph. In other words, they not only enjoyed

individual free expression but also involved other children in the process, which was the creation of a new culture. Through this process, the children incorporated the expressiveness of others, explored new materials, expressed themselves, and collaborated with each other. All this helped to develop the children's creative abilities and as shown in the Figure 11, led to moving upward along the vertical axis. In other words, since children mutually relate to each other at the kindergarten level, they can generate culture and develop their creativity.

Figure 11

Relationship between culture generation and creative ability



Note

This article is based with additions and corrections on an oral presentation given at the Creativity Conference 2014: Reframing Creativity for the Needs of the Present and the Future.

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Exploring the Possibilities of Creative Music Activities at Junior High Schools in Japan

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Abstract

In the past, music education in Japanese junior high schools focused on teaching how to play music through direct instruction by teachers. However, the recent curriculum guideline has placed more emphasis on nurturing students' skills to understand and express different musical elements. To accomplish this educational goal, creative music activities, such as writing short songs and easy ensemble music, would be effective, but they are hardly incorporated into today's music class. Exploring the actual conditions of creative music activities in Japanese junior high schools, this study first introduces the result of a questionnaire survey conducted on music teachers. Then, two practical lesson plans for rhythm and song composition are described, followed by some ideas for improvisational activities. Finally, the author argues that cooperation among schools, further development of teaching plans, and the necessity of workshops are the keys to improve and promote creative music activities in schools.

Keywords: Junior high school, Creative music, Rhythm pattern, Words and rhythm

Introduction

Music education in Japan's junior high schools has been changing since the school curriculum guideline ("Course of Study") was revised 20 years ago. Before that, the curriculum guideline had insisted on the importance of music education to enhance students' instrumental and vocal skills. As a result, the standards for choral and instrumental activities in Japanese schools have improved dramatically. This is not necessarily because students' understanding of composers or their analytical skills to comprehend the structure of music have been improved, but rather because students have been listening to teachers' instructions. Nevertheless, since the revision of the Course of Study, much interest has been focused on a series of activities that encourage students to think about how they feel about the music, what musical elements make them feel that way, and how they want to express their emotions through music. In other words, an increasing effort has been put on cultivating students' ability to perceive different elements of music (Ministry of Education, Culture, Sports, Science and Technology, 1998). Consequently, students have been gradually involved in creative music activities, with which they become more aware of musical components even with little help from teachers. Therefore, it is reasonable to say that creative music activities are important to develop students' self-perception toward various elements of music.

Could it be concluded, then, that activities of creative music-making have been carried out positively and successfully at schools, as expected? In my view, the answer is "no". Through my fifteen-year experience of running workshops of creative music-making, I am aware that many teachers are not positive about teaching creative music activities. In order to reveal the actual conditions and to explore future possibilities, this study first introduces the result of a questionnaire survey conducted on music teachers of junior high schools, and then presents two easy and practical lesson plans to compose rhythmic music and songs, as well as ideas for improvisational activities.

Research on Creative Music Activities at Junior High Schools in Japan

1. Purpose of the research

The curriculum guideline for the music course divides teaching contents into the following four categories: "Singing", "Playing Instruments", "Creative Music-Making", and "Listening Activities" (Ministry of education, Culture, Sports, Science and Technology, 2008). The total hours of the music class are prescribed

as 45 hours in the first year, and 35 hours in the second and third years. By a simple calculation, only 11 hours can be allocated for each teaching category in the first year, and 8 hours in the second and third years. Nevertheless, it is obvious from my experience that, in many cases, a lot of time is spent on "Singing" activities, especially choral singing, while the time given for the other activities tends to be reduced. Particularly, "Creative Music-Making" is seemingly often replaced by choral singing. In order to know the actual condition of teaching "Creative Music-making" in junior high schools in Tokyo, the author conducted a questionnaire survey as described below.

2. Survey period

The survey was conducted for a month, from June to July, in 2015.

3. Target of the survey

The target of this survey was music teachers in 668 public junior high schools in Tokyo. For the schools with more than two music teachers, one representative was assigned to answer.

4. Survey method

One A4-sized questionnaire was distributed to each junior high school. Answers were returned by fax. The return rate was 30% (216 schools out of 668).

5. Contents of the questionnaire, results, and analysis

Question 1. How many hours were spent on "Creative Music-Making"?

Result

Table 1

Class hours of "Creative Music-Making" in each year

Grade	Seventh grade	Eighth grade	Ninth grade		
Lesson hours per year	45 hours	35 hours	35 hours		
0 hours	20%	27%	43%		
1-2 hours	50%	50%	38%		
3-4 hours	20%	17%	13%		
5-6 hours	6%	4%	3%		
7-8 hours	1%	1%	0.6%		
More than 9 hours	0%	0%	0%		

Analysis

The table above shows that students have less creative music-making as they move into higher grades. Even more, while seventh graders have 45 hours a year (which is 10 hours more than other grades) for creative music-making, 90% of the schools give only 0 to 4 hours to creative music-making. It was predictable that the hours spent on "Creative Music-Making" would be fewer than specified in the curriculum guideline, but the result was even fewer than imagined.

Question 2. Why is "Creative Music-Making" not taught in your class? (multiple answers are acceptable)

Result

99 schools answered that they did not teach creative music activities at all, and below is the breakdown of their reasons:

- I do not have time to prepare materials for creative music-making: 99%
- I do not know any teaching methods of creative music-making: 11%
- I do not have enough confidence in teaching creative music-making: 15%
- It is difficult to teach examples of the textbook: 7%
- I have not learned how to teach creative music-making: 7%
- Composition is impossible for students who have not learned Western music theory: 2%
- Other reasons: 6%

Analysis

Most of the teachers answered that they did not have time to prepare for creative music-making, which might reflect their dilemma for not being able to spare enough time for it despite their will. That said, there may be various other reasons, too. For example, some teachers claimed that composition would be impossible for students who have not learned Western music theory, whilst the Course of Study does not require teachers to teach composition based on the Western music theory. This might imply that some teachers do not clearly understand the aims and contents of the music class as defined in the guideline. Also, answers such as "I have not learned how to teach creative music-making" and "I do not know any teaching methods for creative music-making" signal that some music teachers have little confidence, ability, knowledge and experience to teach creative music-making, which might have resulted in fewer hours spared for creative music activities.

Question 3. (To the schools that have conducted the creative music-making more than one hour per year) What kind of activities do you do in your class? (multiple answers are acceptable)

Result

- Easy rhythm composition: 152
- Composition of short melodies based on Western scales: 59
- Composition of short melodies based on Japanese scales: 35
- Rhythm composition using Japanese drums: 6
- · Group work focusing on ensemble composition: 12

• Other activities (including composing variations based on the theme of "Twinkle, Twinkle, Little Star", making music with the computer, and writing melodies based on chord progressions).

<u>Analysis</u>

From the result, we can see that "easy rhythm composition" is most commonly taught in the schools that annually spend one to two hours on creative music-making. Given that the same answer was seen among teachers of all grades, many schools seem to have taught only rhythm compositions for creative music-making.

Summary of the Survey and Suggestions

The result of this survey shows that the creative music activities are not conducted in many junior high schools in Japan as specified in the curriculum guideline, majorly because of the lack of teaching time but also of teachers' little confidence and experience in teaching creative music-making. In fact, this is not a problem only in junior high schools but also in elementary schools. As a result, Japanese students have very few opportunities to experience creative music activities in their youths. In order to improve such a situation, the author has developed methods for enjoyable creative activities, with which students can acquire abilities to read and write music. In the following sections, I would introduce methodologies and practical lesson plans that are devised based on my music lessons.

Two Lesson Plans

1. Rhythm Composition Based on the Japanese Language

The lesson plans introduced here were originally conducted for seventh- and eighth-graders at Edogawa Kuritsu Mizue Daini Junior High School. This junior high school is a typical public school in Japan, and its students have average academic capability and music experience.

The lessons have been examined for thirty years by the author and are designed to help students understand how rhythm is created with different combinations of notes. Through this activity, students will easily understand the names and lengths of notes with the aid of "rhythm cards". On each rhythm card, a specific rhythm pattern is printed, and students are asked to apply a name of the things around them to the rhythm on the card so they can easily remember the rhythm (Wada, 2016a). This practice will also be useful for developing students' abilities to read and write musical notes.

1. Understand rhythm (relate rhythm to words)

Preparation

When conducting the rhythm composition, it is important to make sure that students can understand basic five rhythm patterns below before they compose any rhythms.

Figure 1

Five rhythm patterns



After checking the basic rhythm patterns, a teacher shows five cards in turn and have students clap a rhythm as they see it on a card. While most students could play the correct rhythm for Card 1, about 30% of them will play the wrong rhythm for Card 2 as follows.

Figure 2

Example of students' rhythm for Card 2



To play the rhythm of Card 1 correctly, students should understand that they clap their hands twice within the length of a quoter note of Card 1. After the teacher explains the different lengths of the quoter note and the eighth note, students will be able to clap the rhythm of Card 2 correctly. In some cases, a practice shown below might be required in advance.

Figure 3

Additional exercise for Cards 1 and 2



After students learn the first two cards, most of them could clap the rhythm of Card 3 correctly. As for Card 4, however, a lot of students will somehow make the same rhythm as that of Card 5. Likewise, I can tell from my experience that most students will fail with Card 5.

Then, it is effective to teach students how they can perceive the difference between rhythms by identifying different combinations of notes. In Japan's traditional music lessons, rhythmic notes have been customarily taught with specific Japanese sounds. For example, the quoter note is sounded as "tan", the eighth note as "ta", and the quoter rest as "un".

Figure 4

Example of reading rhythmic notes with the Japanese sounds "tan", "ta" and "un"



With this system, however, it is difficult for students to learn the difference in note lengths. Thus, the rhythmic example above is often played as follows.

Figure 5

Example of student's playing Figure 4



Therefore, instead of using "tan" or "un", students had better apply names of the things around them to notes so they can distinguish different lengths between the quarter note and the eighth note (see Figure 6). It might be effective to give them a hint here: to help students find a right word for Card 3, for example, the teacher could say, "You can use any names of foods and drinks you like," showing Card 3.

Figure 6



Creative reading of rhythms using the names of foods and drinks

Figure 7

Understanding Five rhythm patterns https://youtu.be/iqCwYQxFntw

Since the Japanese language uses the syllabic system, rhythmic notes can be created by matching one syllable to one music note, as shown in the examples below (Hoshino, 1979).

Figure 8

Matching syllables to notes

As presented above, the Japanese language can only produce monotonic rhythms, but the rhythms of Cards 1, 3, 4 or 5 can be created by using foreign words along with Japanese ones. Also, if words are composed of successive vowels, such as "*o-to-u-to*" (a brother), "*hi-ko-u-ka*" (a plane) and "*ji-do-u-sha*" (a car), they could be played with the rhythm of Card 5 because the successive vowels are pronounced like tied notes in music.

Figure 9

Successive vowels with the rhythm of Card 5



Then, this activity leads to the last step to learn the rhythm with the rest note.

Figure 10

Rhythms with rest notes



Figure 11

Understanding Rhythm with rest notes

https://youtu.be/OIbUEdhyCdk

In the case of Cards 6 and 7, any three-syllable words can be used to create the same rhythm. However, some students might mix up Card 6 and 7 if they do not read the eighth rest accurately. If that is the case, it will be helpful to apply the weak "su" sound to the eighth rest and "su-u" to the quoter rest so students can identify rest values. Namely, Card 6 is sounded as "su-mi-ka-n", Card 7 as "ri-n-go-su", and so on.

The rhythms of Cards 8, 9 and 10 can easily be understood by adopting words containing plosives, as shown in Figure 9. Also, the words with two syllables can suitably be matched with the rhythms of Cards 11, 12 and 13. In any case, students should recognize the rhythm changes at the place of the rest note.

To check students' understanding of the relationship between words and rhythms, they are asked to list up other words that could fit for the same rhythm, using worksheet #0 (see Figure 10). Since some students might be good at this activity while others not, students work in groups of four and help each other. Group work also helps to save time.

Figure 12



Worksheet 1: "Words & Rhythms #0"

After understanding different rhythms through these activities, students work on "Words & Rhythms" 1 and 2 below to consolidate their learning. Each worksheet has six staves. Students write words that fit with the
given rhythmic notes for staves 1 to 3, and they write musical notes that fit with the rhythm of the words for staves 4 to 6.

Figure 13

Worksheet 2: "Words & Rhythms #1"



Figure 14

Worksheet 3: "Words & Rhythms #2"



Figure 15

Worksheet 4: "Let's challenge rhythm composing!"



In this activity, students are supposed to compose simple four-bar music in 4/4 by connecting the rhythm cards they completed in the previous activity. While students only use nouns for worksheets 1 to 3, they need to write short sentences (namely lyrics) for worksheet 4, applying not only nouns but also verbs, adjectives and adverbs. Students can easily start working on this activity without instruction as they already know how to do it after completing worksheets 1 and 2.

Step 1: Find words

First, the teacher gives students a specific topic and ask them to find any words that would be suitable for it. Seasonal topics such as "Spring," "Rainy Season," "Early Summer" or "Fall" would work well for this activity.

Step 2: Fit rhythms to words

Then, students put suitable words of one to four syllables and apply them to the given rhythm notes. Some students might think of words with more than four syllables, but these words do not match with the rhythm on the cards. In this case, the teacher may suggest that students divide any long words into two parts and match them with two rhythm cards, as shown below:

ka-ta-tsu-mu-ri →	ka-ta / tsu-mu-ri
(snail)	(5 syllables in Japanese reading)
a-i-su-ku-rii -mu —	→ a-i-su / ku-rü-mu
(ice-cream)	(6 syllables in Japanese reading)

After this step, students could think of the following rhythmic patterns (Figure 16). Other arrangements of syllables are also possible, but they would not have a natural flow in Japanese.

Figure 16

Examples of dividing long words into two ka-ta-tsu-mu-ri \rightarrow \sim \sim \sim \sim \sim \sim a-i-su-ku-rii-mu \rightarrow γ \sim \sim \sim

Step 3: Write four-bar rhythmic notes

The next step is to compose four-bar rhythmic notes using the rhythm cards. There are two key points in this activity: first, students need two cards per bar to make four-time music (eight cards make up four bars); second, students are supposed to use a variety of rhythms on the cards so their music will not be too simple. Besides, it is desirable to connect each word well enough to convey some meaning, if not proper lyrics (see Figure 17). Since the Japanese language has a lot of four-syllable words, short sentences can be written easily by connecting these words, but the resultant sentences usually become dull and uninteresting: this aspect is the most interesting yet the most difficult point of this activity. Note that the teacher may have to flexibly intervene students depending on students' skills and understanding of rhythms.

Figure 17

"The fried noodle is delicious. I want to eat a lot."



In the following example, the meaning of the words in Figure 17 is retained, while different wording and rhythms are employed. Students can try writing more pleasing and rhythmic notes in this way.

Figure 18

Example of changing words while keeping the same meaning



Three examples by students are shown below.

