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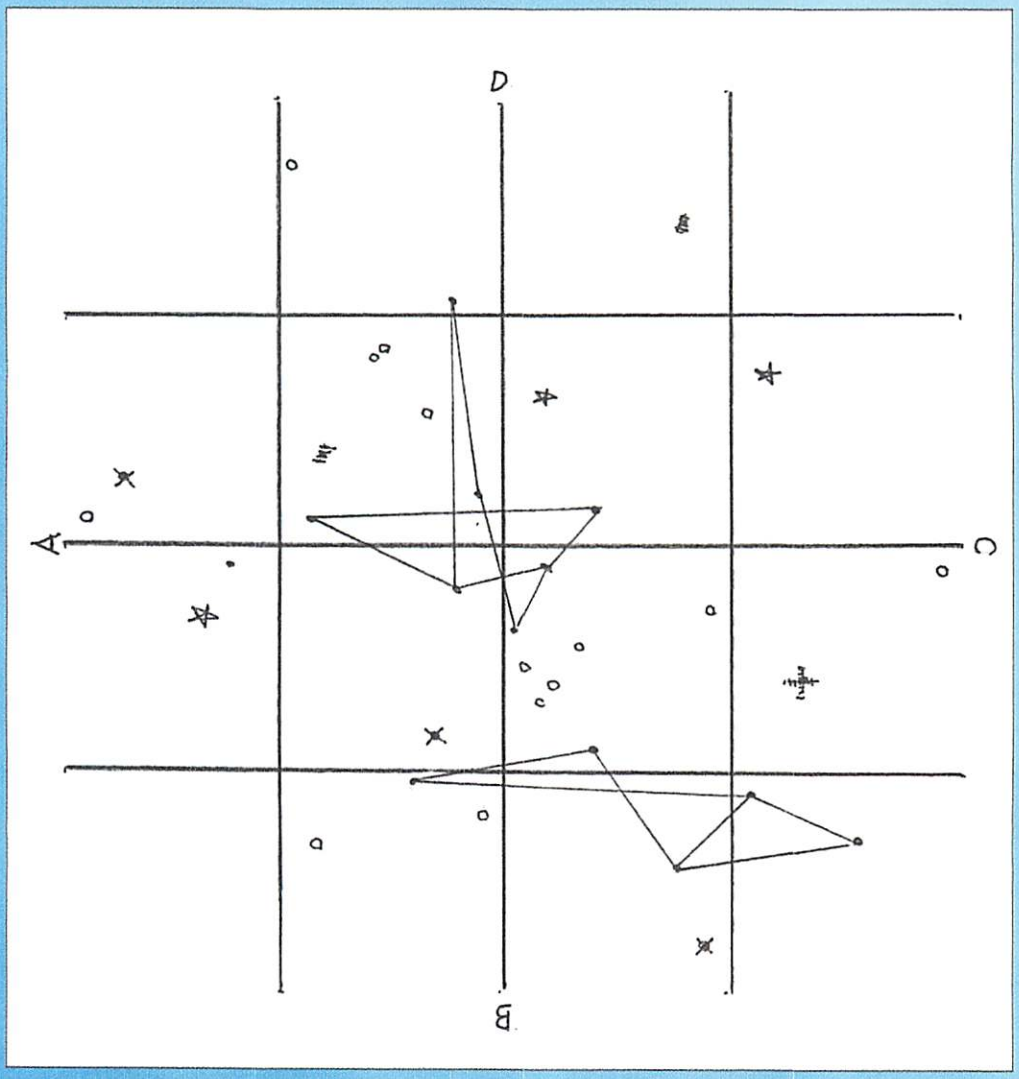

Kaleidoscore 2018 by Katsuhiro Tsubonou

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Table of Contents

III. Workshop Plan

IV. Special Contribution: Creativity and Music Education in Future

I

Special Issue: Musical Creativity Through Breaking the Rules and Traditions

Preface

This chapter is a summary of two symposiums held by the Institute of Creativity in Music Education(ICME). The title of them was “Musical Creativity Through Breaking the Rules and Traditions”. One Symposium was conducted as part of the 30th Seminar of ICME in August 2016 and the other was carried out as it’s own special event and was held for this topic in March 2017.

Yukiko Tsubonou has advocated the importance of enhancing musical creativity among children since the beginning of her career, and has taken part in spreading “Creative Music Making” through music lessons at the kindergarten, school and university levels in Japan. Through her activities based on Creative Music Making, she recognized that people cannot create music without rules, like repetition or Q&A, that is, musical structures, and that it is very difficult not to have rules connected with musical elements, such as timber or rhythm. Furthermore, we can say that many sorts of rules that bind music are the foundations of musical traditions in various cultures.

Faced with these rules, people are forced to move in various ways to be creative: some make efforts within the scope of a particular rule; some secretly relax the rules little by little; while the others courageously break the rules!

In the symposiums mentioned in this preface, one can find many sorts of devices people have made while creating music, through obeying the musical rules and traditions, or through breaking them.

Yukiko Tsubonou, the organizer of the Symposium

1. Creativity by Breaking the Rules: The Efficacy of Responsive Improvised Musical Games in Children's Music Activities

Kumiko Koma

Wayo Women's University

Biography

Kumiko KOMA is an Associate Professor of child development and education at Wayo Women's University, Japan. She received her doctorate from Japan Women's University. She also holds a M.A. from Seitoku University and a B.A. from Tokyo College of Music, Japan. Her research covers creative music activities for children. She has made presentations and conducted workshops at international conferences on music education and creativity. Her latest articles have been published in the International Journal of Creative in Music Education and the Annual of the Center for Teacher Education Support at Wayo Women's University.

Introduction

Daily and playtime activities for children are expressed through various sounds; these expressions may potentially lead to creative musical expressions as they are often improvised. Further, such musical and verbal interactions can be observed at the beginning of children's playtime activities as "Can I join?" and "Yes, you can." Responsive play songs such as "Hana Ichi Monme" and "Abuku Tatta," in which one group calls and the other responds to the call and vice versa, have developed into modern musical pieces from such musical and verbal interactions. According to Mogi (2005), "interpersonal communication is essentially involved in the process of creation," as these responsive play songs not only travel through time and across places but are also subject to new creation.

The author has spent years studying music plays of children by focusing on their abilities of improvisation and responsivity. The study reveals that the goal of creative musical activities for children is not to create musical pieces; rather, improvisation itself is a creative musical activity and improvisation of repeated "responsive collaborations" gives rise to a new creation (Koma, 2011).

Thus, in this article, the author focuses on musical games, which are a form of improvisation, to elucidate how responsivity is treated in musical games and how responsive musical games foster musical creativity in children.

Musical games

Musical games are a form of improvisation, that is, a musical activity that anyone can enjoy while being actively engaged in. Currently, the primary literary source for musical games available in Japan is "Otoasobi suru mono Yottoide" (hereinafter referred to as OY), the 1987 book by Trevor Wishart. This book is a translation of the original, a book on improvisational musical games titled "Sounds Fun: A Book of Musical Games" which came in two volumes, the first in 1975 and the second in 1977. The book was revised, reprinted, and compiled into one volume in 2012. It is a collection of 34 musical games in addition to variations and applications of each game. In 1992, "Oto Asobi and Ongaku Asobi: Collection of Ideas" (hereinafter referred to as

OAOA) [Sound Plays and Music Plays: Collection of Ideas] was published as a supplementary edition of the magazine "Kyoiku Ongaku Shogaku Version" [Musical Education for Elementary School Students]. This book, edited by Yukiko Tsubonou, the translator of Wishart's "Sounds Fun," presents 14 ideas of nine teachers who teach at elementary schools and provides a foundation for improvisational expressions. In 2002, "Otona to Kodomo no tame no Sokkyo Ongaku Game" (hereinafter referred to as "OKSOG" [Improvisational Musical Games for Adults and Children], a translation of "Trommeln-Tanzen-Tönen" written by Lili Friedemann, was published. It was originally published in 1983, and was partially introduced by Eiko Yamada in 1987 in "Kikan ongaku kyöiku kenkyü" [Studies in music education. Quarterly], volume 56, as "Lili Friedemann ni yoru Sokkyoteki Ongaku Zukuri toshite no Ongaku Game" [Musical games as improvisational music creation by Lili Friedemann]. Moreover, in the field of early childhood education, *Ironna Oto wo Sagashite Asobou* (hereinafter referred to as IOSA) [Let's Play while Searching Various Sounds] by Kyoko Koizumi, a collection of 23 sound-play exercises, was published in 2000.

In this article, responsive improvisational music games were drawn mainly from these four references and their characteristics were compared; the characteristics of the actual activities conducted in kindergarten and those of games drawn from these references were concurrently examined to reveal children's musical creativity.

Classification of improvised musical games that focus on responsivity

Responsivity is a tool that enables interpersonal communication through the intermediary use of sound, an impetus which could serve as a catalyst for nurturing one's creativity through interaction with others. Most conventional practices use musical instruments and reveal three response types: repetitive response with similar type question and answer, dialogic response with different-type question and answer, and accidental response which occurs unexpectedly. In repetitive and dialogic responses, mutual responders are determined or fixed in advance, while in accidental responses, mutual responders are not determined in advance or reveal themselves unexpectedly. In this article, the aforementioned references were surveyed on the basis of these three

types of responses by dividing the sound sources into those of musical instruments and those of human voices. Consequently, the majority of the responses were dialogic responses using musical instruments.

Table.1 *Classification of improvisational music games that focuses on responsivity*.

Response type	**Response against**	**Book**		**Practice**	
		Musical instrument	Voice	Musical instrument	Voice
Repetitive response (mimicry)	Predetermined subjects		・Echo ◇	・Drum response	・Where is ming-ming?
Dialogic response	Predetermined subjects	・Chatting using musical instruments ☆ ・Melody play of old children‘s songs ☆ ・Drum talk ○ ・How are you? ○ ・Partner search ○ ・Follow-the-leader ○ ・Duo ○	・Hello ◇ ・Partner search ◇ ・Sound imitative words ○ ・Word rhythm call△	・Drum dialogue	・What is your name?
Accidental response	Subjects not determined			・Glissando for xylophone and piano	・“Ding Dong, Ding Dong” ・From “turn” to “end” ・“Form a circle, form a ring” ・ “Stomp-stomp -clap”

The study first examines OY (represented by ☆ in the table above) by Wishart. Although the book claims that one can begin with any preferred music game, games collected in the first volume (the first section in the revised edition 2012) are naturally considered fundamental. Thus, 12 basic games were analyzed in the first volume and three responsive games were identified; “Partner search,” which distinguishes a voice uttered by a partner who wears a paper bag, “echo,” which mimics the sound of a partner as if the partner’s voice echoes the partner’s, are games that use human voice as the sound source; while “hello game” requires the inserting of the name of a player during a pause in rhythmic handclapping, offering a way to create many different variations.

In comparison, OAOA (represented by ☆in the table), edited and authored by Tsubonou, has two types of responsive games in which musical instruments are used as the sound source. Friedemann’s OKSOG (represented by ○ in the table) has five responsive games that use musical instruments as the sound source. “Sound imitative

words” express the sound emitted from a musical instrument in words using onomatopoeic expressions, the only game that used human voices.

In Koizumi’s IOSA (represented by △ in the table), “word rhythm call” is a responsive game that is a simplified version of Wishart’s “hello game,” in which one calls the name of a fruit when a handclapped rhythm is paused, eliciting mostly dialogic responses.

“Accidental response” observed in actual practices

The author attempted to classify conventional practices in the same way as games in the references; however, the author found a number of accidental responses that were not observed in the references, particularly during voice activities. Thus, the author illustrated those in this study using a music workshop held at a kindergarten, where voice responses were observed in order to explore the circumstances surrounding accidental responses.

A music workshop was conducted in a kindergarten class of 5-year-old children on June 8, 20XX. During an activity where each student took turns clapping their hands softly, one of the workshop supporters turned his left palm upward and slapped his left palm with his right fist. This bodily expression was imitated with a slight twist in the subsequent activity by girl S who slapped her left palm with the index finger of her right hand. The activity leader shared this occurrence with all the other members. This expression of forming an open hand with the left hand and slapping it with the index finger of the right hand developed into an unexpected improvisation at the latter stage of the activity. As soon as girl A realized that the activity had reached its final phase, she began singing “Ding Dong, Ding Dong.” Then, in a split second, boy T began walking toward the center of the circle as a response using the expression previously shared with him of forming an open hand, like paper, with the left hand and slapping it with the index finger of the right hand. Subsequently, all of the children stood up one after another and repeated the motion, walking toward the center of the circle while singing “Ding Dong, Ding Dong”; this resulted in an accidental improvisation of “Ding Dong, Ding Dong.”

In an activity conducted on November 30, 20XX, the activity leader divided the children into three groups and gave a separate sound and a separate movement for each group. One of the groups repeated the rotating movement instructed, which was to form a circle; one of the children hummed the song “Turn (EFG).” Further, “Turn” was shared by other groups, and at the end of the activity, another expression emerged with a new song, such as “Finish” or “Good-bye” while sustaining the melody of “Turn.”

On November 11, 20XX, a piano was producing a rhythm when children entered the activity room; the children responded with the song “Form a Circle, Form a Ring.” However, as they were told to stop singing by the leading childcare person, the song instantly disappeared. After a while, they nevertheless responded to the piano sounds heard twice over the course of the activity by singing a song.

In an activity conducted on November 5, 20XX, children repeated a certain rhythm, “stomp-stomp-clap,” using *kuchi shōga* (phoneticization of traditional Japanese drum strokes), and the response was duplicated and heard everywhere. At the final utterance, a child was heard clicking his tongue and other children responded to him by mimicking the click; the sound was instantly shared by them. Further, in response to the click sound, a song “Rain, Rain, Please Stop Raining” emerged.

The above discussion evinces that there are two types of accidental responses: one in which one person’s murmur is shared by all, and the other in which one person’s murmur is to be shared by a certain group of people. Accidental expressions shown by children are rarely shared or developed by others in their original form; it is only after someone accepts or acknowledges them that they acquire a clear meaning of them as creative expression. Sometimes everybody accepts them, and sometimes only a certain group of people accept them.

Summary

According to literature on musical games, a responsive musical activity spreads by positioning the repetitive response as the first stage of the musical activity, following which a smooth transition from there to the dialogic response is observed wherein the

question and answer do not coincide. However, in terms of accidental responses, yet to be found in literature, it was impossible that the same phenomena as literary examples illustrated in this article could emerge when another group performed the same activity using the same rules, because the group itself made decisions on the choice of expression to be adopted by its members; therefore, a variety of interesting responses emerged that have yet to be reported in literature. These examples illustrate the variability of response. Further, accidental responses emerge even if there are rules only because rules can be broken; this is where the musical creativity of children surfaces. Ensuring a physical environment in which young children can safely respond to each other in a group can enhance their ability of creative expressions.

Notes: This article was revised and edited based on the oral presentation Kumiko KOMA delivered at the 42nd Annual Conference of the Japan Music Education Society as well as on topics discussed in a symposium at the ICMAC 26th Study Forum.

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2. Fostering Children's Musical Creativity Based on a Simple Rhythm Pattern

Noriko Ishigami

Tokyo Gakugei University

Biography

Noriko Ishigami is a part-time lecturer of music education at Tokyo Gakugei University, Japan Women's University and Tokyo University of the Arts. She holds a master's degree in music education from Tokyo Gakugei University. Having carried out "Creative Music Making" in elementary schools, she has written many books on school music lessons and has held lectures as well as workshops for music teachers on such topic.

She was a music teacher at the elementary schools in Tokyo from 1978 to 2013. She worked as an associate professor of music education at Tokyo Gakugei University.

Introduction

Establishing “rules” of music when teaching Creative Music Making to elementary school children is essential given the difficulty of creating new music without the assumption of such rules. It can even be said that music cannot exist without being rooted in rules. We music teachers collectively understand the necessity to extract rules from musical concepts and elements for our lessons that will form the foundation for the development of the children’s musical abilities. Students conceive their music through interaction with given rules, though they may neither adhere to nor find satisfaction with the parameters presented by their teachers and subsequently go beyond the parameters. As a consequence of these dynamics, music teachers must recognize the children’s motivations for breaking the rules and elaborate the ideas that result from these motivations into a clear form of musical expression.

Here, I will consider the meaning of breaking the rules in the children’s classroom activities by showing some examples in which children make their own rhythm patterns on the basis of a simple rhythm structure given by the teacher; wherein, they go beyond the intended aim of the activity through breaking the rules and at last, come to express their own creativity.

A Rhythm Pattern as the Base or as the Rule for Creating Music

A basic rhythm pattern indicated as the rule

Figure 1 below shows a pattern that was originally adopted as the basic rhythm pattern in the Music Textbook for Third-graders (Ohara. 2015).

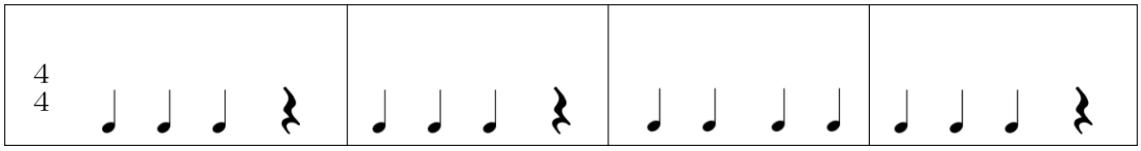


Figure 1. The Basic Rhythm Pattern in *Music Textbook for Third-graders* (Ohara. 2015)

The pattern is very popular among Japanese people and is often played by hand clapping of all attendees at various sorts of events. It is usually called “Three-three-seven”, like “Three-two” of clave in Latin Music. It is especially popular

for school children because it is always used for cheering performances at school sporting events. The pattern is often performed independently by a team's cheer section through hand clapping and results in an accelerating repetition of the pattern which finally falls into a chaotic-like sound. This performance of the pattern makes the event so exciting for the participants!

The pattern is presented by teachers to children in a classroom environment where the teacher explains the characteristic of this pattern as a four-times-four phrase with a combination of quarter notes and a quarter rest on the steady beat.

This rhythm pattern can be seen in many songs and instrumentals used in classrooms. For instance, we can find it throughout phrases in "Spring Has Come" and "Little Brown Jug" as well as in parts of "Autumn Full of Red Leaves". Thus, when children create music using rhythm patterns, the lessons become effective when teachers select a pattern which is familiar to the children as a starting point.

Procedure to create music

In the music textbook mentioned in the section above, children are directed to create their own rhythm pattern by hand clapping, using quarter and eighth notes and then, by putting their patterns into the basic rhythm pattern at alternating intervals.

Basic rhythm pattern---Pattern made by A---Basic rhythm pattern---Pattern made by B---and so on…

Figure 2. Rondo form using basic rhythm pattern with the rhythm patterns which children created.

Music consisting of an alternation between a basic rhythm pattern and children's created patterns

The rules used to create music are as follows:

A. Create rhythm pattern by hand clapping using quarter and eighth notes;
B. Children's patterns must have some relationship with a basic rhythm pattern;
C. Music is constructed through alternation, that is, "rondo form".

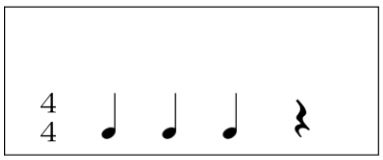
On the Subject of the New Rules

During in-class lessons, teachers often encounter various problems. It is difficult for third-graders, for example, to make sixteen-beat patterns without sufficient experience in improvisation. When teachers set about the next task of writing children's rhythms to scores, not only a great amount of time is usually required but also contradictions between the actual performance and written score often occur. Moreover, although teachers tend to put emphasis on enhancing children's musical abilities, children sometimes want to go in a completely different direction, such as by making patterns without rests, entirely different rhythm patterns, and so on; they often create something by trial and error, sometimes within the given rules while at other times going beyond the fence, so to speak. It can be said that the latter behavior displays a creative attitude that expresses the children's ideas; it is the responsibility of the teacher to guide this transformation, like the bloom of a big flower from a small bud, if you will.

From Musical Games to Improvisation

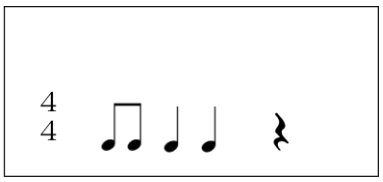
Rhythm patterns made for musical games using four beats

We usually carry out various musical games using four-beat patterns, for example, making rhythm patterns with words used in greeting phrases or in singing children's names or fruits. Experiencing such sorts of improvisation from the age of first or second-graders is most important.



お　は　よう
の　り　ちゃん
い　ち　ご
Good mor-ning
No-ri-chan (Dear No-ri)
Straw-be-rry

Figure 3. Putting words to four-beat rhythm patterns.



いちろうくん
さくらん ぼ
I-chi ro　kun
Sa-ku ran　bo

Figure 4. Appearance of the eighth notes.

Through their enjoyment of playing musical games with classmates and teachers, children learn to make their own rhythm pattern on steady beats.

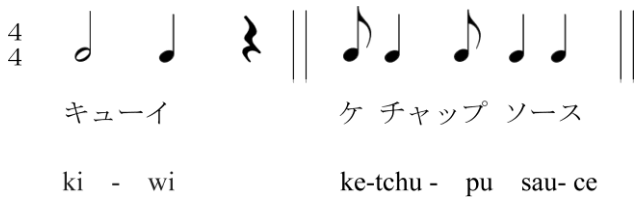


Figure 5. Rhythm patterns produced for various words.

Teachers must provide children an appropriate situation to experience opportunities for improvisation like these, in which they uninhibitedly produce various rhythm patterns, and most importantly, teachers must find, recognize, and develop the children's musical ideas.

Playing Rhythm from four Beats to eight Beats

Repeating the rhythm of four beats

As shown in the chapter above, by repeating this rhythmic play, children come to understand a cyclic four-beat rhythm, namely the basic rhythm pattern, and how to form the sense to repeat these rhythm patterns with actual feeling. The teacher can create cards of rhythm patterns and utilize them, as well as tie them into a musical score.

Figure 6. The example of the rhythm cards which a teacher can create.

An improvisatory rhythm pattern of four beats which children play sometimes has a note on the fourth beat, as shown in figure 7 below. It could be worth considering how to deal with this. This example does not fit the original structure (figure 1.) of the basic rhythm pattern of four beats as a small unit; however, if it were repeated twice and played as a unit, that is, with eight beats, children would be playing it correctly. Thus, if children ask whether it is okay if they don't put a quarter rest on the fourth beat, teachers can respond that if they can play the rhythm on beat four, it is fine. "Spring Has

Come” could be a typical example for this case.

Figure 7. Rhythm cards made for children with a different structure from that the teacher created.

It is important for children to express themselves individually and to always be able to play their music the same way. When children start writing musical scores or using notation, they are likely to write rhythm patterns using all the notes they know, which would be too difficult to play in actuality—although it would rarely happen with children at the third-grade level. In addition, if children changed the predetermined rhythm patterns every time at the stage of “making my own rhythm”, it could be difficult to find the intention for utilizing that rhythm pattern. Throughout the process of making rhythm patterns freely, in activities ranging from musical games to improvisatorial rhythmic expression created through trial and error, clarifying the child’s motive for choosing such a rhythm as “my own rhythm” is necessary as it encourages children to value their own musical work and leads them to develop their process of Creative Music Making with cogitative skills, judgment, and power of expression.

Playing rhythm on eight beats: improvisational expression

After learning a rhythm in four beats and beat segmentation at the first and second-grade level, children will experience a rhythm of eight beats. At this stage, children make rhythm patterns of eight beats during music games while learning some rhythm patterns, as shown in the following figure.

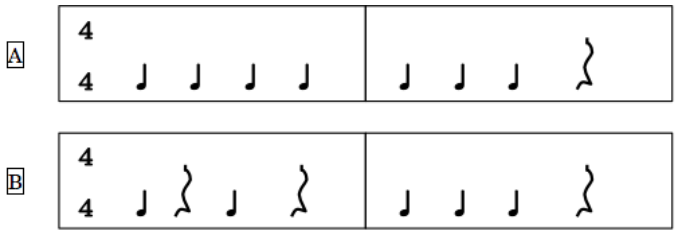


Figure 8. Rhythm cards of eight beats which the teacher creates.

In this activity, children make new rhythm patterns by means of music games, including copying others, musical conversation, and music relay races; the patterns appear similar to those of the learning activity introduced in the previous section. At this stage, one musical phrase is extended; therefore, more complicated and expanded ideas can be seen in the rhythm patterns.

Similar to the previous example of a four-beat pattern, the eighth beat is often filled with a note in a child's work in the form of notation. They cannot come to a decision about whether it's easiest to connect the rhythm patterns with other rhythm patterns created by classmates to form one phrase. However, throughout interactive activities such as copying others, musical conversation, and music relay races, children come to find the meaning of the quarter rest at the end of a phrase; they might claim that connecting the patterns makes it difficult for the next person to enter on beat, and if there is a rest at the end, it creates a moment to pass a phrase to the next person. It is important to foster children's ideas in terms of how to enjoy music, how to make music richer, and how to make music easier to play without giving the strict condition of insisting the eighth beat has to be a quarter rest.

Making a Rhythm Pattern the Same Structure as a Basic Rhythm Pattern

Music Textbook for Third-graders (Ohara. 2015) introduces activities which expect children to understand the structure of the basic rhythm pattern and to utilize the structure to make other rhythm patterns.

