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II　Workshop Plans: Based on the Repetition and the Various Modes

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I

From the Symposium
“Creativity of Music Education in the Future”

Creativity Conference II : Creativity of Music Education in the Future

Speaker : Hajime Takasu (Tamagawa University)

Yasuo Imai (Japan Women’s University)

Ai-Girl Tan (Nanyang Technological University, Singapore)

Hiromichi Mito (Meiji Gakuen University)

Tadahiko Imada (Hirosaki University)

Chair : Mayumi Oie (Tokyo Woman's Christian University)

Interpreter: Nobuo Sayanagi (Yamanashi Eiwa Collage)

Organizer: Yukiko Tsubonou (Japan Women’s University)

Sponsored by Institute of Creative Music Activity for Children (Icmac)

Creativity conference I was held in 2014 at Japan Women’s University and received over 40 guests from 8 countries. In this second conference subtitled “Creativity of Music Education in the Future” held at the same place on June 28, 2015, the theme focused on Music Education, especially the prospect of its future and the role of creativity in it. The other main point at issue was why music education was necessary and why creativity was important in it.

Creativity in Japanese National Curriculum (statutory) for Music

Hajime TAKASU

Tamagawa University

Preface

My previous post was a Senior Curriculum Specialist at Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT). From 2003 to 2010, I had the responsibility to implement the previous National Curriculum and publicized it as best one can. From 2005, when the Minister of MEXT asked the revision of the National Curriculum, whose formal name is 'Course of Study', I had also the responsibility to overseeing the new National Curriculum for Music. Therefore, I would like to the process how had changed previous to current the National Curriculum focusing on creativity, here. As a result, I will mention how Japanese government nurtures children's creativity and what kind of creativity it targets to nurture.

1. Practical Problems implementing the previous the National Curriculum

The National Curriculum has started since 1947 under the direction of the US occupying army (General Headquarters of the Allied Forces). At that time, the National Curriculum did not have legal binding power. Since 1958, the National Curriculum has

been statutory and revised in the neighborhood of every one decade. From the first version of the National Curriculum, although, has payed attention to children's creativity, current one pays much more attention to nurturing children's creativity.

Since 1989, the National Curriculum for music has introduced creative music making activity originated in the book, Sound and Silence, by British music researcher, John Paynter, which is famous not only in Japan but also throughout the world (Paynter & Aston, 1970). The National Curriculum in 1989 and 1998 had tried to adapt from teacher-centered teaching to student-centered learning though creative music activity. However, most school teachers form elementary to high school level could not understand the intention of the National Curriculum. That is to say, school teachers persist in singing, in which if teachers really understood music itself and could draw forth students' interpretation, singing should have been beneficial musical learning, but most singing activities were carried out through teachers' instruction such as encouraging precise pitch, rhythm, pronunciation, and articulation before nurture students motivations to sing positively. As a result, school music fell into just reproduction of written notation. Other musical activities such as playing instruments, composing, and appraising have been implemented slightly or no at all, although the conditions were contrary to the National Curriculum.

2. The process of coming current National Curriculum

The Minister of MEXT asked for the revision of the National Curriculum to the Central Council for Education in February 2005. At the same time, the government including MEXT had considered a swift review of related law to the National Curriculum in particular the Basic Act of Education and the School Education Law.

Additionally, legal bases of the National Curriculum are endowed by three hierarchical acts under the constitution: the Basic Act of Education; the School

Education Law; the Regulation of School Education Law which regulates the number of lessons of each subject.

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

We need to look at 21st Century Skills, before glancing over the influence on they have been Japanese education laws. 21st Century Skills are, as you may well know very famous among educators and is predominant idea at a worldwide level. Therefor, I would like to very briefly mention about the outline of the skills. These ten skills comprise the following list (Binkley, M., Erstad, O., Herman, J., Rauzen, S., Ripley, M., Miller-Ricci, M., & Rumble, M., 2012, pp. 18–19):

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

Across these skills, considered aspects are Knowledge, Skills, Attitudes, Values

and Ethics (KSAVE). KSAVE framework combines with skills in a vertical matrix: Knowledge; Skills; Attitudes; Values; Ethics.

21st Century Skills have been promoted by mainly Intel, which is a famous IT corporation. Intel has made a prediction for the 21st Century as tumultuous society. Keywords should be 'knowledge-based society', 'globalization', 'society for sustainable development' and 'diversification of vocation'. These keywords come from social problems, which each country faces, such as energy affairs, population expansion, declining birth rates and aging populations. These social problems are pressing matters. Every country needs to collaborate to resolve these matters therefore ICT as a network tool and 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 of 21st Century Skills, the nest society does not need homogeneous human resources but rather creative workers who create new ideas or develop new connections of which others have never thought, and who become those who restructure the social status quo.

The ideas of 21st Century Skills exerted influence on the reform of the Basic Act of Education in 2006, which had never been executed before in the postwar period. As far as 'creativity', the preceding sentences of the Basic Act of Education refers to creativity twice in the limited three paragraphs.

In terms of the School Education Law, which was reformed to a large degree and first executed after World War Ⅱ, set up a new article which regulates children's abilities and achievements acquire through school education. This article says that [teachers] are to make children acquired basic knowledge and skills, and nurture children's thinking, judging, expressing and other abilities needed for problem-solving using such knowledge and skills.

We can find out the similarities between 21st Century Skills and the School Education Law. As the School Education Law was reformed in 2007, we can see the influences of 21st Century Skills appeared around 2000.

4. Creativity in the National Curriculum for music

In order reflect the educational laws above, the National Curriculum for music changes the mane of previous domains form Expression and Appreciation to Music Making and Appraising. Furthermore, MEXT strongly recommends teachers implementation of Creative Music Making, which consists of improvising (sound play or music play adhering to specific rules) and composing based on musical structures (in order to develop sounds into music). At the same time. MEXT also recommends teachers implementation of appraising, as students can gain many ideas and structures of music, which will be bases of music that students will make. Students cannot create music from vacuum. Though creative music making, students will understand how sounds lead to music (process sounds become music). As a result. Students can realize what music is, and how to create music. In realizing and process, students encourage themselves thinking, decision-making, and self-expression skills. So they can be creators who create next music culture. Furthermore, as students understand what music is and the processes sounds become music, they can recreate existent music through their new interpretation with affirmative attitude. And also traditional music must be important not only as a bases for thinking new ideas but also identities as Japanese. Teachers need to teach traditional music not to bring students up the inheritors but creator. We need to teach students how develop their new music based on traditional music. Such viewpoint has been forgotten in school music education. The current National Curriculum, therefore, reinforce the content of traditional music.

Since 1998, MEXT has decided not to commit instructional methods: MEXT

concentrate on the input the subject matter to local committee of education, and give over teaching methods so that local committee of education enable to choose appropriate methods for their own students according to the character of its locality.

However, in terms of creative music making, its activities has been done in groups in general. It is difficult to find out individual improvising and composing activities in Japan. Recent research endows the reason why teachers implement creative music making through group activities. Sawyer (2003, 2007) says that creativity produces something ever exist as well as produces appropriate, useful, valuable for society. Students can stimulate each other and discover new things which one cannot find out by oneself. Social groups can develop one's creativity through collaboration rather than alone. Teachers realize the efficiency of group activity for music learning because school music implemented normally in groups.

Conclusion

Ad extremum, we need to answer these following questions so that music education in school survives:

・How does Creativity nurtured in music education transfers to other subjects or other abilities?

・How does Creativity nurtured in music education dedicates children's character formation?

Every researcher of music education and music teacher are in front of these assignments given by MEXT. MEXT requires evidence, data, good practices which can obtain proof of the existence of music as a school subject. Every decade, every revision, we adjust reasonably well to survive. Now, I must stop absurd discussion.