Figure 19

Examples of students' works

Student's work 1



Student's work 1 is very well written with charming lyrics, though the rhythm is a little too simple. Work 2 is also excellent in terms of using onomatopoeia and various rhythms to express the sound of rain. The rhythm of the third bar is especially impressive. In Work 3, rhythms of Japanese words are naturally reproduced on the music to the extent that they provoke the scenery of the lyrics.

After finishing composing rhythmic works, students recite them to make sure if the rhythm sounds right and the notation is correct. Through this step of confirmation, the teacher can see whether students understand rhythms correctly or not, and how much ability they have acquired to write and read rhythmic notes.

This exercise itself is very easy: by connecting rhythmic patterns made of two notes, anyone can instantly make some music. It is especially useful for students who are not familiar with or cannot read musical notes. Above all, this exercise could give those students a sense of achievement when they manage to compose their original music, which will motivate them to work on other activities. Therefore, this exercise should be conducted as the basis to lead to the next activity.

2. Rhythmic composition in multiple voices

Preparation

Next example is an activity to develop students' understanding of rhythms through creating rhythmic ensemble music with many voice parts. Figure 20 is the teaching material the author created 25 years

ago (Wada, 2016a). Figure21 is a hint to make it easier to create. Working in groups of three, students apply words to rhythmic notes and play the music, adding changes in dynamics and tempi using their own ideas. Through this activity, students will notice that music sounds more complicated and fun if rhythms overlap, and that the quicker tempo is more pleasurable than the slower tempo. When they become confident in playing the music, they move onto the next activity.

Figure 20

"Kuishinbo no Rap (rap of big eaters)" (Wada, 2016a, pp. 54-55)







Figure 21

A hint for "Making Rap Music"

A hint of "Making Rap Music"



Example③ It stars hard. The way is quietly, rises once again and ends

Let's refer to "Ku I Shi N Bo No Rap"

38

н

Step 1: Decide a subject

The next activity is conducted in groups of three or four. Each group decides a subject and find suitable keywords for it. If a subject is "concert", for example, keywords could be "concert", "xylophone", "drums", "tuba", "piano", "glockenspiel", "chime", and so on.

Step 2: Compose the main theme

Next, students make rhythmic music of about two bars, combining the keywords they listed up. This rhythmic music is going to be the "main theme" of their composition. Here are some examples of the main theme.

Figure 22

"Concert", using Japanese nouns such as ongakukai (concert), mokkin (xylophone), cyuuba (tuba), and so forth



Figure 23

"Circus", using Japanese nouns such as saakasu (circus), kuma (bear), raion (lion), tamanori (balancing on a ball), kuuchyuu-buranko (flying trapeze), and so forth



Figure 24

"Favorite color", using Japanese nouns such as midori (green), kiiro (yellow), murasaki (purple), shiro (white), kuro (black), and so forth



Step 3: Allocate the main theme into parts

Then, students allocate the main theme into three or four parts. It is important here that students try various rhythmic and compositional devices such as repeating the same word in one voice part and superimposing words over different voices. Below are examples of students' works for this activity.

Figure 25

Works by students A, B and C Student A's work: "Concert"

4.				
4 u	i	n	do	
4.				4
4 u- i	- n- do	- cha-	i– m	u-
4		<u>۲</u>		7
4 ui	n docha i m	u u	i n do c	ha i mu

Student B's work: "Circus"

4 7 4 ok kochiso u na-	tsu na wa ta ri-
4 7 7 7 7 4 a shi ga su bet te	ok ko chi ta wa-!
4 4 ha ra ha ra do ki do ki	harahara kya-!

Student C's work: "Favorite color"	4 7 7 7 7 4 mas shi romak ku ro	mas shi romak ku ro
	47 77777 4 a ka a o	Y Y Y Y Y
	4 murasaki	mu ra sa ki

Figure 26

Works by students "Voice rhythm ensemble" https://youtu.be/XFMpQTXxyt0

This activity aims at not only composing music but also learning the effects of combining and overlapping various rhythmic sounds through experiments. Accordingly, it is effective to introduce students to music genres that have characteristic rhythmic textures, for example *tongaton*, *kecak*, *gamelan* (Minagawa,

1998), African drums and Steve Reich's *Drumming* (1987). This will stimulate students' intellectual curiosity and foster their motivation for learning.

2. Melodic Composition Based on the Japanese Pitch Accent

Preparation

This section introduces exercises for melody writing that utilizes accents of the Japanese language. Unlike English, Japanese uses pitch accents, and any word consists of high and low pitches (see Figure 24). Students need to be aware of this linguistic aspect when writing songs with Japanese lyrics (Hoshino, 1979).

Table 2

Examples of Japanese accent patterns

word	a - me (rain)	ka-e-ru (frog)	na-tsu-ya-su-mi (summer vacation)
high	٩	•-•	
Low		•	•

If students accurately understand pitch accents in their lyrics, they could easily write melodies. The teacher may introduce the following two steps for melody writing: first, tell students to apply A to any high-pitch syllables, and G to low-pitch syllables; next, if students want to use more notes other than A and G, allow them to use D and C. Consequently, students write melodies (see Figure 28) based on the pentatonic scale in Figure 27 (Hoshino, 1979).

Figure 27

Pentatonic scale for melody-writing activity



Figure 28 Melodies based on the Japanese pitch accent

Student D's work



In this melody-writing activity, it is very important to specify the notes that students can use. Also, it should be noted that the natural flow in the melody is brought where the right accent of the word is employed (Hoshino, 1979). As long as the melody is composed of three to five pitches, the ending of the melody will always sound natural (Hoshino, 1979).

In the next section, I would introduce an example of the melody-writing exercise developed from the exercise above. This activity is developed from the melody-writing exercise for the first-year (seventh-grade) students of junior high school, adopting the *hirajoshi* tuning scale used in *koto* music (Ando, 1986). Students use the *koto* in this activity. As the normal *koto* is too large to be used in a classroom, the short-sized *koto* is used at the author's school (see Figures 29).

Figure 29

Normal koto and short koto





Hirajoshi is a pentatonic tuning stale established in the Edo period. The range of notes used for this activity is shown in the rectangle in the following figure 30:

Figure 30

Hirajoshi scale



Unnecessary *ji* or frets are removed from the *koto* so students will not play notes out of the rectangle during the exercise. In the figure above, alphabetical letters indicate pitches, and numbers indicate names of strings. This activity is divided into four steps as shown in the worksheet (see Figure 31). Each step is explained in the following section.

Figure 31

Worksheet 5: "Let's Compose a Japanese Song on Hirajoshi"



Step 1: Write a song

To write a song, students first need to prepare lyrics. It is more desirable if students could write their own lyrics, rather than using texts chosen by the teacher. In the author's school, students write *haiku* on the theme of seasons and use them for their lyrics. The *haiku* is a traditional Japanese poem of seventeen syllables, in three lines of five, seven and five. As students learn how to write *haiku* in the Japanese class, it will not be so difficult for them to write their *haiku* pieces in five minutes. In Step 1 of the worksheet (see Figure 31), students put one syllable into each square, which will automatically create *haiku* lyrics. The following works are some examples of students' *haiku*.

Student's haiku	ha chi ga tsu no na tsu no yo zo ra ni sa ku ha na bi
	(Fireworks bloomed like flowers in the summer night of August.)
Student's haiku	na tsu ya su mi 🛛 ya ma ya u mi i ki 🛛 su zu mi ta i
	(It's summer vacation! I want to cool off in mountains and the sea.)
Student's haiku	na tsu ga ki ta ha na bi ni puuru ta no shi mu zo
	(Summer has come! I'll enjoy fireworks and swimming in the pool.)

Step 2: Give ideas for rhythms

Next, students add rhythms to words. Step 2 of the worksheet is a table of 12 lines. Each line has 8 cells that represent 8 beats. Students write in lyrics in lines 1, 4, 7 and 10, and high and low pitches in lines 2, 3, 5, 6, 11 and 12. Three lines of *haiku* are put into lines 1, 4 and 7 and line 7 is repeated for line 10, which makes four-line lyrics.

When a letter is put into each cell of a line from the left, there will be three blank cells in lines 1, 7 and 10 (where 5 syllables are written), and one blank cell in line 4 (where 7 syllables are written). In order not to leave cells blank, a syllable can be extended over two beats, or a rest note can be inserted in the middle of a word. Through this procedure, students can naturally create rhythms used in traditional song forms, such as *utai* and *nagauta* (Hirano, Kamisango, and Gamo, 1989), as shown in the table below.

Table 3

	beat	1	2	3	4	5	6	7	8
Ex.1	lyrics	ha	chi	Ga	tsu	no	•	•	•
Ex.2	lyrics	•	ha	_	chi	ga	_	tsu	no
Ex.3	lyrics	ha	chi	Ga			tsu		no
								Note: "	• "= rest

Three rhythmic variations to "Ha-chi-ga-tsu-no"

Step 3: Check the accent

To check the accent, students put "•" in cells for high and low pitches so that changes of the accent are clear. Cells for extended syllables can be left bank. The following is an example of this exercise:

Table 4

High and low pitch allocations for "ha-chi-ga-tsu-no"

-		-	-					
beat	1	2	3	4	5	6	7	8
lyrics	На	chi	ga	—	•	tsu	—	no
high		_	●		•	•		•
low	•/				•			

Step 4: Compose a melody

Finally, students compose a song by matching music notes in the *hirajoshi* scale with appropriate pitch accents of words. When the *koto* is used for this exercise, it is necessary to consider the following points:

· How to start the melody

A melody can be started with any note, but the highest and lowest notes may not be used, depending on the pitch of the next note. Therefore, the highest and lowest notes should be avoided at the beginning of a song.

• How to end the melody

Students need to pay attention to the last note to make use of the *hirajoshi* scale. As its notes are similar to those of A minor scale, some students might compose a melody in A minor as follows.

Figure 32

Melody in A minor



This example is music in A minor, but not in *hirajoshi*. In such a case, the author suggests to students that they finish the last note on E or B so the melody sounds like *hirajoshi* (Koizumi, 1984).

• Use conjunct progressions

Considering that students sing the melody at the end of the lesson, students should employ conjunct progressions when writing melodies (Kikkawa, 1972). Overuse of disjunct progressions in the melody will not only make it difficult for students to sing the melody, but also harm the elegance of the *hirajoshi* scale.

· How to connect words

Some students might use only two notes in the melody, as seen in the table below: Table 5



Example of using only two notes

e example above, the student applies B to the last note as instructed, but a two-note composition would never be a sophisticated song. To avoid this, the teacher could tell students to use different pitches at the beginning of each word. After that, students check if words are connected in the right manner, as shown in the table below.

Table 6

Example of using different pitches at the beginning of each word

Lyrics	na	tsu	no	VO	ZO	ra	ni	sa	ku	ha	na	bi
High		•	•				•~		• -	_ • _\		•
Low	• -											
Strings	5	6	6	5	4	4	5	6	7	8	7	8
Note	E	F	F	E	С	С	Е	F	А	В	А	В

As the example above represents, the melody line is greatly improved with the aid of a variety of pitches and conjunct progressions.

· How to deal with extended syllables

When a syllable needs to be extended for rhythmic purposes, it can either stay on the same pitch from the previous syllable or move to a different pitch to make a change in the melody, as presented in the following table:

Table 7

Treatment of extended syllable



The examples below are

melodies that students

composed in this activity. The melodies are realized in normal staff notation for the sake of simplicity.

Figure 33

Examples of melodies with extended syllables



To conclude this activity, students sing the melodies they composed. If students find difficulty in singing and playing the *koto* at the same time, the teacher could play the *koto* for students to sing with.

While this exercise uses *hirajoshi*, there are other Japanese scales such as the *minyo* scale and Okinawan scale (Koizumi, 1984; see Figure 34). It is certainly possible to use different scales to do the same exercise if the *koto* can be tuned appropriately. Using different scales, students can easily create music in a quite different atmosphere.

Figure 34



Exploring Further Developments of Composition Activities

The previous sections introduced lesson plans for rhythmic and melodic compositions. In either case, students' creative activities required in exercises are limited: participants only arrange rhythm cards like a puzzle or mechanically put musical notes into cells to compose music. Such activities are different from a free composition based on the musical creativity of students. Also, the levels of these lesson plans might be a little low for the developmental stage of junior high school students. These lessons could ideally involve more creative activities, including free improvisation on xylophones and recorders, or composing various styles of ensemble music, or even writing and playing original music for popular music bands. In the view of the current situation of music education in Japanese junior high school, however, it would be more realistic to start with simple activities that both students and teachers can easily work on. Having said, it is difficult to develop students' musical creativity as long as they remain in simple activities. There are, of course, some ideas to tackle this. For example, the author has attempted a composition activity in which students develop a given motif in a manner of improvisation (Wada, 2016b). Though improvisation is often ignored in Japan's music class, it provides students with wonderful opportunities to experience truly free and creative music-making and thus should be introduced more widely into music teaching in junior high schools.

1. Possibilities of improvisation

Being a jazz musician myself, I have been interested in improvisation and attempted to incorporate it into my music classes. The lesson idea introduced below is based on the author's conference presentation on an activity in which students play and improvise *minyo* music on the alto recorder. The *minyo* melody used for this activity is that of *"Kokiriko-bushi"*, a famous traditional folksong in Toyama prefecture.

Figure 35

"Kokiriko-bushi"



There are four steps in this activity as shown below:

Step 1: Play Kokiriko-bushi on the recorder

First, students play Kokiriko-bushi on the recorder to grasp an overall atmosphere of the music.

Step 2: Understand the minyo scale

The scale of Kokiriko-bushi consists of five notes, as the following figure shows:

Figure 36

Five-note scale of Kokiriko-bushi



Here, it is important to understand that this music is based on the *minyo* scale comprised of five notes and to feel how it sounds different from seven-note scales.

Step 3: Improvise the first eight bars to the rhythm



First eight bars of Kokiriko-bushi

In the next step, students can change the notes freely in the first eight bars of *Kokiriko-bushi*, although they go back to the original melody from the ninth bar. This exercise can be repeated several times. If students can make small changes to the original melody, that would suffice for a starting point. When they familiarize themselves to the activity, more changes could be brought into their improvisation. As long as they use the given five pitches of the scale, there will be no major problems with the melody line and the beginning and ending notes.

Step 4: Improvise freely

After getting used to improvising melody lines, students now freely change the rhythm, too. Accompanied by the piano (see the example below), students could try new rhythms as long as they want to until they find their favorite phrases.

Figure 37

Example of the piano accompaniment



Certainly, a reasonable level of music skills is needed for improvisational performance. When the author conducted this exercise 25 years ago, the annual class time given to the music course was twice as much as it is now, and thus there was enough time for students to play and practice instruments. Even though that might be difficult today, it should be possible to introduce improvisational activities into the music class with some limitations in the use of instruments and musical notes. For example, a xylophone could be useful with unnecessary keys being removed (Hoshino, 1979):

Figure 38

Xylophone with reduced keys



Regarding the scales to be used for the activities in this study, the Dorian-mode scale would be suitable, as well as five-note scales. To play the Dorian mode, students use every white key if they understand the notes that make up the scale. Also, students could improvise jazz music using the blues scale (Figures 40).