Rhythm patterns of four beats to sixteen beats

If we repeat a four-beat rhythm pattern four times, it becomes the same length as the basic rhythm pattern. It is thought that extending a rhythm with eight beats to sixteen beats is difficult for children. If children played enough music games and gained a sense of rhythm, they could understand that the phrase was extended, however, not all children have learned enough to understand this concept. Thus, teachers should apply the activities shown in figure 6 at this stage.

Figure 9. The rhythm cards on which the rhythm cards of figure 6 are repeated.

There are certainly some children who might say that it's boring and uninteresting if the pattern is simply repeated four times. This is a significant point. This realization is an opportunity to expand on the child's idea. If a teacher were to suggest that after repeating it twice, it's possible to change the rhythm pattern of eight beats, the concept children have already learned might serve to help connect the new rhythms, namely, the basic rhythm pattern, on the basis of learning the contents mentioned in playing a rhythm of eight beats.

Also, some children might say that they would like to change the second bar (i.e., four beats) from the first bar, or that it is different from the basic rhythm pattern. In this case, teachers should question not only the children who spoke out but also other classmates, in order to share their idea, such as by asking why had wanted to do this, or if they did as they suggested, how the music would change. Teachers can suggest using the same rhythm in both the first and second bars first and then, making a different rhythm in the first and second bar thinking about how it would change. Children can create two different rhythm patterns using their own ideas and then, present their favorite ones to the class. This activity enables children to identify and learn the distinctive features of repeating the same rhythm twice and making some difference between two bars; meanwhile, other classmates can listen to them. Exploring better musical expressions by learning new musical features which do not fit predetermined rules and make incongruous patterns carries with it the benefit of Creative Music Making.

Similar situations to those above can also happen in a higher education setting. In figure 10 below, an example of a rhythm pattern made by a female undergraduate student is shown.

Transformation of musical ideas and continuity of learning can cultivate children's creativity similar to that demonstrated in the pattern created by the young

woman in the figure 10.

It can be said that this process leads to acquisition of specific knowledge in music education. Based on musical rules–sometimes going beyond the rules–children find new rules and come to expand, deepen, and connect their own rules. During this period of growth, it is important to share ideas with other classmates. It develops the learning process by appreciating individual difference.

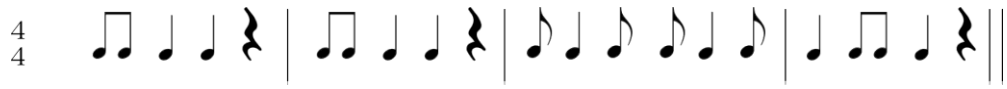


Figure 10. Rhythm cards made by a university student 2017.

Creating a rhythm of sixteen beats which is a repeated rhythm of four beats and added to a rhythm of eight beats

Based on the experience from the activity in "Rhythm patterns on sixteen beats", children appropriately identify the basic rhythm pattern and create "my own rhythm pattern" using the same structure as the basic rhythm pattern. *Music Textbook for Third-graders* (Ohara. 2015) suggests using quarter notes and eighth notes only, however, further activity while breaking the rules is a suggestion for consideration. Of course, simply using quarter notes and eighth notes is acceptable. In fact, the actual work of children mainly contains a mixture of these two types of notes.

To make children feel at ease when expressing rhythm patterns, it is better to start with a small phrase. A quarter rest should be placed only when a child feels it is needed or when it makes the music more interesting instead (figure 11); some children put a rest on the first beat.

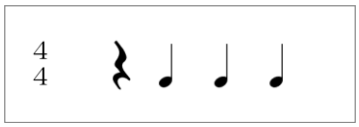


Figure 11. The rhythm card has  on the first beat.

In the basic rhythm pattern, the first beat should have a sound, however, this example pattern went beyond the rule. How can a teacher deal with this case? The

teacher would have to think about the next step by asking a child whether it is playable when the pattern is connected to another child's work; if the answer is no, it could be difficult to tell the child that it is fine. Nonetheless, this type of rhythm pattern could be interesting if it were connected to other rhythm patterns. It would help classmates to share and accept the occurrence as a new idea by asking questions in order to clarify the intention of the musical work; the questions might be: what do you think of a classmate's idea, or why did you decide to make this rhythm pattern? Also, as was stated earlier, children become enabled to expand upon their own ideas when asked whether they can play a pattern repeatedly at any time. Furthermore, allowing children to have expectations is important not only for them to be able to present their ideas but also to make each of their rhythm patterns interconnect and create a whole musical work. It could be said that if children have the competencies of cogitation and judgment, which could be used to enhance their own expressions, they would come to realize that their own rhythm patterns were difficult to interconnect and improve.

Making rhythm ensembles with a basic rhythm and "my own rhythm"

Further ideas can be suggested. I would like to contrive ways of utilizing the basic rhythm pattern further by taking advantage of children's "own rhythm pattern".

A's own rhythm pattern	Basic							Basic
B's own rhythm pattern	Basic							Basic
C's own rhythm pattern	Basic							Basic
Basic rhythm pattern	Basic	Basic	Basic	Basic	Basic	Basic	Basic	Basic

Figure 12. Layering "my own rhythm pattern" based on a basic rhythm pattern. In practice, one box contains sixteen beats. A, B, and C represent each child. In the first and eighth boxes, all children clap their hands to the same basic rhythm pattern. The basic rhythm pattern included in the bottom line of the figure can be played at low volume by classmates, a teacher, or by using ICT.

A's own rhythm pattern	Basic						Basic				Basic	
B's own rhythm pattern			Basic		Basic						Basic	
C's own rhythm pattern			Basic				Basic		Basic			

Figure 13. One child playing both the basic rhythm pattern and "my own rhythm pattern" continuously and copy each other.

A's own rhythm pattern	Basic					Basic		Basic		
B's own rhythm pattern		Basic		Basic					Basic	
C's own rhythm pattern			Basic		Basic		Basic			

Figure 14. An example of further development.

This activity can be enjoyable not only for third-grade children but also secondary school students. Thus, activities with ingenuous combinations of created rhythm patterns could develop into a process for constructing rhythmic ensembles beyond merely creating rhythm patterns.

In Creative Music Making, teachers set up conditions to fit the children's level. However, it could be said that teachers have the important task of enriching the process of a child's learning through transforming musical ideas without fear.

To Select and Play an Instrument to Fit Individual "My Own Rhythm Pattern"

I would like to introduce here a different way of learning from both making rhythm patterns and constructing ensembles. That is to say an orientation toward tone color. In this activity, handclaps can often be used, however, children sometimes pose questions: could I use any musical instrument? In this case, teachers need to be aware of the features of each instrument, such as materials (wood, skin or metal), pitch, duration, and timbre–as when making a rhythmic ensemble with percussion instruments. Therefore, if all instruments are allowed for utilizing in this manner, it would take much time to give instruction on how to use and play each instrument. It is often argued that

Creative Music Making can take much time in music class if musical instruments are used. Teachers could make suggestions like: “let’s do it next time,” or “let’s not use them this time”; however, dismissing children’s suggestions would not be advisable when they are motivated toward exploring sounds. Teachers can suggest alternatives that incorporate children’s ideas, such as by changing tone color with handclaps or using foot stomps and finger snaps like body percussion. If teachers think instruments can be used if children finish creating rhythm patterns quickly, they can choose some available instruments for children in advance. In sum, teachers need to set up some rules for children and consider beforehand a means for when children can extend beyond the rules. In this case, it is important that teachers encourage the children to understand the meaning of changing musical features by asking whether they became able to play a rhythm repeatedly by hand clapping or why they wanted to make the music more effective using a selected instrument.

I once carried out a music lesson for creating rhythm ensembles using drums each child had made in an art lesson. This trial was thought to be a cross-curriculum learning activity required by the Ministry of Education, Culture, Sports, Science and Technology in *New Elementary School Course of Study* (2017) (Ministry of Education, Culture, Sports, Science and Technology [MEXT], 2017). Consequently, Creative Music Making could be implemented as a fruitful educational program in schools by stepping beyond the typical learning examples within the approved textbooks, thereby enabling both children and teachers to apply their own ideas into music lessons.

Conclusion

Various rhythm patterns could be created from each rhythmic phrase and serve as a departure from an ordinary structure of rhythm patterns. In terms of construction of rhythm patterns, suggestions including multifaceted examples that meet children’s needs can enrich the music they create. The points teachers need to take into consideration are the significance of learning in a classroom setting as well as the viewpoint of how to evaluate what children have learned as outcomes based on the learning goal. Thus, clarifying the learning goal and making assessments should be

shared while acknowledging each participant's departure from the predetermined structure.

If the learning goal is unclear, children could lead to wandering with their ideas and be driven in an unfocused direction. The learning goal should also help children create musical rhythm as a guideline. When children have a certain guideline, they might consider, "if I do this, how will it come out," and "if I do like this, what will my teacher think about it?" Therefore, there is a necessity to encourage children to think how they can relate the learning goal to their questions: "why," and "if I do this, how will it come out?" If the learning goal and the skill children need to acquire are given clearly, the children can judge whether their departures from a predetermined framework were good.

Furthermore, as has been stated repeatedly, it would help children make notable musical work in class if they do not keep their ideas to themselves but rather share these ideas with classmates, taking advantage of the ideas of others and expanding or developing them. This point is important as it brings an fixed value to the learning of music in a school setting. In *New Elementary School Course of Study* (2017) (MEXT, 2017), there is a section on setting the contents of teaching for Creative Music Making in which an activity based on a predetermined rule is written as an important content. It would be worth monitoring how such contents are being implemented in actual teaching practices across classrooms so that one may consider the contents of the predetermined rule. Yet, if one takes into account the ideas discussed and circumstantial evidence observed in this paper, consideration must also be given for the bold suggestion that teachers shoulder the important task of supporting creativity through going beyond the rules.

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3. Rule Breaking and Playfulness to Channel Creativity and Expressive Power

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Biography

Shinko Kondo is a director of EC music program at Music Preparatory division, Oakland University, USA. With a PhD in music education and a professional background in piano pedagogy, her research interests include musical communication during children's musical learning, collaborative learning, children's creativity and expression, and musical agency and identity in and through music. Shinko has presented lectures and workshops throughout the United States and Japan and has been an active presenter in international settings.

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Introduction

Because of the raid technological development in this century, what we are expecting for tomorrow's musicians is not only the mechanical facility to realize musical scores, but also capacity for the high level musical thinking and expressive power that enables children to become proficient musical communicators who can "negotiate musically with other 'players' in all manner of musical styles and practices" (Young, 2005, p. 296) and continue to grow musically and enjoy music in their lives.

While Breaking the rule and challenging new beyond tradition will not be easy, deliberately and thoughtfully breaking some rules can create unexpected interest and effect that captivates people's hearts and minds and open up new future. We hear often that "you have to know the rules before you can break them." Rules are rules for a reason. I would take that a step further, arguing it is not only about "what" and "how," but also "why." We need to know the reason for the rules in order to break them effectively.

How might rule-breaking enhance children's creativity and expressive power in a studio piano setting? I would like to think about a reason why each rule might exist, and, then, consider what might be the possible approaches to studio piano teaching beyond traditional ways of teaching in order to promote students' creativity and expressive power.

Possible Pedagogical Approach Beyond traditional pathway

Studio music interaction is often understood through an authoritative "master-apprentice model" (Jorgensen, 2000) in which the teachers teach as they have been taught (Jorgensen, 2000; Kemp, 1996; Kennell, 1992; Kingsbury, 1988; Persson, 1994). In a study by Mills and Smith (2003) 57% of instrumental teachers (N=134) stated that the primary influence on their teaching approach was the way they had been taught. Even though there is a recent growing professional interest in the dyadic nature of studio instruction (Kennell, 2002), not much is known about the interaction between music teachers and their students (Hallam, 1998; McPherson, 1993), which is an unexplored and still mysterious field—a "secret garden" (Gaunt, 2005).

In thinking of the many rules that the piano teachers may feel obligated to follow, about how many of them have I truly identified the underlying reasons for their existence? What rules do the piano teachers tend to follow? There is no definitive or comprehensive set of rules for teaching piano or designing lessons, but for the purposes of this challenge, 1) I made a list of rules and traditions, 2) thought about a reason why each rule might exist, 3) brainstormed rule-breaking ideas, considering "the nature of children", "what is learning", "the role of the teacher", and then 4) applied the possible approaches to my own studio teaching. I would like to share some ideas and practices of rule-breakings and how the opposite effect created by breaking the rules has changed the student's learning experience.

Rule Example #1: The teacher, as an expert, has considerable power.

Rule Rationale: An imbalanced power structure (Bourdieu, 1997; Foucault, 1983; Freire, 2000) exists between teacher and students in a studio setting. The teacher, as an expert, has considerable power, unknowingly and unintentionally asserting control over the student's behavior and performance throughout the process and product of learning. In front of an authoritative teacher and solemn instrument, young students have been viewed as weak and passive, in need of motivation, and affected by reinforcement (Skinner, 1953, pp. 8-9). The power structure of the activity was one way from teacher to student - The sequential pattern of *teacher presentation–student response–teacher feedback* in numerous musical settings (Speer, 1994: Yarbrough & Price, 1989).

Rule-breaking idea and practice: Shared power through instrumental ensemble

- Child-centered
- Shared power
- Learner as social agents participated in own learning process.
- Shared understanding in nonverbal and musical communication (Students observed, express, and learned from each other through their movement)
- Enabling them to construct their own understanding of music through interactional

musical experience.

- Students' full-bodied engagement with playing these simple percussion instruments
- Pianist's way of playing the piano surprisingly transformed.

figure 1. Shared power in collaborative learning.

Rule Example #2: Piano learning conceived as linear processes

Rule Rationale: The long history of piano pedagogy practice has taken a linear approach. Piano students tend to follow the same textbooks in the same order—Beyer, Brugmuller, Czerny, and so on. From the early twentieth century, authors of piano method books began to direct their attention to the development of reading and rhythmic skills as essential components of their texts.

Problems arise when the teacher depends too much on the textbook, sequentially following its hierarchy ranging from simple to more complex, without thinking about students' interest, ability, and needs. Sometimes, "the difficulty of teaching from materials that are not well-matched to young learners may result in teacher frustration, as well" as student frustration (Huang, 2007, p.1). For example, as a teacher, I often find that students understand more advanced aspects before basic ones. In fact, I have often seen very young children play "Stepping on the Cat" or "Chopsticks" on the piano, which are much more complex music than what they are learning in their beginner textbooks. I have often seen young children sing songs from television shows or computer games—songs that generally include much more complex rhythmic patterns and melodic lines than what they are learning in formal music

lessons.

Rule-breaking idea and practice: Jazz session in the group

Social constructivists (e.g., Rogoff, 1990, 2003; Rogoff & Gardner, 1984; Vygotsky, 1978) recognize that learning is not a linear process, rather complex and fundamentally nonlinear in nature. Learning music is a holistic experience. We should not start with the building blocks of music: note name, rhythm names, time signature and so on. Instead, we start with the global properties of music—listening to whole. Learning music should encompass recognition of the interdependence of action, emotion, and cognition (Boardman, 1988).

It is important to design safe and supportive learning environment where students can experience music from multiple entry points in holistic contexts. Through jazz session in the group, they could:

- Take Risks
- Experience music fully in musically meaningful way
- Feel and enjoy a different style of music
- Welcome and respect multiple perspective

Seeing children engage musically in these ways has made me realize that it is important for teachers to see students' potential for learning music. Their musical brains might be more sophisticated than we generally expect for young beginner piano students and their musical understanding might be more advanced than a basic one. It is important for teachers to present materials in meaningful ways that enable students to make sense of their learning experiences.

figure 2. Jazz improvisation in the group ensemble.

Rule Example #3: Reading Notation is encouraged first at the very beginning stage.

Rule Rationale: Traditional way of piano teaching seems to believe that the students cannot really lean music until they can read and write the music score. Learning piano is to acquire the sight-reading skill and train finger movement. Reading notation and memorizing musical terms were encouraged first at the very beginning stage. Students have been trained to repeat specific procedures, being asked to copy musical symbols many times until they have memorized them and practice isolated discrete skills until they have mastered—without knowing the purpose of practice or making sense of the world.

Rule-breaking idea and practice: Musical experience through whole bodies and senses

In Western music, a complex musical notation system represents sound, but notation or musical labels themselves are meaningless to children who do not understand the concepts behind them. Teaching music without teaching the music notation system first was one of the biggest challenges for the teachers who grew up in the traditional musical learning system, but, in order to understand and enjoy music in their lives, learners need to have opportunity to interact directly with music, perceiving and expressing its real aesthetic excitement in and through music, involving their own feelings, imagination, and invention in which real musical communication occurs with them and among themselves.

- Kinesthetic Engagement: Experience Music through Action
- Visual Engagement: Experience Music through visual representation (icon, map, picture, and etc.)
- Aural Engagement: Experience Music through sounds
- Provide the opportunities to engaged in listening, creating, and performing problem solving through enactive and iconic modes of representation of knowledge before they were introduced to a symbolic mode of knowledge representation (Bruner, 1960).

For young musicians to understand music, it may be of importance to first

establish an intuitive understanding of music in musical contexts before we introduce the more traditional, complex musical system. If young children have not first experienced musical dimensions with their whole bodies and within musical contexts, and have not a chance to feel, enjoy, and try them out on their own, they might not be able to use them effectively and so may not be able to deepen their understanding in more complex forms.

figure 3. Kinesthetic response while listening to music.

Rule Example #4: Playing instrument is an individual act

Rule Rationale: Studio lesson culture traditionally emphasizes one-on-one instruction. The relationship between piano teacher and student is very special and often long lasting. Somehow, as studio teachers, we tend to believe that the one-to-one relationship of the private lesson would provide a more intimate setting for learning music. Parents also believe students can only get the "individual attention" they need in a private lesson.

Rule-breaking idea and practice: Collaborative composing, listening, and creating problem solving

Collaborative learning is one of the most exciting developments in contemporary education. Social constructivists (e.g., Brooks & Brooks, 1999; Fosnot, 2005; Rogoff, 1990, 2003) believe “understanding is fostered through discussion and collaboration, with the child encouraged to express her own views better to achieve some meeting of minds with others who may have other views” (Bruner, 1996, pp. 53-61). Participation in well functioning collaborative problem solving “leads students to feel more positive about themselves, about each other, and about the subject they’re studying (Kohn, 1993).

Playing instrument is communicative act. In the group setting, the members of the group never had a lack of closeness among them; rather they engaged in deeper and more intimate musical interaction, through which each individual received a great deal of individualized attention from both peers and teacher.

- Constructing their understanding music through collaborative problem solving (listening, creating, and performing).
- Students are encouraged to share information and ideas, challenge the interpretations of others, and rethink their own ideas, processes through which children learn subject matter more effectively.
- Collaborative efforts changed their performances - more sensitive to how to create excitement in their performances and use a wider range of dynamics.
- Each one's agency emerged through collaborative performance and was expressed through the piano.

figure 4. Collaborative problem solving.

Rule Example #5: Originality and Creativity is prohibited

Rule Rationale: Learning piano is to acquire the sight-reading skill and train finger movement. Therefore, piano lesson has been emphasized on 'corrective music' instead of 'natural and enjoyable music.' Opportunities of being valued students' originality and creativity were few and far between. In this teaching situation, teachers regard their primary objective as transmission of information and view the child as a respondent whose major task is to absorb musical knowledge and skills, and therefore they tend to devalue and neglect children's originality, creativity, and imagination. Further, as children are viewed as not capable of complex thought, teachers tend to withhold information and provide component parts of information. The student is expected to amass this atomistic information through the given assignments, waiting for

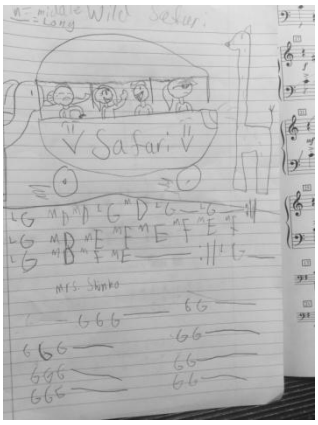
the teacher's instructions and feedback about whether what he or she has played has displeased the teacher's musical sense.

In my own experience as a learner I was afraid of expressing my own ideas, creating and re-creating music at large because I was trained to transfer the written notes to fingers accurately and quickly and was not allowed to bring my originality or creativity into the training process. On many occasions throughout my musical life, I had hesitated to play the piano without written scores, until quite recently when I had opportunities to experience music from many different directions.

Rule-breaking idea and practice: Applying creative space through composing, improvising, and arranging music.

Applying creative space in musical communication seemed to give abundant opportunities for students to

- Fashion leaner's musical identity as becoming-musicians.
- Explore learner's own musical thoughts
- Negotiate and renegotiate personal meaning in music.
- Helped the teacher and apprentice teacher identify the learners' strengths and weaknesses, which enabled them to know how to provide meaningful, individualized scaffolding.
- Build confidence in their ability to share ideas with a group, able to see herself as a proactive learner and creative thinker.



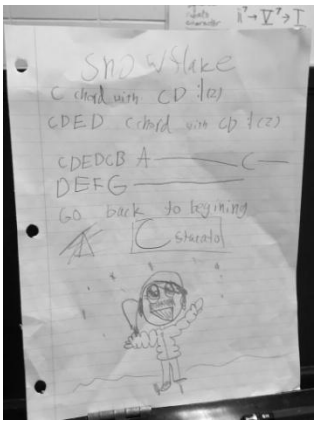



figure 5, 6, 7. Creating music in many different ways.

Music is a vehicle for personal expression

According to Boardman (1988),

> The purpose of learning is not to acquire a specific skill, or a body of acts, or even a particular value, but to generate more learning to enable the learner to continue and to go further until the end of his day. (p. 28)

We want students to become proficient so they can continue to grow as musicians. Music class, therefore, should be the place where children not only develop a good technical foundation and perform music initiated by the teacher, but more importantly, a place where children begin to develop “the ability to know about and think about music” (Shively, 2002, p. 169), in which they “actively strengthen their capacity to learn” (Hargreaves, 2004).

Musical development should not only mean learning certain skills or techniques, but more importantly empowering learners’ musical sensitivity, creativity, and expressiveness, which supports their capacity to perform with greater sensitivity, creativity, and expressiveness. Paynter and Aston (1970) write in their introduction of Sound and Silence:

> Education does not begin with specialist boxes filled with facts to be memorized. It should be child-centered and start from the needs of the individual. As teachers we must try to see our subject, not as collections of highly-developed disciplines, but rather as areas of experience which embody some of the most fundamental human reactions to life. (p. 2)

Conclusion

How should our new approach stand in a relationship of thoughtfulness and openness to young children rather than begin governed by traditional beliefs, discarded values, old rules, and fixed impositions? It is brave to say, "let’s break the rules and go beyond the limits!” However it will not be that easy for those who have seriously

followed the rules. I propose that creativity and playfulness might be necessary for trying new things and embrace creative and educational challenges. Playfulness as used here means little courage full of seriousness to explore the possibility of unknown. The beginning of a new thing is like a small water droplet. But without emphasizing small playfulness new things will not be born. This playfulness, I believe, that it is very important for musicians and music educators.

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4. Making Instruments to Create an Authentic Experience: Overcoming the Constraints of Tradition

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Biography

Koji Matsunobu holds PhDs in music education (Tokyo Gakugei Univeristy) and secondary and continuing education (the University of Illinois at Urbana-Champaign). Prior to joining the Education University of Hong Kong he held academic positions at the University of Queensland, Australia and the University of Kumamoto, Japan. He has taught psychology and sociology of music education, research methodology, and world music. He has written widely on spirituality, creativity, mindfulness, arts integration, world music pedagogy, place-based education, Japanese music, and qualitative research.

In response to the conference theme ("Musical Creativity through Breaking Rules and Traditions"), I propose to examine the value of instrument making in music education. Given the modern demarcation between those who manufacture instruments and those who play them, musicians today rarely engage in the practice. I argue that bridging the two areas is to pave a road to rethinking musical creativity. I begin my discussion with the views of Frank Denyer (1994), who noted that creativity and musicians' decisions, especially those of composers, hardly ever go beyond the constraints of available instruments that define an identical set of shared assumptions about music. These constraints, Denyer believes, are released when musicians are engaged in making instruments. In other words, the lack of opportunities for engaging in making instruments decreases the potential for musical creativity. Denyer even goes so far as to say that "modern industrialised societies are far from being inherently pluralist: On the contrary, they exert powerful pressures that neutralise most serious pluralist tendencies" (p. 47). Engaging in instrument making activities leads to an increase in musical diversity, which eventually expands musical creativity within society.

Despite many real-world examples of instrument making,[i] relatively few attempts have been reported in the school context.[ii] Those that have received coverage seem to share certain assumptions; based on her own practice of incorporating instrument making activities into music classrooms and her observation of other teachers, Upitis (1990) noted that students rarely think that their self-made instruments are "real" because they are not related to conventional instruments and there is no "proper" way to play them. She believes that students need to be taught that many connections exist between their self-made instruments and conventional instruments, while also emphasizing the need for students to be exposed to a variety of creative ways in which instrument-making can be integrated into real music-making contexts.

Making instruments can be creative and innovative. However, if the resulting products are considered to be cheap, the subsequent experience of music-making may not be fulfilling. If so, how can making musical instruments lead to the creation of authentic (real, genuine) experiences? In order to answer that question, this paper tries

to clarify the notions of "tradition" and "authenticity" and argues how these are related to creativity.