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Possibilities for Arts Education in Schools: Challenging "Scholastic Competence" and "Evidence"

Yasuo Imai

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It is said that subjects in arts curriculum, not only music, are currently facing difficulties. The class hours allocated to subjects such as music and fine art have been cut, and in junior high schools it is said to be increasingly common for these subjects to be taught by part-time teachers rather than core teaching staff. Apparently there are even moves to make music and fine art into elective subjects. This tendency to devalue arts education appears to me to reflect a seriously problematic situation of the school education system today. Below I explain why this is the case, and thereby demonstrate that the difficulty currently facing arts education can be an inducement for changing the dominating tendency in school education.

My own academic discipline is philosophy of education, and my research to date has focused mainly on educational thought in the German-speaking world in the 19th and 20th centuries. Seen from the highly specialized field of music education, I am a complete outsider. However, it is impossible to study 19th and 20th century German educational thought without taking the arts into account. Works such as Kant's Critique

of Judgment and Schiller's On the Aesthetic Education of Man in a Series of Letters had a major influence on subsequent German educational thought. Their idea was that if one seeks to cultivate free-spirited, humane individuals — rather than crude ones driven solely by their desires, or formalists who merely follow predetermined rules — the arts must be the driving force. Following this idea of aesthetic education, areas of arts including literature, music, and fine art became core elements of Bildung (culture or cultivation), especially that for the elites who should lead other people. The central point of interest for me has not been the development of this sphere of Bildung in 19th-century Germany, but rather the process of its collapse in the turbulent 20th century. Nevertheless, by virtue of necessity in the course of my research, I have developed a layperson's interest in connections with the world of aesthetics and arts. (The product of this interest can be found in my work Media, bi, kyôiku — gendai doitsu kyôiku shisôshi no kokoromi [Media, aesthetics, education: Essays on the history of modern German educational thought], The University of Tokyo Press, forthcoming.)

In Japan, the idea of aesthetic education as embodied in Schiller's work came to support the interpretation of arts education as moralistic-emotional formation (jôsô kyôiku). The idea of equating arts education and moralistic-emotional formation in this way is not only a deficient interpretation of the concept of aesthetic education but also, in practice, an inadequate logic to counter the tendency to devalue arts education. This is because it treats the arts as a means to achieve an end that is not part of the arts themselves. It inevitably shares the same rules of the game in which the contribution of arts education is devalued — rules such as: "education as an effective mean," "effectiveness as a mean counts" — and accordingly it is forced to play an unfavorable game.

There are several factors underlying this devaluing of the arts education in

schools. First and foremost, there is the current emphasis on “scholastic competence (gakuryoku).” Discussion of scholastic competence in recent years has been shaped overwhelmingly by the concept of “literacy” developed in the OECD’s Programme for International Student Assessment (PISA). Here, literacy refers to the capacity to use language, mathematics and other elements of the system of symbols appropriately in problem-solving. This is surely an appropriate skill needed for clever living in today’s society. By assessing such “literacy” at the age of 15 regardless of differences in curricula across its subject countries, the PISA has enabled standardized international comparison of education systems with differing cultural and historical backgrounds. Each release of the PISA international ranking of scholastic competence is widely talked-about and influential in government policy-making on education across the world. The ranking has become a key tool for the international educational governance which the OECD is trying to advance.

Education policies that have been using PISA results as a transformative force are problematic in many ways. They constitute a conceptual “short-circuit” in two senses. Firstly, what was originally designed as a tool for benchmarking across different education systems effectively becomes an educational objective in itself — as encapsulated in the term “PISA-type scholastic competence.” Consequently, the breadth and depth of human capacity that should be the concern of education is reduced to the simple notion of “literacy.” A prime example of this kind of thinking is the demand for “language activities” even in arts education. Secondly, the PISA’s disregard of curricula, which was originally an expediency to enable international comparison, is transformed into a paradigm of education itself. An assumption arises that education should be evaluated on the basis of its outputs, in the same way as a company is evaluated by reference to the products it ships to market. The experiential process of learning, surely

of vital importance to education, is sidelined as a peripheral concern, or, in the worst case, simply overlooked.

The latter of the two short-circuits explained above is connected with one further factor underlying the devaluing of arts education. This is the tendency to place emphasis on "evidence." In order to evaluate outputs, evidence must be produced; essentially, this amounts to quantification. One often hears this point lamented through comparison with physical education, another skill-based area of the school curriculum. Physical education is said to be in a strong position because both the decline in children's physical fitness that underlines the need for physical education, and the improvements in athletic ability that demonstrate its outcomes, can be quantified. It is certainly true that both the necessity and the outcomes of music education are more difficult to represent numerically. But why is quantitative data necessary in the first place? On careful reflection, it becomes clear that saying something has been measured quantitatively is not at all the same as saying that it is trustworthy.

The demand for quantitative data can be understood to a certain extent by reference to the contexts in which such data is used. The production of data for evaluation purposes is now said to be a vital part of the tasks of schools. But whom exactly is this task for? Surely what is envisaged here is not the students to which educational activities in schools are directed, but rather a variety of external stakeholders, ranging from parents, boards of education, and the local community, right through to the general taxpaying public. The need for quantification arises from the need for schools to give account of their own activities to external stakeholders. Quantification is demanded because schools are now held in such mistrust that they are forced to give account of their activities. At stake here, therefore, is accountability to external stakeholders, not the responsibility educational activities should owe to

students. It also goes without saying that schools do not exist for the purpose of giving account to external stakeholders. They exist for the purpose of educational activities, that is, to discharge their responsibility to the students. Neglecting this core responsibility for the sake of producing "evidence" to achieve accountability is surely a case of putting the cart before the horse.

I hope that you now have some idea of what I had in mind when I mentioned "a seriously problematic situation of the school education system today" at the outset. The emphasis on "scholastic competence" and "evidence," those high-sounding rallying cries that nobody seems ready to challenge, is at risk of eclipsing the solid and steady activities that constitute the primary mission of schools. "Scholastic competence" pushes the experiential process of learning to the sidelines; "evidence" does the same to schools' responsibility to the students they actually take care of.

Neither "scholastic competence" nor "evidence" sits well with music education. Most of those working in this field surely share the sense that something of crucial importance to music education is being left out in the pursuit of those two notions. As long as the pursuit of them continues to dominate our school education system, music education will inevitably be left in a difficult predicament. This predicament, however, is also an opportunity. Pursuit of the core interests of music education has the potential to reignite awareness of the core interests of school education as a whole—those that are increasingly overlooked in the preoccupation with "scholastic competence" and "evidence."

The core interests of school education lie in the abovementioned responsibility owed by schools to their students, and the experiential process of learning is crucial to discharging that responsibility. I am not qualified to define what the core interests of music education may be, but I do imagine that one essential element is the experimental

process of exploring one's own and others' perceptions of sound. This process is surely the opening to an intellectual realm much more profound than the shallow notion of "PISA-type scholastic competence" (see the interview with Professor Yukiko Tsubono "Chiteki keiken eno tobira o hiraku 'ongaku no chikara'" [The "power of music" to open doors to intellectual experience] in the September 2014 issue of Kyôiku Ongaku). It also demands of its teachers a type of responsibility that is more subtle even than in fine art, which can at least produce pseudo-"evidence" in the form of artwork. In order to explore these potentialities further, it will be crucial on the one hand not to be intrigued by the rallying cries of "scholastic competence" and "evidence," and on the other not to be swayed by the crude idealization of notions such as "moralistic-emotional formation". These are not difficult tasks: they simply require that music education pursues its own core interests.