Figure 39

Dorian-mode scale and Example of the piano accompaniment



Figure 40

Works by students "Creation and improvisation in Dorian Mode" <u>https://youtu.be/kinLYVTEca4</u> <u>https://youtu.be/osYxQ8SLkVY</u>

Figure 41

Blues scale and Example of the piano accompaniment

Blues scale in C





When students play music in these scales, it is important that students feel the characteristics of music—either rhythm, tempo, or other musical elements—for which these scales are originally employed. Indeed, it is one of the most important aspects of the whole process of music learning that students understand various musical elements by observing different types of music.

Conclusion and Suggestions

To conclude this study, I would suggest the following ideas to improve creative music-making in Japanese junior high schools:

1. Work in cooperation with elementary schools

As mentioned in this article, teachers in both elementary schools and junior high schools should understand the contents of their music curriculums, and work together not only in creative music activities but in all activities in their music classes. If they could cooperate and plan the curriculum over nine years together, creative music activities of junior high schools should be greatly improved, as proved in the case study co-conducted by an elementary school and a junior high school (Wada et al., 2014). I hope that this study would be a stepstone for more collaborative works among elementary schools and junior high schools across Japan.

2. Develop more teaching plans

As regards to teaching plans, junior high schools should develop their lesson plans first by improving those of elementary schools. Also, textbook publishers should research and understand the present conditions of music education in Japan to propose more appropriate teaching plans.

3. Plan and run more workshops

Study groups and meetings with other local teachers would be more beneficial than studying alone.

Local educational institutions would ideally take the lead in organizing such events to provide teachers with opportunities to discuss and develop teaching plans and skills. In that case, local educational institutions should carefully plan how they would run these events on creative music activities so they will not be lean to particular areas of music activities.

As is suggested by the level of choral and brass band performance of Japan's junior high schools, Japanese students eagerly work on tasks in general, if they think that tasks are interesting and worth doing for them. Therefore, an important role of teachers is to arouse students' interest in creative music-making and to help them feel that there is a value in creative music activities. As pointed out in this paper, many Japanese teachers still need to train themselves to teach more creative music activities, and to continuously make effort to develop their teaching plans. However difficult it is, active engagement with creative music-making is indispensable for cultivating students' music creativity, which is, I believe, the common mission of all music teachers.

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Collaborative learning in playing *koto* in music classroom - to enhance effective student guidance at junior high school to attain the goal of SDG 4 –

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Abstract

The purpose of the present study was to suggest collaborative learning in music lessons for junior high school students using the Japanese traditional instrument *koto* to enhance effective student guidance. By sharing and playing a *koto* as a duo, students can collaborate and cooperate to create harmony and help each other. This method leads to enhancing student guidance in music lessons for returnees from abroad, students who have roots abroad, and others with visual, hearing, and physical impairments. Further, as the final goal it attains the initial UNESCO SDG4 *Target 4-5*, "elimination for all discrimination education," including persons with disabilities, indigenous peoples and children in vulnerable situations, and secondly, UNESCO SDG4 Targets 4-7, "education for sustainable development and global citizenship," which include among others through education for sustainable development and nonviolence, global citizenship, and appreciation of cultural diversity and of culture's contribution.

Keywords: student guidance, collaborative learning, music classroom, SDG 4

1 To create places for all in music lessons – the importance of diversity and cultural awareness in the classroom

It has been clearly demanded for teachers to understand each student deeply and to create places where students can behave actively in lessons. For this purpose, teachers should try to coordinate lessons to be understandable for all with fun.

In our increasingly diverse and multicultural society, it's more important than ever for teachers to incorporate disabled and/or culturally responsive instruction in the classroom -- whether teaching junior high school, middle school or high school students. And the increase of diversity doesn't only relate to the impaired, academic and/or sports competence, race and ethnicity; it can include students of different religion, economic status, sexual orientation, gender identity, and language background.

Among many problems and tasks on diversity, here we can focus on returnee students and students who have roots in foreign countries and regions. Some students who have returned to Japan from abroad faced with learning Japanese as their new mother tongue, because they have had few chances abroad to learn Japanese *Kanji* characters, to listen to and read Japanese media, literatures, as well as to have everyday conversation with peers in formal education settings. Similarly, students who are rooted in foreign countries suffer tall cliffs in many aspects of learning at school, their daily life, and social environment. It's quite important to learn music collaboratively, because some students aren't adept in reading and writing *Kanji*. As for language, music lessons play an important role in its use compared with other school subjects. If teachers divide students in classrooms into several groups to adopt active learning and group discussion, it might be not as fruitful as teachers had expected when they were considering their lesson plans. Some students are very involved in active learning and speak up in class, but other students who are shy and unable to understand what teachers ask of them because of difficulties presented by disabilities or linguistic problems, worry about what others will think of them.

2. SDG 4 in music education and student guidance – "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all"

To give opportunities to students with such difficulties, teachers should find several

ways to arrange music lessons with more collaboration, for example, sharing an instrument with another peer or playing the instrument as duo. If a student isn't good at reading and writing Japanese *Kanji*, another can help one. Everyone has the right to study music at school for the sake of diversity, integration and inclusion. The UNESCO (2018) SDG 4 as an educational goal declaration is as follows:

SDG 4 "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all"

Education plays a central theme throughout the SDGs. SDG 4 aims to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" by 2030 (UNESCO Institute for Statistics, 2018). SDG 4 lines up targets from Target 4-1 (preprimary education) to Target 4-7 (15-years-old-students). For example, Target 4.2 manifests that by 2030, education systems will "ensure that all girls and boys have access to quality early childhood development, care and pre-primary education so that they are ready for primary education" (UNESCO Institute for Statistics, 2018).

Then, as Table 1 shows below, Target 4.5 charts the slogan that by 2030, education systems will "eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations" (see Figures 1 and 2).

Here I focus on a student whose leg was physically injured in a baseball club activity. He lost use of the leg and used a wheelchair and a special cane at school (see Figures 2 and 4). When I participated in music lessons at a public junior high school in Tokyo as an observer, the music teacher prepared a table for him to set to *koto* before the student so as to play the *koto* while seated on the wheelchair. Because the teacher arranged the *koto* playing as duo for collaborative learning in the classroom, she prepared a chair for his partner to play the *koto* with him at the same height. As you can see in *figure 5*, players usually sit on the floor directly in front of the *koto* on Japanese-style cushions. This sitting style is particular for traditional Japanese performing arts–playing Japanese instruments, tea ceremony (Sado), playing cards (Karta), the game of Igo, and so on. As part of the music teacher's consideration, he and his partner could play the *koto* in concert in the classroom.

Figure 1

Education for all: SDG 4 Target 4-5 (UNESCO, SDG-Education 2030 Steering Committees)



To prepare education for all in equity: A Wheelchair which the injured student in the music class used for daily life



Table 1

Target 4-5: Equal access to all levels of education and training for the vulnerable (UNESCO, 2018, p. 44)

TARGET 4.5 By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations.

Figure 2

4.5.1 Parity indices (female/male, rural/urban, bottom/top wealth quintile and others such as disability status, indigenous peoples and conflict-affected, as data become available) for all education indicators on this list that can be disaggregated

4.5.2 Percentage of students in primary education whose first or home language is the language of instruction

4.5.3 Extent to which explicit formula-based policies reallocate education resources to disadvantaged populations

4.5.4 Education expenditure per student by level of education and source of funding4.5.5 Percentage of total aid to education allocated to least developed countries

Further, Targets 4-7 emphasizes the importance of education for appreciation of cultural diversity (see Table 2, Figures 3 and 4).

Figure 3

The symbol of SDG 4 Target 4-7 (UNESCO, SDG-Education 2030 Steering Committees



Figure 4

Education for all: a universal stick for the)student who was injured in the music class



Table 2

Target 4-7: Knowledge and skills needed to promote sustainable development (UNESCO, 2018, p. 44)

Target 4-7 By 2030, ensure all learners acquire knowledge and skills needed to promote sustainable development, including among others through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and nonviolence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development

4.7.1 Extent to which (i) global citizenship education and (ii) education for sustainable development, including gender equality and human rights, are mainstreamed at all levels in: (a) national education policies, (b) curricula, (c) teacher education and (d) student assessment

4.7.2 Percentage of schools that provide life skills-based HIV and sexuality education

4.7.3 Extent to which the framework on the World Programme on Human Rights Education is implemented nationally (as per the UNGA Resolution 59/113)

4.7.4 Percentage of students by age group (or education level) showing adequate understanding of issues relating to global citizenship and sustainability

4.7.5 Percentage of 15-year-old students showing proficiency in knowledge of

The source of Table 1 and Table2 : UNESCO Institute for Statistics (2018). Quick Guide to Education Indicators for SDG 4, p.44.

3. Incorporate diversity in music lesson plans for effective student guidance

The classroom environment is important for fostering awareness among students of those with disabilities, religions, gender, and culture, which leads to effective student guidance in music classrooms. In addition, teachers should also ensure diversity is represented in their actual lesson plans. For example, creating music lessons that encompass the world beyond culture and disabilities. Then, it is recommended to use ICT tools and instrumental histories of other cultures in music lessons and to give assignments to help students with diverse backgrounds personally connect, including those with difficulties due to visual, hearing, and/or physical impairments. There are several ways teachers can ingrain cultural awareness and diversity into their lesson plans.

How can music education promote students 'self-evaluation by collaborative learning?

Collaborative learning in music education is featured in many scenes at school. For students, the center of their school lives is lessons. In such classes where students can learn music by engaging in collaborative tasks with peers, students become aware of not only one's self-existence and self-competence but also one's self-esteem and selfrealization. Further, collaborative peer learning in music lessons at school leads to enhancing student guidance because students respect other peers instead of looking down on them.

Here we can find the *koto*, the Japanese traditional instrument which derived from China, as an adequate and wonderful instrument for collaborative learning in music lessons at junior high school.

Why is the *koto* qualified for collaborative learning?

Usually, players sit directly in front and to the right of the *koto* alone, because it is designed for solo performance, like a lot of other instruments. The strings stretch over an oblong board.

If students are asked to play the koto for a solo performance in music classes,

they will concentrate to play only by themselves. It isn't necessary for them to be concerned about their peers while playing the *koto*. However, they ought to cooperate with another partner to create harmonious music if the teacher asks them to play the *koto* as a duo (see Figure 5). They listen to their partner's melody, try to make the same movement with their hands and body. When they are completely in sync, the harmony they create will be more beautiful as duo. In contrast, when they are not in unison while playing, it will just create a cacophony for the two students: their playing, practicing, and doing of exercises with others so as to create harmony in collaboration to operate the instrument *koto*.

Oie, Kakihana, Fujie, Okugawa, Itaka, and Uebuchi(2015) indicated that collaborative and harmonious peer relatedness enhanced music motivation in music classrooms. In addition, to establish habits for exercising music instruments by themselves in classroom or at home, it is an urgent task to promote awareness among others through music education for "sustainable development and of culture's contribution to sustainable development." (UNESCO Target 4-7, 2018, Table 2).

Figure 5

Kotos and Japanese cushions for collaborative active learning in duos in the music hall at a public junior high school in Japan



4. How to take ICT tools in music lessons to enhance students' motivation and understanding

Keeping sustained motivation among students in the future is also an important issue in music education. Oie, Fujie, Okugawa, Kakihana, Itaka, and Uebuchi (2019) handed out questionnaires at public 13 elementary and junior high schools in Japan, to which over 2,300 participants responded. They indicated that motivation toward music learning among junior high school students was lower than that of elementary school pupils. Junior high school students seem to be sometimes hazy in music classrooms. They often feel embarrassed and are shy to sing aloud, play instruments, and complete worksheets in music lessons.

To enhance their motivation in music classrooms, ICT tools are quite appropriate for junior high school students. They are accustomed to using tablets, smartphones, personal computers, and digital cameras in everyday activities outside of school and at home. Additionally, students who have difficulties seeing, hearing, or moving, or ones who are returnees from abroad and/or are rooted in foreign countries and other areas can get information by themselves directly from monitors, tones, movies, and DVDs through the use of ICT tools instead of missing out on what their teacher explained and disrupting other peers' concentration in music classrooms. If they can't follow along with monitors, they can ask the teacher to return to the page where they became confused.

Figure 6

ICT tools for effective collaborative learning for all in music lessons at a junior high school in Japan



Laptop

Electric Monitor



Screen

handy document camera

Here I introduced the music class at a public junior high school in Japan. With *kotos* (see Figure 5) and ICT tools (see Figure 6), the music teacher conducted a music lesson to enhance students' self-evaluation to grow their own precious personalities and demonstrate implicit possibilities for their future.

A school is recognized as a "small society," where teachers create environments for collaborative learning during classroom instruction and group works. It is an acute point for student guidance in music education, not only to provide students chances to study alone, but also environments in which to study collaboratively. Subsequently, it promotes tolerance among students. Students acknowledge and accept their peers' opinions and standpoints, as well as help peers who have difficulties or who can barely keep up with the teacher's instructions.

Finally, music education contributes to attain SDG 4 at each school, because verbal and non-verbal communication in playing the *koto* as a duo nurtures fruitful sensitivity and emotion in students which leads to logical thinking and relationships with peers.

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UNESCO, The SDG-Education 2030 Steering Committee

https://sdg4education2030.org/the-goal

Creative Musical Self-Expression Programs for Students on Teacher Training Courses for Childcare and Education

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Abstract

Since 1989, the national curriculum guidelines for kindergartens set forth by the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT), called the Course of Study for Kindegarten, has regarded musical activities as a field of comprehensive activities called "Expression" (MEXT, 2008). The guidelines stipulate that, in childcare and education, musical activities such as singing, playing a musical instrument, and music appreciation (listening), should not be treated as separate and isolated skills, but rather must be taught by the teachers in an integrated fashion as part of a kindergarten's daily activities.

In this study, I discussed the professional expertise required of teachers in early childhood education today, the positioning of music in early childhood education, and the direction that programs to teach self-expression in the teacher training course should head for. The key is to cultivate, in the students during the teacher training course, the ability to carry out activities with the children creatively, cooperatively and in an improvised manner, based on their own musical sensitivities.

As a concrete example, I described an educational program on comprehensive self-expressive activities targeting university students that has been implemented as part of a certain university's teacher training course and proposed methods for realizing collaboration between music and methods of self-expression other than music. At the same time, I showed that the objectives of this educational program are to encourage students to become aware of the diversity of musical expression, and to have them re-think the meaning and function of music. To be able to autonomously design and develop childcare and education programs, today's teachers in early education are required to possess an even higher-level professional expertise, such as meta-understanding of life habits and culture, in addition to practical skills. In the teacher training course, it is also important that specialists in diverse artistic fields organize team teaching and cooperate in supporting the students through creative activities.

Key words: Childcare and education, musical education, teaching self-expression, teacher training course (childcare and education), creative activities,

1. Introduction

Childcare and education are currently at a turning point throughout the world. Advanced countries are implementing a series of bold educational measures such as reforming the childcare and educational systems, making preschool education mandatory, and reorganizing the teacher training course, for example. Against this backdrop are (1) the global emergence of new outlooks on academic skills and abilities, such as the 21st Century Skills (USA), and OECD Key Competencies, (2) a growing worldwide interest in education during infancy and early childhood as a result of advancements in neuroscience and research on the development of children in infancy and early childhood, and (3) the urgent need to enhance public institutions charged with childrearing in place of families, which has arisen as a result of more women working outside the home.