Tradition and Creativity

The first assertion is that we need to reject the dichotomous framework of tradition and creativity. Although these are often viewed as opposite concepts, the question of creativity is often a matter of emphasis on tradition. Creativity and tradition are more like two poles at either end of a continuum. This idea has been embraced by creativity scholars. For instance, Sternberg (2003) proposed the notion that there are three types of creativity, each reflecting a varying degree of tradition: (a) paradigm-preserving contributions that leave the field where it is; (b) paradigm-preserving contributions that move the field forward in the direction it is already going; and (c) paradigm-rejecting contributions that move the field in a new direction from an existing or pre-existing starting point. Each type is concerned with the replication of tradition; the advancement of tradition; and the redirection, reconstruction, and integration of tradition. In short, any discussion of creativity does not make sense without thinking about the role of tradition.

A similar view is part of the Japanese convention of artistic training that consists of three steps: Shu, ha, and ri (Minamoto, 1992). The first, shu, stage ("hold," "keep," or "preserve") follows the traditional method of learning through the established form or *kata*. At this stage, the dominant task of learning is blind imitation of the form. The secondary, ha (or "break") stage involves breaking the traditional *kata* form. It is during this stage that personalization of the form is gradually recognized. Once the form is fully embodied by the learner, he or she is allowed to experiment, such as by incorporating other styles of playing. Finally, establishing a new form or style of performance is achieved by "abandoning the form" or "distancing the tradition" in the stage of ri (the meaning of ri, or a different reading of the same word, hanareru, includes "abandoning," "distancing," and "exceeding").

Creativity manifests itself through the employment of a variety of phrases and expressions; in the process, a negotiation inevitably occurs between tradition and

creativity. There are many examples of such negotiations in the ethnomusicology and music education literature. For instance, investigating the songs of Venda children, John Blacking (1967) identified those that were distinct from the music of the adult Venda, concluding that Venda children's songs were neither simplified versions of adult songs nor a set of fixed repertoire taught by adults, but were instead the result of constant meaning-making and dynamic interaction between children's creativity and adult influences (tradition). Marsh (2008) expounded that children's musical interactions in the playground encompass many different forms, including singing, dancing, speech, movement, characterization, and rhythmic elements. These orally transmitted forms are stimuli drawn from their environment (tradition) for the purpose of both emulation and spontaneous improvisation in order to create multiple variants of themes that concern them (the children). These examples exhibit some ways in which negotiation between children's creativity and the influence of tradition is shaped.

Authenticity in Context

Many definitions and views of authenticity exist. In Western classical music, authenticity typically refers to an appropriate interpretation of a piece of music through analysing sheet music and decoding the composer's intention (Kivy, 1995). By "authenticity," we also mean historically accurate and culturally appropriate music performance styles. While these notions of authenticity posit that an appropriate answer resides in the music, awaiting to be discovered, authenticity also acknowledges the dimension of "personal authenticity" (Kivy, 1995), the view of authenticity means an ethical act of "true self" (Taylor, 1991). In the same vein, "strategic inauthenticity" is the term coined by Timothy Taylor (1997) to describe musicians who intentionally stay away from the "authentic" or fixed sense of tradition and instead explore new influences and expressions. This eclectic approach and negotiation between musical heritage (tradition) and possibility (creativity) is commonly observed and practiced by today's musicians.

A more recent discussion embraces the issue of positionality. From an ethnomusicological perspective, Trimillos (2004) identifies "staged authenticity" in a

real performance context in which the performer, as a culture bearer (of traditional music), expresses his or her authentic self while corresponding to a specific need of the situation. This is commonly observed when, to use my examples, musicians (e.g., nagauta musicians) play an excerpt of a musical piece for primary school students who cannot stay still for a long time. Noh performers may "improvise" a different combination of singing and dancing (e.g., singing the phrase of takasago while improvising some kata movements) to demonstrate an oshimai in an educational context. Although the matching is never completely authentic, the audience nevertheless feels that they can simultaneously participate in singing and dancing without the necessity of specific techniques. In-depth interviews with world music performer-teachers indicate that they shift the emphasis of their teaching, depending on the context, to meet students' needs (e.g., Campbell, 2004; Feay-Shaw, 2002; Harnish, Solís, & Witzleben, 2004; Marcus & Solís, 2004; Schippers, 2010; Trimillos, 2004). While promoting shared musical dimensions, they may render and modify the original teaching style as a means of inviting foreign audiences to enjoy a deeper cultural understanding.

Schippers (2010) emphasizes the process of "recontextualization" in music education. He argues that most music practices today are recontextualized. A morning raga performed outside India, even by Indian culture bearers, is a recontexualized performance since the setting is different from the original location. Furthermore, the sense of authenticity may vary from generation to generation, from lineage to lineage, in each place of practice. He posits that recontextualization is achieved by moving strategically from static to dynamic views of traditions, from a single to multiple senses of authenticity. As a music educator (and sitar player), he argues that music educators should not worry too much about the recreation of authenticity, but actively engage in the creation of educational opportunities for students. This suggests that native teachers and culture bearers should not adhere to the conventional ways of teaching, which they have brought from their cultures of origin, but pay more attention to modifying their approaches.

Schippers (2010) encourages music educators to think how the modification or recontextualization of authenticity can contribute to students' positive learning

experiences. The discussion of so-called world music pedagogy (Campbell, 2016) also refers to an effort to engage in creating an educationally-appropriate setting and authenticity in a classroom context. I will introduce below an example of recontexualized musical activities in which students make shakuhachi-like flutes.

Recontextualization of Shakuhachi Workshop

Shakuhachi music within a formal context is often taught in the following way:[iii] A guest teacher/player demonstrates the characteristics of the instrument and its various expressions, such as the pentatonic scale, the meri/kari technique (for raising and lowering pitch), muraiki (airy blowing), and so forth. Students may try playing shakuhachi flutes that are made from PVC pipes. They spend some time trying to get some basic notes. The teacher then introduces easy pieces, such as *kari kari watare*, which uses only two notes. This line of instruction is typically suggested in music textbooks that are widely used in Japan. When no guest teacher/player is available, the music teacher may use a recording of representative solo pieces, such as *tsuru no sugomori* and *shika no tone*, which are also suggested in the textbooks. Elementary music textbooks often include *haru no umi*, the most famous hōgaku piece composed by Michio Miyagi for the shakuhachi and koto in 1929.

However, a shakuhachi player whom I met in Tokyo adopts a recontextualized approach. Mr. Idekawa (a pseudonym) brings to a classroom short, raw pieces of bamboo (about 15 to 20 cm) and lets students make one finger hole, wherever they want, instead of five finger holes based on predetermined positions. He helps students fashion the *utaguchi* edge on the mouthpiece using a machine. This toy-like flute, which he calls a piro-piro, can make only one or two tones. Although each flute comes in different sizes and pitches, students can still feel the joy and mystery of making flutes out of natural materials.

His teaching goes against the traditional way of teaching the shakuhachi. It also contradicts the customs of school music education that put a premium on the homogeneity of tonality of all instruments as a prerequisite to forming an ensemble. Music education is based on the value and pedagogy of “presentational” music (Turino,

2008), in which pitch accuracy and transparent texture are crucial in group music-making. Self-made instruments, such as the piro-piro used by Idekawa, are not suitable for that purpose because the tuning varies from one instrument to another.

The beauty of these instruments lies in the diversity of their characters rather than the homogeneous quality of their sounds and their "playability." In other words, Idekawa questions which is more important – the diversity of experiences or the homogeneity of sounds; the embodiment of nature or an understanding of the pentatonic scale. In his case, the answer to both questions is the former. Another shakuhachi maker, Kinya Sogawa, has similarly remarked:

> I tend to like a simple, natural, down-to-earth sound of bamboo, especially when I play *honkyoku* (the classical repertoire of solo shakuhachi music). The ultimate destination of that pursuit is, "Wow! A sound came out of a piece of bamboo when I blew into it. Amazing!" This is the kind of experience that we all had when we were children. This kind of primitive experience propelled us to utter "wow!" What I am saying is that shakuhachi music is based on our primitive reactions and experiences of "wow." Japanese people are traditionally good at (and fond of) using simple natural materials and cultivating this kind of primitive sensitivity. Thus, I believe it is important for the students to feel "wow" through the course of playing and understanding Japanese music.
> (http://www.fides.dti.ne.jp/~sogawa/suidoukann.html)

Although his view might be regarded as an expression of personal authenticity, it is also rooted in tradition. Most importantly, it supports Idekawa's recontextualized approach by promoting the involvement of making a flute out of bamboo and the experience of producing natural sounds. Although the resulting flute cannot play a pentatonic scale, it is still "real" due to its earthy feel. For these practitioners, this organic feeling is the very core of shakuhachi playing.

Idekawa's approach is derived from his sense of educational authenticity. Although he himself makes and plays a longer shakuhachi rather than a toy-like

piro-piro, he believes that students can engage in the essence of shakuhachi playing through the latter, thereby leading to a recontextualized approach to shakuhachi teaching. The students in his class seem to support his approach as they enjoy the experiences of making and playing the piro-piro. They keep playing the flutes even after the workshop has concluded.

Conclusion

In promoting personal, educational authenticity over historical, cultural authenticity, I have discussed how the former might lead to a recontextualization of shakuhachi teaching and learning as it takes place in the school context. Informed and shaped by traditional shakuhachi pedagogy, as well as the musical pedagogy of the institution concerned, school shakuhachi teaching tends to focus on appreciating aesthetics, understanding pentatonic scales, and playing predetermined pieces. The personal and educational authenticity of the two makers/teachers introduced above can lead to the creation and implementation of an alternative approach to shakuhachi teaching, which looks different from what we are typically used to seeing. Students in this "new" context are engaged in making flutes and exploring sounds. They are given freedom in the way they fashion the flute (e.g., where to make finger holes and how many holes); the resulting sounds and expressions are diverse rather than homogeneous.

Whether these activities can lead to further creative music making requires more investigation. They might end up being one-off, fun activities, with the students simply experiencing them as an opportunity to make a bird flute rather than a shakuhachi. As pointed out by Upitis (1990), self-made instruments need to be linked to conventional instruments so that they recognize the instruments as proper and develop their own music making. We did not have time to explore if and how the piro-piro could be integrated into real music-making contexts.

Finally, it is important to note that the recontextualization of tradition requires challenging conventions. Tradition is not fixed but malleable, especially when it is embodied by practitioners. Shakuhachi player and maker Yukihiro Mitsuka observed that tradition is like a water fountain: the very essence of its existence lies in its flow.

Tradition needs to do the same. “Stemming the flow does not protect tradition” (personal communication, March 2017). In this sense, tradition and creativity should be regarded as two sides of the same coin.

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[i] Musicians' efforts to perform music using self-made instruments have tended to attract wider attention. For instance, the Scrapheap Orchestra is an orchestra of professional musicians from the BBC Concert Orchestra who use instruments built from discarded objects. Similarly, the *Guardian* and TIME have featured a junk orchestra in Paraguay. The idea of making music out of landfill is an appealing one.
https://www.theguardian.com/global-development-professionals-network/2015/jul/13/junk-recycled-orchestra-paraguay-music-landfill
http://newsfeed.time.com/2012/12/11/watch-the-recycled-orchestra-slum-children-create-music-out-of-garbage/

[ii] This is particularly the case outside Japan where some educators and music teachers are involved in instrument making (Matsunobu, 2013).

[iii] By "formal," I mean a classroom context.

5. Developing of Artistic Creativity by Breaking the Rules:

Two Examples of Newly Created Playground Music
"Ryugu [Dragon Castle] Legend"
and "Antagata Dokosa [Where Are You from?]"

Tadahiro Murao

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Biography

Tadahiro Murao received a master's degree in music education from Tokyo University of Arts and completed a fellowship on secondary and continuing education at the University of Pennsylvania. Before joining Tezukayama University, he taught violin cello lessons, cognitive musicology, and music education research at Aichi University of Education. He is professor emeritus of Aichi University of Education and Hong Kong University of Education.

Abstract

Artistic creativity does not necessarily imply the overturning of the rules of a prevailing style or genre. However, genre rules are often broken in creative music. Here, I present two newly created pieces of playground music that break a number of the rules governing this genre. The first piece, *Ryugu Legend*, is a chanted hand-clapping activity for a group to perform. In the Japanese tradition of hand-clapping games, chanted pieces for groups are seldom found: melodic songs for pairs are much more common. In this sense, the rules governing the genre of the Japanese hand-clapping song are broken. The second piece, *Antagata Dokosa*, was originally a song to accompany a game played with balls. We changed it into a question-and-answer activity song, in which the children moved to a new, galloping rhythm. In Japan, the tradition of musical games does not typically include "bouncing" rhythms for skipping or galloping, so the introduction of such a rhythm might be perceived as being against the genre rules. However, in each case, the rules are only partially broken: as a whole, our newly created playground games and songs are in keeping with the prevailing styles. For this reason, we can enjoy and get excited about playing these newly created activity songs.

Keywords: genre rules, breaking the rules, playground games, creativity, hand-clapping songs

Introduction: What is Creativity in the Arts?

In order to understand the syntactical meaning of music, we need genre rules. Without such rules, composers, performers and audiences cannot communicate with each other through music. Meyer (1987) stated that creativity in the arts, unlike its counterpart in science, does not require the rules of a prevailing style to be overturned and replaced with new ones. He quotes the following statement from François Jacob's article "Evolution and Tinkering:"

> Evolution does not produce novelties from scratch. It works on what already exists, either transforming a system to give it new functions or combining several systems to produce a more elaborate one … It is always a matter of using the same elements, of adjusting them, of altering here or there, of arranging various combinations to produce new objects of increasing complexity. It is always a matter of *tinkering* (Jacob, 1977)[1]

This idea of "evolution and tinkering" can be applicable to creativity in music, according to Meyer. But if creativity is only "a matter of tinkering," what about breaking the rules? Is it unnecessary in the context of creative music?
In this paper, we will present two examples of newly created playground music in which some of the traditional rules are of the genre are broken.

Example 1: Creating a Hand-Clapping Activity Song, "Ryugu (Dragon Castle) Legend"

Though creativity in the arts does not necessarily overturn the rules of a prevailing style in order to institute new ones, rules are often broken in creative music. For example, Ludwig van Beethoven broke the rules of sonata form in the first movement of his Symphony No. 5. Sonata form is a musical structure consisting of three main sections: an exposition, a development and a recapitulation. However, the

[1] According to Meyer's references, Jacob's "Evolution and Tinkering" was published in 1979, in volume 196 of *Science*. In fact, that particular volume was published in 1977.

recapitulation section of the first movement features an extended coda, which is often referred to as a second development section. While this undoubtedly breaks the rules of sonata form, many other rules of the prevailing genre, on the other hand, are clearly kept. Consequently, breaking the rules—as we can see in the case of Beethoven's symphony—might also be considered to be "a matter of tinkering." In the process of creating our hand-clapping activity song, we broke several traditional rules, as follows:

1) Generally, hand-clapping games are played in pairs. Our newly created hand-clapping game is played by a group of four to five children or students.
2) Most hand clapping games are accompanied by melodic songs. Our newly created hand-clapping game is accompanied by a non-melodic rhyme or chant.
3) The chant is based on an old Japanese story, "The Legend of the Dragon Palace (Urashima Taro). "It describes Urashima opening Princess Otohime's casket, which is forbidden. As a result, Urashima suddenly ages: his beard becomes long and white. At the same time, both Princess Otohime and the Dragon Palace mysteriously vanish. In traditional hand-clapping games, by contrast, there is generally no dramatic story.
4) Hand clapping is generally based on traditional patterns. We added body percussion and choreographed movements and gestures to these patterns.
5) Traditional hand clapping patterns are consistently governed by duple or quadruple meters. In our hand-clapping game, the meter is variable—moving from duple to triple—and sometimes ambiguous.

A video of "Ryugu (Dragon Palace) Legend" can be found at the following URL: *www.yukikotsubonou.com/*

Lyrics: Tadahiro Murao
Performers: Group A (five graduate students of Joetsu University)
Group B (four graduate students of Joetsu University)
Creation date: October 31, 2014

Figure 1. Hand-Clapping Game, “Ryugu Legend”.

Example 2: A Newly Created Game,

“Antagata Dokosa (Where Are You from?)”

Antagata Dokosa is one of the most popular Japanese children’s songs used to accompany a game played with balls. Our song, however, is quite different from other traditional activity songs. The melody of this song is based on the Japanese traditional “hypo-re pentatonic mode” (la-do-**re**-mi-so): in this sense, therefore, the melodic features match those of many other Japanese songs. The difference between this song and those others can be observed in its rhythm. The meter of *Antaga Dokosa* varies quite often within the song, as demonstrated in the following notation:

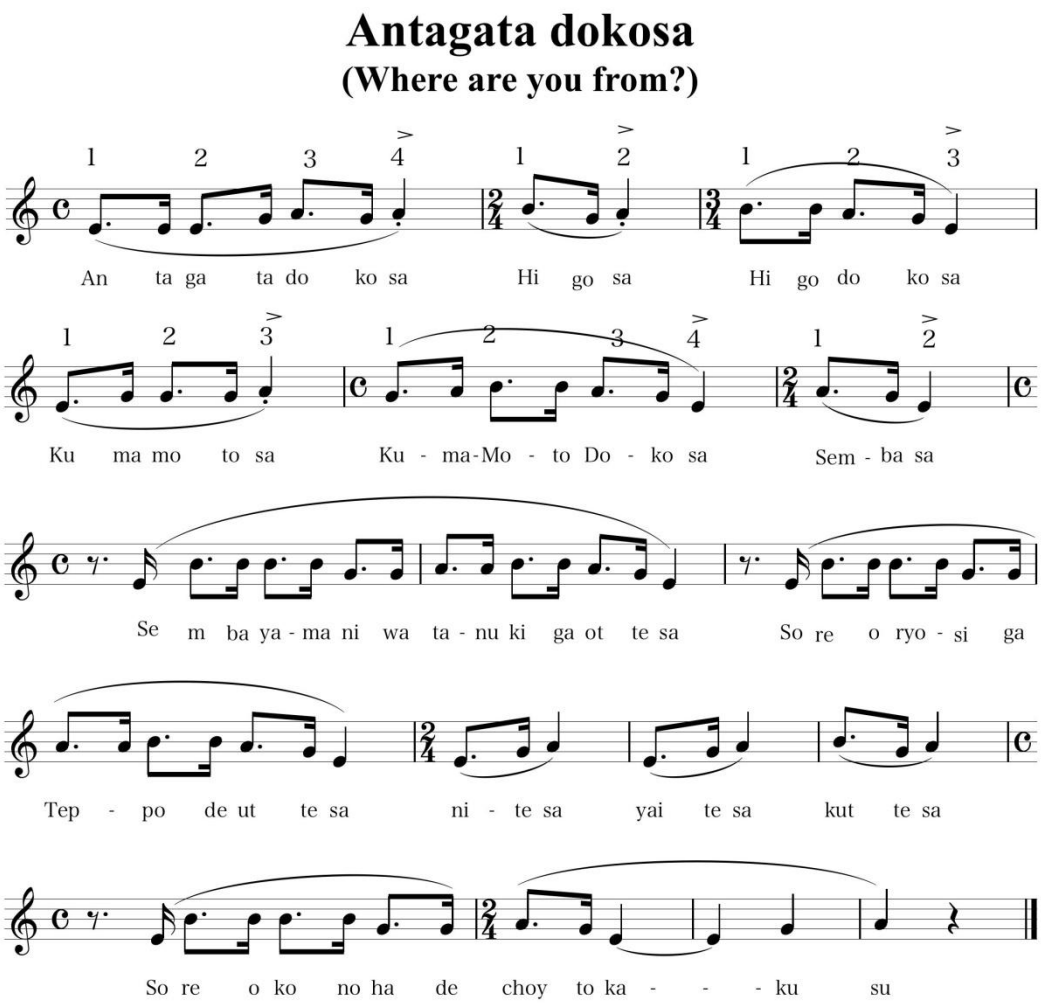

Figure 2. Notation showing the rhythm of "Antagata Dokosa".

Manabu Sato,[2] a professor at Gakushuin University, suggests that the roots of *Antagata Dokosa* go back to Namban (Portugal and Spain). Jose Alvarez,[3] a professor at Nagoya Music College, supports Sato's assertion. According to Alvarez, the rhythm of *Antagata Dokosa* and that of the cinquillo of the Basque country are similar. Many of the sailors who came to Japan with missionaries were Basque, so this idea might be within the realm of possibility. Though evidence to support this feeling is lacking, we felt that there is something different and special about *Antagata Dokosa*. Based on this feeling, we created a new game for the song, which breaks a number of the rules governing traditional Japanese games. The primary ways in which our new game breaks

[2] Makoto Sato is a well-known professor of pedagogy, and is well versed in music.
[3] Jose Alvarez is a Spanish ethnomusicologist who was brought up in Japan.

the rules are as follows:

1) We introduce galloping into the game. The morae of Japanese phonology mean that bouncing movements such as skipping and galloping are typically absent from traditional Japanese arts, dance and even children's games. However, as mentioned above, the rhythm of *Antaga Dokosa* is not that of a typical Japanese piece, and this implies that galloping might indeed be appropriate in this context. Though both skipping and galloping are bouncing movements, skipping is difficult to maintain in the context of changing meters. For this reason we chose to include galloping in the *Antagataa Dokosa* game.
2) The meaning of *Antagata Dokosa* is "Where are you from?" We interpreted this as a question-and-answer style song between children from the village of Semba 仙波), in the Saitama Prefecture, and soldiers from Semba (船場), in the Kumamoto Prefecture, who are stationed in Saitama. The text runs as follows:
(Interpretation and translation by T. Murao)

Children: Where are you from?
Soldiers: *Higo*-sa
Children: Where in *Higo*?
Soldiers: *Hig*o in Kumamoto?
Children: Where in Kumamoto
Soldiers: Semba-sa

Based on the above interpretation, we changed the function of the original song from one that accompanied a ball game to one based on a question-and-answer routine. This was modeled on the style of the game "*Hanaichimonme*". The groups of children and the soldiers stand face to face, going backwards and forwards based on the question-and-answer text. While the game of *Hanaichimonme* is played by walking at a steady pace, those playing *Antagata Dokosa* galloping at various speeds. After the soldiers answer "Semba-sa," the question-and-answer style of the dialogue suddenly changes into a story of raccoon dogs and a hunter.

Soldiers: Semba-sa

Children: That reminds us of the raccoon dogs on Semba Mountain in our village.

A hunter shot a raccoon dog.

He baked, boiled and then ate it.

After eating it, he covered its remains with leaves.

In this new section, we modeled the game on *Kagome Kagome*. In the game of *Kagome Kagome*, a group of children move in a circle around a single child, walking to their left. In our game for *Antagata Dokosa*, we move in a circle around a child (or student) who plays the role of the raccoon dog. In the game of *Antagata Dokosa*, however, children (or students) gallop in circles both to the right and to the left. This section begins on the offbeat, which reminds the participants of a Japanese limerick called "Dodoitsu." In "Dodoitsu," the Japanese s*hamisen*, or three-stringed guitar, plays a note on the downbeat, with the singing starting on the offbeat. We decided to clap our hands on the downbeat, signaling to the players to start galloping. After the four beats of galloping, we stop and start to play the hand-clapping game. Just like *Ryuugu Legend*, this is a group hand-clapping game, which includes the gesture of shooting the raccoon dog. The final scene of this game is the same as that of *Kagome Kagome*. The child stands behind the child playing the raccoon dog asks "Who am I?" If the child playing the raccoon dog answers correctly, he or she changes places with whoever asked the question.

Please refer to the following video: *www.yukikotsubonou.com/*

Game rules: Tadahiro Murao

Performers: six undergraduate students at Tezzukayama University

Creation date: February 15, 2015

Figure 3 The newly created game for “Antagata Dokosa”.

Conclusion

In our two newly composed playground games, we broke the rules and created something new. We believe that breaking rules is both exciting and useful for the creative process. At the same time, we also believe that it is not an absolute requirement for creativity in arts. In fact, there are many sophisticated art forms in which genre rules are always kept. Based on our understanding of this concept, we purposely broke some rules in order to demonstrate an accessible route to creativity. What is most important for creativity is not that all the rules are broken, but rather than we maintain the style and break just some of the rules within it. That is creativity as we practice it.

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II

Peer-Reviewed Papers

1. A Teaching Method for Nurturing Music Listening Ability: The Evolving "Mr. Elephant"

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Abstract

This paper proposes a method for nurturing the listening abilities children require for grasping musical elements and musical structures. Improving listening ability in the context of music education was a novel goal of the "Basic" areas in the Course of Study announced in 1968. The proposed teaching method did not succeed because it was difficult for both the teachers who taught all subjects and for the students. At present, "Items Held in Common for Each Activity" have been newly established in the Course of Study announced in 2008.

In this paper, the contents related to listening indicated in the "Basic" areas and "Items Held in Common for Each Activity" are compared. The focus is placed on musical motifs, which have not been addressed by either part of the Course of Study. I have used motifs from the song "Mr. Elephant" familiar to Japanese students, and arranged original songs that contain repetition and changes of these motifs. The students are asked to count the number of times the repetitions and changes of motifs appear in the piece to which they are listening. This experiment was conducted with students in the first grade of elementary school. Activities involving listening for repetitions and changes of familiar motifs that are memorized in conjunction with lyrics can be conducted easily by teachers and readily understood by students. Such activities allow teachers to assess more simply the extent to which children understand the music to which they listen. Improvement in listening ability was observed as a result of this teaching method. I propose that similar activities involving listening to motifs be implemented as a teaching method for fostering the musical listening ability of young students.