Creativity in the 21st Century Education

Ai-Girl Tan

Nanyang Technological University Singapore

Introduction

"*Creativity is seeing the future in the present and knowing the past from the present*". I was invited to present a commentary to the talks presented by Professors Imai, and Professor Takasu. It was a challenging yet an exciting assignment. The contents of their talks were related to their in-depth experiences in creativity education in the field of music education and curricular design. As a visitor to the Japanese contemporary music education field I am humble to accept the invitation and to balance the joy of meeting eminent colleagues with the curious feeling of encountering the unknown contents of presentation.

A Creative Strategy

A strategy to go about embracing my mixed feeling of excitement was the spirit of being actively attentive to Professors Imai and Takasu's presentations. As I intended to see emerging thoughts from my engaged mind which was at a constant state of working through the contents transmitted through words and sentences of the speakers before me, I was searching for the essence of their talks, and reflecting upon its

meanings. The moving in and out of seeing the meanings of the contents and knowing the boundaries of meanings emerged from pieces of new and existing information generated the self-reflective comments for this conference. I could not express more but acknowledged that creativity in everyday life is the process of seeing and knowing how self-interest guided the formulation of this piece of commentary. In other words, in everyday creativity we continuously face with an unknown situation that our mind is enthusiastically searching for the appropriate words, the intention to synthesize pieces of information available. The core for such a creative engagement is the collective joy of being together to make a different in our and other lives. I have had the honor to experience this meaningful journey.

Moving in and out of Boundaries

The contents of the two presentations were synthesized creatively for a reflective commentary. In synthesizing I found my spontaneous and creative self moving in and out of seeing and knowing boundaries. In reflecting I faced the challenge to search for evidence of transferability or generability to support my views. As I began to look for "suitable" words, I noticed that my mind was moving in and out of the boundaries of thinking, feeling, new contents, and personal expertise. My feeling signified that "it's good to be here for having this precious opportunity to unleash spontaneous creativity in the here and now".

My commentary on the presentation is rooted in the experiences I have had in the field of creativity and is related to my education and creativity knowing. In the eighties of the last century, I arrived in Japan with an aspiration to investigate what creativity is. According to my supervisor, creativity is unmeasurable. To understand creativity we have to consider all aspects in life (Akiyama, 1989). There was no one best assessment available to measure creativity. Accepting the advice, I worked through

my feeling. Years later, I completed my master thesis with a creative theme: Social problem solving from a cross-cultural perspective. Truly, considering advice from the knowledgeable other is an instance of creative learning in everyday life.

Within You: Education for Creativity

The above mentioned encounter prompted me to pose questions related to education for creativity and creativity for education. What is creativity? Can creativity be measured? “If there is a will in your heart that you want to be creative then do it with your full interest”. I referred to the call of Professor Imai (2015): We have to do what we aspire with our deep interest. His comment was so genuine. There are two complementary experiences of creativity and education which I wish to elaborate. In the graduate schools, self-awareness and self-discovery is the process and goal of education for creativity. Creativity development for such self-realization can be done through a relatively independent journey of research inquiries. Prior to the graduate school years, content knowledge learning in the interdependent contexts requires scaffolding and encouragement. Education for creativity is supported through collaborative exercises which support the learners’ feeling, enthusiasm, and imagination.

My enthusiasm to uncover “what creativity is” continued to flourish. After Japan I was offered a scholarship to pursue a Ph.D. study program in Germany. The arts of education during the Ph.D. years enriched my experiences in making inquiries into creativity and education. I made a conscious choice to enroll into the program of psychology as my major specialization, and into two fields of cultural studies (Sinology and Japanology) as my minor specializations.

For the major specialization, inquiry into what creativity is across cultures was the focus. Upon reflection today, my decision on what to investigate and how to research some three decades ago was determined by the opportunities I had in my home

country, Japan, and Germany. Education is an opportunity to see in the future. The opportunity to see the future lies within you. If you could see the presence of creativity in education, education for creativity is always being with you.

From Systems: Creativity Development

We can consider creativity development in Singapore as a case study for nurturing creativity in the 21st century. Singapore is a garden city country. The country treasures talents of all and considers knowledge as its capital. Singapore gains its independence in 1965. After three decades of dedication to ensuring creative efficiency in its socio-economic, educational, and technological systems, Singapore moved to a new paradigm of creative learning and thinking. In 1997, the Thinking School Learning Nation (TSLN) framework was released after years of involvement in creative arts and the like movements. Before the turn of the 21st century, Singapore education has reached a level of collective realization on the role of creativity for positive growth of all and its culture. The TSLN framework has continued to initiate special programs and creative initiatives to encourage schools, educational institutions, universities and communities to develop full personhood. In year 2004, the country's Prime Minister announced Singapore as an inclusive society of all as a balance to its highly competitive and pragmatic socio-economic systems. Creativity is regarded as a life force and as an inspiration to unleash potentials and to develop talents of human beings.

Creativity development has to be supported by people, systems, and culture. Development of Singapore's society is credited to its continuous renewals in its people's mindsets to grow positively and with its social-economic systems and multicultural values of harmony and peace. Singapore's education shifted from the efficiency driven paradigm to success (in the 1980s) to the diverse abilities-driven paradigm to success (from end 1990s to mid 2000s). The value-driven paradigm of

education in the twenty-first century focuses on developing the whole person. It searches for common grounds to develop personal and systemic excellence, holistic leadership, inclusive citizenship, and constructive creativity.

I would like to build on Professor Takasu's (2015) presentation by making reference to the theory of experience from John Dewey and to the principle of complementarity from Niels Bohr. According to Dewey (1938/1997), continuity in experience and interaction are essential for positive growth of human beings. Human experiences in the past, present, and future shall be available during immediate, momentary, spontaneous and collaborative creative processes. Personal and collaborative processes of learning and music making are complementary and hence essential for positive growth. In music education, we consider all aspects of life in developing creativity of the young and the adults.

Conclusion

The realities are in their complementarity, continuity, and interactivity. Education is about seeing and knowing how realities manifest in social cultural experiences, emotions, imagination, and cultural products (Vygotsky, 2004). Knowing the changeability of realities and seeing the renewability of real life experiences we embrace perceptions, observations, and emergences of all phenomena in their previous, existing, and future states of beings in a flow of continuous images. Our observations of the same phenomena seem to show that they flow in a continuum of images; one emerges from the other without altering the essence of the other. To understand creativity we have moved beyond the principle of causality and into the principle of complementarity. We have to appreciate the qualitative changes in the world of representations of all social-cultural and digital phenomena.

Can we pose further questions to understand the "right" view of creativity or to

find out which is the deserved path toward creativity for education? The answer is certain. We can choose to pose questions for us to reflect upon our life and for us to generate future questions.

Our conference meetings gather like-minded colleagues. Human creativity can only be appreciated when we see our will to service the others meeting our strengths to contribute, and when we know our process of growth benefiting the people around us and the future. Contemporary education in Japan and Singapore has created opportunities for us to dialogue what creativity is and how creativity can be fruitful for our growth into the 21st century. The future is unclear. Often, during the meeting in our dialogue we may seem to focus on a "crisis" of creativity in education for the 21st century. Embracing the crisis today as an opportunity of growth for tomorrow is likely a constructive strategy to uphold our here and now creative spirit for a better human world and for a good humanistic society for all.

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Two Components of Musical Creativity

Hiromichi Mito

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My presentation today is about the components of musical creativity. Although there are many ways of explaining creativity in music, I will explain musical creativity from two components; originality and musical tradition. Sternberg and Lubart suggested that creativity is the ability to produce products that are both novel and appropriate. This definition of creativity can apply to two components of musical creativity. Namely, "novel" can be translated into originality, and "appropriate" into musical tradition. Based on such theoretical background, the empirical studies of musical creativity have described how originality and musical tradition construct musical creativity.