Active discussion is currently under way about the qualities and skills required of teachers engaged in childcare and education who are expected to meet these social needs. The central themes of these discussions are the type of professional expertise required of teachers engaged in preschool education, and ways to reform the teacher training course so as to nurture such professional expertise.

This study attempts to show a new direction in music education as part of the reform of teacher training courses in childcare and education. Traditionally, music education has been regarded as a key element in childcare and education. For infants who have not yet acquired literacy (reading and writing), music activities that involve singing songs, moving the body in time with music, and playing a simple musical instrument, constitute an important means of self-expression. Play and everyday lives in infancy are consistently filled with music, such as children's singing games and lullabies. In view of these circumstances, teacher training institutions have positioned music as a compulsory subject, and have, for many years, emphasized teaching the musical technique needed to sing songs and play the piano. However, many university students who take teacher training courses in Japan are experiencing musical training for the first time. This has resulted in problems such as difficulty with learning and improving their skills during the short period of time available, and the inability to carry out effective musical activities, even after having started their teaching

careers. The most serious problem of all is that many teachers feel they are not very good at music and have not reached a level that allows them to appreciate the inherent beauty and appeal of music.

Aiming to improve the situation, this study will investigate three issues: (a) The expertise on the part of the teacher that is required for contemporary childcare and education; (b) the positioning of music in contemporary childcare and education, and (c) the direction that can be shown as an educational program at teacher training courses that responds to these two tasks and challenges.

2. Expertise in childcare and education

The reform of childcare and education seen in Japan in recent years began with the revision of the Course of Study for Kindergarten in 1989. This guideline defined childcare and education as a type of education that is carried out to "educate young children through their environment, taking into consideration their specific needs at this age" (MEXT 2008, p.1). What had differed sharply from the conventional interpretation up to that time was that, instead of regarding childcare and education as a preparation for elementary school education, it emphasized the uniqueness of childcare and education. In place of "language, society, nature, health, music and rhythm, and producing drawings" which are the content being taught, the following five areas were presented as viewpoints from which to appreciate young children's invisible development: environment, interpersonal relationships, health, language and self-expression. The guidelines also stated that a teacher's job was to understand the meaning of each child's activity in the context of play and daily interactions, and to assist them, instead of teaching them systematically. For example, Muto states that the essence of childcare and education is to "give meaning to a variety of things that children encounter at kindergarten, and to enrich such actions" (Muto, 2013, p. ii), and that the job of a teacher of childcare and education is to "mediate the relationship between a child and an object, and between a child and adults" (Muto, 2013, p. ii).
A paradigm shift brought about by the revision of the Course of Study for Kindergarten stirred heated debate from the 1990s to the 2000s on what form the expertise of teachers in childcare and education should take. Looking back at the discussions that took place in those days, I believe that the most influential idea was that of the "reflective practitioner," an expert model advocated in 1983 by the American philosopher Donald Schön. "We can think about doing something while doing it" (Schön, p.54), or, in other words, the practical skills as described by "he is not dependent on the categories of established theory and technique, but constructs a new theory of the unique case" (Schön, 1983, p.68.) were regarded as *the* capability being sought at the sites of childcare and education where complicated and diverse practice take place simultaneously. A specialist in childcare and education has so far been required to be equipped with "emotional goodness as a human being common to all society, such as kindness and all-encompassing love toward children" (Kaminaga, 2015, p. 94). However, these qualities alone are no longer enough today. The focus has moved to a "meticulous understanding of a child's inner world and solid assistance to connect children's development and learning" (Kaminaga, 2015, p. 95).

Today, the function of childcare and education continues to expand in diverse ways, such as by providing childcare assistance to parents and guardians and connecting preschool with elementary school education. In summary, the type of expertise required of teachers of childcare and education may be integrated into the following five aspects: (a) the ability to allow meta-understanding of a child's lifestyle habits and culture, (b) theoretical knowledge of a child's growth and development, (c) practical ability to autonomously construct, and unveil, childcare and education, (d) the ability to collaborate with the people around them and communicate with them, and (e) the ability to correct and redesign the course along the way. As can be seen, there is an ever-greater requirement for impromptu and creative skills and capabilities.

3. Various problems seen in music education offered in childcare and education

Now that ever more creative practical capabilities are being sought in childcare and education, how will music education be positioned?

Music has traditionally been regarded as a crucial element of childcare and education. Whereas education after elementary school is systematic, focusing on literacy, education provided during infancy and early childhood is empirical, focusing on children's play and everyday living. Musical activities such as singing songs, moving the body in time with music, and playing a simple musical instrument, are an important means of self-expression for an infant. The period of infancy, from age 0 to 6, is when the sense of hearing develops the most dramatically in the life of a human being. People learn and acquire language in the first few years after birth. Through the auditory medium, they come to understand everything, from subtle differences in pronunciation to differences in meanings. The period of infancy, therefore, can be referred to as the "age of the This is also a period when children not only learn and acquire language; it is sense of hearing." when musical development reaches its peak, and when children acquire the basic ability to understand music (e.g., Moog, 1976: Hargreaves, 1986). By around age 6, children begin to acquire a sense of harmony (Imberty, 1996, pp. 207 - 209). With recent advancements in neuroscience, moreover, it has become clear that listening to music stimulates various parts of the brain, links them, and invigorates the entire brain (Imberty, 1996, pp. 207-209). For these reasons, childcare and education have, for many years, asserted the importance of music education during infancy.

As previously described, however, the Course of Study for Kindergarten (the national curriculum in Japan), which was revised in 1989, newly established the following five domains as the perspectives with which to perceive the development of childhood: health, interpersonal relations, environment, language and self-expression. The objectives of this new curriculum are to perceive learning during infancy as something that is realized comprehensively within a child's life experiences, and to show how teachers should establish and expand an environment for childcare. The five domains do not indicate things that are to be taught, but rather, serve as indicators that assist teachers to interpret and support children's activities.

The revision of the Course of Study for Kindergarten pressured musical activities, which were included in a comprehensive field of activity called "expression or self-expression," to affect the most dramatic conversions. The National Curriculum defines self-expression as "Developing rich feeling and the ability to express oneself, and enhancing creativity by expressing experiences and thoughts in their own words[sic]" (MEXT 2008, p. 13). The goals of self-expression are "to develop a deep sense of the beauty and other qualities of various things," "to enjoy expressing feelings and thoughts in their own way," and "to enjoy various ways of self-expression throughout the day using rich imagery" (MEXT, 2008, p. 13).

That is to say, in musical activities conducted in kindergarten, teachers do not instruct children in the techniques of music-making, such as singing songs, playing a musical instrument, or listening, but are called on to appreciate the diversity of infants' musical expressions of "receiving various images from the sounds of things around them as well as people's voices" (Yoshinaga, 2013, p.169), and "accepting the processes through which infants feel and think, and striving to create an environment that may lead to even richer self-expression" (Yoshinaga, 2013, p. 171).

What kindergarten teachers at the site must possess are "a sense of recognizing musical elements that are hidden inside an infant's words and movements that have yet to take on form as music, as well as inside the environment surrounding an infant (Koike, 2009, p. 61)," and the clinical skills needed to remain close to the infants' actions and behaviors and support them so as to enhance the quality of their musical self-expression. In other words, this can mean that the practice of childcare and education is essentially impromptu in nature, and that "a quality being sought of childcare providers and educators is that their heart and body are open so that, no matter what sort of events they may encounter, they can make use of those experiences in a creative fashion" (Niiyama and Nishiyama, 2014, p.112). Some researchers even assert an extreme view, such as "a teacher must be liberated from the curse of intentions, plans and predictions" (Niiyama and Nishiyama, 2014, p.112).

However, if too much emphasis is placed on an *ad labium* and empirical approach to providing instructions in childcare and education, the content of musical activities risks losing its focus. To begin with, although many musical activities—such as singing songs, playing while singing, and listening—are carried out cooperatively with other people, the National Curriculum tends to emphasize the autonomy of individual children. This, too, led to a dilemma in carrying out music activities. Musical activities carried out in unison all at the same time clearly are increasingly rarer at sites of childcare and education; there also are concerns that regimented activities may hamper a

child's musical development. Teachers at sites of education continue to explore ways of seeing how they can coordinate between understanding children's feelings of wanting to express themselves and supporting the process up to their expressing them, as well as implementing targeted educational programs that encourage the growth of musical capabilities.

The challenges of self-expressive capabilities and skills being sought in teachers in childcare and education connect directly with the challenges of the curricula of a teacher-training course. In past training courses offered in Japan for kindergarten teachers, practical skills in music were one of the key subjects. Many teacher-training institutions have mandated the practice of singing and playing the piano as 'basic technical skills.' In an awareness survey targeting on-site teachers, however, the respondents answered that there was almost no connection between their practical skills and ability to express themselves musically or the infants' ability to express themselves musically, and that they could not carry out their creative activities by simply performing music from the standard repertoire (e.g., Kusanobu and Suwa, 2009). These answers suggest a need, even in teacher training courses, to encourage creative activities that rely on the musical sensitivities of the students themselves, rather than positioning singing and piano-playing that merely duplicate a piece of music as the teacher's "basic skills."

Being sought today in a teacher training course is a type of class in which the students can study autonomously, creatively and cooperatively, and cultivate the ability to use their experiences to support and foster children's self-expressive skills. To assist a child's self-expression, it is essential that "the students themselves trace the learning process that a child follows, and, while subjectively perceiving that path, acquire self-expression capabilities for themselves" (Okamoto, 2013, p.167). To do this, the teachers must design a class whereby the students themselves identify tasks and challenges, confront them autonomously, and foster creative learning while cooperating with other people.

4. An educational program to teach self-expression in a teacher training course: Basic views and examples of actual practice

What sort of educational program is effective for realizing creative activities that rely on the musical sensitivity of the students themselves? Some basic views are outlined below.

To make full use of the principle of "self-expression" set forth in the National Curriculum, it is necessary to return once again to researching the quality and the domain of diverse expressive media, rather than integrating everything into a large framework called "self-expression." (Nagaoka, 2000)" The basic rules are, in other words, (a) to actually experience diverse fields of expression such as music, the formative arts, and physical and verbal expressions, and deepen insight; (b) to perceive musical activities not as "representations," but as a process of "creation," and (c) to combine music and other self-expression media and experience comprehensive activities.

Students must first understand the characteristics of diverse fields of self-expression: not only music but also picture-drawing, formative art/design, and physical expression. It is important that they learn the quality and formats of musical expression, and become aware of the differences from, and similarities with, fields of self-expression other than music. They must then combine them to acquire the techniques that facilitate comprehensive self-expression activities. Not only the skills and techniques to simply duplicate music from sheet music but also broad-ranging perspectives (knowledge) and judgment capabilities (creativity) to provide music suited to particular circumstances and contexts are the actual musical competencies that are being sought at the sites of childcare and education. The ability to develop and expand musical activities through collaboration with fields of self-expression other than music is cultivated by having them regard musical skills and techniques from new and different perspectives.

In the discussion below, as one example of self-expression programs offered at a teacher training course, I will focus on the music education which I offer at S University and discuss (a) learning acquired at workshops for experiencing self-expression of different types and formats, (b) how to engage in activities that enhance the students' expressive skills and capabilities, and (c) the offering of forums for cooperative activities that promote creativity. In the final discussion, I will describe the meaning of studying music for students who aim to become teachers.

The Method of Teaching Self-Expression is a compulsory course for second-year undergraduate students who are taking a teacher training course. The objectives are (a) to study a variety of human and infant self-expressive activities in terms of theory and practice, (b) to learn the makeup of self-expressive activities in Child Care and Education as well as the roles the teachers play, and (c) to actually engage in comprehensive self-expressive activities and learn various self-expressive activities from an overall perspective.

Fifteen classes are offered per semester, comprised of lectures and workshops. The lectures look back on the history of Child Care and Education in Japan and study how the classes on music and formative arts have been carried out. They also study the development of music and picture-drawing during infancy and early childhood and acquire knowledge and techniques for understanding and interpreting children's self-expressive activities.

A workshop is carried out that covers the three areas of music, formative art, and comprehensive self-expressive activity. The music workshop focuses on "creating music," and the students tackle, in a group work setting, the tasks of selecting sounds, combining them, and expressing, in acoustic form, the impressions they have received from pictures and text. The workshop on formative self-expression invites experts in formative art and design, and the students tackle, in a group work setting, formative expressions using colors and shapes, formative expressions of images and emotions, and collage expressions based on the aesthetic form principle.

By taking part in these workshops, the students (a) learn to convert human experiences such as memory and emotions into shapes and forms that have physical presence, such as sound, color and shapes, (b) learn that formative principles play a set role in promoting creative acts of structures and formative arts, and (c) learn that creations that were made through collaborative work (group work) help break through their personal limits and expand their potential for self-expression.

Example 1

A workshop on creative music (fall semester, 2019)

A variety of percussion instruments will be readied in the music room, such as drums, xylophones, a glockenspiel, tone chimes, a cajón, triangles, and so forth. The thirty students taking

this class will be divided into groups of 5 - 6 people, and will work on the task of creating musical continuity following the procedure below.

1. Selecting a sound (20 min)

Each student will choose a musical instrument. In so doing, the teacher gives advice on perspectives such as (a) whether all the group members can produce the same-quality tone, (b) if they will be divided into smaller groups that play the same instrument, such as two versus three, or two versus two versus two, (c) if each student will play a different instrument, and (d) how to deal with the differences in methods of playing different instruments.

2. Combine the sounds (30 min)

The students will expand their sound into music. They will first create a combination of small sounds, and then use it as the basic unit with which to create a set duration by repeating and changing it.

The teacher gives advice on specific methods, such as (a) creating a rhythmic pattern, (b) using several kinds of chords, (c) considering the overall composition (contrasts such as forte/piano, fast/slow; and how to start and finish the piece, etc.)

3. Represent the sensations perceived from pictures and texts with acoustics (30 min.) Examples: (a) Consider spatial expansion (near/far; dense/sparse), (b) imagine the sounds that are being played in the situations that are depicted with pictures and texts, and express them, using acoustics. In other words, please consider something similar to sound effects and music in movies and videos, and (c) represent the impressions received from pictures and texts (cold/warm, bright/dark, violent/calm, and emotions such as anger and anxiety, etc.), sonically.

Discussion

Selection of musical instruments by each student went smoothly. However, the task of "Combining sounds" did not progress well, since some students tried to share ideas through visualization such as via sheet music, and other students were unable to interpret music as a temporal flow from visualized signs. I therefore showed the procedures: (a) Determine the basic

beat = share the tempo, (b) assign two people per part, and consider a rhythmic pattern that has a nested structure (the two people complementarily become in charge of notes and rests), (c) subdivide each beat, and (d) consider the balance among sounds that continue, intermissive sounds, sounds that change, and sounds that do not change. The students understood this, and afterwards continued to create patterns while discussing them among themselves. When each group appeared to have completed their patterns, the teacher called on them to consider the overall composition. Since this procedure took more time than anticipated, I omitted Step 3, and had each group make a presentation on their completed task of "Combining sounds." (Figure1, 2, 3, 4, 5)

Figure 1

First Time Trial and Error

https://youtu.be/BgaKTQysPgA

Figure 2

Creating Rhythm Patterns

https://youtu.be/BUwTn7hy8dQ

Figure 3

First Performance of Group 4

https://youtu.be/NZ6AEdzaRmE

Figure 4

Advice by the Teacher

https://youtu.be/FrxA7Itk_8g

Figure 5

Second Performance of Group 4

https://youtu.be/NGnkNamJFKY

The aims of this task were to make the students realize that music could be created without the mediation of texts or emotion, and that music was about "expanding sounds within a framework of time." Their experiences, moreover, led to the creation of their own music in their subsequent comprehensive self-expressive activities.