Keywords: musical elements, musical structures, repetition and change, motifs

Introduction

Music educators strive to foster in children an understanding of musical elements and musical structures. However, listening abilities required for grasping these aspects are rarely adequately cultivated in school education. In related studies seeking to cultivate listening ability in middle and high school students (Mimura et al., 2011, 2012) identified the need to nurture music listening ability. In addition, they confirmed that music experienced outside music classes in school is related to the development and acquisition of listening ability (Mimura et al., 2011, 2012, 2016).

Improving listening ability in the context of music education was actively incorporated into school curricula after a Course of Study, based on the fourth revision after World War II, was announced in 1968. Yamamoto (2010) argued that although listening skills improved by what was taught in the "Basic" area, this then-novel method involved instruction from teachers who specialized in one aspect of music and tended to be perceived as "difficult" both by teachers who taught all subjects and by students. At present, "Items Held in Common for Each Activity" have been newly established in the Course of Study announced in 2008. Teaching activities, wherein students listen by focusing on musical elements and structure in music appreciation classes, are conducted at many elementary and middle schools (Kojima, 2014).

Whether or not listening ability can actually be cultivated in this way remains unclear. Based on the studies of Mimura et al., the time a child spends engaged with music may relate to the degree to which his or her music listening ability has been developed. For first-grade elementary school students, however, the number of classroom hours devoted to music classes is currently thirty-four hours less per year compared to what is prescribed for the "Basic" area in the 1968 Course of Study. In order to achieve a better appreciation of music, many of the listening activities are performed at the preparatory stage. Teachers cannot be assumed to check whether or not the children's listening abilities have actually improved. For example, music textbooks for the lower grades include many activities in which the students express in body movements the characteristics of music. Although this teaching method is well suited to develop musical listening abilities, it does not shed light on the actual state of listening

by each child. A teaching method that enables teachers to assess the actual degree of listening sophistication demonstrated by students may contribute to the fostering of better listening abilities.

Since it is difficult to increase the number of teaching hours, the only alternative is to devise improved teaching methods. In this study, contents related to listening indicated in the "Basics" and "Items Held in Common for Each Activity" are compared, and the focus is placed on motifs, which have not been addressed in any Course of Study. Activities that involve listening for repetition and changes in motifs guide students in understanding musical structures. In particular, activities involving listening to familiar motifs are not difficult for either teachers or students to grasp, and often permit teachers to assess the actual state of listening of children. Because there is a clear musical subject that must be listened to, teachers and students find listening activities easy to perform. This study aims to clarify these points in classroom practice, and to propose a method for effectively nurturing listening ability despite the dwindling number of class hours devoted to music appreciation.

Theoretical and Pedagogical Background

Comparison of the "Basics" and "Items Held in Common for Each Activity"

I compared and contrasted the content related to listening in the "Basics" prescribed in the 1968 Course of Study and the "Items Held in Common for Each Activity" (henceforth, "Items Held in Common") prescribed in the 2008 Course of Study.

I first characterize the respective roles of these provisions. The "Basics" aim to revise the guidelines for teaching. They state, "The common basic curriculum content, which was allocated to different areas of the former Course of Study, is now to be treated collectively, as described herein in a systematic fashion, the 'Basics'" (Ministry of Education, Science and Culture, 1969, p.1). In addition, the Notification further states, "It is intended that in the course of learning activities such as listening and singing, musical sense and musical literacy, which are contents of 'Basics,' will be acquired and mastered all at the same time" (Ministry of Education, Science and Culture, 1969,

p.114). The “Items Held in Common” refer to the contents taught in common in all of the activities for music-making and appreciation and are those items needed in common to nurture the abilities of music-making and appreciation” (Ministry of Education, Culture, Sports, Science and Technology, 2008, p.13 [henceforth, MEXT]). In other words, “Basics” and “Items Held in Common” are items needed in all activities of music-making and appreciation , and are shared insofar as some aspects of music are nurtured through all activities of music-making and appreciation.

Regarding curriculum content, the objectives of the “Basics” has been described as follows: “Along with the development of musical sense, [“Basics” aim at] nurturing listening ability, music reading, and musical notation, and deepening understanding of musical scores” (Ministry of Education, Science and Culture, 1968). Two points were prescribed in the “Items Held in Common”: “To perceive the musical elements, and to be sensitive toward their function,” and “To become familiar with notes, rests, and other notational symbols as well as with musical terms” (MEXT, 2008, p.14). Of these, content related to listening are the parts involved in “developing musical sense” and “nurturing listening ability” for “Basics,” and “perceiving musical elements, and being sensitive toward their function” for the “Items Held in Common.”

“Musical sense” with respect to the “Basics” has been characterized as sensitivity toward basic musical elements, such as rhythm, melody, harmony, phrase, tempo, dynamics, and timbre, as well as aspects where these elements are integrated (Ministry of Education, Science and Culture, 1972, p.4). Meanwhile, the “musical elements” of the “Items Held in Common” include such aspects as “elements characterizing music” and “musical structures”; “timbre, rhythm, tempo, melody, dynamics, beat and phrase” are described as sub-items of the “elements characterizing music”; “repetition and call and response” are described as sub-items of “musical structures.” These categories have been indicated in the lower grades for the “Items Held in Common.” A difference is that the “Basics” focus on the concept of “music sense,” whereas “Items Held in Common” center on the contents of activities. Nonetheless, both are deemed identical insofar as grasping the various musical elements is concerned, and the contents of the musical elements to be grasped are also the same.

One notable point of difference is that “musical structures” are added to the “Items Held in Common” as the objects to be grasped. Meanwhile, “nurturing listening ability” is described in the “Basics.” “Listening” as used herein

> refers specifically to distinguishing by listening to the differences in the beat and rhythm, to distinguishing by listening to major keys, minor keys and the modes of traditional Japanese music, and the ability to hear the harmonic progressions of major and minor keys. (Ministry of Education, Science and Culture, 1972, p.4)

These aims are usually pursued at present-day elementary schools in various activities of music-making and appreciation. Additionally, the contents of the “Basics” are classified into three categories: rhythm, melody, and harmony. Regarding melody, “the students listen to about two bars of a melody and then identify and sing the notes (solfeggio), or play them on a musical instrument.” As examples of such teaching in the first grade,

> the students listen to a part of a song that they have already learned, and then they identify and sing the notes with solmization, or play them on a musical instrument. […] They listen to a melody that combines a part of a song that they have already learned, and then they identify and sing the notes with solmization or play them on a musical instrument. […] They listen to a simple melody based on conjunct motion or arpeggios or a narrow melodic range, and then they identify and sing the notes with solmization or play them on a musical instrument. (Ministry of Education, Science and Culture, 1972, pp.47-49)

Such listening activities, in which students listen to a melody and respond by solfeggio, are not frequently utilized in elementary school musical education programs.

Based on the above, the commonalities between the “Basics” and “Items Held in Common” are elements required for all activities of music-making and appreciation, and elements related to nurturing and development through all activities of music-making and appreciation. There is also a commonality involving “listening to various musical elements and experiencing their characteristics” with respect to listening activities. Meanwhile, the differences are as follows: (1) Activities for grasping a melody using solfeggio, which are not often undertaken in current music teaching,

was indicated in the “Basics.” (2) “Musical structures” were added to the musical elements that should be understood by listening in the “Items Held in Common.”

The teaching method prescribed in the “Basics” was effective for some students. The method that encountered difficulties with many other students, and that was ultimately deemed a failure, was the listening activity the involved responses using solfeggio; this activity is described only in the “Basics.” In the activities, children need to engage in solmization from memory the composition employed, or have a relative pitch or perfect pitch. Understandably, it is difficult to require these from all children. In contrast, there is the advantage that the children respond directly by solmization instead of substituting body motion or the like while hearing a melody. Thus the teacher can easily check whether a student has grasped the melody properly or not. Accordingly, listening activities in which students can easily demonstrate that they have grasped a melody and in which teachers can easily assess the students’ degree of mastery are most effective for fostering listening ability.

Methods

Focusing on “musical structures”

First, the study considered the musical teaching material employed in the activities for cultivating listening ability. Given the limited teaching hours for music education, the ideal musical teaching material is short, and the objects for listening, clear and simple.

“Musical structures” represent one of the differences between the “Basics” and “Items Held in Common.” These concepts were first indicated in the “Items Held in Common.” The new Course of Study of 2017 mentions no changes in “repetition,” “call and response,” “change,” and “texture,” which are the contents of the musical structures indicated in 2008. Notably, the handling thereof was not determined for each school year but rather could be chosen in accordance with the stage of development of the children and the aims of teaching. In terms of the elements that characterize each kind of music, the elements vary, and a given kind of music is constituted by the relationship of these, although many “musical structures” are not necessarily included in each kind

of music. In particular, it is easy to grasp the mechanisms whereby "repetition" and "change" are present in almost all music forms. However, in the "Items Held in Common," no targets are indicated with respect to the question of what repetition and change should be listened to. Varying degrees of repetition and change are present in music, but grasping the repetition of and changes in motifs, which are the minimal units of music, is considered an important activity in terms of understanding musical structures by listening. A motif is the minimal unit for forming a composition. In his famous text on musical composition Arnold Schoenberg once stated (1967, p.8),

> in as much as almost every figure within a piece reveals some relationship to it, the basic motive is often considered the 'germ' of the idea. Since it includes elements, at least, of every subsequent musical figure, one could consider it the "smallest common multiple."

The motifs are the targets of listening activities. In addition, motifs are expressed in various registers, or they vary in inversions, expansions, and contractions. Activities that involve listening for musical structures with repetition and change in motifs offer clues about creative music making. Paynter (1992, p.7) has stated,

> It is, though, in the composition element specifically that we now see a need for more detailed help, particularly in matters of musical structure.

Implementing such activities during the few classroom hours available is desirable.

Listening activities involving motifs

During activities where children listen to repeated and altered motifs, I employed a method demonstrating that a child has grasped the music simpler than the methods of solmization or body movements. Since the best method is one whose contents are easy to grasp for both the teachers and children, I decided to employ a method of counting how many times a certain motif has appeared, and to employ the motifs related to the lyrics of children's songs, which are familiar to Japanese children. In addition, to render the hearing of repetitions and alterations of motifs as the prime objective, I decided to arrange the basic children's songs in such a manner that they suited this purpose. Two methods were used for these arrangements: one in which the

pitch of the motif was altered, and another in which the motif was inverted in various ways. I hypothesized that there are two major advantages of utilizing motifs familiar to children as follows:

1. When a familiar motif is coordinated with lyrics, it becomes easier for teachers to provide instruction and for the children to succeed in the activity.
2. As motifs are memorized along with the lyrics, children more easily focus on repetitions or alterations of the motifs.

Below, I clarify the two points described above by preparing and utilizing the proposed teaching materials for first-grade elementary school students involving listening to motifs. The results are subsequently described and discussed with respect to improvement in the students' listening abilities.

Activity overview

Participants. Fourteen first-grade children attending Elementary School "K" were recruited.

Dates. Six classes were held between July 2014 and November 2014 (July 4, July 18, September 19, October 7, October 31, November 27).

Purpose. The activities were organized for the students to listen to familiar motifs and pay attention to the degree of repetition and change.

Contents. The students consider the repetitions and alterations of motifs with which they are familiar and then count the number of times the motifs appear in the piece to which they are listening.

Musical teaching material. I selected children's songs whose theme is an elephant: "Little Elephant" (lyrics by Mado Michio [1909-2014] and music by Dan Ikuma [1924-2001])[1]; and "The Elephant's Walk" (lyrics by Shima Katsura, melody based on a song from Denmark). "Little Elephant" is shown in Figure 1. [2].

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[1] "Little Elephant" was written in the early 1950's. The lyrics are published in an English translation in *The Animals: Selected Poems*.

[2] Used by permission of JASRAC license no.1805378-801.

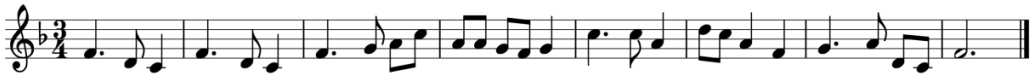

Figure 1. “Little Elephant”

When Japanese children affectionately refer to an elephant, they call him “Mr. Elephant.” In the songs used in this study I designated certain pitches as the motif “Mr. Elephant.” The pitches in the motif were then transposed, and inversions added to the original version of the songs.

The following three songs were employed in the listening activities in the six sessions.

1. Arrangement 1 of “Little Elephant”: A version that presents only transpositions pitches of the motif of “Mr. Elephant”
2. Arrangement 2 of “Little Elephant”: A version that presents both transpositions and an inversion of the motif of “Mr. Elephant” (Figure 2)
3. Arrangement of “The Elephant’s Walk”: A version that presents the varied inversion of “Mr. Elephant” (Figure 3)

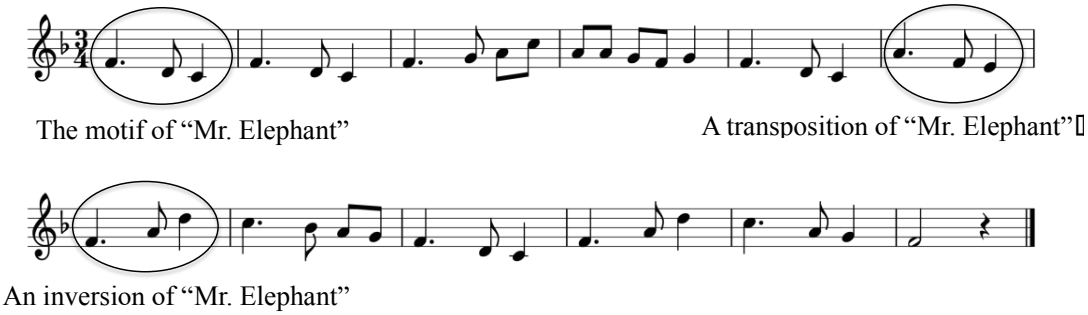

Figure 2. Arrangement 2 of “Little Elephant”

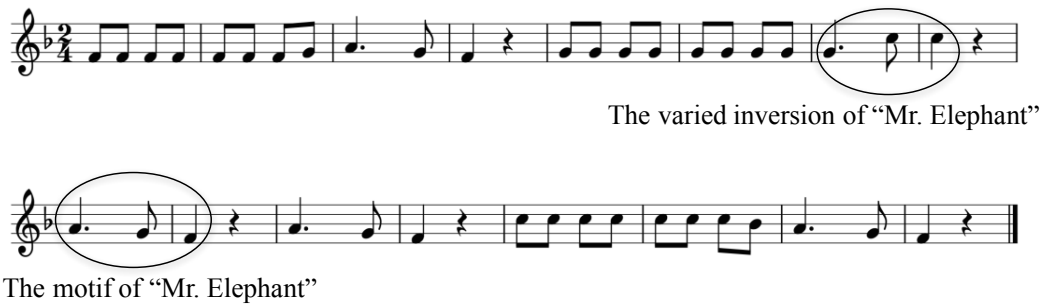

Figure 3. Arrangement of “The Elephant’s Walk”

The homeroom teacher conducted classes after consulting with me, and at times I assisted in the classes. Summaries of four of the six classes are provided below.

Day 1 (July 4). After the students listened to the original version of "Little Elephant" on CD, and students sung along, the teacher told them "Today, I am going to have you listen to a different elephant song," whereupon a student said, "Evolving Mr. Elephant?!" This remark prompted the students to refer to the arranged motif as the "Evolving Mr. Elephant" thereafter. The teacher asked the students to count on their fingers how many times Mr. Elephant appeared, and then played Arrangement 1 of "Little Elephant" on an organ. Various answers were given.

Day 3 (September 19). As there was a gap between classes owing to the summer vacation, the teacher again called out by saying "Let's look for Mr. Elephant!" and then played Arrangement 1 of "Little Elephant." The teacher then had the students talk about the characteristics of the elephant. The students were able to understand that there were motifs with different pitch levels, as evidenced by such responses as "There it [Evolving Mr. Elephant] is" and "Although the rhythm is the same, the pitch is different." However, as the students gave many incorrect answers in previous classes, this time, I played the part of the motif of "Mr. Elephant" with a bass recorder together with the teacher, who played the organ. At first, I played only the original motif and had the students count how many times the motif was heard. Most of the students answered correctly. Then, I played both the original and the arranged motif of "Mr. Elephant" and had the students count again. Most of the students answered 8 or 6, 8 being the correct answer.

Day 4 (October 7). As the majority of the students heard the piece correctly during the previous class, the teacher and I decided to use Arrangement 2 of "Little Elephant" for the musical teaching material. In this version, inversions appear in addition to pitch level variations. The teacher called out to the students by saying, "Let's look for Mr. Elephant!" and then asked, "Please listen to the song I will play twice. What did you notice, and how many times did Mr. Elephant appear?" When the teacher asked how many knew the answer after they finished listening to the song, almost all of the children raised their hands, but only one student responded correctly (that Mr.

Elephant appeared eight times). Notably, many children responded, "[I heard] Evolving Mr. Elephant." Next, after the teacher played the song on the organ and had the students listen to the piece one more time, the teacher made the students say "Here!" at the places where "Mr. Elephant" appeared. Although only one student heard the inversion, the majority of the students were able to hear and note the transposition of the motifs.

Day 6 (November 27). To confirm the correct answer for Arrangement 2 of "Little Elephant," which had been discussed in the previous class, the arrangement of "The Elephant's Walk," which constituted new teaching material, was employed. The teacher asked the students, "Please count how many times Mr. Elephant appears," and then played the arrangement of "The Elephant's Walk" on the organ. There were various responses, and two students recognized a section in the song that had the same rhythm and a flow of sound resembling an inversion. This time as well, I had the students listen by playing on the bass recorder the motif of "Mr. Elephant" and the varied inversion of "Mr. Elephant" along with the organ playing by the teacher. When asked how many times Mr. Elephant appeared, many students responded correctly that there were five elephants, including "Evolving Mr. Elephant."

Results and Discussion

Obtaining an accurate response for the number of times the motif was played was difficult. However, the number of children who noticed the repetitions of and change in the original motif increased with each repetition. The following two points, cited as the advantages of utilizing motifs that are familiar to children, are examined below based on practice.

1. Using a familiar motif in conjunction with lyrics increases the ease by which teachers can provide instruction as well as the ease by which students can complete the activity. After the one student's remark concerning the "Evolving Mr. Elephant," it was possible to move from that activity to the activity of searching for "Mr. Elephant" and "Evolving Mr. Elephant." Subsequently, the activities of listening to the repetition of and change in the motifs could be carried out smoothly each time.

2. As this was a motif that is memorized in conjunction with lyrics, this aspect increases the ease by which students can pay attention to repetitions or alterations of the motifs. During the activities on Day 6, a child who responded by confirming hearing the "Evolving Mr. Elephant" for one portion, which was not a strict inversion, sang by actually adding the lyrics of "Mr. Elephant" to the musical pattern thereof, and the sound moved in the opposite manner. This example showed that the purpose of the activities was achieved because the motif was memorized in conjunction with the lyrics, and the importance of paying due attention to the change in motif was highlighted.

In addition, as a method for counting the number of times a motif appears was employed, it became easier to determine whether or not the students had heard it. Thus, when it was determined that they had not been able to hear it, as in the cases of Days 3 and 6, I stimulated their listening comprehension by playing the part of the motif of "Mr. Elephant" with a bass recorder, together with the organ playing of the teacher.

Conclusion

Activities involving listening for the repetitions and alterations of motifs familiar to children, which are also memorized in conjunction with lyrics, can be conducted easily by teachers and understood easily by students. Such activities allow teachers to easily assess the extent to which the children grasp the music to which they listen. Improvement in listening ability was observed as a result of repeating this teaching method.

Similar activities involving listening to motifs need to be implemented as teaching methods to foster musical listening ability in young students. The term "motif" and techniques for developing motifs are widely employed in classical music. If these are considered to be the minimum musical competencies necessary for composition, then these aspects may be present in many different types of music. Accordingly, the activities described in this work had a positive effect on nurturing musical listening ability through promoting interaction with various activities of creative music-making based on repetitions of and change in motifs. The effects of this teaching method need

to be characterized and verified further through practice.

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2. Challenging the Rhythm-First Strategy in Piano Pedagogy: Proposing the Pitch-First Approach in Building Tonal Audiation Skills for Piano Students

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Abstract

Pedagogues and artists have argued that the rhythm must be constantly observed when learning music and that it needs to be learned before pitch. This article challenges these notions in piano pedagogy and suggests delaying adherence to both the rhythmic notation and the use of rhythmic exercises until the pitches are learned and tonal audiation is developed. It provides a narrative of the author's heuristic inquiry of her own learning process of a piano piece while using rhythmic movement. The results showed that using rhythmic movement before learning the pitches impeded harmonic learning. The article includes implications for teaching to enhance a student's tonal audiation at the piano.

Introduction

The importance of rhythm has been a long-standing topic of discussion among many artists and pedagogues. Conductor Hans von Bülow once said, “In the beginning there was rhythm” (as quoted in Neuhaus, 1973, p.30). Music educator Emile Jaques-Dalcroze (1976) proclaims, “Rhythm and metre are the basis of all art” (p.189) and emphasizes that students must “move and think accurately and rhythmically” (p.8). Pianist Boris Berman (2017) says, “Rhythm is a basis of a musical composition” (p.82). The notion that rhythm is a fundamental element in a piece of music proposes that it is an uncompromisable element in a performance including all stages of learning, or at least the clarification has not been made in today’s discourse and practice.

Rhythm can be internalized through body movement, as demonstrated to be effective in music education practices such as Dalcroze’s eurhythmics. In piano lessons and masterclasses, teachers often use body movement such as clapping and arcing of the arm to demonstrate phrasing, rhythm, and dynamics. The results seen in students’ performance after utilizing body movement are almost invariably positive. Because this approach seems to be accepted and practiced widely, a question emerges: If the use of rhythmic movement is so effective, virtually a key to mastering a piece, then why not use it from the beginning of the learning process?

This article challenges the notions that the rhythm must be observed at all times and that it must be learned first in a piece and proposes internalizing the pitches first independently of the rhythmic component. The discussion is relevant to piano and other polyphonic instruments more than monophonic instruments and voice. Harmonic understanding is much more complex than melodic and rhythmic understanding, and the distinction is significant here. Hufstader (1977) found that music listening skills develop at different times in children: timbre listening skills by the first grade, rhythmic skills by the fifth grade, followed by melodic pattern skills between the fifth and seventh grade, and finally harmonic skills at the seventh grade and later. Hindemith (1949) emphasizes learning rhythmic skills first and believes that harmonic drills belong to advanced training. In piano lessons, however, students are assigned polyphonic music at a young age and at early stages of their musical training. Therefore, an effective pedagogical

approach is required for piano students, many of whom are likely to be playing pieces that contain harmony that is above their current harmonic listening skills.

The main argument of this article is based on the author's doctoral dissertation research (Larsen, 2016) of her own learning process investigating the role of body movement in rhythmic and harmonic learning at the piano. While the dissertation focused on the ideas of embodiment in learning Spanish rhythm and harmony, the aim of this paper is to illuminate issues concerning the rhythm and harmonic learning techniques in piano pedagogy and to propose a strategy that may lead to further creativity in learning and teaching. The article offers a narrative of the learning process from the heuristic inquiry and a thematic analysis. It concludes that performing rhythmic exercises before learning the pitches impeded harmonic learning and that learning the pitches without the rhythmic constraint improved tonal audiation and pitch accuracy. Pedagogical suggestions include listening to the pitches and attending to the pitch-producing movement at the instrument as well as noticing any physical and emotional feelings instigated by the action.

Literature Review

There is empirical research comparing the effectiveness of rhythm-first and pitch-first strategies. In melodic dictation, Dowling (1973) found that rhythmic grouping of the pitches determined cognitive chunking and memory storage. In two-part dictation, Beckett (1997) found that delaying pitch notation did not adversely affect rhythmic notation, but delaying rhythmic notation did adversely affect pitch notation, although only slightly. He concludes that attending to the rhythm first and pitches afterward can maximize rhythmic accuracy in two-part dictation, but there is no guarantee that pitch accuracy will be improved. Pitch-first approach in melodic dictation is preferred by Pembrook (1986), following Sink (1983) who found that simultaneous presentation of rhythm and melody reduced attention to the rhythmic structure. Pembrook used simple rhythmic patterns for melodic dictation tasks and found that rhythm was preserved regardless of the subjects' performance in pitch accuracy.

Although these results in dictation may be useful in other areas of music,

application to piano playing may be complicated for mainly two reasons. One is that dictation and performance are essentially different tasks. The former involves recognizing the pitches and rhythm as well as translating the recognized elements into notation, while the latter is deciphering the notation and producing the sounds. According to Hindemith (1949), “Sometimes excellent musicians are not able to write down even comparatively simple dictated examples, while frequently musicians of inferior quality easily reproduce elaborate dictations. This shows that the ability to follow musical dictation is not necessarily an index of the degree or quality of musical talent…” (p.181). The other reason is that piano playing involves harmony that is far more complex than the dictation examples.