I would like to start the discussion by examining what are the originality and musical tradition. Originality in music has to be considered from two aspects; novelty and consistency. Novelty is an idea for creating new style of musical pieces or creating new expression in performance, which emerge within an individual or a group. Given that the musical pieces and performances that possess originality should be different from others, novelty is a very important component of originality. However, originality

in music is not established just by a creation of musical pieces or expressions with novel styles. The originality can be established by the new styles and expressions that have consistency within an individual or a group. This means that sporadic proposition of new style of musical pieces or expressions is not enough for establishing originality. The originality of musical pieces and performances can be established when the new styles are elaborated and show consistent forms.

Another component of creativity is musical tradition. I put strong emphasis on tradition when talking about the creativity. For example, in composing, each style of music have their own way of constructing the notes, and in musical performance, each style of music have their own way of expressing musical notes. These are based on various kinds of rules and convention which have been succeeded from the past to the present. The existence of traditional rules and convention are also considered as an important factor in the measurement of creativity. Yesterday I had a master class at Japan women's university. We discuss about the measurement of creativity proposed by Webster. He proposed four aspects of musical creativity, among which he included existence of the traditional rules as an important factor of creativity.

The important aspect of creativity is how to balance originality and tradition. Furthermore, well-balanced inclusion of these two components develops the value of musical products. Even if the musical products have a high level of originality, this doesn't mean that the musical products naturally become valuable products. The valuable pieces and performances are strongly underpinned by the traditional rules and convention. The composers and performers strongly realize the importance of tradition, and they know that they are watched and evaluated within the scope of traditional rules and convention by the colleagues as well as the audiences. In this sense creativity is

strongly connected to the value of musical pieces and musical performances.

To close my presentation, I would like to propose the developmental process of musical creativity based on today's discussion. Development of creativity can be explained from following process, which has strong implication for music education. The first step is the ability to just produce musical products from the scratch, or try various musical expressions. This step may be develop to the ability to produce novel style of musical pieces or expressions which are different from others. In the next step, originality was established by building the consistency of the style of musical pieces and expressions. Finally, by combining originality and musical tradition, creativity of musical pieces and musical expression are established. It is difficult to attain this final level of creativity at school music education. However, it is important to set the goals of creativity by showing the steps of the development of musical creativity.

As for the development creativity, we have several problems. The first question is that to what extent can musicality be learnt from education, or to what extent can musicality be learnt from environment. To answer these questions, we have to discuss the acquisition of creativity in the formal education system as well as in the informal education system. Another question is whether creativity is innate ability or not. Although these questions are difficult to answer, we have to make efforts to explain these issues.

The Concepts of Big and Small Music

Tadahiko Imada

Hirosaki University

I'm teaching at Hirosaki University, located in the northernmost prefecture of the main island. I'm presently taking charge for the first year seminar for music education students. There are six freshmen including three girls and three boys. We're just talking and discussing on music education and music it-self. Our topics include classical piano performance, jazz, contemporary music, pop tunes, and so on. In a sense we are discussing on many different aspects of music. In a seminar, one of the students asked me: "I would like to listen to the Rachmaninoff Third Concerto in the seminar." She herself is a quite fine pianist. In the next week we just listened to it, performed by the famous Chinese pianist, Yuja Wang. During her performance (by video) one of the girls started dozing off, as usual. She is really smart and a very good volleyball player, so lots of energy inside herself, but then anyway she was just sleeping. When Yuja Wang's performance was completed, I just asked the student, "Why were you sleeping?" And then she said, "Oh well, it's too long. No clue, nothing; I couldn't stand it. But that's quite a good performance." I started thinking about her words. I mean the

Rachmaninoff third concerto, well, I like it very much, but probably this music is not for everybody. This particular music is presumably for quite limited audiences, you know, classic lovers or concert goers. We're now thinking about what creativity is about. In order to classify make my argument, I just would like to propose the concept of big music, and big music is like – how can I say, big capital 'M' music. The concept of small music, on the other hand, is also proposed. There are the two types of music: a big 'M' and small 'm'.

A big music, somehow, is quite attractive. You see, just imagine the Beethoven Symphony or the Rachmaninoff Third Concerto. In terms of big music, everything, however, is so excessive; it's too much for many people. For example, to play the Rachmaninoff Concerto, a huge orchestra, a quite well trained pianist and a conductor are needed. They (including Rachmaninoff himself) all are quite trained. If you want to take part in this classical camp, you have to devote your life, that is to say, you have to make sacrifice probably all your life for big music.

However, we are now talking about classroom music, school music, so there are some huge gaps between big 'M' and school music. Considering the lengths of the opera "Aida" by Verdi, for example, we have to sit quietly in a huge opera house. We should be coughing carefully. If you start sleeping, the musicians are not quite happy about your attitude. By any chance if you start snoring, you will be in a big trouble. Considering human body condition and biological sort of condition, your attitude, indeed, is quite natural. Even though "Aida" itself is quite attractive, this big 'M' produces lots of dichotomies such as professional and amateur and producer and consumer. Imagine if you participate in an international music competition, which creates a winner and many losers. Another dichotomy matters and things I mean the matter is just like substance. Music, however, is simply sonorous air. European classical

music's universality and autonomy has been taken for granted for at least a century. Many Japanese music teachers have – not everybody – have blind faith in Western classical music. They hardly inquire about why we as Japanese people play European music and what it means for us after all.

One of the most serious dichotomies is probably colonizer and colonized. Many people are involuntary colonized by the big music. Many music teachers have a tendency to make a miniature of this colonialization by the big music. For example, many schools are now organizing small choral competitions. Many music teachers are simultaneously involved with wind orchestra competitions. In the listening (appreciation) classes, they are of course using European classical music such as Italian operas and so on. Even though the size of classes is very small, what we are actually teaching is big music.

If you wish to be a professional musician, it's okay. You can stand it and you can be patient – you have to try a lot, but as I said, we are just thinking about music for everybody, and European classical music should be used carefully. As Professor Tsubonou said in the end of the first half of the session, classical musicians are ignoring about music education, moreover, sometimes they are looking down it. This is the situation; colonizer and colonized situation is still alive in the music education field.

After the 20th century, some musicians have started realizing this sort of contradiction between big music and small music by many reasons. One of the reasons is that European music itself, I think has somehow reached the dead end because of the limitation of tonality. As a result Arnold Schönberg went into atonal music. Debussy, on the contrary, wanted to go for something else, by experiencing the Paris Exhibition at the end of 19th Century. And then this movement was, it my guess, transmitted to the States. John Cage, for example, composed "Living Room Music" just taking advantage

of our daily action. He just made a beautiful music based on our daily lives. Terry Riley composed “In C.” Many small music movements happened in the States back to the '60s and '70s. R. Murray Schafer proposed the concept of soundscape in the 70s. He also had a tremendous attention to education. Today I would like to show you a couple of example from my classroom. First of all, I will show you a paper project.

Okay, I just forgot to say a quite important thing that because of this excessiveness of big music somehow creativity is forgotten and ignored in music classroom.

Now I just want to go back to Professor Mito's presentation. He just talked about tradition. To me, tradition directly indicates our body because we traditionally have a head, neck and spinal cords and have limbs and joints and so on. It should be a basic idea to be the key for considering creativity. I also want to use the term form.

In this paper project, I just gave students at Hirosaki University Junior High School, a sheet of paper, and what I instructed them is, “Just pass it around beautifully.” You have to pay attention to the position of your head, neck, spinals and then limbs especially the joint and fingertips when your fingers touched paper, and then you also have to pay attention to sounds from the paper and of course the position of the paper and finally make a good answer. Let’s have a look.

(Audio visual presentation)

So that’s a just introduction. I want to share one more piece with you. Right after this activity, I merely asked them to make a composition using newspapers.