Example 2

A workshop on formative self-expressive activities (fall semester, 2019)

A variety of art materials will be readied in the formative art room, such as colored pencils, pastel sticks, crayons, acrylic paint, pencils, brush washers, paper pallets, and masking tape. The thirty students who take this class will be divided into groups of 5 - 6 people and will work on the following tasks.

1. "Expressing Contrasting Images Inside Me, Using Colors and Shapes" (20 min)

First, the students are given a paper plate 22 cm in diameter, and, using a variety of art materials, try to express, on the front (inside) and the back (outside) of the plate, the opposite personalities that are found inside them, as well as emotions, memories, and images. Examples of "contrasting images" for use as themes may include "The me who laments/The me who rejoices," "Introverted me/Extroverted me," "Calm me/Agitated me," "Negative me/Positive me," and "Conservative me/Innovative me." They may choose themes other than those shown as examples. After the task is completed, the students share each other's expressions within the group. (Figure 6)

2. "Art Dialogue based on the Aesthetic Form Principle" (40 min)

The plates that each student has created in the previous workshop will be freely cut and pasted by the group to create artistic forms. From the "Aesthetic form principles" that have been presented, they will choose one theme, and create formative art works using the collage technique. (Figure 7 and 8)

To be presented as the "Aesthetic form principles" are the following seven items: rhythm, harmony, contrast, proportion, balance, symmetry, and repetition. Finally, the works that the group had created were presented and shared with the entire class. The students then left their comments. (Figure 9)

Figure 6

Lay out picture plates on the floor



Figure 7 and 8

They freely cut and paste the picture plate





Figure 9

An example of the finished work



Discussion

I was impressed to find the students beginning to immerse themselves in their work, only several minutes after having started their project. In the first task, my coworker presented various words, and, from there, asked the students to bring out the colors and shapes they could associate them with. This can be said to be an intentional and automatic method of expression. Moreover, "Me, who is XX, and me, who is YY" is not so much a realistic self-portrait as a fictional one and is closer to playing out a role when acting. By depicting a self-portrait as a fiction, students can release the self more confidently and carry out activities more creatively. One student left a comment: "While producing this work, I felt that it was surprisingly difficult to do things freely." This shows that certain restrictive conditions can trigger creativity.

Another student commented about the second task: "As we continued to think about the things we would be doing, all sorts of ideas flooded out. I never dreamed that we could make a piece like this, so it was very interesting. What left a strong impression on me personally was that one person who had chosen "happiness" as her theme, had used the color black. I had thought that it was difficult to integrate the different things we can do into one, but I learned that there are also areas where we can demonstrate our individuality." We can say that the goal of a workshop, of transcending individual limits and allowing the participants to perceive the possibilities of expressions in cooperative work, has been achieved in full.

5. Comprehensive self-expressive activities, and the roles music plays in them: its meaning and functions

Traditionally, Japan's music education has tended to lean towards representation and make light of creation. This may have been because, before WWII, Japan regarded the understanding and mastering of Western art and music as the final goal. The fact that the teaching methods employed in Japan's traditional art encouraged the faithful tracing (imitation) of styles/patterns, and that individual free creation was not allowed, especially among beginners, may also have played a part. Even among universities specializing in music, except for students enrolled in music composition departments, many who major in vocal music and musical instruments feel that they are bad at performing impromptu or creating and composing musical pieces. The creation of music and impromptu self-expression pose even more challenging hurdles for students who are in teacher training courses and who may have low-level performing skills and/or little or no confidence in their musical technique.

We experienced during the workshop, however, that if we can provide appropriate themes and tasks, the students will be able to enjoy the practice of music. The key is to regard one's musical abilities and skills from a perspective different from before. Specifically, it is to "create your own work" rather than duplicating other people's, and to feel responsible for, and proud of, the fact that your music is needed by the people around you and is an essential element in a collaborative work. If this context can be set up, the students will try to imagine the sounds and music that are being sought and give shape to them. This leads to the creation of a custom-made and personally unique music.

In this section, I will describe an overview of a puppet theater production as the third workshop in the programs offered at S University to teach self-expression. Why produce a puppet

theatre? It is because it is an art form that has existed since an extremely long time ago and is a form of expression that is important to children during early childhood. One researcher has noted that a puppet theater plays an important role in the course of young children moving from pretend play to dramatic expression (Yamamoto et al., 2020, p. 289). A doll is a label and a symbol of a character appearing in the play; it is also a medium for projecting the self. With its power of metaphor and emotional expression, a puppet theater mesmerizes children and nurtures their minds. Through the experience of producing a puppet theater, the students can also cultivate their ability to sympathize with children. Indeed, a wide variety of learning continues to take place in a forum of comprehensive and cooperative activities such as a puppet theater production.

Example 3

A workshop on the puppet theater project (fall semester, 2019)

In this workshop, the students are divided into groups of ten to twelve. As a group, they plan, produce and perform an original puppet theater. The students carry out all the work by themselves, including producing scripts and dolls; practicing maneuvering the dolls and saying the lines; stage design; producing music and sound (including personal performances); stage direction and production; and stage conversions and operations. The students take five 90-minute classes, tackling all the processes from production to practice, rehearsals and the actual performance. Two teachers specializing in formative arts and music serve as instructors under a team-teaching setup. The students spend not only class time but also time before and after to work on the project.

 Guidance: The students are shown past works and put together a rough idea of what they want to create. The objectives and schedules of the product are explained. A group is formed, with each group comprising ten to twelve students. Each group discusses and nominates their leader, and determines the allocation of roles (such as script-writing, doll-making, sound production, stage design, stage direction and production, etc.) They determine the specific work procedures and schedules, and create a roadmap.

(Extracurricular hours: The students determine the program to be performed.)

- 2. Group discussion on the production of a script: In producing a script, students are allowed to base it on existing picture books and other materials. However, the requirement is that the script must be fully original material.
- 3. Creation of a storyboard of the script: The students will decide how to edit the original work, and which sections/parts to select. This makes it possible to identify where the climax is and to clarify the overall structure of the piece. Personalities are created for the characters. (Extracurricular hours: The students complete the script and the storyboard.)
- 4. Using the completed script and the storyboard as references, the students imagine what the play's overall tone (mood) will be like.

They determine the type of puppet theater (paper puppet theater, finger puppet, puppet, hand puppet, etc.), and consider the stage structure. (The teacher will create the stage's outer frame in advance.) (Figure 10)

They think about a rough impression of the music and sounds they plan to use.

(Extracurricular hours: The students gather the materials necessary for creating the dolls and the set. They make use of drawing paper, newspaper, cardboard, card, cloth, wrapping paper, wood, etc., and begin making the dolls and other props.)

Figure 10

The outer frame of puppet theater stage



 Production of dolls, creating the stage setting (large and small props), and production of sound effects, background music and music in general:

The students begin practicing each of the roles they play. They imagine the stage, and add modifications while actually moving the dolls.

Full-scale production of music and sound begins from this stage. The starting point for the creation of sound is not to use an existing piece of music, but to consider the type of sound a certain scene cannot do without. In producing sound, students are advised to consider the following.

- Study the script thoroughly and determine the overall mood. Consider also the characters' personalities and the quality of the actors' voices (pitch and volume).
- Consider where in the play to insert music, such as between voices (e.g., in the script or the narration), or adding it on top of the voices.
- Consider thoroughly the effects of the music. Try the following designs and contrivances.
 - Insert music that reflects the content of the script and narration. (Music instills emotions and mood to a scene. Music "creates the meaning of a scene.")
 - Add short musical clips (Leitmotiv) that symbolize a specific character and/or object.
 - Add music with a tempo that synchronizes with the narrations and lines.
 - Add music with a mood that differs from the content of the lines.
 - Use music to bridge two scenes, or to express a "leap" from one scene to the next.
 - Consider aesthetic effects: Adding music makes the drama's expressive nature more beautiful and attractive.
- Concrete sounds: Take the following into consideration.
 - Avoid using pre-recorded sounds: live performance is the basic rule.

- Try different musical instruments from new angles. Contrive unique sound effects and descriptive sounds.
- Use the body to create sounds such as human voices and handclaps.
- Consider the timing at which music begins, its length, volume, distance (near or far), and direction
- Begin with soft, faint sounds, and physically small sounds.
- Use the drone and pattern music techniques to allow sound to be edited to match the lengths of lines and scenes.

Figure 11

Trying various rhythmic patterns with the piano



- 6. Rehearsal: The staff in charge of direction will oversee the rehearsal and tell the students to make changes if needed. (Extracurricular hours: The students make changes and complete the details.)
- 7. Actual performance (All the groups perform.)
- 8. After the performance, have all the students submit a report on looking back at their experience that includes comments about other groups' performances.

Discussion

In the 2019 workshop, approximately 70 students were divided into six groups to produce a puppet theater performance. While many groups chose their materials from Japanese and other countries' fairy tales, one group used an original picture book, entitled *Mekkira Mokkira Doondon*. I would like to describe their activities.

The story goes like this. A little boy falls into a hole, wanders into a mysterious world, and meets three characters. The boy plays happily with them, but when he became homesick and shouts "Mommy!", he is immediately brought back to the familiar world from where he came.

The students worked on the production extremely enthusiastically, perhaps because the dynamic contrast between the two worlds and the personalities of the characters had stirred their imagination. They appointed students with different-quality voices as the voice actors, who practiced their lines. They used plastic bags, corrugated cardboard, and colored cellophane paper to create stage settings, designed lighting effects, and produced a richly imaginative world.

The students who handled music and acoustics also created a unique worldview by using solo singers as well as numerous percussion instruments such as large drums, a cajón, wind chimes, and handbells, keeping in mind that the story takes place in the Japanese countryside. The comments made by the students who were in charge of music and acoustics were quite interesting. They are as follows:

Student A noted, "My challenge was to synchronize the rhythm of the cajón with the narrations. I listened carefully to the narrator's voice and paid attention to the differences in volume." Referring to the day of the performance, she said, "I was in charge of creating the rhythm when introducing each character. I practiced a lot so that the rhythm would coincide with the narrator's voice and decided to play the rhythm (pattern) once before introducing the characters. It was difficult repeating the same rhythm all the way." We can see that the student

adjusted the timing of music entry and its duration by concentrating hard during the live performance.

Student B, for her part, commented, "In the scene where the characters appear, I first beat the large drum slowly, then gradually sped up to create a sense of dynamism. My teacher advised me to make my wrists flexible when playing the drum, so I concentrated on doing exactly that. I was able to make my sound forceful. By playing the drum behind the audience, I was able to bring out a sense of three dimensions." To amplify the information one receives from language and a sense of vision, the student tried to produce a stage by not only focusing on the quality of music and acoustics, but also by considering the sound and reverberation of the stage's entire physical space.

Figure 12

Figure 13

Student B's comments

Student A's comments

しっかかもっかかの制作

出すことができました。



《 めっきらもっきらどおんどん 》



・大友美 かしたお「ちんぷくさんぷく~どおんどん」と歌った後と妖怪 が登場する前に使用しました。妖怪が提倡する場面では、最初か っくり用多少しサつ早く明くことで躍動感を出すことができま した。太鼓を叩く時に、手首を進らかくして明くと良いと先生に 数えて用けたので手首を抱って明くことを意識しました。そう することで、常にハリそれけてことができました。演奏するところ 等かつかかってからた。

を舞台の横からではなく、観客の後ろからすることで立体感を

おたからまんちんが宝をぶちまけた場面で使用しました。

リハーサルの時点では、おたからまんちんとかんたのやり取 りの時 BGM としてずっと鳴らしていましたが、「ぶちまけた」 SOUF DATA ことで、うちがあらしいましため、あったりに) とナレーターが言った後だけに鳴らすことに当日は変更しま した。そうすることで、メリハリがついたので良かったと思い ました。部風が暗転するタイミングで鳴らせるように練習を

重ねて、上手くできたので良かったです。

このかどもうがかの前に 3匹の状況がいる中で、それぞれの特徴が出るように色合いや 大きなどと登録したがら制作することができました。歳じる人 が動かしやすくなるように、人形に手を入れられるパペットにし ました。また、髪の毛を全て毛糸にすることで、髪の毛に動きが

あり躍動感を出すことで妖怪感を出すことができました。



声色を変えて、優しそうな雰囲気が出るように意識してできました。また、お母さんの声 が違くから聞こえているように該出するために舞台の様からではなく、根容の後ろから声 を出しました。

In the course of producing music and sounds, students will come to appreciate the power of music that controls and dominates time. Music gives emotional and structural meanings to visual elements. Time is created and a world is produced by combining different sound materials. Students trace their memories and, while using trial and error to see what sorts of music and sounds are suitable, create the time and the world for the piece. They gradually begin to act more energetically, come up with a rich variety of ideas, exchange views with each other, and take different opinions on board. When starting the production, the teachers provide advice on the basic framework. Once the students begin the actual production work, the teachers watch from a distance without interfering too much, respecting the performers' independence. If the students ask for advice, however, they make modest comments from the standpoint of an audience member. This is sufficient for the students who have clearly developed ideas and opinions of their own.

As a cooperative creative activity, the students spent more than a month creating their theater pieces. In the course of doing this work, the students learn all sorts of things, such as working toward a goal in trial-and-error fashion, solving a task through discussion, learning through practice and experience, and experiencing the process of creating a work of art. As their work slowly takes concrete form, and as it enhances the level of perfection toward the actual performance, what moves and inspires the students the most is the sheer power that each individual expression medium has, such as design, color, voice and sound, and the "sparkle" of self-expression that comes to the fore when these elements are combined. By performing their work, which is the goal of this project, the students see first-hand the scale and splendor of the power of music that controls and dominates time. Practicing music is about living through time. Making the students understand this is an important goal of musical education in the production of a puppet theater performance.

6. Conclusion

Through this study, I discussed the professional expertise required of teachers in early childhood education today, the positioning of music in today's early childhood education, and the direction that programs to teach self-expression in the teacher training course should head for. The

key is to cultivate in the students, during the teacher training course, the ability to carry out activities with the children creatively, cooperatively and in an improvised manner, based on their own musical sensitivities. To put to use the principles of self-expression set forth in the national curriculum, it is necessary to regard musical activities as a creative operation, not as a repetitive or duplicating process, to engage in musical activities that incorporate expressive media other than music, and to look again at music from a fresh perspective. To realize this, knowledge of experts on the quality of diverse expressive media and their interactions is also important.