Rhythm-first approach may be effective in monophonic instrument performance and voice. Boyle (1970) found the use of rhythmic movement to be effective in improving overall sight-reading skills of band instruments. However, contrasting results were produced in a study by Pike and Carter (2010) on piano sight-reading. The authors examined the effect of cognitive chunking techniques in undergraduate music majors’ group piano classes. Two experimental groups were introduced to either rhythm or pitch drills prior to a sight-reading assessment while a control group was not exposed to any cognitive chunking techniques. The pitch group improved significantly on rhythmic and pitch accuracy and continuity. The rhythm group improved on rhythmic accuracy and continuity but not pitch accuracy. The control group improved only on pitch accuracy. According to the authors, many subjects who had tapped the rhythm easily struggled and hesitated at the piano to play the passages having to deal with both pitch and rhythm. Many reported frustration because they recognized the pitches but were not coordinated enough to produce them correctly on the piano. The authors conclude that using rhythmic drills before pitch drills did not help students acquire the necessary fine-motor skills to produce the correct pitches. From this study, we can understand that anticipating the necessary movement to produce the pitches at the instrument while observing the rhythm is much more complex than performing rhythmic movement such as clapping and tapping.

There is little research on rhythmic and harmonic learning strategies in piano

playing other than the study by Pike and Carter. However, related topics have been discussed by historical pianists. Heinrich Neuhaus (1973) argues that students should learn rhythm first, separated from the rest of the elements in the music. Earnest Shelling (1917) emphasizes the importance of learning the notes in a slow tempo in the beginning, however, he does not mention compromising the rhythm at any point. In elementary piano methods, which element to learn first in a piece of music is seldom specified. Early piano method books such as Piano Adventures (Faber & Faber, 1993) and Hal Leonards Student Piano Library (Kreader, Kern, Keveren & Rejino, 1997) rarely mention an effective way to learn a piece. However, when introducing new and more advanced rhythmic patterns, they offer separate rhythmic exercises, which teachers can choose to use first.

Before further discussion on the relationship between movement and music, some terms must be explained. "Movement" in this article refers to either one of these two types: one as a remedial means to enhance one's rhythmic rendition, in other words, one made without the instrument such as clapping; and the other made while playing the instrument. Within the latter type there are largely two categories. The "sound-producing movement," as discussed by Walker (2000), is what musicians must make in order to produce the pitched sounds. For the purpose of avoiding confusion with non-pitched rhythmic sounds, I will instead use the term "pitch-producing movement." The other movement while playing the instrument is "expressive movement," as explained by Davidson (2012), which is not required for producing the sounds but adds expressive qualities as needed in phrasing, creating dynamics, etc. This article involves the discussion of the pitch-producing movement rather than the expressive movement.

Aural skills, which are referred to herein as "audiation," provide a necessary basis for music learning. Music educator Edwin Gordon (1993), who conceptualized the term, articulates that, "audiation takes place when we hear and comprehend music for which the sound is no longer or may never have been physically present" (p.13). Gordon makes an analogy with what thought is to speech. We give meaning to what was just said and anticipate the next statement. "When we are audiating as we are listening

to music, we are summarizing and generalizing what we have just heard while anticipating what will follow" (p.14). Audiation can occur before and/or after the actual sounds. Ability to audiate while reading the score, called notational audiation, involves two kinds: rhythmic audiation and tonal audiation. The former is being able to render the rhythms in the head and anticipate the rhythmic motions to produce them. The latter is being able to imagine the pitches without the actual sounds. Audiation provides meaning to the music heard and produced. The notion of audiation as a foundation for musicianship has been supported and validated by many pedagogues and scholars including Heinrich Neuhaus (1973), Josef Lhévinne (1972), Sergei Rachmaninoff (1917), and David Elliott (1995). In this article, I argue that building tonal audiation at the piano is much more complex than developing rhythmic audiation because tonal audiation, although it can be practiced without the piano through singing, must eventually be associated with the pitch-producing movement at the piano. More discussion will be given in the analysis section.

As a pianist who received a formal training after entering college, my primary interests have been efficient music-learning strategies. Because my childhood piano lessons were informal with no offering of ear training, unlike many other concert pianists for whom music is like their mother tongue, I consider music as a second language. Despite my quasi-musical background as a child in Japan, after deciding to pursue music in the middle of my college years in the U.S., I completed my undergraduate degree, master's degree, and Ph.D. in piano performance. My dissertation research investigated the music-movement connection in piano performance. Thanks to my taiko drumming experience while a young teen in Japan, I had a keen sense of rhythm and I have always been interested in examining the role of the body in piano playing.

In my study, I chose to do heuristic inquiry—where subjectivity plays a significant role—for two main reasons. One is for the purpose of documenting the learning experience from the first-person's perspective because one's experience can be most authentically understood by the person experiencing it. The other relates to my interest in self-education, searching for effective strategies in order for students to learn

more independently of their teachers. Personal challenges and puzzlement in the search to understand oneself and environment can initiate heuristic inquiry (Moustakas, 1990).

Self-study has been an established genre of educational research since the mid 1990s (Burdell & Swadener, 1999; Tidwell, Heston, & Fitzgerald, 2009). It enables the researcher to reflect on and examine practice and assumptions about learning and teaching (Brandenburg, 2008). Subjectivity in research is criticized because of the difficulty of studying human emotions in one's lived experience (Ellis & Flaherty, 1992). However, subjectivity is always present in all qualitative research, from selecting a topic to choosing an appropriate research method. Personal aspects such as the researcher's values, background, gender, age, occupation, and religion shape and influence the research (Peshkin, 1994). In heuristic inquiry, the external communication is equally as important as the internal communication, selecting what is relevant in order to polish the study. Needless to say, the knowledge indicated in this article was not acquired on my own. It reflects the knowledge of many leading scholars in the field whose works I read and the professionals with whom I shared my work throughout the research process. Therefore, the "I" used in this article is no longer a private "I" but an already shared and objectified "I."

Narrative

My research examined the role of body movement in the rhythmic and harmonic learning processes. I decided to learn a rhythmically and harmonically complex piece: Fantasía Bética (original spelling: Fantasía Bætica) by Manuel de Falla, written in 1919 and published in 1922. I focused on one piece in order to document the various learning stages clearly. Although the study inevitably influenced my playing of other pieces, for the sake of clarify, they were not included in the inquiry. Fantasía Bética was Falla's last nationalist solo piece before his shift to neo-classicism. During my years as a Ph.D. student, I was attracted to music by Albéniz, Grandados, and Falla, especially to the flamenco rhythm they incorporated into their music. These composers followed their predecessor and teacher Felipe Pedrell who established the Spanish nationalist path. For musicians who did not grow up in the culture dancing to and

singing songs of flamenco and other folk traditions of Spain, the complex rhythm combining and alternating between the duple and triple meters and the harmony based on the Phrygian and Arabian modes are not easy to internalize on the piano. To understand the music bodily rather than intellectualize it, I used flamenco dance movement and hand clapping techniques in collaboration with a flamenco dancer to learn the piece. Lessons included choreographing Fantasía Bética and overviewing a variety of rhythmic practices known as palmas, or hand-clapping. I used reflexive journaling to document the experience of the dancing, hand-clapping, and piano playing processes for twenty-one months. After constructing a narrative, its content was analyzed to identify themes that contributed to the rhythmic and harmonic learning processes.

The effect of rhythmic movement of flamenco movement and hand-clapping exercises was immediately observed following the first dance lesson. After engaging in the rhythmic movement for a while, I gradually understood how the music "felt" in my body. Before using the rhythmic movement I often hesitated and stopped to correct errors, which affected the continuity of the music. However, after the movement I was not afraid of playing wrong notes and concentrated on moving forward with the constant beat I felt internally. It felt as though nothing was preventing me from going forward, although I still did not know all the details. Excited and liberated, I determined that this internal, bodily felt rhythm would be the key to learning the piece.

However, the excitement from the drastic improvement did not last long. Although I continued to make progress on the rhythmic rendition, I did not feel that I knew the notes better. I began to feel frustrated because I was not making significant progress on the notes even at a very slow tempo for many days. I felt disappointed that using movement was not helping me learn the notes any faster. Confused, I questioned how it was possible to make no further progress on the pitches while I was making improvement on the rhythm.

Wanting to identify the underlying problems in my learning, I reevaluated the mistakes I was making at the piano. I realized that, when reading the score, I could immediately move my body such as clapping, stepping, or swaying to internalize the

rhythm. However, I could not hear the pitches in my head as well as I could feel the rhythm in my body. Examining the situation further illuminated two challenges in learning the harmonic details. One was not being able to audiate the pitches below the top melody and the other was not being able to promptly find the right keys on the piano even if I could audiate the pitches. It became clear to me that the latter involved my understanding of space in relation to the piano keys. I questioned how I could improve my tonal audiation skills while learning Fantasía Bética, and whether or not the bodily rhythm was relevant. However, convinced by the power of the bodily rhythm earlier in the process, I could hardly imagine separating myself from it.

It was shocking to realize that my mind was not involved in the music making. My body carrying its own tempo and momentum, I felt the strong sense of urgency to play something, whether right or wrong. However, I could not promptly find the right notes, now persistently under pressure of the strong sense of rhythm. Theoretical information of the music, such as chord names and tonal centers did not offer much meaning besides providing labels. Feeling defeated, I decided to surrender and to just accept what I was hearing and not hearing without judgment. I wanted to establish a deeper relationship with the music and find something beyond its physicality. I questioned whether internalizing the musical elements might relate to playing them with my own personal significance and purpose. The situation would be analogous to meaning what one says when conversing with others, conveying a message. One should not play something only because the score says so. Indeed, when I did not mean what I played, my playing became rather arbitrary and disembodied.

Then an answer to my question of how to improve my tonal audiation skills came from an expected situation. One day I was watching a documentary “Forbidden Kyoto” on NHK World about a traditional female dancer in Kyoto, or geiko, who bore the highest title known as tayu. I was completely entranced by her graceful finger movement as she danced with such dedication and purpose. Deeply inspired, without even thinking I immediately went to the piano and began playing. As I started to explore at the piano, I felt each finger rising in the air, lowering and coming in contact with a key. I listened to the start of the tone it created and how the tone resonated and

diminished in the surrounding space. I began to be aware of the smell and the feeling of the surrounding air as well as other sounds from outside the room while playing.

I sensed the touch of the key for the duration of the note and transferred the energy to another finger coming in contact with the next key. I imagined that my fingers were dancing on the piano. They moved gracefully as if they were embracing the decaying sounds between the attacks of the keys. I began to group many notes, so that I could make the harmonic texture as dense as possible, experiencing the full harmony. When I did not know what the next notes were, I played the passages until some kind of feelings emerged in response to playing and listening to the harmony, including physical and emotional sensations. I also began improvising based on a particular chord or chord progression, experiencing the sounds beyond the notation.

After I played the notes, I waited to hear the sounds resonating in the space around me. I was pleasantly surprised that this practice actually improved my pitch performance. I did not have to think about where the keys were on the piano. I became more relaxed, physically and mentally. The fingers remembered where they were supposed to go on the keyboard. I began to audiate the pitches and attend to the specifics of my body movement and position involved in playing and hearing the sounds. When I was unable to hear the pitches internally from the notation, I went ahead and pressed the corresponding keys, listening to the sounds and attending to the movement afterward. I realized that following the internal rhythm strictly was rushing the process of feeling what was happening between the notes. To encourage this process, I gave myself a permission to distort and even ignore the rhythm. To my surprise, I was not bothered by not following the rhythm rigidly, perhaps because I had a specific purpose in mind—to experience the pitches and harmony. Finally I was no longer under a dictatorship of the bodily rhythm.

I thought about how I wanted to move my fingers to the resonating sounds until the next ones arrived. Attending to the physical sensations of playing the piano in addition to listening carefully to the sounds allowed me to experience the piano playing activity in its entirety. The notation was no longer a group of symbols on the page. I began to view the score in relation to how the sounds felt in my body while playing and

listening. I imagined what the music might sound like and how the experience might make me feel physically and emotionally. I tried to liberate myself from immediate judgment and analysis. Even intellectually processing the sounds such as naming a chord, although I tried avoiding it, was accepted as part of the whole piano playing experience when it did happen. I focused on the relationship between the sensations of the fingers and the sounds themselves. I gradually began to hear the next notes in my head more promptly. Knowing that I did not have the bodily rhythm continuously rushing me forward, I felt free to recognize whatever I was hearing in my head and to wait patiently for the next sounds to come.

Focusing on the sensory experience instead of labeling everything based on my knowledge of music theory allowed me to accept the harmony as something ambiguous. I stopped trying to "understand" the harmony. I focused on the holistic experience, from physical sensations of the body to the emotions triggered by listening to and playing the music. Then gradually, the music began to mean something to me, something that could not be described in words but could be felt strongly within the body. That was when I began to understand the music with my personal signification. Its content might be idiosyncratic but having such signification could be a widely shared experience.

Following the twenty-one month learning experience, I analyzed the account and identified themes that contributed to the rhythmic and harmonic learning. They will be discussed in the following section.

Thematic Analysis

Theme 1: Rhythmic exercises and movement improved rhythmic audiation and rendition.

By experiencing continuous rhythmic movement my focus shifted from playing all the details to grasping the general idea of the music. It diminished the temptation to stop and correct errors and controlled the fear of playing wrong notes. It is important to point out that the general idea created through rhythmic movement at this point in the process was probably largely rhythmic and only partially and vaguely pitched. The process revealed my misunderstanding that the rhythmic movement improved my

overall accuracy when it mainly improved rhythmic accuracy and continuity. My unclear differentiation between rhythmic and tonal audiation in the beginning also contributed to the premature conclusion that moving rhythmically improved overall audiation, although it mainly belonged to rhythmic audiation. Continuing to use movement and strengthening rhythmic audiation further widened the gap between the two audiation skills.

Theme 2: Rhythmic movement impeded tonal audiation and harmonic learning.

The initial and immediate improvement after the rhythmic movement was eventually understood as short term. Although the rhythmic rendition continued to improve, the harmonic content was still insecure and made no significant progress. This outcome indicates that profuse use of body movement before knowing the pitches can be a hindrance to harmonic learning.

Earlier account contains a strong belief that the bodily rhythm could not be sacrificed, similar to Dalcroze's idea that one must think and act rhythmically. It also includes my assumption that the bodily rhythm would contribute to improving tonal audiation and pitch accuracy. As the study progressed, the inquiry directed to the role of tonal audiation in harmonic learning and illuminated the limitation of the bodily rhythm. This result brings about the need to clarify when the rhythm can be placed higher than the pitches in the hierarchy of musical elements—if such a ranking exists—perhaps in a performance by students whose aural skills are not fully developed. The importance of the rhythmic and metric accuracy in a musical performance is obvious. Nevertheless, rhythmic movement in piano playing is not fully functional until it produces the accurate pitches. Therefore, during the process of learning a piece, the rhythm must be a flexible entity.

Body-based practices in music education such as Dalcroze's eurhythmics help students maximize the use of rhythmic movement in music learning. However, as this study indicates, certain problems might arise by associating music with body movement unrelated to playing the instrument. (Note that the Dalcroze method contains two other pillars, solfège and improvisation, therefore this is not a criticism against the method as

a whole.) Since it was not possible to reenact the movement from dancing or rhythmic exercises once at the piano, the effort became a distraction from the piano playing technique. Walker (2000) explains a similar situation:

> [Too] much reliance on the body, hence on movement, can disrupt the execution of performance…Many of the physical gestures expressed in music are counterproductive to correct performance technique. One cannot physically rise and fall with the phrasing or become tense while playing a tense passage. Most musical training, therefore, discourages any movement extraneous to proper tone production and technique. (p.35)

Rhythmic movement could produce the correct rhythm but not the correct pitches. Just as movement is involved in creating the rhythm, movement is necessary to produce the pitches. To connect the pitch-producing movement to the harmonic content of the music, it must be contextualized.

Theme 3: Connecting the kinesthetic and the auditory information during piano playing improved tonal audiation.

The narrative shows that developing tonal audiation concerned attending to the physical sensations of the pitch-producing movement and the actual pitches as a continuous experience at the instrument. The process included concentrating on what was happening between the notes and the motions while playing the piano. The account demonstrates the importance of contextualization. Only at the piano, tonal audiation skills and the knowledge of movement particular to piano playing could be obtained, whereas rhythmic rendition and rhythmic audiation skills could be improved without the piano using rhythmic movement. The learning experience also shows a shift in awareness. By simply noticing what was happening internally and externally using all five senses, the boundary to what was and was not part of the musical experience began to fade.

The spatial relationship between the piano and the body, more specifically the

keys and the fingers, and the range of motions used to play the instrument constructed a new kind of knowledge that was essential in internalizing the harmony of Fantasía Bética. Here I call it the spatial knowledge of the piano. Tonal audiation at the piano required understanding the space involving the body and the piano keys, particularly how far the keys were from one another in creating certain chords and what kind of finger movement and position were involved. The connection between the audiated pitches and the movement required to produce them contributed to the spatial knowledge of the piano. The contextualization of tonal audiation was important, as this knowledge was specific to the situation of piano playing; on another instrument, a different movement is required. Butler (1997) refers to this kind of knowledge as "the aural-kinesthetic connection" (p.46), and explains that musicians cannot perform what they cannot internally hear as much as they cannot gain aural control of what they cannot conceive of playing. Indeed, when I could not audiate the harmonically complex and dense parts, it was difficult to imagine what kind of motions would be necessary to create the pitches.

The process of finding the right keys in order to produce the internally heard pitches began to be more automatic. When tonal audiation took place, it was possible to find the corresponding keys on the piano without successive planning. This would be different from the physical memory of playing the piece without tonal audiation. While such memory would require memorization of the exact motions through rigorous repetition, the memory stored after tonal audiation did not involve relying heavily on the mechanical aspects of piano playing. Elliott (1995) says, "Knowing how to make music musically and knowing that performing involves this-and-that are two different modes of knowing" (p.60, italics original). During the study, once audiating tonally, the focus was on the musical sounds, as opposed to the movement.

The learning process reveals that harmonic learning still included more aural than bodily felt activities as in rhythmic learning. The harmonic learning involved listening carefully, especially between the notes. At those moments between each motion and each note, the body seemed still, because no active motions were being made. However, the seemingly inactive body was still part of a bigger movement of a

musical activity. There was no totally inactive moment in music making. The decaying sounds after the attacks were still sounds, and the body was indeed involved in those sounds, although the movement was minimal or unnoticeable.

Although it was not expected at the beginning of the learning experience, the process of making musical meaning became instrumental to harmonic learning. A sense of musical meaning was fed by the bodily and mental activities and made possible by accepting them as ambiguous events. Ambiguity in musical experience has to do with resisting active categorization of the rhythm and harmony heard and played. As Dewey (1958) says, we need to perceive the phenomenon fully before we recognize it. "The esthetic or undergoing phase of experience is receptive. It involves surrender" (pp.52-53). The study also shows that understanding the ambiguity of the rhythm, the harmony, and the whole music could be achieved by surrendering, which was to accept all entities that were noticed. Knowing that I was experiencing something ambiguous and ineffable provided a basis for my meaning of Fantasía Bética, which was gradually created toward the end of the study.

Implications for Teaching

The results of the study suggest that, by using the pitch-first strategy, students may be able to not only learn the music efficiently but also create original meaning and deepen their understanding of the music. Developing tonal audiation skills and the spatial knowledge of the piano is vital especially for young and beginning students, since they are exposed to polyphonic music early on, although harmonic listening skills are known to mature much later than rhythmic and melodic listening skills. By encouraging students to attend to the pitches and the harmony free from the rhythmic and temporal regulations, teachers can give them an opportunity to create musical meaning which is often metaphysical and deeply satisfying. Although the rhythm is said to be the basis of all music, the rhythm-first strategy is conditional and its usage must be clarified. As we have seen in the literature, it has been found effective in improving pitch and rhythm accuracy in monophonic instrument playing and melodic dictation. In piano, however, the rhythm-first strategy has been found counterproductive to pitch

learning.

Another interpretation of the account may suggest three stages in learning a piece—securing the rhythm separately from the pitches first, then the pitches only, followed by the two elements combined. While this also leads to a deepened musical understanding and performance, the study also features a dilemma in which the bodily rhythm became so dominant that it could not be relinquished easily, prolonging the learning process and frustration. Further research on the pitch-first strategy is required to discern its effectiveness. Nevertheless, it is a fair speculation that learning the pitches initially and developing the students' tonal audiation and the spatial knowledge of the piano before solidifying the rhythm may be more effective than the three-phased strategy. Note that although Hindemith (1949) for elementary training offers first the rhythm only, second the pitches only, then the combined notation drills, each phase is independent of each other and he is not advocating learning a single piece of music this way. Exploring the pitch-first strategy in piano pedagogy in both research and practice will make a significant contribution to the field.

Based on this study, a teacher can help students improve their tonal audiation and harmonic learning of a piece by offering the following exercises: 1) setting aside the rhythm, 2) reading and playing most notes under one position of the hand, 3) overlapping as many notes as possible, 4) listening carefully to the sounds, 5) being aware of the physical sensations and feelings of emotions, 6) focusing on the finger and hand movement between the notes, 7) connecting the physical sensations and the auditory experience, 8) accepting the harmony as something ambiguous, and 9) bringing back the rhythm using rhythmic movement. The students can also do these exercises independently at home. Since they involve abstract concepts such as attending to the sounds between the notes and connecting the movement with the sounds, they may be more suitable for older students rather than every young students.

The first step prepares the student for tonal audiation. The purpose is to give enough time for the student to hear the sounds internally without being rushed. By the second through the fourth components the student is able to train the ear for audiating harmony, that is, audiating not only the highest voice but also the underling harmony

simultaneously. Sustaining the current notes as long as possible without the help of the damper pedal, as in exaggerated legato playing, enables the student to experience the full harmony the pitches produce instead of treating them as unrelated individual events. This activity also makes possible to hear not only the vertical harmony but also the linear harmony. Not relying on the damper pedal at first is best to deepen their connection between the kinesthetic and auditory information.

The fifth through the seventh components contribute to acquiring the spatial knowledge of the piano, which involves the internalization of the distances of the keys that construct the intervals and chords in relation to the fingers, hands, and arms. While reading the notation, the student needs to locate the corresponding keys with a reasonable fingering without looking at their hands. The aim is to carefully match the audiated sounds with the shapes of the hands and the finger movement. The student should consider the finger movement as a unit, rather than a series of segmented motions. By exercising the eighth component the student can began to create his or her own personal meaning of the music. Accepting the harmony as something ambiguous without actively analyzing it allows the student to experience the harmony as a whole. After these exercises the student can then place more emphasis on solidifying the rhythm through rhythmic movement such as clapping and tapping.

Conclusion

This article challenged the ideas that the rhythm must be learned first and that it must be observed at all phases of music playing. It is important to understand that learning is essentially different from performing. Although a rhythmically superb performance with incorrect pitches is preferred and considered more successful than a pitch-perfect performance with inaccurate rhythm, during a learning period the pitches will never be fully realized until the student audiates tonally and acquires the necessary movement to produce the pitches, which often requires loosening the rhythmic framework.

Tonal audiation must be exercised separately from rhythmic audiation. Anything that might suggest a time limit to the student's internal hearing of the pitches

must be removed. As seen in this study, the rhythm-first strategy can interfere greatly with pitch and harmonic learning, consequently delaying the overall learning of the piece. Therefore, this article suggests that, in learning a piano piece, 1) audiating the pitches and mastering the pitch-producing movement before focusing on rhythmic audiation and rhythmic drills can be an effective learning strategy, and 2) the use of rhythmic exercises is most useful after the pitches are internalized. Carefully connecting the musical sounds with the movement required to produce them and accepting the ambiguity of the experience can be a catalyst for deeper musical meaning and purpose.

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3. Creative Music Activity Based on the Music of Jo Kondo

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Abstract

Jo Kondo is an important representatives of contemporary Japanese music composition. Though his music is played all over the world, it is rarely used for teaching materials in music classes. However, it has been observed that students listen very attentively when his music is played in class. By playing their own music based on his work, students can also enjoy the goodness and beauty of different musical elements. In this paper, I show his music's usefulness as teaching material, through a creative music activity for fourth-graders.

Keywords: Creative Music Activity, Jo Kondo, Teaching Materials in Music Classes

Jo Kondo is an important representatives of contemporary Japanese music composition. He composes music using a methodology he calls "*Sen no Ongaku*" (literally "[linear music]"), writing music so that "the whole structure derives from a single melodic line" (Kondo, 2006). The music often sounds almost artless, and the method of the composition itself is quite plain. It is not difficult for students to make music based on this idea. As Kondo (1974) himself states:

> "Linear Music" starts with single tones, each subsisting in its own nook of existence. It is for man to scrutinize them one by one and perceive what I call its shadow. This usurps the tone of its self-sufficiency, projecting it into a relationship between the tone and its shadow that is itself beyond sound.

This process he calls *metaphonesis*. He uses two forms of time lag for *metaphonesis*, and says, "One is basically a slippage in the subsequent attacks of several instruments. The other is a time lag shift in the mobility of a sound that keeps neither fixed pitch nor dynamics" (Kondo, 1974). There is a disparity between the mobility of the continuous sound (i.e. glissando sound) and the stationary sound, as well as between the crescendo and the diminuendo.

In the mobility of a sound, pitch and dynamics vary continuously. But the continuity itself is the essential property of pitch and dynamics. Pitches are always continuous, from lowest to highest. Dynamics are also continuous, from quietest to loudest. For these reasons, students can enjoy the goodness and beauty of musical elements like pitch and dynamics.

Purpose of the Study

The goal of this study is to show the usefulness of Jo Kondo's music as teaching material for music classes.

In this paper, three creative music activities based on his music done with a fourth grade class will be presented. Then, through the analysis of the students' impressions of these practices, I will demonstrate the utility of using Jo Kondo's music

as teaching material.