(Audio visual presentation)

There are five, six groups and each performance of course is quite different, but then all of them did a quite good job. Whenever I give them a sheet of paper they become like crazy, seriously, they have so much fun in this activity. This is only a 20

minute project, but they could do it beautifully. Even though this activity is quite small, I mean nobody knows this kind of activity quite unlike choral music but their creativities that's not quite small, it's huge. Most of all, they can do anything they want from this activity. If they – one of them want to be a classical musician she or he can, and a novelist, could be all right, an engineer, could be all right. I finally would like to propose the concept of small music, something different from big capital 'M' music. That's all for today.

II

Workshop Plans: Based on the Repetition and the Various Modes

Habanera with Instruments around Us:
Based on the Phrygian Mode

Asami Inakagata

Master's Student at Tokyo University of the Arts

1 Introduction

In this workshop plan, I will introduce a creative music activity using the rhythm pattern of the habanera and the phrygian mode.

2 Purpose

・To create music without musical score and to participate naturally in the activity of improvisation.

・Through using elements of Spanish music, with which most people are familiar, we can derive a lot of pleasure from improvisation.

3 Target

・This plan is recommended for junior high school students up to higher levels.

・At least three people are needed for (i) the habanera rhythm pattern, (ii) the ornamental habanera rhythm pattern, and (iii) the melodic pattern.

4 What is Habanera?

・Habanera is a slow Cuban song and dance, possibly of African origin, and the name comes from Havana, the capital of Cuba.

・In South America, it developed as faster tempo music.

・It has a simple duple time and dotted rhythm.

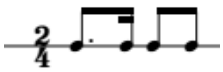


Fig. 1 The basic rhythm pattern of habanera

・It was popular in the New World from the early 19th century and was brought to Europe, in particular Spain in the late 19th century. In France, it spread as a part of classical music.

・One of the earliest published examples was *El arreglito* composed by Iradierin in 1840, which was the source of inspiration for the popular habanera song ‘L'amour est un oiseau rebelle’ in Bizet's *Carmen*.

・The habanera rhythm is found in instrumental pieces by Spanish composers including Albéniz, Falla, and Montsalvatge.

・The habanera was also used by Debussy, Ravel, and Chabrier at the time when French music was regularly absorbing Spanish musical idioms.

・Table 1 shows examples of pieces which use the habanera rhythm.

Table 1 Pieces using habanera rhythm

C. Saint-Saens (1835-1921)	〈Habanera〉
G. Bizet (1838-1875)	〈Habanera〉from《Carmen》
E. Chabrier (1841-1894)	〈Habanera〉
C. Debussy (1862-1918)	〈2. Night in Granada〉from《Estampes》
M. Ravel (1875-1937)	〈Habanera〉from《Rapsodie espagnole》

5 What is the phrygian mode ?

・The phrygian is the common name for the third of the eight church modes, the authentic mode on E.

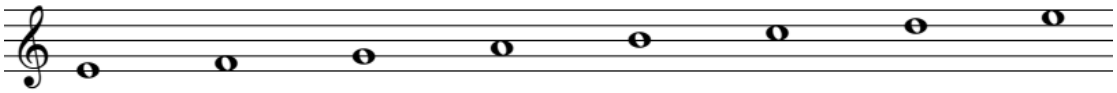


Fig. 2 The phrygian mode

・The phrygian mode consists of: root, minor second, minor third, perfect fourth, perfect fifth, minor sixth, minor seventh, and octave.

・The most characteristic feature of the phrygian mode is the presence of an interval of a semitone above the tonic; this is sometimes called an ‘upper leading note’. It is the only mode that begins with a step of a semitone.

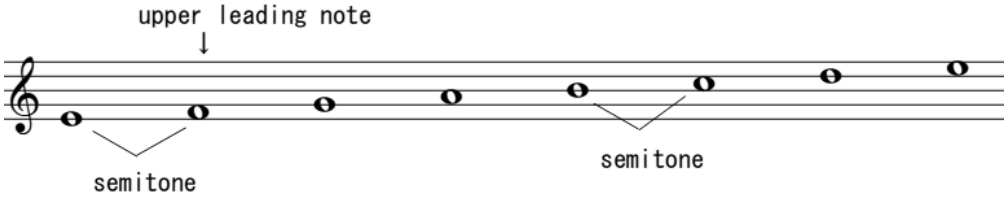


Fig. 3 The position of semitones

・ Table 2 shows examples of pieces which use the phrygian mode.

Table 2 Pieces using the phrygian mode

J. Brahms (1833-1897)	2nd mov. from《Symphonie No.4》
C. Debussy (1862-1918)	1st mov. from《String Quartet》
M. Ravel (1875-1937)	《Vocalise-étude en forme de habanera》
O. Respighi (1879-1936)	〈1. Spring〉from《Three Botticelli Pictures》
N. Medtner (1880-1951)	〈2. Phrygian Mode〉from《Fairy Tales》
D. Shostakovich (1906-1975)	1st mov. from《Symphonie No.5》

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

6 How to improvise; the case of using the Koto

・ In this workshop plan, we use the habanera rhythm and phrygian mode in improvisations. I introduce a plan using the Koto, a traditional Japanese string instrument that belongs to the zither family.

・ As we can see from Fig.4 and Fig.5, one of the participants can make the habanera pattern by playing from the 1st to the 3rd strings, and the other one can improvise melody by playing from the 4th to the 13th strings of the Koto.

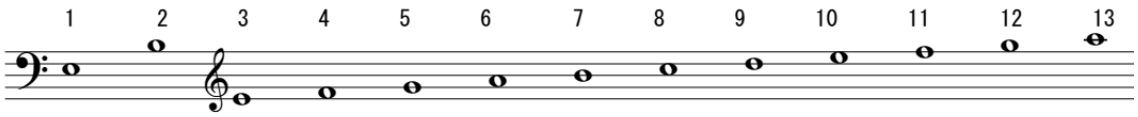


Fig. 4 The tuning of the strings of the Koto

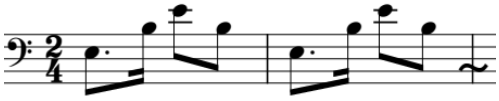


Fig. 5 The habanera rhythm pattern

・ Usually, we play the Koto with three picks attached to three fingers (thumb, forefinger and middle finger) of the right hand. However, I think that participants may enjoy improvisation with fingers not picks.

・ We can change the volume and tone quality by changing a position, speed and strength to flip a string.

・ The oshide technique. We can express augmented intervals by the traditional technique called ‘oshide’. “This technique utilizes the left hand, manipulating a variety of changing string tensions and thus creating different sounds. … In this technique, ‘The left hand presses the string on the bridge’s left side’. When the string’s tension increases, the pitch of the sound becomes higher. The strings can be pressed in a variety of ways, and we can enjoy the diversity of sound from one string of the Koto.” (Ajifu, 2012)

・ A variety of modern techniques. In addition, we can play the Koto in more percussive ways, rubbing or striking not only the strings, but the wooden body and various parts of the Koto with hands or other objects.

・ We can use other keyboard instruments, for instance, keyboard-harmonica, piano, marimba etc.

・It is better to add some percussion instruments, like castanets, tambourine, cajón etc.

7 Let's start to improvise!

・One of the participants plays and repeats the habanera rhythm pattern on the Koto, the other participant ornaments the rhythm pattern of habanera with a percussion instrument, and the facilitator provides the melody by improvisation on them.

・After making the groups consisting of three to five people, participants choose their own instrument, then they start improvising!!

・Each group plays it and listens to each other's performances.

・Participants may connect every piece or may play each one separately.

Reference

Ajifu, M. (2012). Creating Music for the Japanese Traditional Instrument 'Koto': The Left Hand 'Oshide' Technique. *Journal of Creative Music Activity for Children*, (vol. 1, pp. 56-61).