As concrete programs for teaching self-expression in the teacher training course, it is necessary to set up workshops that enable the students to experience the quality and format of diverse forms of expression, offer opportunities for comprehensive expressive activities that are both creative and cooperative, and aim to foster broad perspectives as well as judgment and creative capabilities in the students. In the process, teachers convey the basic principles and frameworks, but try to leave the rest to the students' autonomous learning. Today's early childhood educators need to possess higher-level professional expertise, such as meta-recognition of lifestyle habits and culture, and the practical ability to independently construct and promote childcare programs. In the teacher training courses as well, it will become increasingly important for specialists in diverse forms of expression and fields of art to organize team teaching, and support the students while working together with them, in forums for cooperative and creative activities.

In the course of producing a piece of work, students come to learn that music has many kinds of meanings and functions. Music not only expresses emotions, but also gives structure and format to sound and instills beauty and charm. Creating music from these approaches allows the students to understand what music is all about.

When we perform music, we realize that we are living our lives in a framework of time. Simultaneously, music invites us to move from the ordinary, everyday world to an extraordinary world and gives us the experience of basking in an attractive and beautiful time-space. Making the students aware of this is the universal goal of musical education.

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Significance of Musical Activity: Postulating a Definition from Ontology in Japanese Philosophy

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Abstract

In Japan, excessive music club activity is an ongoing problem. However, formal attempts to restrict and regulate rivalry cannot curb the human desire for contest. Music is only one element of the pleasure of participation. People use music to generate happiness as it enriches the mind. Social phenomena are inherently multi-factored and ambiguous. Therefore, a phenomenological approach must be used to understand the essence of such an ambiguous event as music. Japanese philosophy seeks to understand phenomena based on the relationship between *mono* (things) and *koto* (matter). This study attempted to understand the fundamental functions of music using these concepts. It was found that music provides an escape from the anxiety of existence caused by the work of language and physical connection with others. Pleasure from music is not derived through competition. These results will help improve the judgment of music educators.

Keywords: philosophy, pleasure of music, ontology, epistemology, music club activity

Significance of Musical Activity: Postulating a Definition from Ontology in Japanese Philosophy

The argument regarding the significance of music for humankind never ceases, and varied approaches have arrived at several findings. Music is effective in relieving stress from the viewpoint of brain science (Nilsson, 2009). As per evolutionary theory, musical acts exist "to call or charm the opposite sex" (Darwin, 1872, p. 875). Alternatively, experimental research on dopamine release while listening to music has shown that music results in a sensation of pleasure (Salimpoor et al., 2011). However, the discussion is still ongoing. Do people who listen to music always experience less stress? Is it fun to listen to music alone? The inductive conclusions that arise from the fact that music gives pleasure do not clarify its origin.

Music education can have unintended detrimental effects if the function of music itself is not considered. A sense of superiority incited by competition and authoritativeness by social ideology can foster reluctance and negative sentiments in response to music and musical activities. In fact, in schools in Japan, galvanizing club activities through competitions has become a social issue.

Musical phenomena are multifaceted. Thus the significance of music to humankind must be analyzed based on the accumulation and integration of definitions from various fields. This paper attempts to define the true pleasure of music and the significance of music for humankind through philosophical ideas. Although it is a phenomenon that occurs in relation to the self, there must be a commonality in the recognition of music. When one demands a glass of water or one feels happy, one recognizes oneself as existing. The subject is concerned with the world while always associating with the existence of *I*. Therefore, an epistemological and ontological approach is needed in this case. In Japan, there is a philosophy that considers phenomena through the relationship of *mono* and *koto*; Bin Kimura, who was influenced by Kitaro Nishida's thought, has discussed these Japanese philosophical concepts. The terms *mono* and *koto* are often translated as *things* and *matters*, but they are broader concepts. Therefore, it is difficult to translate them into English. In the present paper, the author attempts to clarify and describe the nature of these terms.

Considering Music Through the Relationship Between Time and Space

Music is a phenomenon generated along with time. It cannot be touched but rather is recognized as existing in time. A subject can recognize the existence of music as it continuously disappears on the time axis. Although music is not a material, we feel its changes by recognizing whether the sound is sustained or changing. Within the duration of several changes, one retrospectively recognizes one's experience as *mono* (object of consciousness) between the beginning and the end. The recognition of listening to music through structural recall has been proven through experiments by Meyer and Narmour (Murao, 1987). Music recognition is performed by grouping based on repetition and also rhythm and pitch changes. However, these experiments are limited to such groupings and do not question the relationship with the self.

Why must the past be recollected and the future be expected? For a subject, the only existence is now, so as time constantly passes, unless the past is recalled, one can neither sustain nor recognize change. Objects, even material objects, in the past must disappear. If the past existed now, time would cease. Henri Bergson (1944) stated that "the truth is that we change without ceasing, and that the state itself is nothing but change." (p. 4). Differences and events on the time axis are expressed as *koto* in Japanese. Kimura (1982, pp. 81–82) states that if we stop seeing and imagining this world objectively, we find that this world is not made from many visible and physical objects (*mono*) at all. This non-objective phenomenon is termed as "*koto*" in Japanese. Furthermore, Kimura (1982, p. 9) argues that we cannot purely see *koto*, which is considered as the events and differences on the time axis, as itself. As soon as the subject encounters the emergence of *koto* (events on the time axis), the subject tries to keep a distance from *koto* and transform to *mono* as the target of consciousness.

While *koto* is in a relationship with *I*, as soon as they move into consciousness, they become *mono* and move to the front of consciousness. In other words, on the constantly passing time axis, the present time certainly exists at a point that is within the reach of the subject's consciousness, but even at that moment, it is passing away. What has been gone is the only past, and as the past is irreversible, it is no longer existent. Nevertheless, it can be

recognized as an object of consciousness; that is, it will repeat the differences that occur on the time axis with *koto* as *mono*. Namely, *koto* indicates a difference on the time axis, and *mono* is a spatial massification due to duration in space by repetition based on *koto*. Figure 1 presents the process by which *koto* are perceived as *mono* on the time axis.

Figure 1

A Process in which Koto are Perceived as Mono on the Time Axis



Kimura (1982) indicated that distance is required to use an act of consciousness. To recognize the representation as an object for consciousness in the inner-space of a subject, *I* needs to be separated from the present of a subject.

Based on the work of pure duration by Bergson, the *koto* that occurred at the current point N_0 constantly passes to the past. This means that *koto* moves to an area where spatial repetition is possible. Thereby, *koto* can be converted to spatial massification as an object of conscious action. The subject perceives a thing that occurred at X_2 after that which occurred at X_1 , and then it recognizes them as spatial things (*mono*) by continuously repeating the generated event from another event, which arose between X_1 and X_2 . As recognition A at time, X_2 is spatially different in the cross section from recognition B before A, the subject feels a change in the difference on the time axis. The process of recognition is to convert *koto*—intangible events—to *mono*—objects of consciousness—on the time axis. This is supported by experimental results in which the brain takes 0.5 s to consciously sense skin

stimulation, which was studied by Libet (2005, p. 93) in brain science, and the subject subjectively retrogrades time (Libet, 2005, p. 93). The subject's time is recognized by retroactively perceiving continuous *koto* as *mono*. In other words, the subject's time is created by the subject.

Considering the Self Through the Relationship Between Mono and Koto

This relationship is a mechanism to recognize sound, which disappears on the time axis as music. Similarly, this recognition also leads to an awareness that subjects continue to have the same existence as *I* on the time axis because conscious targets are mirror images of subjects. At that time, the duality of the past and future, the outside and the inside, has arisen in the subject. Kimura (1982) notes that the direction of consciousness by the subject's self as "I am …" is necessary to be recalled from the repetition of the past. Its *subjective self* will anticipate the future, and going there, actions of the subject and the current *koto* will be generated. Therefore, the self as *I* that arises from the relationship between the past and the future must be self as *I* that is different although *I* exists as the same. This is because a movement will be denied, and time will not exist if no difference can be found there. Nishida (1958) expresses such a relationship with the phrase "absolute contradictory self-identity" as follows:

... the past has passed, and yet has not passed in the present. Furthermore, the future has not yet come, although it shows itself in the present, since past and future are confronting each other as unity of opposites, this being the stuff out of which time is constituted. And, as unity in contradiction, time moves endlessly from past to future, from the formed to forming. (pp. 164–165)

Summarizing the point of his claim, the discrepancy between the future and the past's self-perception when creating one's own existence forms *mono*, and *mono* is formed as the self as *I*. This permanent movement forms the relationship between the self and the world. This principle also relates to musical acts and the self's existing consciousness. The model of this idea is shown in Figure 2.

Figure 2

The Model of the Relationship between Mono and Koto in a Subject's Recognition.



I, the subject of action, appears as a linguistic subject and is the subjective self in thinking. It is an internal and mirror image of what arises in the extra-space, perceived as *mono* (things or objects). While being in the same subject's inner-space, *koto* and *mono* "B" are inconsistency. It is an inconsistency of the past and future, fantasy and reality. External events and matters are perceived as *mono* "A" by spatial repetition through conscious actions of the subject. At that time, in the subject, *koto* occurs internally, like the movement of emotions in relation to *mono* "A" perceived in an extra-space. Simultaneously, a conversion from *koto* to *mono* "B" is also performed inside the subject as a natural result of being human. In this relation, *mono* "B" is internal representation, and the subject demonstrates the inner language that one feels as *I*. It works to recognize as "meaning" the *koto* of the inner-space arising from the *mono* "A" perceived in the extra-space. By this mechanism, the subject as *I* recognizes *mono* "A" in the extra-space.

At that moment, consciousness is generated by the consciousness "A" to the extra-space, the consciousness "B" to the inner-space, and the corresponding relationship they have with each other. While the subject's consciousness recognizes the self, the strength of both

intentions is a degree, and the only moment when one side reaches zero is during sleep. The intention of consciousness in a "daydream" or "cocktail party effect" is presumed to be the occupancy rate of the action of consciousness. How does music work on the subject when the subject recognizes time and self-existence by their inner language in this duality?

Discussion: Significance of Musical Activity

This dual relationship seems to be the situation that Kierkegaard expressed as a "split state." While listening to music, I as a verbal self continues within the subject. The subject can also think of the I who is listening to music. The essential reason for a musical act is found at the place where the self, called *me*, has been produced by such a duality. The following statement by Kimura (1982) serves as a key to this argument: I am innocently enraptured by music. Bergson notes that without a distinction between music and oneself, a state with "pure-duration" will continue for a while. The stage of consciousness is blank, and characters are not (pp. 81–82).

Human beings can recognize themselves as *I* through their inner language. However, the subject continues on the time axis, even when there is no recognition that "I am listening to the music." The body as a performance act may move and sound without thinking about the next action. If there is a dimension of continuation by *mono* as the inner language, what significance does music have for the subject?

When making music, while the sound emerges and disappears in the extra-space of the subject, the consciousness is occupied by the time that sound and music produce. Because consciousness intends to move to the past and the future of music, it goes toward the disappearance of self as a verbal thing. Music creates one's disappearance, which is divided by the inner language. When the time created by the subject's consciousness gets caught up with the time that music has, the time axis as I in the subject disappears. It is also the disappearance of I.

Kimura points out that a system that recognizes continuity on the time axis of a subject by verbalization also causes psychosis. As Lacan (2006, p. 690) states, "man's desire is the Other's desire," and borrowing a system of languages, which is a system created by

others, is a process in which words are linked through socially created values. If something goes wrong with the language, the system will fail, and psychosis will occur. Kimura (1982) named his denial of the past through the strength of pre-emption in the future with the knowledge of psychosis as *ante festum*, resulting in schizophrenia. An attitude that loses a sense of the future as a result of clinging to the past is called "post-festum"; melancholia certainly occurs in this case. Ultimately, verbal presence recognition on the time axis leads to death.

Lacan (2006) argued that there is an arbitrary and chained structure in which a word and another word will always be connected to the semantic actions performed by the subject; he named this work the *chain of signifier*. In this case, recursively recognizing words indicates the *existence* of oneself.

At the same time, it also refers to thinking about *non-existence* alongside existence. Every word is always connected to the presence of oneself and the absence, that is, death. Heidegger expresses such a situation as *not-nicht* (not-yet). It means that understanding existence is the same as considering death as a possibility from the point of the recognition on a time axis to the future simultaneously. Heidegger (2010, p. 251) states, "Its existential possibility is grounded in the being-ahead-of-itself. This structural factor of care has its most primordial concretion in being-toward-death."

The people living on the nonstop time axis understand the term death as a concept. Here, the crisis of language activity, the difference with music, and the significance of musical action can be found. The purpose of music is to offer the joy of living away from linguistic things as *I*. In other words, music helps to escape from the suffering produced by the chain of words in the mechanism of existence recognition. We need to escape from the world of *mono* and words and obtain the world of *koto* that arises from music, that is, physical *koto*, such as emotions, which exist in our subconsciousness. Music makes this possible.

Music, without language, also enables "others' approval" in the dimension of *koto*. The *I* as the subject wants the existence of oneself to be determined by others' approval because one's existence cannot be guaranteed without the approval of others. When you participate in musical activities with someone, there is a scene that matches the sound. This

refers to "others' approval" in music. The place of approval in the dimension of *koto* by music creates a safe haven from the apprehension of approval in language activities involving various ideologies.

Conclusions

The following conclusions can now be derived. The pleasure of music is the feeling of connection with other people who live in the realm of *koto*. *Koto* is actual and intangible and has not yet been verbalized. At this point, *koto* cannot be caught by logos. It, therefore, can easily escape from the European concept of death. Music is the act of regaining fundamental life as a sense before the existence of words. The pleasure of music comes from neither winning a competition nor gaining authority but by feeling energy from the music that thrives in cooperation with other people and works to live in one and all.

Philosophy seeks to improve by questioning the meaning of existence and events. This paper provides important suggestions for music educators in determining teaching behavior in musical learning activities.

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Creativity in Music Education in the United States

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Introduction

Professor Fung:

Thank you, Matsumoto-san for the translation. It is an honor for me to speak here in front of such a dedicated group of educators and researchers in Japan. Today, I'd like to share with you some thoughts about creativity in music education in the United States. I work at the University of South Florida in the United States. In Japan, I am hosted by Meiji Gakuin University. Thanks to Mito-san for the kind hospitality. Also, my stay in Japan is supported by a Fulbright Research Grant, and I am tremendously appreciative of the opportunity.

From 1950

Let me start with some historical background about creativity in music education in the United States. I'd like to take the year 1950 as an important mark. Of course, before 1950, for thousands of years, humans have already created a lot of things. But in the United States before 1950, there was not a strong focus on creativity in the academic world, the psychological world, or the world in general, because everything seemed to be definite and sequential: people had to do this to get that. This was reflective of a rather straightforward linear thinking.

Matsumoto:

Can you explain again a little bit but shorter?

Professor Fung:

Sure. Before 1950, not much work in the studies of creativity has been done in the academic world. In the United States, there was a focus on the development of intelligence. At the beginning of the 20th century, a lot of efforts were made on the development of the IQ test, in which mathematics and linguistics were the main areas of concern. Test questions led to only one correct answer, and the answer to any given question is either right or wrong.
In 1950, this person you see in the picture shown on the screen, J. P. Guilford (1897-1987), was the President of the American Psychological Association at the time. In his presidential lecture that year, he proposed an enlightening idea. That idea was about divergent thinking and convergent thinking. And the idea of divergent thinking still has a strong influence until this day in creativity in music education in the United States.