Three Creative Music Activities Based on the Music of Jo Kondo

A creative music activity based on "*Falling*"

"*Falling*" *for two violas, a contrabass and an electric piano* was composed in 1973 by Kondo. In this piece, the strings constantly play glissando. The electric piano plays the source and target pitches for the glissando played by strings. The structure of this piece is easily apparent to students.

The procedure of the creative music activity based on "*Falling*".

In this activity, voices take the place of strings and tone-chimes take the place of the electric piano.

Pair-work for the students.

1. Select a tone-chime from the range F4 to A#6/B♭6.
2. Make a glissando pattern moving between the two pitches of the selected tone-chimes. Figure 1 shows an example of a glissando pattern made by students. Here the upper vertices show the higher pitch, and the lower vertices show another. The duration of the glissando is shown in seconds.

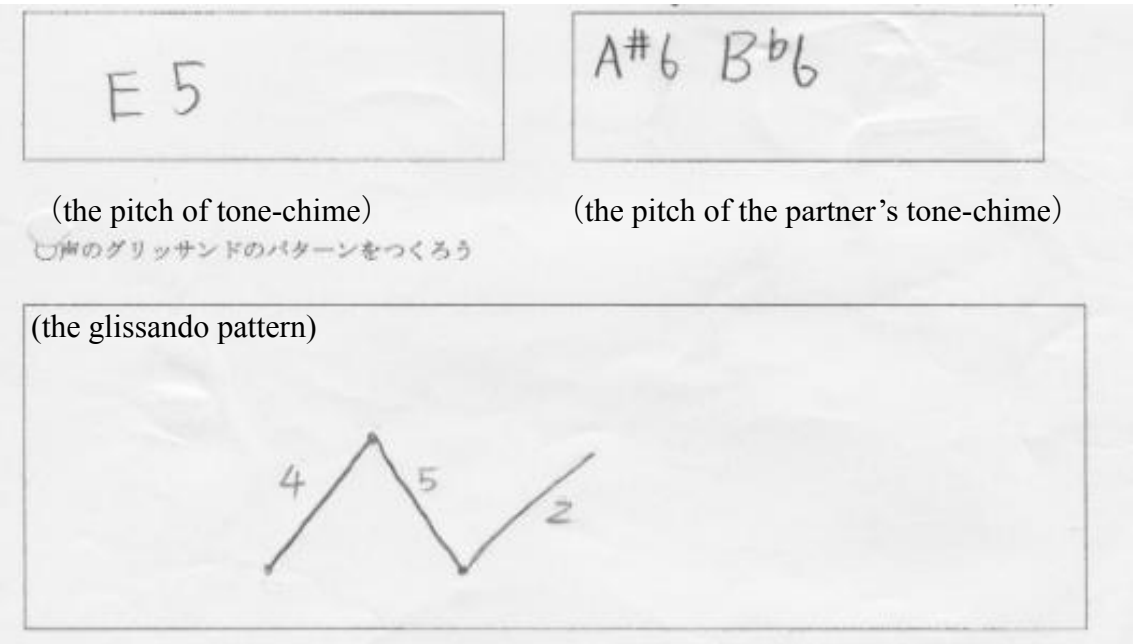


Figure 1. The glissando pattern worksheet that is completed by the students.

3. Sing the glissando pattern together while playing tone-chimes, so that the pitches of the tone-chimes and the voices are the same[1].

Group-work for the students.

1. Form a group of three people.
2. Make a one-minute song by combining each glissando pattern. Figure 2 shows an example of music made in this way.

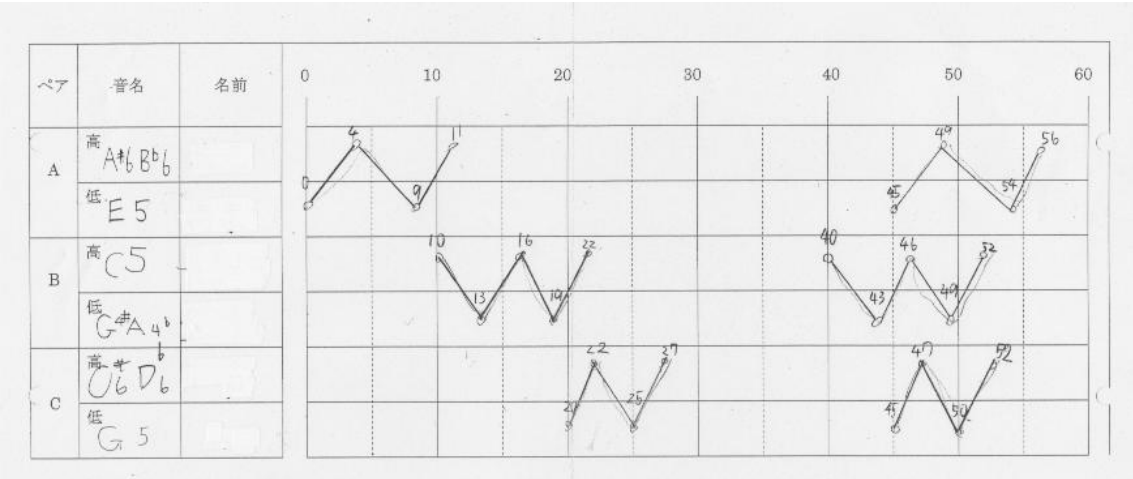


Figure 2. The music worksheet that is completed by the students.

Student impressions of this activity.

The students enjoyed making this music. Their impressions of this process are as follows:

> *Playing tone-chimes and singing the glissando was very interesting for me.*
> *At first, I couldn't sing the glissando. But because I practiced repeatedly, I can sing the glissando well now.*
> *We made very interesting music because the pitches of the tone-chimes are very diverse.*
> *It was a pleasure to make music by devising the combination of pitches.*
> *It was very interesting for me because every group's music had a different combination of pitches and note values.*

After making music, the students listened to "*Falling*". Their impressions of this piece are as follows:

> *The piece is interesting because low-pitched sounds overlap with high-pitched sounds.*
> *I notice that it is important to make music using high and low pitches.*
> *Because I understand the meaning of glissando, I find glissando sounds interesting.*
> *I thought that there were a lot of interesting sounds in this music because we made similar music.*
> *I think that Jo Kondo is great because his music is more beautiful than what we made.*

A creative music activity based on "*A Shape of Time*" *for piano & orchestra*

"*A Shape of Time*" *for piano & orchestra* was composed in 1980, and its structure is simple. It is constructed with crescendo music and decrescendo music. The orchestra plays a tone or a chord with a crescendo. Arriving at the peak of the crescendo, the piano part continues playing the same tone or chord and the orchestra stops playing. Then the sound of the piano decays naturally. In this creative music activity, tone-chimes take the place of the piano and organs take the place of orchestral instruments.

The procedure of the creative music activity based on "*A Shape of Time*".

This creative music activity is carried out in groups. A group consists of four pairs of students. In this particular class, three groups composed of a total of 24 students. One member of each pair was assigned to an organ, and the other was assigned to a tone-chime. The student on the organ played the same pitch as the student on the tone-chimes. Therefore, each group was assigned to four pitches.

The combination of pitches was borrowed from chords used in "*A shape of time*". In this activity, two kinds of chords were assigned so that the students took turns

being in charge of chimes and organs. Each group was assigned four pitches of each chord[1]. Together, the three groups form one big group.

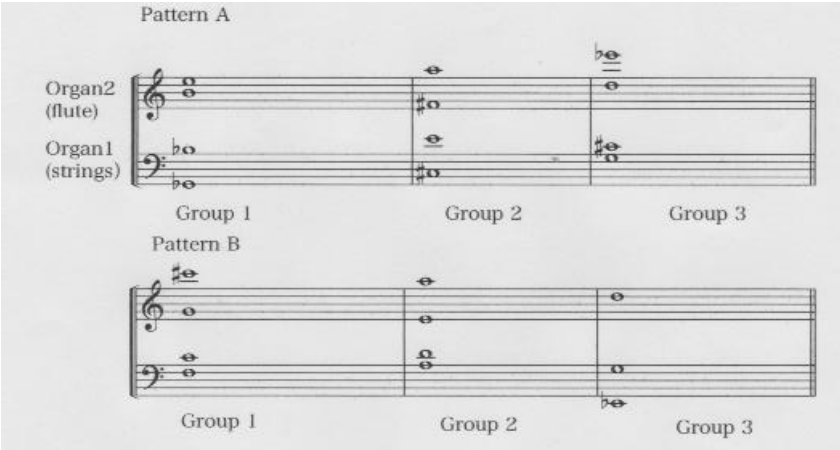


Figure 3. The combination of pitches in this creative music activity.

Making music.

1. Define when each tone-chime is played over a one-minute time period.

Each tone-chime is played three times per minute. Of those three times, the four tone-chimes should be played once simultaneously. Another time, only two tone-chimes should be played simultaneously. The third time, each tone-chime should be played separately.

2. Define when the organ begins to play, several seconds before the organ's accompanying tone-chime plays.

Table 1 shows an example of worksheet the students complete to detail this process.

Pair	1		2		3		4	
Instrument	Organ	Tone-chime	Organ	Tone-chime	Organ	Tone-chime	Organ	Tone-chime
Pitch	C#5/D♭5		G4		D6		D#7/E♭'	
Time	0'01" 0'30" 0'45"	0'05" 0'35" 0'50"	0'17" 0'26" 0'45"	0'20" 0'30" 0'50"	0'05" 0'32" 0'45"	0'10" 0'35" 0'50"	0'10" 0'27" 0'45"	0'15" 0'30" 0'50"

Table 1 An example of worksheet for the "*A Shape of Time*" activity.

Playing the music made by the group.

Figure 4 shows the arrangement of instruments. The students play the original music while counting seconds on a clock. Each group prepares two organs. The first and second pair play the same organ, the timbre of which is strings. The third and the fourth pair play the same organ, the timbre of which is flute.

To play the original music as shown in Table 1, the organ of the first pair is played from 0’01 to 0’05” in a crescendo from silence to maximum volume with pedaling, and the tone-chime of the first pair is played at 0’05”. The others carried out similarly.

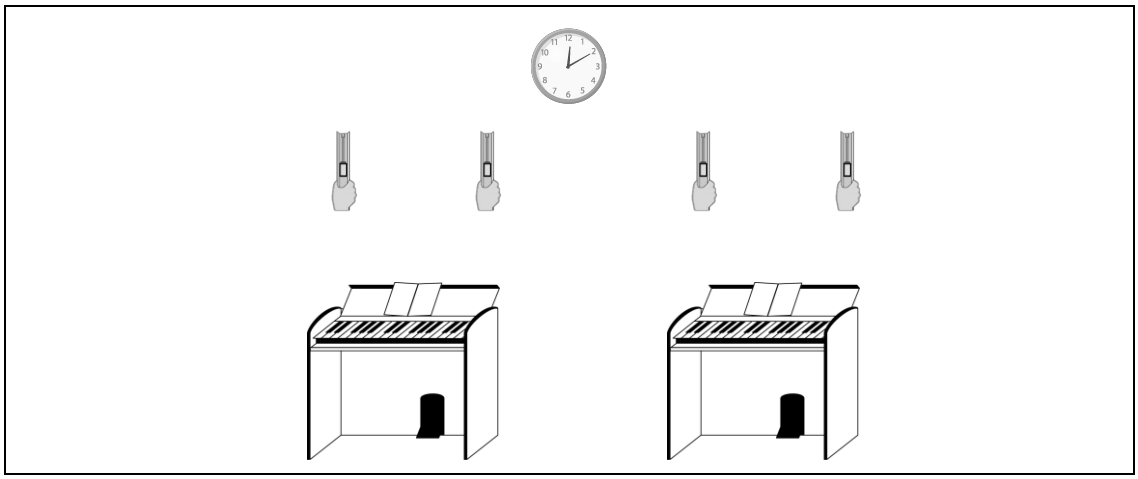


Figure 4. The arrangement of instruments.

Playing the three compositions simultaneously.

After each group finished performing, try to play the three original compositions with this pattern (Figure 3) simultaneously.

The pitches of each group’s pattern are derived from one chord; so, all three groups comprise one big group, but the students don’t know this. When the students listen to the union of these three compositions, they are surprised by the new sounds.

Student impressions of this activity.

The students enjoyed this creative process. After making this music, the students listened to “*A shape of time*”. They recorded their impressions as follows:

It is interesting that the sounds become weak and become strong.
It is interesting that when arriving at the peak of the crescendo, the piano part plays the tone or chord. The reason is that though the piano part plays complicated chords, I feel that the piano part is lighthearted.
It is interesting that a new song arises from the sound of various musical instruments, like violins, flutes, and piano being played simultaneously.
I find this music interesting because of the mixture of various sounds.

Their impressions of the music-making activities are as follows:

It was difficult to play the organ while changing dynamics from 0 to max.
Though it might have been difficult, it was fun.
It was good that I could learn about crescendos and decrescendos.
When the music that the three groups made were played simultaneously, various sounds were mixed. It became like "A Shape of Time" and it was beautiful.
Because I didn't know that I could make music with only tone-chimes and organs, this practice was very interesting for me. I want to do it again.

A creative music activity based on "*Standing*"

"*Standing*" *for 3 instruments of different families* was composed in 1973. This piece was written in the style of hocket, where a single melody is shared between three instruments that alternate playing one sound while the others rest. This pattern is shown in Figure 5.

The pattern of the melody is changeable. Usually each pitch is played three times, but sometimes a pitch is only played twice. The instrument that plays the top of each pitch changes from I to III, as seen in Figure 6. The audience listens actively to the music because this change is so delicate. It is the quality that makes this style so attractive.

As the piece progresses, the pattern of the melody becomes more complicated and intriguing. As Kondo (1974) himself states, “In the second half of the piece echo-like tones are added to the leading tone attacks of each instrument, thus producing a cumulative effect over the succeeding attacks.”

It is possible to play “*Standing*” with instruments that are typically provided in a school, like a recorder, a marimba, and a keyboard. It is difficult for students to play this piece, but it is easy for them to create and play music based on the idea behind it.

	1	2	3	1	2	3	1	2	3	1	2	3	
I	b			e♭			e			b			
II		b			e♭			e			b		～
III			b			e♭			e			b	

Figure 5. The basic pattern of the melody in “*Standing*”.

	1	2	3	1	2	3	1	2	3	1	2	3	
I	b			g#			a#			g#			
II		b			g#			a#			g#		～
III			g#			a#			g#			b	

Figure 6. The change of the pattern of the melody in “*Standing*”.

The procedure of the creative music activity based on *Standing*.

This creative music activity is carried out in groups of three. It can be done with instruments that are provided by the school, like a recorder, a melodica, a marimba, a xylophone, and/or a keyboard.

Making music.

1. Define the sequence of numbers abiding by the following rules.

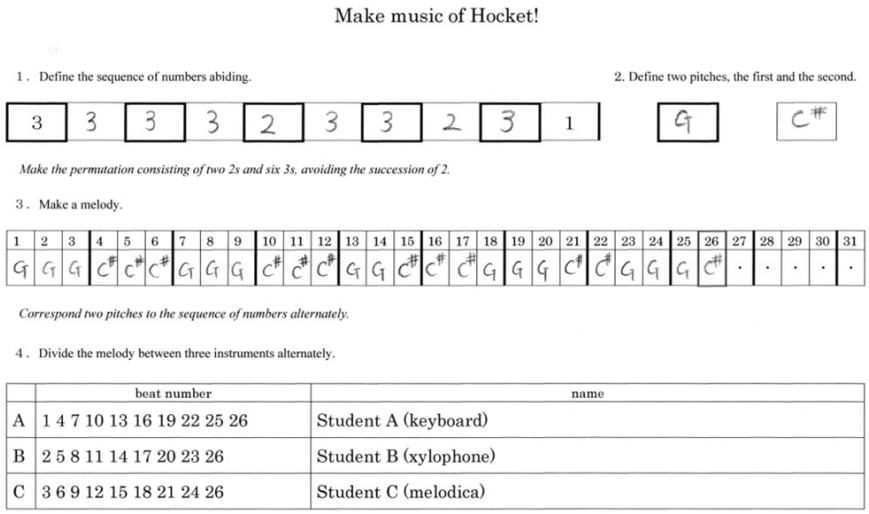
① The first number of the sequence is *3*. The last number the sequence is *1*.

② Make the permutation consist of two *2*s and six *3*s, making sure the two *2*s are not consecutive. Put at least one *2* between the first *3* and the last *1*.

2. Define two pitches.

3. Assign two alternating pitches to the sequence of numbers to create a melody.
4. Divide the melody among three alternating instruments.

Figure 7 is an example of this process.



Make music of Hocket!

1. Define the sequence of numbers abiding.

3	3	3	3	2	3	3	2	3	1

2. Define two pitches, the first and the second.

G	C#

Make the permutation consisting of two 2s and six 3s, avoiding the succession of 2.

3. Make a melody.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
G	G	G	C#	C#	C#	G	G	G	C#	C#	C#	G	G	C#	C#	C#	G	G	G	C#	C#	G	G	G	C#	·	·	·	·	·

Correspond two pitches to the sequence of numbers alternately.

4. Divide the melody between three instruments alternately.

	beat number	name
A	1 4 7 10 13 16 19 22 25 26	Student A (keyboard)
B	2 5 8 11 14 17 20 23 26	Student B (xylophone)
C	3 6 9 12 15 18 21 24 26	Student C (melodica)

Figure 7. The worksheet for the students' music

Connecting the music of two or more groups.

The music for one group only has two pitches, so it is not difficult for students to play their music.

After students are able to play their music, they try to connect it with the music of two or more other groups. Next, they try to play their own music simultaneously with that of the other groups.

Connecting and playing their music with that of the other groups makes the whole sound much richer.

Appraising "Standing."

Before making music, the students observed in the study listened to the first half of "*Standing*" and learned the structure of the piece. They had the following to say:

> *"Standing" is interesting because it seems like the second instrument runs after the first and the third runs after the second.*

"Standing" is beautiful because it mixes the sounds of three instruments.
"Standing" is interesting because the meter sometimes changes from 3 to 2.

After creating their own music, students listened to all of "*Standing*" and "*An Elder's Hocket*" (1979), another piece of music in the hocket style composed by Jo Kondo. Because they made their own music based on "*Standing*", they understood and appreciated the quality of these pieces. Their impressions of "*Standing*" and "*An Elder's Hocket*" were as follows:

When I listened to "Standing" again, I found features of the piece that I hadn't noticed before, like various changes of rhythm, the harmony generated by the three parts, and the canon style present in this piece. I think the composer's ideas are wonderful.
When I listened to "Standing" again, I was surprised that this complex music was generated by only 3 parts, the same way our music was.
"An Elder's Hocket" is more complex than "Standing", so I think the sound of "An Elder's Hocket" is beautiful.
I thought the beginning of "An Elder's Hocket" is similar to "Standing," but after a few minutes I noticed how different "An Elder's Hocket" was from "Standing."
In "An Elder's Hocket," two hockets are played simultaneously. This is interesting to me.

Student impressions of this music-making process.

Finally, the students recorded the following impressions of this process:

It was pleasant for me to create a hocket. I want to create another hocket!
I'm delighted that I learned so many things about hockets.
I think that if I use the hocket style, I can make music easily.
I'm happy that my friends and I made and played our hocket.

Discussion

Analyzing the impressions of these students, we can see that these activities helped them appreciate the music of Jo Kondo.

After making their own music based on the work of Jo Kondo, the students listened to his music. Reflecting on their own experience of making music helped them arrive at a detailed understanding of the formation of Jo Kondo's music. This shows that the music of Jo Kondo is easy for students to approach.

The students also enjoyed the goodness and beauty of musical elements such as pitch, dynamics, and texture that Kondo focused on in his works. They enjoyed sliding and combining pitches, combining crescendos with decrescendos, and sharing the beat of their music to play their hockets. They also improved upon the skills that are useful when singing songs and playing instruments in a group.

Conclusion

As the above observations have illustrated, students were able to learn about the formation of Jo Kondo's music through these creative music activities. They were also able to take note of musical elements such as pitches, dynamics, and texture, as well as enjoy their value and beauty.

Because the music composed by Jo Kondo has a simple structure and makes use of essential musical elements like the continuity of pitches and dynamics, the students can understand the relationship between the idea of a composition and the actual sound. For this reason, his music provides a great way for students to learn about how music is formed. This shows how useful his music can be when used for teaching materials.

Notes

[1] Tone-chimes sound one octave higher than voices.

[2] Because there were 23 students in the class. The third group was assigned only three pitches in pattern B.

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4. Understanding the Intrinsic Role of Culture: The Most Important Element in Creative Music Education

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Abstract

Performing music is essentially a creative act, but music exists only within the culture which nurtured its development over time and its various social and political uses in society, as a recent multicultural event in Japan illustrates. Creativity in music can only be recognized within the cultural context in which the music exists. How a culture uses some particular sounds and not others can identify creativity. Creativity in music is initially subsumed within cultural boundaries and traditions which, if understood properly, can become a platform for understanding other cultures. For example, the evolution of western music since the 16th century has followed mathematical, scientific, philosophical, social and political developments, changing considerably over time, to produce extremely powerful emotional musical analogues to cultural intelligence and sensibility. Using western culture as an example illustrating the importance of cultural context for all music, creativity in music is identified and explained. Finally, creativity in popular music is shown to be in part a reflection of developments in 20th century western art music. The role of popular music in education is discussed in the context of some contemporary developments in educational theory.

Keywords: creativity, culture, music, education, japan

In the second decade of the 21st Century, we can confidently claim empirically that neither ethnic origin nor cultural background is a barrier to anyone from any one of the diverse cultures of the human race being able to perform music from any other cultural, historical, or ethnic source. Perhaps one famous example, among many, illustrating the truth of this claim is the celebrated concert pianist Lang Lang who, brought up in China playing traditional Chinese instruments, was trained as a western concert pianist at the Central Conservatory of Music in Beijing and now performs to huge acclaim in every major concert hall across the world. Another example among many is the Japanese violinist Midori, born in Osaka, Japan, who moved to New York at the age of 11 to study at the Juillard Pre-College and then Juillard itself, and performs with the world's best orchestras. There are many more examples of musicians who have adopted different music from that of their birth culture to become expert in the music of another culture: African-American operas singers; European born Blues performers; Japanese jazz pianists; Tuvinian style throat singers from California; shakuhachi flute players born in the USA and so on.

A Creative Multicultural Event

But perhaps one of the most creative, cross-cultural examples one could cite is the performance of Beethoven's Ninth Symphony in the NHK Hall in Tokyo in November, 2014 (EuroArtsChannel, 2015). The performers represent a staggering array of orchestral musicians, singers, dancers and percussionists, from countries all over the world. Zubin Mehta born in Bombay, India, conducts the Israeli Philharmonic Orchestra. The dancers, modern ballet specialists, are from both the Bejart Ballet in Lausanne, Switzerland, and the Tokyo Ballet of Japan. The soloists range from soprano Kristin Lewis, an African-American born in the USA, to bass Alexander Vinogradov from Russia, and tenor Kei Fukui along with mezzo-soprano Mihoko Fujimara both from Japan. The choir is the Kitsuyu-Kei Chorus from Tokyo, and the two percussionists are both French: Jean-Bruno Meier with Cuban and Peruvian background, along with Thierry Hochstatter playing various percussion instruments in a range of different musical practices including rock, pop, jazz, and various ethnic drumming styles.

At first glance, all this may seem to be just another example of western hegemony, since the focus is on Beethoven. However, as explained below, the totality of the performance focusses on the unity of the human race and the equality of all humans and by extrapolation the equality of all cultures, however expressed. The Beethoven Symphony is the platform for integrating different art forms and cultural practices in a unique expression of the unity of humanity, and demonstrates empirically the truth that ethnic and cultural origins are no barriers to sharing and participating in a cultural even which crosses important boundaries.

Tadatsugu Sasaki founded the Tokyo ballet in 1964 and since then has taken this prestigious dance company to levels of international brilliance matching anything from Europe. The company performs in all the major countries of the world, and shares teachers from the world's most prestigious ballet companies. Maurice Bejart, who founded the Bejart Ballet, was a brilliant dancer himself, trained in the classical style. His choreographies are challenging to most dancers and require modern balletic techniques as well as classical ones, many of which are multicultural in content, built on a thorough knowledge of both western classical dancing and techniques from other cultures. This is a most important point, for truly creative work in the arts must be founded in the historical and classical techniques built up within a particular culture over centuries.

This creative performance of the Beethoven Symphony is subsumed within the totality of contemporary life, especially politics, philosophy, industry and science in an increasingly multicultural world view which elevates all humanity, irrespective of ethnic or cultural background, to equality of status and respect. Paradoxically, however, understanding the creative forces which impelled musicians, dancers, and poets towards more complex and creative work is only possible within an historical understanding of society as a whole. It is only from within a specific culture, as well as the standpoint of one's own birth culture, that one can appreciate the value of all human cultures, as I maintain this performance of Beethoven's Ninth Symphony aptly and unambiguously illustrates.

As if this array of international multicultural performers was not enough, the

concert begins with percussion improvisation over a declamation of passages from Nietzsche's *Birth of Tragedy* and *The Gay Science*, both of which argue for, among other things, the unification of the human race. These are spoken in French by a Japanese dancer, a juxtaposition which Nietzsche himself would have fully appreciated. To begin a performance of Beethoven's massive Ninth Symphony in this way can be described as an act of creative genius considering the 19th century context of Beethoven's music, Schiller's Ode, and Nietzsche's philosophical arguments. There are clear semantic connections between the three in the way all humanity is regarded as equal and united as sisters and brothers in freedom from political, social, or religious hegemony. Such sentiments were only fully appreciated and supported during the tumultuous 20th century.