Drum Music with *Jangdan*: Focusing on *Jajinmori Jangdan*

Gyudo Kim

Tokyo University of the Arts

1. Introduction

In the past decade, the Korean folk performing-art of *'P'ungmul'* (also called *'Nong-ak'*) has become recognized by Japanese music teachers as one of the most effective and attractive educational methods for teaching cross-cultural music at schools, and they make manifold use of it in class[1]. However, the actual practice of teaching *P'ungmul* has been limited to teaching of rhythmical experience. In this chapter, I would like to suggest a teaching method for *P'ungmul* that can teach the relationship between music and bodily movements, and how to create one's own rhythmic patterns of Korean traditional music by using *Jangdan* at a workshop. I will cite examples from the

[1] Tanaka. T., Uemura. Y., et. al., 2008. "Learning P'ungmul in Japanese Music Education: Practice and Possibilities". The Japan and Korea Joint Conference of Music Education: 28-35.

workshop that I conducted in the summer of 2015.

2. Target

Junior High School Students

3. Purpose

The purpose of this workshop was to understand the rhythmic patterns of *Jangdan*, which form the basis of much traditional Korean music. This will be done by creating an accompaniment using triple partition rhythm.

The participants were expected to learn and appreciate the musical culture of not only one's neighboring country but also other places in the world by being exposed to a rhythmic pattern from another culture.

4. What is *Jajinmori Jangdan*?

In Korean music, there is a unique repetitive rhythmic pattern called *Jangdan*, which denotes length. (*jang* = long/*dan* = short) Specifically, it can be the length of the meter, accent, speed, and phrasing. *Jangdan* is a distinct rhythm with a stress at the beginning of triple time.

Although *Jangdan* has a variety of patterns (Figure 2), at this workshop, we composed music using *Jajinmori* at [♩.] = 90~144. The basic tempo is shown in Figure 1 below.

Figure 1. The basic tempo of *Jajinmori Jangdan*

There are a variety of *Jangdan* rhythmic patterns (Figure 2). The tempo remains the same at [♩.] = 90 ~144.

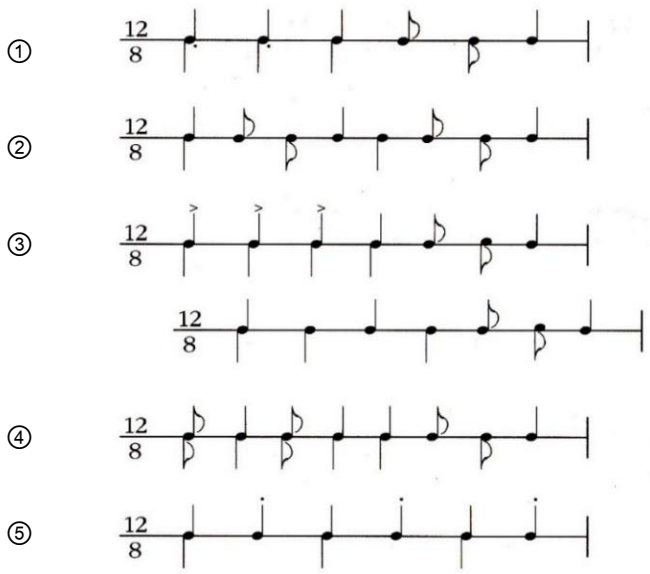


Figure 2. Examples of *Jajinmori Jangdan*

First, we practiced the rhythmic patterns shown in Figure 2 above with *Janggu* or other percussion instruments. Then each workshop participant created his own rhythmic pattern.

The pattern based on the dotted quarter note consists of an eighth note and a quarter note. The rhythm makes it possible to get a dynamic skipping rhythm, which is the main feature of *Jajinmori Jangdan*.

5. About the Instrument, *Janggu*.

Jangdan is usually played on the *Janggu*, a percussion instrument which was used in Korean court music and is still used today in Korean folk music. The left side of *Janggu* is made of cattle skin and the right side is made of horsehide. The left side is beaten with the palm of one's hand while the right side is beaten with a drumstick.

Figure 4 is a picture of a *Janggu* that was handmade in the Department of Child Studies at Japan Women's University in Tokyo.

Figure 3. *Janggu*

Figure 4. Handmade *Janggu*

6. Procedure

In the workshop, we used the following steps.

① Distribute the worksheet.

② Practice repeatedly with the examples in Figure 2 until internalizing the rhythm of *Jajinmori Jangdan*.

③ Listen to the assigned music *Seoul Subway Song* (SSS. See Figure 5). This is a good song to incorporate *Jajinmori Jangdan* because it has a similar tempo and rhythmic pattern to the examples in Figure 2. For example, *Jajinmori Jangdan* can be played as a prelude, interlude, and postlude to accompany this song.

④ Compose an accompaniment to *SSS* with the members of the group (4-5 people in a group). Remember that it is important to stress the beginning note of triple time.

⑤ Complete the worksheet by writing in the accompaniment, following the pattern: Prelude, SSS, Interlude, SSS, and Postlude.

⑥ Present your work. Listen and share.

7. Actual Practice and Feedback

At the workshop held in 2015, although many of the workshop participants might have seen or heard the performance of *P'ungmul* on TV or YouTube, it was the first time for most of them to actually experience playing *Janggu*.

After we drilled and practiced to get used to the rhythm, the participants presented

their original rhythms, after which we added cadenzas. Five people took turns playing their original rhythmic patterns, and one person played the melody on the recorder. Rather than using the combination of eighth notes and sixteenth notes, most participants' rhythmic patterns were something similar to the examples shown below in Figure 5. This was because most people tended to focus too much on how to play the triple partition rhythm. If they prolonged each note, perhaps they could understand the characteristics of *Jajinmori* much better.

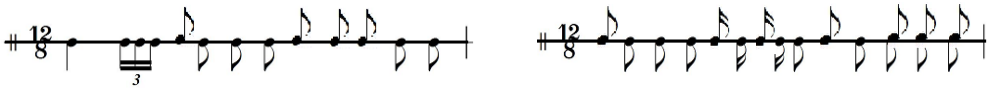


Figure 5. Patterns similar to participants' rhythmic patterns

8. Concluding Remarks

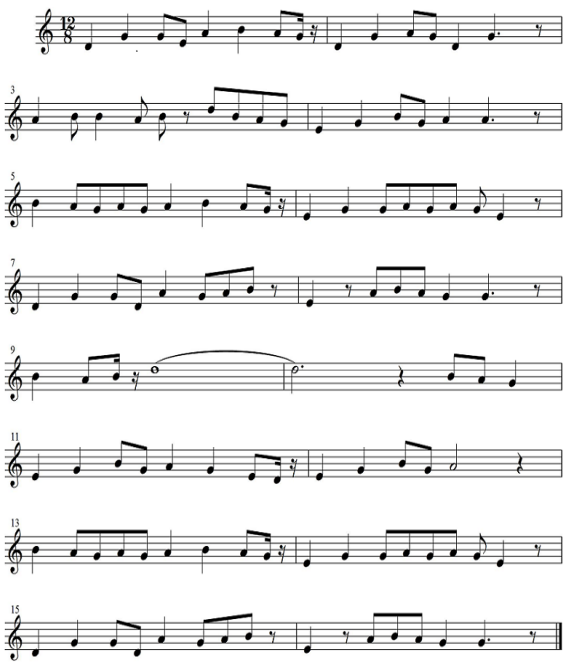
The objective of this workshop was to demonstrate that creating music with *Jangdan* leads to the understanding of Korean traditional music. Having conducted the workshop, I would like to discuss the following three points.

First, the rhythm of *Jajinmori Jangdan* with eighth notes and sixteenth notes gave many of the participants the feeling of someone scurrying away. However, it should be noted that this is not unexpected, since, in Korean traditional music, some combinations of eighth notes and quarter notes give the feeling of someone skipping.