Let's look into what divergent thinking is. I shall start by expounding on convergent thinking. In IQ testing, problems have only one correct answer. It could start with input from many directions. After processing the information, we should get only one output: the correct answer (see Figure 1a). Divergent thinking is just the opposite. We start with one input, and it can go on to many possible outputs or solutions (see Figure 1b).

Let me explain with a mathematical example: two minus one; the answer is one. To get that same output of "one," we can input three minus two, 0.5 plus 0.5, or infinite many other possibilities. All these different possibilities are directed toward the same output: the answer "one." That is convergent thinking (see Figure 1c). In contrast, we can use the number "one" as an input and come up with many different expressions, such as two minus one, three minus two, 0.5 plus 0.5, or infinite many other possibilities, and all such output expressions are correct (see Figure 1d). This is a form of divergent thinking.

Moving on to a musical example, let's put a group of students as the processing center in the funnel as shown in Figures 1e and 1f. When the music teacher gives the student musical pieces to rehearse and tell the students what to practice and how to practice (i.e., the input), the outcome (i.e., output) is a concert performance in a way specified by the teacher. That is reflective of convergent thinking with all input information leading to one defined outcome. In contrast, if students are given the idea of a concert (i.e., input) and they can make decisions on the repertoire and when and how to rehearse it (i.e., output), then there could be a lot more possibilities in how the concert would appear, such as different pieces, styles, and formats (i.e., the outcome). All possibilities of the concert are acceptable. This way, students use divergent

thinking in the process.

Figure 1.

Converging thinking and divergent thinking with mathematical and musical examples.

	Convergent Thinking	Divergent Thinking
Generic	a.	Input Input Unput Output b.
Mathematical Example	3-2 2-1 0.5+0.5 1 1 1 1 1 1 1	$ \begin{array}{c} 1 \\ 3 - 2 \\ 1 \\ 1 \\ 3 - 2 \\ 2 - 1 \\ 0.5 + 0.5 \\ 1 \\ 1 \\ 1 \\ 1 \\ 1 \\ 1 \\ 1 \\ 1 \\ 1 \\ 1$
Musical Example	select pieces rehearse practice	Concert Performance

In Guilford's speech, he proposed that divergent thinking had four different dimensions: *fluency*, *flexibility*, *originality*, and *elaboration*. *Fluency* meant the ability to produce a great number of ideas to solve a problem. In musical terms, fluency can mean how long one can make the music to be. Someone may come up with 10 seconds of music, 10 minutes of music, or 10 hours of music. The longer the music, the more musical solutions are revealed.

Flexibility referred to the ability to simultaneously propose a variety of approaches to a specific problem. In musical terms, flexibility means how flexible one can be to use different musical elements. For example, if one were asked to create a piece in C major. Someone may stick to just a few notes in C major within one octave, and another person may use two octaves, and maybe even 5 octaves. Flexibility meant the extent to which musical elements were used.

Matsumoto:

How many elements do you consider?

Professor Fung:

Yes, that's a great question. The musical elements can be in terms of pitch, and also in terms of rhythm, dynamics, tone color, texture, and so forth.

The third dimension is *originality*, which meant the ability to produce new and original ideas in solving a problem. Musically, if there's a piano, we expect that people would play the piano with their fingers, but a child with an original idea can knock on the wooden panel of the piano or pluck the strings inside the piano. These are unusual or original ways of playing the piano.

The fourth dimension is *elaboration*, which meant the ability to systematize and organize the details of an idea in implementation. In other words, this is about the structure of the music or the development of musical themes. This is also about the ability to develop musical materials and put them together in a way that makes sense, making a coherent piece of music.

While Guilford's 1950 idea was fresh and highly theoretical, an important turning point occurred just over a decade later. E. P. Torrance (1915-2003) took the idea and tried to measure these dimensions. He developed a test called the Torrance Test of Creative Thinking (TTCT), and the first version came out in 1966. He continued to develop it, and many subsequent versions were published, with the latest version appeared as the Abbreviated Torrance Test for Adults (Goff & Torrance, 2002). Germinating from that idea of divergent thinking, the creation and development of the test was a significant advancement.

Another important line of thinking was led by Mihalyi Csikszentmihayli (b. 1934), a Hungarian-American, who has a landmark book published in 1997 called *Creativity: Flow and the Psychology of Discovery and Invention*. He proposed the idea of "Big C" and "little c." The "C" and stands for creativity. The little c refers to the creative things that we do every day. We can be creative in cooking, in finding a new way from home to school, or in gardening. Many things we do every day can be creative, that is the little c. The Big C, however, is the kind of creativity that people do to change the world or to change how other people think of some things. For us musicians and music educators, our world is the musical world. For example, the "big" composers we know, such as Mozart, Beethoven, and Stravinsky, have brought forth a type of creativity in ways that changed how other people compose music. In other fields, there is probably another world changing because of some people's Big C.

In Csikszentmihayli's (1997) book, he suggested that creativity must be supported by a domain rooted in a cultural system and a field rooted in a social system. This was a new way of thinking about creativity, different from that of Guilford. It was not only about the person being innovative and creative, but also how other people saw the creative idea. There were social and cultural elements in creativity. It was not only about how innovative a person was and not solely about the individual anymore. It was about the whole society. This model showed clearly that "new" was meaningful only in reference to the old, as established collectively by the society. This is important; otherwise, people could become crazy and do some strange things, which

cannot be identified as creativity according to this idea. Creativity has to build on a framework that existed in the past.

Shown in a model from Csikszentmihayli's (1999) later publication are three areas: culture, society, and personal background. Within culture there is the domain, within the society there is the field, and within the personal background there is the individual. It is easy for us to think of what an individual is. Let me explain a little bit more about the domain and the field from a musical standpoint. The domain here refers to the area of music, which constitutes the sound, the tone, the instruments, the skills and the experience of music. All of these belong to the domain of music within the culture. The field in the musical world is a community of experts, which means music critics, musicologists, composers, educators, and others with musical expertise. These are the people who can agree on what is being creative in music.

All three areas (i.e., the individual, the domain, and the field) need to work together in order to recognize something to be creative. With these connected areas, this presents a "systems view" of creativity. The idea of systems view is that things are connected with other aspects that we normally don't think about. In musical creativity, we often think of it as an individual personal matter, but in this view, it is also about the culture and the society. Everything is connected. We cannot isolate any individual from the culture or the society. If one thing changes, another thing will also change. After Csikszentmihalyi proposed the idea of Big C and little c, some feel that it is too limiting with only two kinds of creativity: the kind that changes the world (the Big C) and the kind that we do every day (the little c).

Some writers (Kaufman & Beghetto, 2009) proposed to go beyond the big C and the little c, and they added two others: the mini c and the Pro C. In relation to the little c, the mini c simply referred to being creative in smaller tasks. The "Pro" in Pro C referred to "professional" which meant that there were many professional musicians who were creative but not every one of them was changing how music was practiced. The Pro C recognized that many professional musicians were also creative, but they did not reach the level of changing how other people

practice making music.

Male Speaker:

They didn't change?

Professor Fung:

No, the musicians with Pro C don't change how others in the field work, but they might change within their own musical practice. For example, there are many professional composers with Pro C, but only a few would achieve Big C and change how other people compose. In this model, it is important to recognize that there is a hierarchy of creativity: from mini c, to little c, to Pro C, to Big C. The models of creativity I have mentioned so far are meant to be applied broadly, not necessarily specific to music. Other views of creativity rooted from other parts of the world existed too. One such view, rooted in China, is just starting to enter the scene in the United States.

Classic Chinese Philosophies

To repossess ancient ideas about creativity, I went way back to ancient Chinese sources to learn about the philosophical roots that can be applied to music education (Fung, 2018). Notice that I used the word *repossess*, meaning that we had it before as humans, but we've lost it somewhere and we are trying to get it back now. Let me just mention a couple of ideas from my 2018 book, *A Way of Music Education: Classic Chinese Wisdoms*, relevant to creativity. One is a source from Confucius (551 to 479 BCE). An idea that I like to highlight is this "溫故知新 [*wen gu zhi xin*]." It comes from the Analects 2.11. It means reviewing what we know is the foundation of knowing the new. In the original sentence, Confucius said, "溫故而知新, 可以為 師矣。 [*wen gu er zhi xin, ke yi wei shi yi*]" which means to be a teacher, one should practice reviewing the old and knowing the new. I am amazed by how this idea parallels with that of Csikszentmihalyi's. If we want to be creative as a way of knowing the new, we have to know the

past first, that is to build from the established domain and field. Furthermore, Confucius believed that constantly reviewing the old and knowing the new were prerequisites of becoming a teacher.

Another source that I would like to highlight comes from Laozi who was born in 570 BCE. He advocated that "the greatest music has few sounds" (大音希聲) (Laozi 41). He focused on music being an internal experience, not relying on any physical sound. Whether there is sound or no sound, or few sounds, it doesn't matter. Actually, he preferred only a few sounds, so one can focus on the internal experience of the music. In other words, imagination and internal reflection is the limit of music. Similarly, everything creative is in the imagination. The potentials are immeasurable, and creativity is not meant to be observable. While Confucius and Laozi are leaders of Confucianism and Daoism respectively, they each follow a different path, or *dao* (道).

Male Speaker:

Which *dao*?

Professor Fung:

In this line of thinking, creativity rests in the space between the known and the *Dao* (see Figure 2). What we already know is the foundation of creativity, at the highest reach is the allencompassing *Dao*. The space in between the foundation and the highest reach is where creativity resides. In this framework, I specifically refer to two kinds of *Dao*: one is the Confucian *dao* headed by Confucius, and the other is the Daoist *dao* headed by Laozi. In the Confucian *dao*, there is a clear social orientation. It is about how one relates to others and various social structures. Creativity must be placed in the context of the society and the culture. The known (i.e., established framework) is the foundation of creativity, which must be recognized and accepted by others. In contrast, the Daoist *dao* has a personal and internal orientation and is approached by philosophical reflection and attainment.

Figure 2.

Creativity rests between the known and Dao.



A Timeline

The idea of *Dao* is still a novel concept in the music creativity and music education scene in the United States. Let me represent it in a timeline to show where it falls. Figure 3 shows a timeline, with the right side representing the current time. The left side represents a distance past, which I began with Guilford's lecture in 1950, presenting the idea of divergent thinking. The next time marker is 1966 when the first version of the Torrance Test of Creative Thinking was published. For general creativity (blue font in Figure 3), Csikszentmihalyi's idea of Big C and little c with attention to the cultural domain and social system marked the year 1997. Then in 2009, the Four C model—the mini c, and the Pro C added to the Big C and Little C—was proposed by Kaufman and Beghetto.

The same figure shows where the music-specific parts fit into this timeline (indicated by red color font in Figure 3). First, it's Webster' Measure of Creative Thinking in Music developed from 1982 to 1994, which appeared to be very similar to Torrance's test with the four dimensions. Remaining in the field of music education in the United States, John Kratus in 1991 introduced the idea of looking at intention, whether the sound was intended to be a piece of

music or just exploring different sounds, and presented a continuum, exploration-improvisationcomposition, as three different levels of musical creativity. Based on a cognitivist view, Wiggins suggested that in order to be creative in music, one needed to understanding music first. This was indicated in the three editions of her book published in 2001, 2009, and 2015. Then Barbot and Lubart (2012) developed the Musical Expression Test (MET) that integrated "the divergentthinking approach, creative process analysis in computer-based composition tasks, and classic product-based assessment" (p. 233) and included four subtests: free exploration, mini-games, composition, and improvisation. In 2013, my colleague Clint Randles proposed an idea of cultural creativity. Three years later, John Kratus (2016) continued to be an advocate of songwriting. Actually, he has been teaching and doing songwriting for a long time. Because songwriting can be relevant to any aspect of life, students enjoyed it. In music educational contexts, it is typically done in small groups. Just this year, 2018, my book *A Way of Music Education: Classic Chinese Wisdoms* came out. I am trying to bring back the classic Chinese philosophies into the world of music education. Part of it is about creativity.

Everything you see on the upper right side in Figure 3 represents work in the U.S.. I would like to show you some perspectives outside the U.S. in the lower left side. There are a lot of activities, research, and ideas about creativity too. Here are some names with which you might be familiar: John Paynter, Keith Swanwick, Lucy Green, and Pam Burnard in the U.K., and Leonard Tan in Singapore.

Figure 3 presents an approximate timeline that shows the development of creativity from general (blue font in Figure 3) to music specific (red font in Figure 3). From a U.S. perspective, I would say that educators and researchers in the field are aware of this body of work (upper right half of Figure 3), at the same time they recognize influences from the outside (lower left half of Figure 3). In my opinion, the strongest outside influence in the U.S. is from Lucy Green (red oval in Figure 3), whose work is focused on informal learning, which has a creativity component embedded, with small groups of musicians making and creating their own music.

Figure 3.

Approximate timeline from general creativity to music creativity.



A closer look into Peter Webster's (2004/2018) model reveals elements of divergent thinking and convergent thinking. Gilford's influence in Peter Webster's model is obvious (Richmond & Hickey, 2014). John Kratus' (1991) model of exploration, improvisation, and composition shows an increasing intentionality of the work being a piece of music. From exploration, playing around and discovering various sounds, to a full-scale formal composition reflects an increased intention. He also considered the process and product in creativity. While Clint Randles' (2013) model borrowed a lot from Peter Webster's model, Randles put the cultural creative process in the middle of a change model. This is reflective of the whole society and the world which are changing all the time. Musical creativity is situated in change.

I have presented a lot of information in a short time here. Let me recap briefly what I have said so far. Regarding creativity in music education in the United States, the earliest and the most important landmark is divergent thinking (Guilford, 1950), and then the hierarchy of creativity, the Big C and little c (Csikszentmihaly, 1997, 1999), which later evolved into the four Cs. Creativity has been built upon a foundation of musical understanding (Wiggins, 2015), and

the idea of process and product (Kratus, 1991, 2016; Webster, 1987, 1994, 2004/2018). With the idea of intentionality (Kratus, 1991, 2016), that is the intention to compose, the intention to create music became a consideration, so as the social and cultural foundations in creativity (Csikszentmihalyi, 1997, 1999; Randles, 2013). Learner-centered pedagogy and informal music learning (Green, 2008) embraced musical creativity from the U.K. have a major presence in music education in the U.S.. Just recently, a couple of writers (Fung, 2018; Tan, 2016) advocated repossessing the classic Chinese views of creativity and apply them to music education.

Contemporary Examples in Music

What I have just talked about mostly are ideas, concepts, models, and different ways of thinking about creativity. I would like to turn to some examples of snapshots of what's happening regarding creativity in music education in the U.S.. This day and age, it typically involves the use of technology, which means computers and iPads here. It allows individual work as well as group work. It can include multimedia work as well. With all these ideas of creativity and the available technology, a music classroom can look like this (Figure 4a) or that (Figure 4b). Notice that they don't just work on a computer by themselves. They also talk to each other. They share their ideas. Or they can be outside the room sitting in the hallway to work by themselves (Figure 4c). In the back of my mind, I always think that this is part of the realization of divergent thinking. A music class does not have to be in a room. Students can take a computer, go somewhere else, and work, then they come back later to share the music they created.