When the symphony begins the dancers appear in Maurice Bejart's brilliantly creative modern ballet entitled "Beethoven's Ninth". The last movement in this performance in Tokyo combines all the artists: the soloists, the choir, the huge orchestra, and the dancers, in a thrilling and powerful performance where Schiller's *Ode to Joy* expresses the ideal of the uniting of the human race through Joy:

Joy!
Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with ferver,
Heavenly being, your sanctuary!
Your magic brings together
what fashion has sternly divided.
All men shall become brothers,
wherever our gentle wings hover.

The powerful counterpoint of the fugal structures of this final movement give not just a sense of the immense joy of life itself, but also the power of Dionysian abandon in celebrating "joy". It was Nietzsche in *The Birth of Tragedy* who argued that western culture was rooted in the continual alternating of the Dionysian and Apollonian. Beethoven's music and the brilliant choreography and technique of the dancers illustrate

this dichotomy perfectly. The music and movement in the last movement demonstrate the Dionysian but the control and contrapuntal structures of the music and dance betray the presence of Apollonian restraint. There is a long history in Japan of performances of Beethoven's Ninth Symphony going back to the early 20th century and linked to various political involvements during the First World War. Since then, the Symphony has been performed almost annually. So consider these factors: a performance in Japan of this mighty symphony with European and Japanese dancers performing modern ballet with different cultural influences, singers and instrumentalists using different cultural practices from all over the world coming together and performing this symphony of Joy in the human race, all conducted by a musician born in India. How much more effectively can a desire for the human race to come together as one be expressed? And how much more creative, multicultural, yet rooted in western cultural thinking, can a performance of this or any other seminal work be?

The Importance of the Social, Political, Industrial and Scientific Context

The following account explains the evolution of western musical traditions rooted in ancient Pythagoreanism and European cultural traditions. During the 17th and 18th centuries either the church or the aristocratic court employed musicians. This changed in the 19th century when the political power of religion faded and aristocratic courts began to disappear. Instead individual patronage of music enabled composers to produce music they wanted, but still in a style acceptable musically. However, as the 20th century developed, composers became more and more individualized, producing music which was experimental, often completely outside established traditions, sometimes appearing bizarre and highly controversial. The development of popular music followed a similar pathway during the 20th century as performers changed from developing expertise in traditional forms of dance, singing and playing instruments in a style exemplified in Hollywood movies of the 1930s to 1950s, and known and enjoyed by the whole population (adults and children), to highly individualized performance practices of individual pop stars aimed specifically at pre-teens and teenagers, often to the exclusion of adults.

Culture and its music are human inventions; not a biological imperative like sex distinguishing males and females. Western culture developed a belief in the concept of the creative artistic genius. This belief emanates from the times of the ancient Greek philosopher Plato two and a half thousand years ago, when creativity in artistic performance was said to emanate from the "gods" through the involvement of the Nine Muses, daughters of the ancient Greek master of the universe Zeus, by guiding human actions. The influence of such ideas on European history is immense. Ancient Greek culture formed the basis of modern European thinking and action during what is called the Renaissance. It fired new developments across Europe in science and technology especially from the late 16th century onwards. But continual modification and change followed. Immanuel Kant, the 18th century philosopher, provided a powerful argument for the modern existence of creative genius in artistic activities without the involvement of Greek Muses (Murray, 2007) which inspired many to call Beethoven, among others, a genius.

Nietzsche, in *The Birth of Tragedy* and other works, argued against such ideas especially where music is concerned. He argued that the idea of a creative genius, like the idea of God, or the idea of culture, is purely a human invention which had become part of the many beliefs, rules and regulations forced upon people. Instead of just accepting such things without question, people should investigate such notions and decide for themselves. This was his idea of intellectual, social and political freedom: the individual must be free to choose and decide for themselves but then the onus is on the individual to understand and appreciate creative artistic work and the culture which produced it.

Nowadays, however, we argue that highly creative musicians, like Mozart or Beethoven, were produced by their personal environment, their education and the opportunities afforded to them early on. Nevertheless, why some display undoubted creativity of a high order and others do not is still something of a mystery. No one has found a specifically musical gene, and no one can claim to be born with a specific cultural musical talent.

Very early experiences of language and music, even in the womb, give an

impression of being born with certain specific abilities. And the impact of such early learning experiences is difficult to distinguish from any type of innate genetic endowment which may exist. Mozart was clearly born with some type of natural proclivity to learn any discipline and it was music which provided his early experiences. He was certainly taught intensively by his father at a very early age and most probably heard a great deal of music in the womb producing very early highly expert performance (Steptoe, 1998) encouraging many to describe him as a "genius" (Howe, 1999).

The key point, however, is that all such behaviour occurs within the specific cultural milieu which has fostered and nurtured particular musical practices. One would not find a Mozart or Beethoven in the 18th century jungles of central Africa, simply because the culture of the people there was different and the environment could not support the kind of practices found in late 18th century Salzburg, Vienna, Paris, or Bologna technologically, socially, politically, environmentally, or musically.

A "Mozart", that is to say an acclaimed highly talented performer and creative artist, can appear in any culture, but he or she cannot evolve and develop outside the specific cultural milieu necessary to nurture such performance. Nowadays, we are not surprised to witness highly talented performers of western music born in almost any country across the world. So today we can claim that it is not so much where one is born, but the opportunities available and how well one learns the cultural norms of the particular musical practice which count. Lang Lang, the celebrated Chinese pianist, deliberately and systematically learned the culture of historical Europe, its music, its literature, and its philosophy enabling him, despite his Chinese background, to understand the music of the 19th century European Romantics.

The same, theoretically, could happen with a little boy or girl born in the middle of the Ituri Forest in central Africa, but only if given the opportunity to learn, to absorb and to understand specific cultural ways of expression and thought as well as being given the right materials and conditions. Conversely, one can acquire knowledge and understanding of the Ituri Forest people despite being born in Europe, as London born Colin Turnbull did during the 1950s (Turnbull, 1968) when he lived among the

Ituri Forest people, absorbing their culture, their music, and their thought processes, and actually marrying an Ituri woman.

So what are the important components influencing the music of western culture which we should know about in order to understand and assimilate western music! The argument is that once understanding of one's own culture is developed, understanding other cultures becomes possible because one learns to respect the importance of epistemological origins to any culture.

Important Components of Western Culture Affecting the Evolution of Western Music

Proportional mathematics: the heart of creativity in western music

The ancient Pythagorean ratios of 1:2:3:4 became the basic ingredients of harmony and melody in western music. It is from this ancient and comparatively simple mathematical base revived from the 16th century onwards that the huge edifice of western classical music in opera, symphonies, concertos, and all instrumental and vocal music existing today sprang (Author 2, 1990, 2004). The Pythagorean ratios provided the scientific basis for melody and harmony using the major and minor scales. Up to this time the old Ecclesiastical modes were used. Gradually these had disappeared by the 17th century.

Harmony was built on adding notes a 3rd above a base note to produce musical chords (e.g. C, then E, then G, then B – later adding higher notes of D, and F). Such chords could be built on any note of a scale. In this way during the late 17th and early 18th centuries musical punctuation evolved through the perfect cadence (the chords of the 5th followed by the 1st degrees of a scale), the plagal cadence (chords of the 4th and 1st degree of a scale), and an ending progression of a piece with the chords on the 2nd, 5th and 1st degrees.

These harmonic progressions provide the basis of harmony today in most types of music from popular, to jazz, to art music. And it is this basis which enabled the creative structures of the symphony, opera, sonata, fugue, and other forms to evolve from the 18th to the 20th centuries. I argue that highly creative developments in

harmony especially enabled these musical forms to evolve and contain highly expressive musical analogues to the European human sentience. The driving force by the 19th century was a free use of keys.

Composers could modulate from one key to another using the basic chords of 2, 5, 1 more and more freely. But more importantly, as tuning became less problematic and all the 12 notes of the chromatic scale could be used within a musical composition by the 19th century, highly creative uses of the 2, 5, 1 chord progression appeared on any of the 12 notes of the chromatic scale, providing even greater expressive musical structures in the music of composers such as Liszt, Wagner, Brahms, and others. Keys became extremely fluid as composers moved freely from one key centre to another, and chromatic harmonies became more and more complex as expressiveness evolved into what Liszt characterized as transporting the mind into space.

Melody was built on the basic intervals of the octave (2:1), the perfect 5th (3:2) and the perfect 4th (4:3) to be following by other intervals of the major and minor scale eventually including chromatic notes. This twin base of melody and harmony became the foundation of western music from the late 17th century onwards. And technological developments enabled the orchestra to expand from small ensembles to large powerfully expressive orchestra capable of filling the large concert halls of the 19th century.

By the 19th century music had become a most potent and powerful expression of human emotions as composers applied the expressive theories of literature and rhetoric (Buelow, 1980) to their music. These expressions of melody, harmony and instrumentation have now become established as a musical language known to most people across the world through its dissemination throughout the 20th century in the gramophone, the radio, the cinema and television. This musical language now forms an important part of our lives in the entertainment world of television, cinema, and recently the internet, expanding further through storage and retrieval devices of our digital world of communication enabling us to indulge in personal listening habits to any music of our own choice.

How did such a simple use of proportional mathematics become the basis of western musical practices? It all began with the revival of ancient Pythagoreanism and

its supposed "scientific" links to the universe which occurred during the European Renaissance. Pythagorean proportional theory was derived from the ancient *tetractys*, the basis of the sacred oath of the Pythagoreans two and half thousand years ago (Stevens, 1986, p. 17).

The Ancient Tetractys

The three-sided pyramid in Figure 1 shows the proportional relationships between the first 4 digits 1:2:3:4 which Pythagoreans believed were clues to the way the planets moved across the sky.

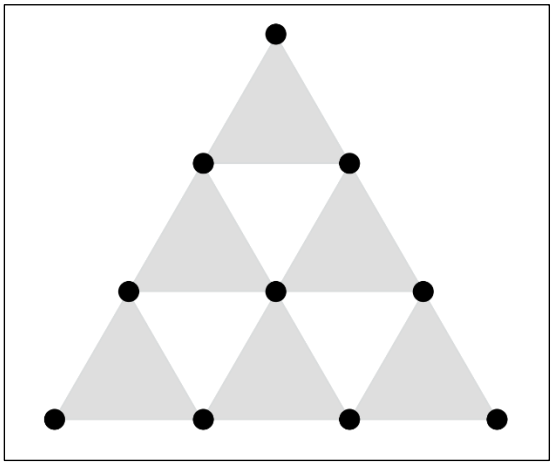

Figure 1.
The ancient Tetractys (Tetractys, n.d.).

They represented what Plato called harmony, but which we now call gravity. However, the belief was that this harmony, the secret of the planets, could be accessed through music. The proportional ratios formed by these numbers were linked by Pythagoras to specific musical sounds as follows: 2:1 = the octave; 3:2 = the perfect 5th, 4:3 = the perfect 4th. They were "discovered" by Pythagoras, according to legend, as he passed a blacksmith's forge and heard these sounds coming from the hammers hitting forged metal and realized the sounds were matched with the proportions above (Nicomachus & Levin, 1993). Pythagoras then took a stretched string and divided it into halves, discovering the octave by comparing the whole string to half its length. He then divided it by a third, comparing the whole string with one third its length discovering the 5th, and then by a quarter to discover the 4th and the basis for the *music of the spheres*, the secret of planetary movements across the sky. But modern physics was to play a major part in establishing these musical intervals and harmonies as the basis of western musical structure.

In the 17th century Johan Bernoulli, a Swiss scientist, demonstrated the nature of the harmonic series of a vibrating object which replicated the Pythagorean

proportions in the harmonic series, confirming for western philosophers and musicians the musical veracity of the Pythagorean ratios. Then, Joseph Fourier (1768-1830), a French Mathematician, developed the mathematical Fourier Series of vibrations of objects producing the ideal harmonic series of a vibrating object, such as a violin string or a column of air in a trumpet or oboe. This series is where the 2nd harmonic vibrates at twice the speed of the basic rate, the 3rd at three times, and so on in an ideal series. Thus the 2nd harmonic formed the octave with 1st harmonic (ratio of 2;1), the 3rd harmonic formed the perfect 5th with the 2nd (ratio of 3 : 2), and the 4th with the 3rd formed the perfect 4th (ratio of 4:3) and so on through the harmonic series. This seemed to confirm the musical "correctness" of the Pythagorean ratios.

Musical Mathematics Turned into Powerful Aesthetic Experience

The evolution of melody and harmony, and the development of complex musical structures based on these simple proportions has been explained above. The expressive power of these structures was soon apparent as Enlightenment philosophers argued for elegance in musical harmonies and melodies. The expressive power of opera composers such as Rameau, Scarlatti, Gluck, Cherubini, Haydn and Handel, as well as instrumental composers emerged, followed later by Mozart, Beethoven, Schubert and others. The 18th century rise of *sturm und drang* (storm and stress) in German literature encouraged composers to be more powerfully expressive in opera, symphonies, and sonatas. Music had developed into a powerful expressive medium rivalling that of literature and drama.

European music was able to move listeners to tears and philosophers argued endlessly about the power of music on the human emotions, even arguing, as Descartes (Eddins, 1959) did, that there was a scientific reason why certain musical sounds evoked certain emotions and feelings. The range of powerful emotions music could evoke seemed endless: the fierce rage in the Queen of the Night's aria *The vengeance of Hell boils in my heart* from Mozart's *Magic Flute*; the calm heavenly beauty of the *Benedictus* in Beethoven's *Missa Solemnis*; the mischievous and magical excitement of Mendelssohn's music to *A Midsummer Night's Dream*: the heart-breaking lyrical

sadness of Chopin's piano music, Verdi's beautiful and highly melodic operatic arias, the virtuosity and expressive power in Liszt's piano music, and the intellectual developments of sonata form in the symphonies of Mozart, Beethoven, Brahms, and many others.

Opera, however, with its moving human stories of greed, exploitation, love, rejection, and tragedy, became the favourite musical form of the 18th and 19th centuries, continuing into the 20th century where film music took over and eventually transformed the experience of watching movies with background mood music imitating and suggesting the dramatic content with which we are all familiar.

Scientific and Political Revolutions Eventually Tears Western Music Apart

But such idealistic developments did not last. As social and political change tore Europe apart through war, technological innovation, political revolution and scientific developments, music reflected such immense change. By the late 19th century the idea of key and harmonic relationships had been taken to such complexity, as composers stretched to the limits the expressive possibilities exposed by the used of all 12 notes of the chromatic scale, that some saw the demise of the whole musical system.

Some intellectual composers, such as Debussy and Schoenberg, felt that there was nowhere else to go in Western music except through revolutionary change to something new. Such ideas were fed also by Darwin's theory of evolution threatening the basis of religious belief in God, as well as socio-political theories of Karl Marx suggesting revolutionary action in society, and developments in new technology such as railways and the internal combustion engine which threatened the stability of daily life. The First World War and its massive slaughter fed further into the feelings of revolutionary change, and the Russian revolution of 1917 destabilised political life generally. Throughout the 20th century events challenged stability and tradition even further following the Second World War.

As a result, the 20th century saw the aesthetic dreams of the Enlightenment and Romanticism disappear. But new ideas emerging in the socio-political sphere influenced composers to produce music few brought up on diatonic melody and harmony could

relate to. Schoenberg argued democratically for the equality of all notes of the chromatic scale, thus destroying the very basis of the western musical language which had evolved over the previous two centuries. Many were baffled by such changes in music. H. T. Fink, a Philadelphia music critic complained in 1907 that listening to Schoenberg's Violin Concerto "Was as incomprehensible as a lecture on the fourth dimension delivered in Chinese" (cited in Slonimsky, 2000, p 5).

Debussy, heavily influenced by the *Impressionist* painters and Japanese visual art, broke all the existing rules of musical language (Roberts, 1996) and was ridiculed by some:

> *The Sea* of Debussy does not call for many words or comment. The three parts are entitled *From Dawn till Noon*, *Play of the Waves*, and *Dialogue of the Wind and the Sea*, but as far as any pictorial suggestiveness is concerned, they might as well have been entitled *On the Flatiron Building*, *Slumming in the Bowery*, and *A Glimpse of Chinatown During a Raid*. Debussy's music is the dreariest kind of rubbish. Does anybody for a moment doubt that Debussy would not write such chaotic, meaningless, cacophonous, ungrammatical stuff, if he could invent a melody?" (Slonimsky, 2000, early 20th century review of *La Mer*, p. 94)

New ideas about musical expression grew throughout the 20th century. The French composer Edgard Varèse moved to the USA in 1915 where he wrote the innovative work *Ionisation* (1933) entirely for percussion instruments including police sirens, and went on to pioneer electronic music in the 1960s. In Italy, a young painter, Luigi Russolo (Russolo, 1913) wrote a letter to a friend entitled *The Art of Noises* in which he propounded the value of industrial noise as a new aesthetic. Stravinsky, taking Debussy as his mentor, caused a riot with the first performance of his ballet *The Rite of Spring* in 1913 in Paris.

Some composers like Messiaen decided to invent their own musical language, but still using the Pythagorean tuning proportions but without any sense of key

relationships. John Cage, from the USA, went even further to use any sound and any structure which came to the mind of the performer who responded to his graphic notations freely and without any constraints. Stockhausen, using mathematics to organize the order of each note in the chromatic scale, also ordered the various levels of loudness, various note lengths, and other sonic aspects of performance. He eventually used electronic means of manipulating sound. All these and many other ideas which emerged throughout the 20th century provided a great deal of freedom for composers, many of whom responded with some highly creative and aesthetically sophisticated ideas. But the old basis of melody and harmony was dead.

At the same time, during the 20th century the popularization of music became a major force in people's lives through radio, gramophone recordings, and movies. Radio and the cinema provided the most penetrating effect of music on people's lives from the late 1920s onwards. Suddenly the masses could hear and see performers who previously were only available to the rich. Many movies of the 1930s, 1940s and 1950s attracted millions of people to the cinema providing opera, classical instrumental music, and popular styles from jazz, blues, on to rock 'n roll in the 1950s, and beyond. It was not until the 1960s onwards that much of the earlier avant-garde music found its way into the cinema often as background music to ghost stories, science fiction movies, mystery movies and violent gangster films. But by then it had become less unusual and strange-sounding to a younger generation brought up on such music.

Music in Education

The European Two-tier School and Music Education System

Modern education in Europe had unfortunate historical origins from which it has hardly recovered. It began during the early Renaissance in a two-tiered system where there were schools for children of the privileged and rich, but not for the masses of children of the poor, who were not considered to require an education. Following European colonization, a similar pattern emerged across colonies world-wide. The idea of educating all children irrespective of socio-economic status only evolved seriously during the later 19th century and well into the 20th century. By then the two-tier system

was well established. Only children of the rich and aristocratic were encouraged, as Plato suggested, to listen to "good" music in education (Adamson, 1921; Woodward, 1965). For other children music was used as a tool for indoctrination (Rainbow, 1967).

Typical of the songs children of the working classes were required to sing is the following:

Song 11

There is a dreadful hell, and everlasting pains!

Where sinners must with devils dwell,

In darkness, fire and chains.

(Rainbow, 1967, p. 36)

For the children of the rising middle and aristocratic upper classes, mostly boys, the words of the songs they sang had entirely different connotations:

God give us bases to guard or beleaguer,

Games to play out whether earnest or fun;

Fights for the fearless and goals for the eager,

Twenty and thirty and forty years on (Harrow School Songbook).

(Rainbow, ibid)

The Establishment of Education for All

By the middle of the 20th century compulsory education up to the age of 15 or 16 was established in most countries. However, the idea of general intelligence as the basis of all cognitive activity became common world-wide. Measures of general intelligence were used to segregate children in different categories for different educational aims. In the UK through the 1944 Education Act the top 20% in the British "11 Plus" intelligence test went to grammar schools to prepare for university entrance and administrative positions in society. The remaining 80% went to inferior secondary modern schools to prepare for low level factory and labouring work. Many countries followed this segregated system of schooling. By the 1960s major differences between the grammar schools for the "intelligent" and secondary modern schools for the rest were clear.

The Newsome Report (1963) exposed some serious problems with music in UK secondary schools, as indicated below:

> There is an unduly narrow conception of the subject. (p. 415) . . . and . . . a shortage of suitably qualified music teachers. Many schools … are without a specialist, (p. 416) . . . music is frequently the worst equipped and accommodated subject in the curriculum. (p. 418).

In contrast, many grammar schools had extensive music classrooms and rehearsal rooms, free weekly tuition in instrumental performance for the majority of pupils, and several specialist music teachers. In the relatively small private sector in the UK there was even more substantial support for music. Some of these were ancient cathedral schools where music was a central activity supporting the cathedral choir. In most countries there was a similar disparity across school systems and the UK system was adopted in many countries, despite the more historically democratic approaches to education in some European countries.

In North America, following the introduction of universal free secondary education during the 1940s, there was a much more democratic approach especially in its high schools, but a large number of private schools emerged where there were expensive and extensive music activities.

This general disparity in provision of music education undoubtedly led to the mass of children turning to popular music outside of school from the 1960s onwards. The chances of introducing into music education the enormously creative European music of the 17th to 20th centuries were severely hampered. And attempts to introduce the 20th century avant-garde music into classrooms during the 1960s and 1970s were ridiculed similarly to those reactions reported above to the original music.

The Doomed Emergence of a More Creative Music Curricula Influenced by 20th century Avant-Garde Composers

Nevertheless, across the developed world new and creative ideas for music

curricula, based on the work of 20th century avant-garde of composers were implemented in individual schools in many countries during the 1950s and 1960s including the USA, the UK, Germany, Australia, and Canada. Books for music teachers appeared in the 1960s and 1970s under such titles as *New Sounds in Class, The composer in the classroom* and *Sound Projects*. Newly trained musicians who became teachers were largely responsible. For an extensive account of this new approach see Author 2 (1984, 2007). However, many were ridiculed by some as educationally incomprehensible. There was such a huge epistemological gap for many between the melodies and harmonies of Handel, Mozart, and Mendelssohn and the comparatively unmelodic and inharmonious sounds of the new music. However, the real problem, was lack of knowledge and understanding of the ways in which western classical music has changed since the 17th century and why such changes took place. The inevitable relationship between music and society was ignored, especially the impact of the tumultuous 20th century on the sensibilities of composers.

The new music was introduced into classrooms without its cultural context, and without its background rooted in the recent history of western music. Many saw this new music as something extraneous to the traditions of western music, not as a logical and integral part of the evolution of western music. To this extent the introduction of the 20th century avant-garde into schools was a failure. Instead, popular music made serious and important inroads into the music education curriculum from the 1970s onwards.

The Current School Music Curriculum

By the late 1980s most developed countries had a national curriculum in music, and in countries where responsibility for education was devolved, such as the USA, Canada, and Australia, each state or province had its own music curriculum. The activities and goals of each of these were strikingly similar. All such curricula included listening, performing, composing, and music of other cultures.

There was, however, very little involvement in the creative historical development of the European diatonic traditions, or the 20th century avant-garde. This

meant that the music which children often encountered had no cultural context, and no aesthetic tradition as a background. Composition was, therefore, very little to do with the creative developments of the 20th century avant-garde, and listening was not linked to any cultural tradition, nor to the impact of the Renaissance, the Enlightenment, the Industrial Revolution or the violent wars of the 20th century.

The failure of modern music education is, I argue, due to the lack of cultural embedding and environmental context for much music experienced in the classroom. It is, therefore, not surprising that many children turned to popular music out of school which did have relevance to them and their lives.

Popular Music, the Rise of Individual Cult Figures and Its Effect on Music Education

Popular music during the early decades of the 20th century was a product of some institutional control over technique and content through the cinema, radio, and gramophone companies. These outlets would obviously present what would sell to the public. Practically all forms of popular music were largely based on the Pythagorean diatonic system of major and minor keys. The infusion of African-American music in the form of blues, jazz and various dance styles was mostly rhythmical infusing jazz and blues rhythms into melodic and harmonic content and using instruments tuned to the diatonic traditions.

The same was largely true of the rock ‘n roll music of the 1950s which had such a major effect on young people who spent large sums of money buying recordings of this music. The cinema, radio and gramophone companies quickly moved in to ensure that the new stars of rock ‘n roll were under their control.

As far as music education was concerned rock ‘n roll, jazz, and rhythm and Blues were entirely rhythmic not cultural issues. But a major shift had occurred whereby huge sums of money could be earned by pop stars, and their managers, by selling records and associated paraphernalia to the newly rich young people of affluent western societies from the 1960s onwards.

Musically, it was especially from the 1970s onwards, that popular music also

became detached from the old diatonic system. Many rock bands, such as *Pink Floyd*, *Moody Blues*, and individuals such as Frank Zappa, adopted new ideas from the classical avant-garde by using some of their techniques. By the 1980s a most important change came from the performers of popular music who were selling themselves through their personal and often idiosyncratic music.

The music of new pop stars was an extension of their individual entertainment persona rather than a continuation of established musical styles and performance techniques. Madonna, among others, entered the scene to present a totally new type of singing and dancing style from that of such 1970s singer/actors as Olivier Newton-John or dancer/actors such as John Travolta. The focus was on Madonna, her individual persona, her special personal style of singing and dancing, and her message to young females about the controlling nature of male authority figures from the Pope downwards, as well as the growing sexuality of young girls.