Second, as one of the participants rightly pointed out, while it is important to learn the basic rhythmic patterns of *Jajinmori*, it is also vital that they actually experience the rhythm.

Finally, I would like to stress the importance of learning and experiencing the music of other cultures since it contributes to the expansion of one's understanding of musical experience. Some participants said that they were not familiar with triple time.

This is most likely because traditional Japanese music is based mainly on double time. However, we can learn something new from the music of other cultures if we try to experience it with an open mind and without conventional views.



Reference

〈Seoul Subway Song〉

This music, which features a cheerful rhythmic pattern, has been used at Korean subway stations to announce incoming trains. It was originally played with Korean musical instruments: *gayageum*, *haegeum*, *daegeum*, and *piri*.

Creative Music Activity with Repetition, Drone, and Mode: Based on the Elements of Irish Traditional Music

Chika Okamoto

Master's student of Tokyo University of the Arts

Introduction

Nowadays in Japan, Irish traditional music, especially dance tunes, have become more and more popular through being used in popular music as materials or employed as incidental music. In addition, many young people in Japan play Irish traditional music. As can be seen from school educational DVDs which contain Irish traditional music and dance, some Japanese schools use Irish traditional music in listening activities; in addition, students of some schools play Irish traditional music in music classes. (I have once played Irish traditional music with students of Onahama-Daiichi

elementary school.) As explained above, schools not only in Ireland but also in other countries employ Irish traditional dance music for listening or performing activities, but not so many schools use it in creative activities.

This is probably because many music teachers have not thought deeply about its basic structure and repetition, which are essential elements of music around world, and which children can understand easily. Moreover, Irish traditional music often employs mode and drone, which are often a focus when using world music as educational material. Patricia Shehan Campbell introduced the activity to create Irish jigs in her book titled *Teaching Music Globally* (Campbell, 2004, 206-207). In her way, she uses repetition and drone. However, she doesn't employ mode, which is an essential element of Irish traditional music.

For all of these reasons, Irish traditional music can be used in creative music activities, and the way to create music with all of the three elements, repetition, drone, and mode, should be developed. Therefore, in this workshop, I will show one workshop plan which is based on all of the three elements and will explain how to use Irish traditional music for creative music activities.

Purpose

1. By creating with the structure of Irish traditional music, participants can understand Irish traditional music better.
2. Participants may have had little contact and experience in composing with the structures of folk music; however, by experiencing it directly, participants can broaden their perspectives and receive a sense of accomplishment.

3. Through the ensemble with other parts and making up the whole tune connecting with others, participants will listen to their music, communicate with each other, and mutually learn and grow.

Target

Anyone, from the 5th or 6th graders and above.

Structures of Irish Traditional Music

Some people who enjoy Irish traditional dance music in Japan say that it is accessible. Fumika Kubo did a questionnaire about people who love Irish music and found out that more than half of the respondents like Irish music because it is accessible (Kubo, 2014). It is not only because it is usually played not in concert halls but in Irish pubs or some cafeterias which many people can go to in a friendly manner, but it also exhibits a simple structure.

Repetition

Repetition as AABB form. Irish traditional dance tunes contain plural parts which consist of 8 bars, and most Irish tunes contain two parts. Though in some tunes the parts are only played one time, generally the two parts are often played twice, and they build on the AABB form.

Repetition of the rhythmic construction. Irish traditional dance music has various rhythms, such as reels, jigs, and hornpipes. In all the rhythms, there are some rhythmic standard shapes that appear many times in the tunes. The shapes are put together with each other, and other rhythmic shapes are not to be used.

Repetition of the characteristic figures. In Irish dance tunes, the same figures are often repeated. For example, the 1st, 3rd, and 5th bars of each parts often have the same figures, or the 7th and the 8th bars of the A part and that of the B part have the

same figures. In this plan, we will use the same figures in the 1st, 3rd, and 5th bars of the A part, and in the 1st and 5th bars of the B part. Both figures appear frequently in Irish dance music.

Mode

In Irish traditional music, tones move not under the harmonies but under the modes. Moreover, Mixolydian mode and Dorian mode as well as major and minor modes are often employed in Irish music. Therefore, in this plan, we will employ the G Mixolydian mode that can be played only with natural keys.

Drone

Drone is one of the most important elements when accompanying Irish traditional music. The uilleann pipes, an Irish traditional instrument, have drone pipes which sound a continuous tone.

Other Characteristics of Irish Traditional Music

- Zig-zag movements of the melody (See Fig. 1.).

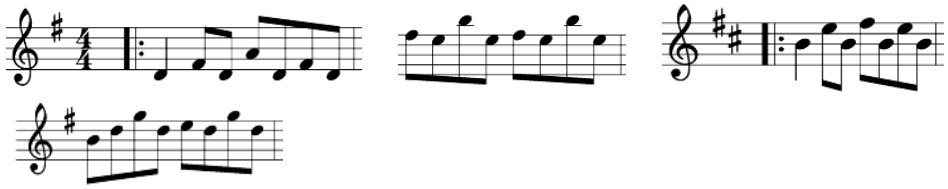


Fig. 1 Zig-zag moving of some of Irish dance tunes

- Frequent repetitions of the same note (ex. DGGG).
- Infrequent appearances of the 4th and 7th notes.

How to Create?

Creating the Melody

We can play the recorders, melodicas, pianos, and other instruments that have a range of one octave or more for the melody. Two or more people are needed. One person creates and plays the A part and repeats it once. Another person creates and plays

the B part and repeats it once. If there are more people, they connect other A and B parts, and play as AABB AABB AABB…. Creating a G mixolydian melody, we can use all of the natural notes, and must finish each part with G. Fig. 2 displays the rhythms that we can use.

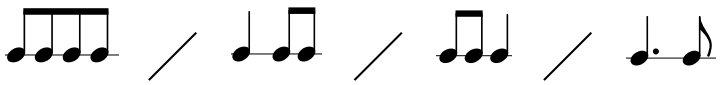


Fig. 2 The rhythms for the melody

Following the structures of Irish traditional music, I made the melodies of the 1st, 3rd, and 5th bars of the A part, and the 1st and 5th bars of the B part. We can create the melodies of the other bars. We should employ conjunct motion for the most part and should skip to the tonic G or the dominant D when we use disjunct motion.

Playing Chords: the Drone

We can play the keyboard instruments for the chords. If there are 2 or more people, we can use the handbells or similar instruments and divide the chord. In this plan, we use the drone, which is suitable for the G mixolydian melodies (See Fig. 3).

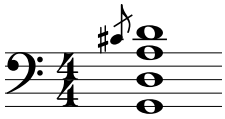


Fig.3 The drone in this workshop plan

Playing the Percussion

We can play various percussions in this plan, but the percussions which sound high and low notes are better. We should play the backbeats higher and stronger. Keeping it in mind, we can try patterns other than Fig.4.

Fig.4 The percussion part in this workshop plan

Knowing Existing Irish Tunes

After creating our own music, we can listen to or play existing Irish tunes. Some examples are listed below in the "Reference Scores."