Figure 4.

Music classes with technology.



a

b

c

Male Speaker:

Like using the internet?

Professor Fung:

Yes, absolutely.

Male Speaker:

With dancing?

Professor Fung:

Yes, it can work with dance and movement, and it can work with audio and visual, as in videos, too. Students can work toward composition using a variety of software. Let me show you an example of fifth and sixth grade students in an orchestra class. It comes from a music class where students work in a computer lab. [Video plays: Students working in the computer lab for the third time. Some are working on a new project, others are revising their projects. They are mostly working with the loops in Garage Band. Some students are passing their headphones back and forth, listen to each other's songs.]

Professor Fung:

Let me move on to another example, using multimedia. [Video plays: Final products of multimedia projects, student-created animation and music.]

Male Speaker:

How can you put the music activity in the computer lab? Is it face to face group activity as well?

Professor Fung:

Yes, the whole music class goes to the computer lab. The computer lab is for all classes in the school to use.

Male Speaker:

One class?

Professor Fung:

Yes, if there is one computer lab in the school, or if there is a room equipped with computers, this class would reserve the room for a specific time. After one class finish using the room, another class would come in to use it. If no one is using the computer lab during the music class time, the whole music class can go to the computer lab.

Female Speaker:

But I think that it is not possible to make music collaboratively for children.

Professor Fung:

Using a computer?

Female Speaker:

Computer, yes, using computer. Won't you say?

Professor Fung:

Yes, they did collaborate in groups using the computer. They were using different headphones. They all use headphones and they contribute to different ideas, maybe different tracks on the recording. For example, after one student makes track one, another student makes track two. In some of the multimedia examples, the same student made both the video and the music; in other examples, different students made the video and the music.

Let me talk more about the iPad specifically. We tend to think of it as a computer. The

iPad is actually very flexible. It is really versatile. I am going to show you an example of an iPad group – a university iPad group, but similar activities can occur in a secondary school. The concept is to treat the iPad as a musical instrument. We can compose and collaboratively work with other people. [Video Plays: An iPad quintet performs on stage in various settings, including with a singer, dancers, and a painter.]

You can see that the iPad is quite flexible in different settings. There is one other example that I want to show. It is from a school for children with disabilities. They were using the iPad to make music. [Video Plays: Children with disabilities of different types and degrees making music with the iPad.] You can see that just by shaking the iPad, you can make different sounds. We have to preset the iPad so it plays in a certain key.

Within the framework of learner-centered pedagogy, students can use computers or other musical instruments to create music. Figure 5 presents a scenario in which college students use computers in groups to create their own song.

Figure 5.





In practice, colleagues at my university are trying to move the model to traditional secondary school settings. We are exploring if the learner-centered approach with creativity can be applied to a more traditional band setting.

Male Speaker:

More traditional?

Professor Fung:

In this context, it is about divergent thinking and convergent thinking. "Traditional" ensemble here refers to the convergent side in that the conductor decides on everything, but in this learner-centered approach, students decide on many things that the conductor used to decide. This is still very much evolving. It continues to evolve from informal learning and non-formal teaching. There is actually an organization in the U.K., Musical Futures (musicalfutures.org), that is based on the idea of learner-centered pedagogy. It helps teachers to understand and practice this approach. In the area of pop and rock music, there is also a strong wave in the U.S. with the organization called Little Kids Rock (littlekidsrock.org).

Figure 6 shows our music education classroom at the university, where music education students are learning the medium of pop and rock music. They may be able to translate this practice to the schools when they become music teachers. In that room, there are five or six small group setups. Everyone wears headphones as they work together. In this process, they learn how to play different rock instruments, such as the guitar, the bass, and the drum set. This photo shows only one group, and there are four other groups not shown. All groups are in the same room with the same set up.

Figure 6.

Learner-centered pedagogy with the popular music medium at the college level.



The idea of songwriting fits in here very well. The organization in the U.S., the Little Kids Rock, is promoting it. It helps music teachers to be familiar with this approach, and the organization has donated some instruments to the schools. I should point out that creating music is not limited to kids and teenagers in the schools. Adults in the community and even senior citizens can create music too. The full range of research and practice of this approach for all age groups is wide open.

Creativity as an Evolving Concept

The concept of creativity in music education is constantly evolving. As the timeline (Figure 3) shows, one idea influences another, and people develop their ideas constantly. Some are revisiting creativity from different perspectives. There are a lot of different systematic models, and I have shown you a few prominent ones today. These models show how one factor contributes to another in the process of developing creativity. There is more recognition of a systems view, which refers to how things are connected (see Figure 7). Moving one thing would

change the others. I can see that both a systematic view and a systems view are evolving. Another direction that only a few are taking on is to look at the ancient views and some Asian views. While there has been a lot of development in the West, there is a lot of room for reexamination and development based on ancient philosophies and Asian views.

Figure 7.

When one thing changes, the others change too in a systems view.



While I have presented to you how the U.S. has established a direction in the development of creativity in music education since the mid-20th century, I would like to show two pictures as a reminder that there could be some unexplored new directions in the concept of creativity, especially in Asia, including Japan, where phenomenal cultures and traditions are holding strong. Profound philosophical insights are embedded in each of these pictures, such as the Chinese *yin* and *yang* (Figure 8a) and the Japanese *zen* (Figure 8b). There could be a unique Japanese way of thinking about what creativity is, and it can create a distinctive creative identity and understanding.

Figure 8.

Profound philosophical insights for the development of concepts in creativity.



Finally, I would like to conclude with the comment that we should expect tension as more insights in creativity are evolved due to various definitions of creativity in different cultures and in different musical genres. In U.S. music education, for example, there is tension between the understanding of creativity between a teacher-centered approach and a learner-centered approach. In Japan, I am sure that there is a different set of tensions when cultures within the nation are considered. Regardless of where, I hope that we can cultivate more flexibility and more openness to allow new ways of thinking in music creativity and education.

Thank you so much for your attentive listening. It would be great if we could open up for more questions or comments.

Matsumoto:

Can you explain more about songwriting?

Professor Fung:

Yes, the songwriting scenario I shared earlier usually occurs in small groups. Students make decisions on what they want their song to be about. For example, they can write a song about their breakup with their girlfriend or boyfriend, or about the way they feel that day. They

can write the words, then they can create the melody, then the harmony and the accompanying rhythm, adding one element at a time. Some students might contribute to different elements. For example, one person contribute to the lyrics and another person contributes to the melody, and a third person to the rhythm. Eventually, they might discuss their feelings, and they might negotiate with each other before a decision is made. In the end, they produce a song with the available resources. They would start practicing the song once they decide on all the involved elements. They can still make changes as they practice.

Male Speaker:

I understand.

Matsumoto:

What is the advantage of children using the iPad?

Professor Fung:

Well, I can think of a few things. One is that we treat the iPad as a musical instrument, like the piano, the clarinet, the saxophone, or the trumpet. How we use it to make sound depends on what is available in the software. There are many different sounds available on the iPad, so there is a lot of flexibility. Many sounds can be downloaded or bought, most of them are free. While the iPad is not too difficult to use, you still have to practice playing it if you would like to make a good sound. Just like any musical instrument, we have to practice it to make accurate and good sounds. As you have seen from the video excerpt with the special education students, it is very simple to make a nice sound out of an iPad, just by shaking it. We can make it very simple or very complex.

Matsumoto:

He is wondering about the measure for creativity.

Professor Fung:

Do you mean the measure for creative thinking?

Matsumoto:

Yes.

Professor Fung:

The most widely used measure for musical creativity in the U.S. is the Measure of Creative Thinking in Music (MCTM) by Webster (1987, 1994). It is an individual measure. Students would individually come into a room setup with a keyboard, woodblocks, a sponge ball, and some pictures. The child is asked to perform a few tasks. For example, the child is asked to make sounds from the piano, they can make sounds with their fingers, they can use a sponge ball to bounce on the keyboard, or they can knock from the bottom of the keyboard. All tasks are recorded on a video for scoring purpose. The test administrator would look at the video and see how the student make the sound. It is also timed, meaning that the duration of the music created is part of the scoring. For example, is the musical response just 5 seconds or 5 minutes? The longer the duration, the more creative the person is in the *fluency* dimension. Remember the four dimensions mentioned earlier? Fluency is one dimension.

Flexibility is another dimension, reflected by whether the student is just using a few keys of the keyboard or the student is using the whole range of the keyboard. The third dimension is *originality*, which is shown by whether the student is making the sound traditionally like a pianist would or making the sound with original and innovative ways, such as knocking on the bottom of the keyboard or making sounds by plucking the strings inside the piano. The fourth dimension, *syntax*, is about the development of musical ideas. For example, motives, themes, and note patterns, how are these developed, and is there any structure that we can observe? That's basically the Measure of Creative Thinking in Music: The four dimensions are measured against a list of tasks. One of these tasks uses pictures as a stimulus, and one of the pictures is a frog. The examiner would ask the child to make a frog song. Thus, the frog song can be very short or very long and using a lot of elements or a few elements. Another picture is a robot. The examiner would ask the child, "Can you make a robot song, what song do you think the robot will sing?" The instruction of the test is intended to trigger a child's creativity and to make some music out

of the resources available, which include a keyboard, wood blocks, and a sponge ball. A sponge ball is an interesting object. It can be used on the keyboard so kids may stay away from the traditional piano training. When there is a student who loves the piano, then of course, they would play the piano properly, but most of the children haven't learned the piano, and they can use the sponge ball to just explore the different sounds on the piano keyboard.

Matsumoto:

She has invented something similar. [Pointing to a specific person.]

Female Speaker:

I am sorry, it is not me but it is a group in the Japan Society of Music Education, who did something similar. They limited their tasks and, for instance, made them universal so it's only sound effects. It never goes to the music.

Professor Fung:

Yes, the task that we ask of the test taker is important. Just like Peter Webster's test, some people might comment that it's more like spontaneous sound exploration than making music.

Female Speaker:

Yes, I think so.

Matsumoto:

It is a little bit difficult to imagine how the orchestra used a learner-centered approach. How to organize the sound and music?

Professor Fung:

Yes, it is hard to describe. Some of my colleagues are experimenting with it. Of course, there are probably many different ways to do it, but the way that they are trying now is to not to have a conductor. They have students initiate a piece. Once a student starts a sound, others are free to join in, like improvising as a group without a conductor.

Female Speaker 1:

There are some stiff competitions in Japan, and so many people are involved. I don't like it, but how can I ignore it and work on creativity in such circumstances?

Professor Fung:

Yes, at the end of my talk, I mentioned that there are going to be some tensions. In the U.S., there are some traditional-minded teachers who have to decide on everything, such as the conductor in a school ensemble deciding on everything. The Western ensemble tradition is a wonderful tradition that features a conductor who makes a lot of decisions. It is hard to break that, that's why I am very appreciative of our band director colleague, who is willing to try not having to conduct the group. The students start the piece on their own. Then the conductor just let the students decide on what notes to play, how loud, how fast, and other similar decisions. I would say that this is unusual, not a common practice.

Female Speaker 1:

So, it is not that they don't want to win the competition?

Professor Fung:

In a school ensemble setting, maybe after the competition, they can be more relaxed of that pressure and then they can try different things. I think first of all we have to be friends with these conductors. Then we need to convince them to try something different. At first, it may be difficult, it may not sound good. However, may be after trying a few times, they may have some successes. Once there is trust, they may do more. We are still in the early stages of trying that.

Male Speaker 1:

He tried to provide the music score to the orchestra, without the director for musical creativity?

Professor Fung:

I think even without a conductor, some groups can play existing music with the score. It is possible, but what I am just talking about is not using any score, like improvisation on the spot.

Male Speaker 1:

You mean an orchestra?

Professor Fung:

Specifically, it was a wind band.

Female Speaker 3:

It's nice to hear about their history, in term of psychology divisions, general and musicspecific, but I was wondering are you taking iPad creativity as a recent American creativity, or are you thinking that it is a problem like using too much iPad in the classroom?

Professor Fung:

You mean using too much iPad?

Female Speaker 3:

Yes, or a lot of creativity activities are using the iPad in their classroom.

Professor Fung:

Well, I see that the iPad is one of the many ways of getting at creativity, but it should not be the only way. I think some people resent the idea of iPad, because it takes away some musicality or it is being treated as the only way. I suggest that we should see any new technology as one more way, one more available channel. We should not be too crazy about it, leaving all musical activities to the iPad all the time.

Female Speaker 3:

Okay, I just wanted to make sure about that point.

Professor Fung:

Yes, the reason I show more iPad examples is that we have an iPad group in our university. We believe that it may be one of the first iPad groups in the world. When the iPad first came out, one of my colleagues, David Williams, immediately created an iPad quintet. We believe that it may be the first iPad group, but we cannot recognize it officially because there is no evidence to support this claim. Anyway, there is a history in our university with the iPad ensemble. Once again, I am sure my colleagues would agree too, the iPad should not be the only way that leads to creativity in music, and we should not give up the traditional instruments.

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Postscript

Professor Ai-Girl Tan (National Institute of Education, Nanyang Technological University, Singapore), Professor Mayumi Oie (Tokyo Women's Christian University) and I collectively held an international conference named "Creativity Conference" in 2014 at Japan Women's University. Most of the participants from Japan were music education researchers, especially those whose fields were mainly in creative music. After the conference, Professor Tan proposed we publish a book based on creative music. I invited not only the attendees of the conference to contribute to the book but also other researchers who were interested in creative music. As a result, 19 treatises were gathered.

Creativity in Music Education was published in 2019 by Springer and was selected the most read book from January to September 2020 in the United Nations category for "SDGs 4: Quality Education for All".

The SDGs (Sustainable Development Goals) consist of 17 goals adopted at the United Nations Summit in 2015, and the assurance that "no one will be left behind" is a value of this initiative that is highly espoused. Originally, *Creativity in Music Education* was not written with regard for SDGs 4, but when I think about it, I have been working on the activity "everyone can create music," which correlates the value "no one will be left behind".

The treatises of this Journal, written by Professor Kumiko Koma (Chiba University), Professor Takashi Wada (Tokyo College of music), and Professor Miyako Nagaoka (Showa Women's University), were drafted for the book mentioned above, but the publication of book had already begun. It's my pleasure to see these treatises published in this journal. One of the editors of *Creativity in Music Education*, Professor Oie, has written a treatise which refers to music education as it correlates to the SDGs. The other editor, Professor Tan, has kindly written the preface for this journal.

Professor Fung Chi-Keung Victor (University of South Florida) gave the lecture "Creativity in Music Education in the United States" in 2018 at a conference of the Institute of Creativity in Music Education during his stay in Japan. I am so delighted to introduce it here in this journal.

Lastly, I'd like to express my deep gratitude for Tsutomu Haruna, who works as an editorial staff for long time, and for Kevin Hinshaw, who revises all English contents in this journal.

Yukiko Tsubonou Chief Editor President, Institute of Creativity in Music Education Professor Emeritus, Japan Women's University