She was followed by many other female pop singers and dancers during the next few decades, all introducing their own style of performance, their new individual persona and message in their songs. The rise of such individualized stars singing about many of the causes of teenage angst among young people became a source of huge earnings and massive monetary gain for recording companies and the entertainment media. Suddenly, popular music was a major economic force in the economies of many countries from the world of entertainment. Musically, it was idiosyncratic, but financially its stars became extremely powerful in influencing the minds of school aged children.

The new styles of singing and dancing were quite different from the traditions of Hollywood or the older generation of film stars. Their individuality was the major attraction, and to some extent this paralleled the highly individualized avant-garde music of the 20th century. However, there is an important difference: the musicians of the artistic avant-garde developed new aesthetic and musical theories, whereas pop musicians were more interested in ensuring the attraction of their own special entertainment persona, and the profit and celebrity it generated rather than in any aesthetic or musical theory (Donnelly, 2005; Fowler, 2008).

Male performers also emerged in similar fashion. Justin Bieber, who began performing professionally aged 15, was typical of this new breed who did "their own thing" in singing remote from previous styles and techniques, and dancing more often than not resembling aerobic keep-fit routines. Boy bands, such as *One Direction*, also sprang up to present further idiosyncratic modes of expression in singing and dancing.

Gone were the established techniques of performance of the older popular music styles. In the 1930s, for example, teenagers such as Judy Garland and Mickey Rooney displayed their highly trained dancing and singing skills in movies full of popular music which was entertaining and fun for the whole family. In the 1940s and 1950s such dancers and singers as Fred Astaire, Gene Kelly, Debbie Reynolds, Donald O'Connor, and many others who were products of the Hollywood training system, dominated popular music, along with the crooners and jazz singers such as Bing Crosby, Billie Holliday, Ella Fitzgerald, Dinah Shore, Frank Sinatra, The Andrews Sisters, and many others.

From the 1980s onwards many popular musicians performed often with minimal training in traditional styles, but with a clear individualistic approach to singing, dancing, and selling themselves. There were exceptions, such as Michael Jackson, who were not only highly trained but also highly creative. Nevertheless, popular music became less to do with music performance and more to do with the deliberately generated personality cult surrounding the performer (Green, 1999; Sandbrook, 2006; Whitley, 2005). Performers who became cult figures tended more and more to resemble their fan base in age. In turn this disengaged the adult population, many of whom preferred the popular music of their own teen years rather than following each new "star" who continually appeared year after year.

Today, there is a discernible gulf in popular music: the music of young teen performers who play to their peers of a similar age, and the music of previous generations experienced by adults during their teen years. This is a new situation in the history of popular music, and one quite different to that of the early years of the 20th century.

This gulf, I argue, presents a serious problem for the inclusion of popular music

in education, since the music of many contemporary popular performers reflects little more than issues and problems relating to teenage life today. Identifying educational value in such a limited musical style, content of lyrics and cultural relevance is difficult. Moreover, this bifurcation of popular music by age tends to limit the acceptability by young children of older and more technically complex popular musical content.

For some educators, however, the idea of individualised musical pop stars fitted well with new ideas of curriculum whereby students themselves invented and interpreted knowledge rather than having someone else's interpretation of knowledge rammed down their throats. Constructivism in education has a long history, beginning with the work of Piaget and Vygotsky early in the 20th century and developed by many others, and by the 1980s was regularly applied to teaching by such thinkers as Stanley Fish with his controversial book "Is there a text in this class" (Fish, 1980) where the opinions of each student mattered more than any other source of knowledge. It became a major focus in the training of teachers world-wide during the later decades of the 20th century as the focus changed from what authors wrote to what students interpreted.

The idea of student-centred learning, where the student builds their own knowledge base from their own experiences, fitted well with the new type of popular music where each individual artist was unique to themselves and their fans, rather than contributing to a tradition of performance practices shared by many.

But most ironic of all, as pop was introduced into the school classroom, it more resembled the training of classical musicians, where skills in guitar or drumming are the focus rather than the role of popular music in contemporary culture and society in general.

Importantly, there is practically no focus on dance in music education which is still a main form of expression in contemporary pop/rock. It is inconceivable that anyone could enter the pop/rock scene and not be able to dance in some style or other. Yet many who teach popular music tend to ignore dance completely in favour of technical studies in instrumental or singing performance.

Post-script

This brings us back to the beginning of this chapter: the performance of the Beethoven Symphony with contemporary dance and spoken text. This creative and exciting performance has its evolution in Enlightenment thinking evolving to that of the 21st Century, and a new world of technology, political, social, cultural and aesthetic awareness.

The failure of music educators to present music within its cultural and musical context has meant that young students invent their own cultural context and allegiance to the popular music they know and which they feel has relevance to them. Consequently, education in forms of music set within a cultural context and associated meanings has little place.

The performance of the Beethoven Ninth Symphony described at the beginning of this chapter serves, I would argue, as an exemplar of how to introduce new ideas in artistic expression which cross boundaries of culture, history, traditions, and musical understanding towards a world of human unity and mutual understanding.

Many similar things could be done in education with the new music of the 20th and 21st centuries but only if there are clear links to the historical cultural context, as explained above, in a similar way that the addition of dance, declamation, and inspired choreography has enhanced the aesthetic and intellectual communication of Beethoven's and Nietzsche's ideas of the essential commonality of the human race.

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III

Workshop Plan

1. Musical Games Using Commonplace Implements: Movement and Music Using Disposable Chopsticks

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Introduction

This paper introduces an example of a musical game developed by students during an elementary education teaching course. When students presently enrolled in education departments were asked about their experience in creating music, it became clear that many students either had no such experience or had no memory thereof. This led to efforts to create musical games through which the students, after having become teachers, will be able to readily use and enjoy with children. The activity introduced here involves using familiar implements to create music, incorporating game-like elements to allow participants to have fun with music and movement.

Music and movement using disposable chopsticks

Name: "E.T.[i] with disposable chopsticks"

Purpose: Participants make a variety of movements to music, leading to communication between them and allowing them to perceive different music concepts by making use of disposable chopsticks, which are widely used utensils, with which one is held between the cushions of index fingers of each pair of participants. .

Target age: Children in elementary school[ii]

Sequence of basic movements with two people

1. Participants form a pair, split some disposable chopsticks into two, and hold up each chopstick between each of their index fingers.
2. The workshop leader gives instructions; one participant moves their index fingers upward and downward, left and right, with music, directing the other and taking care not to drop the chopsticks.
3. When the music changes, the other participant in the pair leads the movement. In this scene, they are to focus on changes in tone color, rhythm, andpitch, which are constituent elements of music, and to feel the change of the music. For example, change the instruments being played from bongo to congo or change the rhythm pattern. By doing so, participants perceive the change of music and switch the role of

moving the disposable chopsticks with the counterpart of the pair.

4. Both participants try to move their index fingers at the same time, along with the music.
5. After having become familiar with the activity, participants try to change the movement from forward to backward or from left to right when the tone color or rhythm changes.
6. Lastly, participants may have fun making a variety of movements, such as trying to raise their hands higher, jumping, lowering their postures, and so forth.

Collaboration with voice, and developing movements with tens of participants

This musical game can be enjoyed while adding musical elements. For example, it is possible to add variations of movement, voice, pitch, and scale to the music as follows:

1. Participants form a circle, hold up disposable chopsticks, and move around clockwise and anti-clockwise along with the music. At the beginning, they move in accordance with the movement of the leader, but as they get used to it, one of the participants leads the movement.
2. Participants identify one section of the circle as a crossing point, and pass through.
3. Movement changes such as raising arms and passing underneath, are signaled by participants through the use of their voices, such as by cheering “Oi Oi” or humming which indicate specific movements to be performed.
4. Without using existing music, children will move whilst individually singing musical scales. Participants can have fun with several scale variations, and not only major or minor key scales: there are diatonic and chromatic scales for instance, and similar to the pentatonic scale, using scales of various countries, can be explored.

Features of This Activity

Improvisation and spontaneity through music, movement, and voice

Since this activity has a high degree of flexibility and much room for variation in music selection, movement, and voice, it is possible to have fun with the activity

from a variety of angles. No two instances result in the same outcome, because all practices of the activity involve uncertain variables: improvisation and spontaneity. Regarding the points mentioned above, the following four points are also noted.

The first point takes into account collaboration among sounds, movement, and voice. This activity is designed with the aim of synchronizing these three elements rather than separating them from each other; achieving a balance of the elements is the desired outcome. However, as previously noted, it is also possible to use voice alone, without using any existing music.

The second point underscores variation in choice of music. There are complete differences in movement and voice depending on the music used. Therefore, the music is a factor which affects the entire atmosphere of the game ET. Since it is possible to select music from any genre, the activity is good for learning about and experiencing musical elements, for example, tone, flow of the beat, rhythm, and scales, found in the selected song.

The third point concerns variation in movement. To begin with, it is possible to vary each movement according to differences in the number of participants holding up disposable chopsticks with their index fingers. Also, it is possible to start with pairs, and then change to groups of more people. Movements of the feet, legs, hands, arms and fingers can be made upward, downward, forward, backward, to the left, and to the right, and so forth. Moreover, it is interesting to change group formations according to differing numbers of participants. Finally, it is possible to build movements in single file, or in circles, allowing intersections to occur in some sections.

The final point regards variation in implements used. The activity described here uses disposable chopsticks, but it is, of course, fine for participants to hold straws between their index fingers, for instance. Furthermore, for participants still unfamiliar with the activity, it linking index fingers directly, as in the movie “E.T.” can also be done; a less difficult and easier to approach version of the activity is to simply involve contact by holding spoons.

Abilities acquired or enhanced

Through this activity, participants may gain and hone musical abilities, as well as other abilities.

In terms of abilities acquire which are related to music through matching movements and music, participants may sense or develop an understanding of musical elements, including tone, flow of the beat, rhythm, and scales. By not using existing music, and moving while singing scales individually, participants also come to create spontaneous, improvised music; this activity serves to foster creativity.

In respect to other abilities acquired, by holding up disposable chopsticks with their index fingers, both communication abilities and cooperation among participants can be fostered.

Comments from Students After the Activity

The students' impressions after this practice are revealed below.

It was harder than expected to keep balance, and it required timed breathing, but it was enjoyable to participate together in a cooperative fashion.;The activity is harder when there are differences in height of participants; Increasing the number of participants did make the activity more difficult, but it was good to be able to experience a sense of unity; It was enjoyable to move along with music. This energized participants; It was difficult to move whilst singing musical scales.

Conclusion

This paper considered a music game which can be readily used and enjoyed with elementary school children. While it seems that the game may be played with disposable chopsticks as an ice-breaker, it was found that the game could also be made into an activity for creating music by adding in some musical elements. As seen in the student comments, there was the impression that this game can be enjoyed not only by elementary school children but also by university students. When playing with children, using disposable chopsticks can present some difficulties, and it may thus be preferable for participants to join their fingers directly. There are many conceivable variations of the game in which this activity enables participants to enjoy music, with spontaneity

and improvisation, while incorporating movement.

This activity involved making E.T.-like movements to match music, and moving while singing musical scales. Going forward, future research should consider other forms of music creation.

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[i] E.T. , The Extra-Terrestrial, is an American science fiction movie released in 1982. The fictitious extraterrestrial life entity that appears in the work shares the name of the movie's title.

[ii] In the workshop, college students practiced the activity, but it is a music play activity originally developed for elementary school children to enjoy.

IV

Special Contribution: Creativity and Music Education in Future

A Note from the Editor: About Hajime Takasu and his paper

Hajime Takasu was a professor of music education at Tamagawa University in Tokyo, Japan. During his professional career as a public servant and researcher, he endeavored to promote and enhance children's Creative Activities for music lessons. His efforts were realized during his posting at the Ministry of Education, Culture, Sports, Science and Technology of the Government of Japan, where he was instrumental in implementing such activities into the National Curriculum (The Course of Study, 2008). He was highly productive in his career, especially from 1990 through 2016, during a period in which he deepened his research through the publication of 17 books and 65 papers mainly on creative music activities, 15 of which were peer-reviewed and 10 of which were written for academic journals published by the Japanese Music Education Society: the Japanese Journal of Music Education Research and the Japanese Journal of Music Practice. The number of his submissions which were adopted for these journals amounts to the largest of any such number in the over 40-year history of the society. He also contributed to the field by giving countless lectures to Japanese music teachers with the purpose of promoting creative music activities.

He was also one of the leading figures of the Institute of Creativity in Music Education and the International Journal of Creativity in Music Education. As the chair of the institute, I wish to express my deep gratitude for his long-time participation.

Although, his paper presentation was adopted for the 2016 World Conference of the International Society of Music Education in Glasgow, England, it has unfortunately remained unrecognized among his peers because of his sudden death on 24th May, 2016.

The paper introduced here is his last work and is an elaboration on the would-be presentation for ISME. In his last e-mail to Yukiko Tsubonou, the editor of the International Journal of Creativity in Music Education, he wrote that he would like to submit his paper to the journal.

I, Yukiko Tsubonou, humbly observe his will here in an expression of appreciation.

Influence of 21st Century Skills on Japanese National Curriculum and Creativity

Hajime Takasu

Biography

Hajime Takasu was a professor of Music Education at Tamagawa University in Japan. He explored the theme of children's creative activities for music lessons in schools throughout his career as a researcher. His previous post was Senior Curriculum Specialist at the Japanese Ministry of Education, Culture, Sports, Science and Technology. During his time at the Ministry, he was responsible for planning the music education section of the national curriculum ("The Course of Study 2007") for which he made efforts to introduce creative music making into Japanese classrooms. His presentation on the musical development of school-age children in Japan at the 25th Biennial World Conference and Music Festival held by the International Society for Music Education (ISME) in Bergen, Norway in 2003 drew a considerable number of participants. His activities toward not only deepening research on creativity but also publishing books and giving lectures to Japanese music teachers for promoting creative music activities remained his primary interests until the end of his career.

Introduction

After World War II, Japanese music education in primary and secondary schools was reformed. A new constitution, the Basic Act of Education and the School Education Law was implemented in 1947. The first version of the National Curriculum (hereinafter referred to as *the Course of Study*), which regulated the aims and contents of all subjects and school activities, was suggested by Japanese Ministry of Education in 1947 and 1951. The first and second version of the Course of Study was not statutory, but it was changed to statutory in 1958 (the third version) and revised almost every decade, retaining an emphasis on creativity in music education. The current Course of Study for music has a much greater focus on creativity. It has been revised based on the Basic Act of Education and the School Education Law. Recently, these laws have been revised under the influence of 21st Century Skills, which emphasizes a great deal of creativity. 21st Century Skills, consists of ten skills of which *Creativity and Innovation* is the primary skill. Binkley, Erstad, Herman, Raizen, Ripley, Miller-Ricci and Rumble (2012) disregard *Creativity and Innovation* as one of the ways of thinking, and they give explanation of the importance of creativity by using examples such as music, new digital media, art, drama and multimedia. These examples mention how Information and Communication Technology (ICT) may influence assessments of children's products, because ICT and assessments such as the Program for International Study Assessment (PISA) by the Organization for Economic Co-operation and Development (OECD) and the Trends in International Mathematics and Science Study (TIMMS) are the foundation of 21st Century Skills, which will be explained briefly in the latter part of this chapter.

First, why and what kind of creativity has been given a great deal of attention by Japanese government will be discussed. Through this, 21st Century Skills may be identified as an impact theory concerning educational laws, including the Course of Study. Finally, by examining the use of creativity in the latest edition of the Course of Study for music, the kind of creativity that we must nurture for children will be made clear through the case study presented in this paper.

I. Practical Problems Encountered in Implementing the Previous Course of Study

The Course of Study was established in 1947 under the direction of the occupying US army (GHQ: General Headquarters of the Allied Forces). At that time, the Course of Study did not have legal binding power. Since 1958, the Course of Study has been made statutory and revisions are made every decade. In fact, from the first version of the Course of Study, there has been a soft focus on children's creativity but the current version plces a much greater emphasis on nurturing children's creativity.

Since 1989, the Course of Study for music has introduced *Creative Music Making* activities designed by John Paynter, who is a world-renowned compose as well as researcher of music education (Paynter and Aston, 1970). The in 1989 and 1998 attempts were made to shift from teacher-centered teaching to student-centered learning. This was implemented through Creative Music Making activities that involve the students working autonomously. However, most teachers from elementary to high school level could not understand the intention of the Course of Study. For example, the Course of Study asked teachers to teach singing by ascertaining students' interpretation of the music and nurturing students' motivation to sing positively. However, teachers continued to teach singing through instructions that focus on precise pitch, rhythm, pronunciation, and articulation. Other musical activities such as playing musical instruments, composing, and appraising were also implemented minimally or not at all.

II. The Process of Crafting the Current Course of Study

In 2005, the Minister of MEXT asked the Central Council for Education to perform a revision of the Course of Study. Concurrently, the government, including MEXT, considered a swift review of the Course of Study - related laws, in particular the Basic Act of Education and the School Education Law.

Additionally, the legal bases of the Course of Study are endowed by three hierarchical enshrined in the constitution: the Basic Act of Education, the School Education Law, and the Regulation of School Education Law, which regulates the number of lessons for each subject.

III. The Influence of 21st Century Skills on the Basic Act of Education and the School Education Law in Japan.

21st Century Skills is a set of skills identified by education experts and business leaders in the United States and is a predominant idea at a worldwide level and very famous among educators. The designers believed that students would require these skills to succeed in work life and citizenship in the 21st century. The following ten skills comprise the list (Binkley et al., 2012):

Way of Thinking

1. Creativity and Innovation
2. Critical thinking, problem solving, decision making
3. Learning to learn, Metacognition

Way of Working

4. Communication
5. Collaboration (teamwork)

Tools for Working

6. Information literacy
7. ICT literacy

Living in the World

8. Citizenship – local and global
9. Life and career
10. Personal and social responsibility – including cultural awareness and competence

We are living in the 21st century, a tumultuous society where many countries including Japan are facing social issues such as energy affairs, population expansion, declining birth rates and aging populations. These social issues are pressing matters and require multinational collaboration. Every country must collaborate to resolve these dilemmas. Therefore I believe that ICT as it is listed in the 21st Century Skills as a

network tool, and its related the basic skills for problem-solving, judging, and expressing of one's thinking will be required of children.

From the view point of creativity, which is the first skill listed on the 21st Century Skills framework, the future society does not require homogeneous human resources but rather creative workers who are capable of generating new ideas and developing new connections that which others have not thought of, and who may become individuals who renew the social status quo.

The concepts of 21st Century Skills had a significant influence on the reform of the Basic Act of Education in 2006. This was the first reform since the postwar period. The preceding sentences of the Basic Act of Education refers to *Creativity* twice in the limited three paragraphs. This indicates that the government is attempting to develop creative persons.

In terms of the School Education Law, which was first enacted after the Second World War and has been reformed to a large degree since then, a new article was set up to regulate children's abilities and achievements acquired through school education. This article states that teachers are responsible for ensuring that students' acquire basic knowledge and skills, and for nurturing student's thinking, judgement, expression and other abilities required for problem-solving using such knowledge and skills. Again, we can find similarities between the ideas and outcomes presented in the School Education Law and the 21st Century skills.

IV. Creativity in the Course of Study for Music

In order to reflect the two educational laws discussed above, the Course of Study for music changed the name of previous domains from *Expression* and *Appreciation* to *Music Making* and *Appraising*. MEXT strongly recommends that teachers implement Creative Music Making, which consists of *Improvising* - sound play or music play that adheres to specific rules, and *Composing* - composing music. MEXT also recommends that teachers implement appraising, as from this students can gain many ideas and learn the structures of music, which will then create a foundation of music for students. Through Creative Music Making, students will understand how

sounds can be transformed into music. As a result, they can expand their ideas about what music can be, and how to create music. In the process of Creative Music Making, students develop skills relating to thinking, decision-making, and self-expression. Therefore, they can become individuals who create the next from of music culture.

Furthermore, as students understand what music can be and how sounds can be transformed into music, throughout their new interpretations they can assume an affirmative attitude towards recreating. Additionally, traditional music must be important not only as a foundation for new ideas to emerge but also to preserve Japanese identity. However, students are not merely inheritors of music but also creators of music. As a result, teachers must teach traditional music to develop students into creators. As such, we must instruct students how to create their own music based on traditional music. Such viewpoint has been forgotten in school music education. As a result, the current Course of Study reinforces the content of traditional music.

Since 1998, MEXT has decided not to dictate instructional methods: MEXT concentrates on the input of the subject matter to local education committees, and handed over the responsibility of prescribing teaching methods to the local committee of education, which enabled them to choose appropriate methods for their own students in accordance with the character of their localities.

However, in terms of Creative Music Making, its activities have generally been performed in groups (consisting of approximately four to six children). It is difficult to ascertain the individual improvising and composing activities used in Japan. Recent research has revealed the reasons why teachers implement Creative Music Making through group activities. Sawyer (2003) examined the importance of *Group Creativity* through practical studies on jam session in Jazz and improvisational theatre in theatrical plays, and found that *Group Genius* compared more favorably to individual insight. Sawyer (2007) points out:

> …we're drawn to the image of the lone genius whose mystical moment of insight changes the world. But the lone genius a myth: instead, it's group genius that generates breakthrough innovation. When we collaborate, creativity

unfolds across people; the sparks fly faster, and the whole is greater than the sum of its parts. (p.7)

Social groups can develop one's creativity through collaboration more effectively than an individual can when working alone. Teachers have realized the efficiency of group activities in music learning.

V. Case Study - Practical Problems of Creative Music Making

This case study, which was conducted in 2015, clearly shows some problems relating to Creative Music Making at practice level.

Firstly, Japanese children (and also music teachers) are satisfied with regarding random sounds as music, so they do not develop sounds to structured music. The reason for this is the basic sense that Japanese traditional music originated from natural sounds such as flowing water, the singing of insects, and bird songs. As there is a strong connection between Japanese traditional music and nature, Japanese children and music teachers, although most have been trained through Western music, may naturally perceive natural sounds as music.

Second, in accordance with first problem, children tend to create depictive music. We can see a good example of this in Bernstein's DVD *Young People's Concert* (Vol. 1, 1990). Bernstein clearly explains the complete difference between depictive music and program music. In Music Making and Appraising, Japanese children and music teachers already have a tendency to regard music as connected nature. Therefore, music teachers regard Creative Music Making as difficult to teach and attempting it.

Third, the lack of improvisation including sound plays or music plays in music lessons can be highlighted. Teacher training courses for higher levels of music education do not provide any opportunities to learn improvisation. As is often the case, students are not allowed to play instruments or sing based on their own interpretations, and are required to obey the teacher. It is very difficult to find out creative activities or leanings in these courses, and improvisation is more difficult still. Occasionally, teachers and students at higher education levels regard composing to be created through random

sparks of inspiration. Therefore, music teachers at elementary and junior-high school levels are restricted and hesitate to implement Creative Music Making.

Conclusion

As I mentioned above, music education tends to be teacher-centered because of problems that exists in the national teacher training system. It is desired that music teachers change their paradigm from teacher-centered teaching to child-centered learning. This does not mean music teachers should simply say or do nothing but instead, they must separate what they may teach and how they may entrust children's spontaneous activities. Teachers must support children's transformation from passive learners to active learners.

If MEXT genuinely wishes to nurture children's creativities, it should show music teaches some effect instructional examples of methods to implement Creative Music Making. However, MEXT has not committed instructional methods since 1998.On the other hand, in November 2014 the Minister of MEXT asked Central Education Council to consider revising the current Course of Study. In his consultation document, he writes: "to consider *Active Learning* at schools." It is still unclear whether MEXT intends to commit instructional methods or not. It may be desirable to show some examples of instructional methods only as examples as a means of enhancing understanding of the intents and contents of the Course of Study.

In terms of Creative Music Making, its activities have generally been performed in groups. It is difficult to ascertain the status of individual improvising and composing activities in Japan. Recent research such as Sawyer (2003, 2007) supports the reason why teachers implement Creative Music Making through group activities. As teachers in Japan become more engaged in systematically examining their teaching practice (National Association, 2011; Lewis & Hurd, 2011), music teachers must advance research on Creative Music Making through group activities, in cooperation with researchers as much as possible. In such studies, what and how creativity can be developed for future music education is expected to be discussed.

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Postscript

The Institute of Creativity in Music Education, the publishing body of this journal, was founded in 1991. At that time Professor John Paynter came to Japan as a guest of the Tokyo Contemporary Music Festival at Suntory Hall, Tokyo, organized by the Japan Society for Contemporary Music where he gave a lecture at the Music for Children event at the festival and conducted a workshop for a small group of Japanese music teachers and musicians. This group was then given the name "Institute of Creativity in Music Education" (ICME). Jose Maceda (the Philippines), Yuji Takahashi(Japan), and Ahmadu Jarr (Sierra Leone) were also invited as leaders for the Music for Children workshop at the Festival. It can be said that this festival was the starting point of the education program based on Contemporary music and World music in Japan. Since then, ICME has held annual seminars and concerts on Creative Music Making, hosting guests worldwide, and has published its annual journal, the first of which was issued in 2013.

The ensuing publication of the International Journal of Creativity in Music Education, vol.7, will be published as a Web-journal for which the special issue has already been proposed: "Music Education as a Bridge Between Schools and Society." This special issue will take an insightful glance at a research project conducted by the Japan Music Education Society and the Japan Society for Contemporary Music.

Lastly, we would like to express our deep gratitude for Ayano Kojima, who works as an editorial staff member, and for Kevin Hinshaw, who revises all English translations of content included in this journal.

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Yukiko Tsubonou