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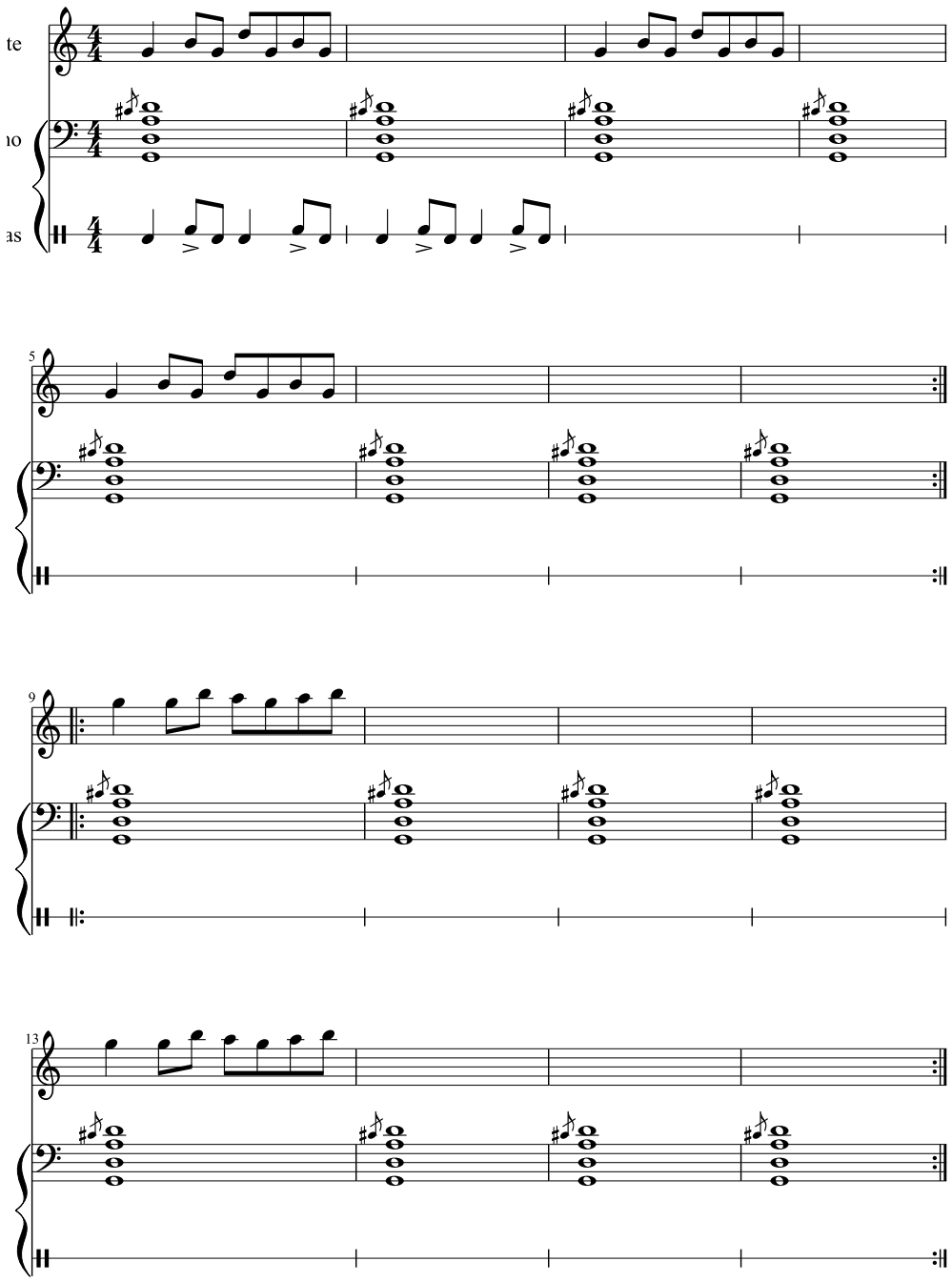
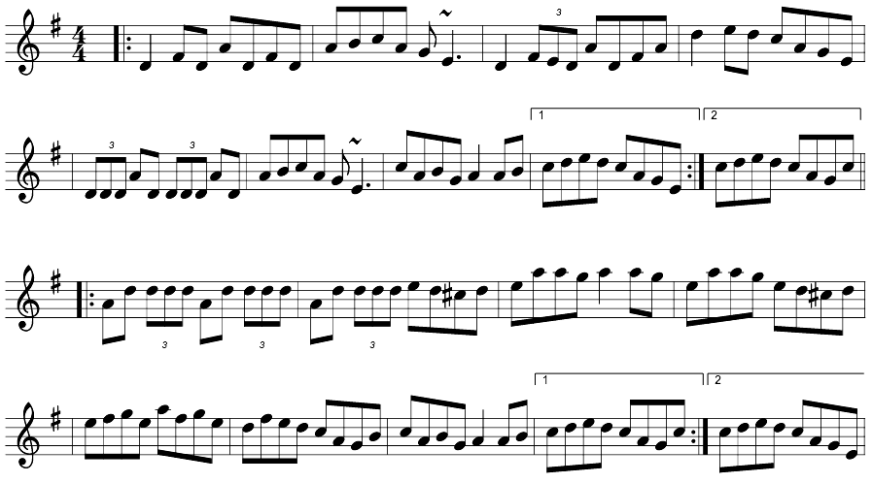
Tunes. *The Session*. Accessed on 14 July, 2015. https://thesession.org/ (Fig. 1 and Reference Scores except for "The score of this workshop plan").

Reference Scores



The score of this workshop plan



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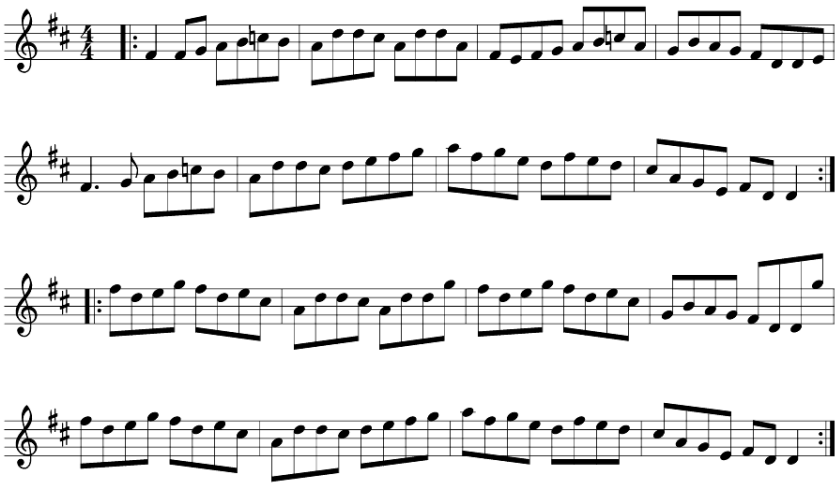

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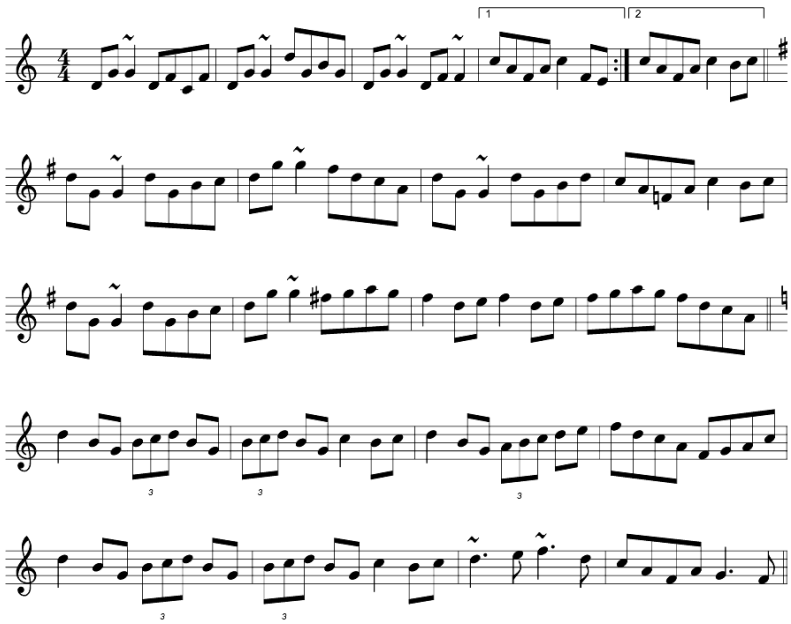

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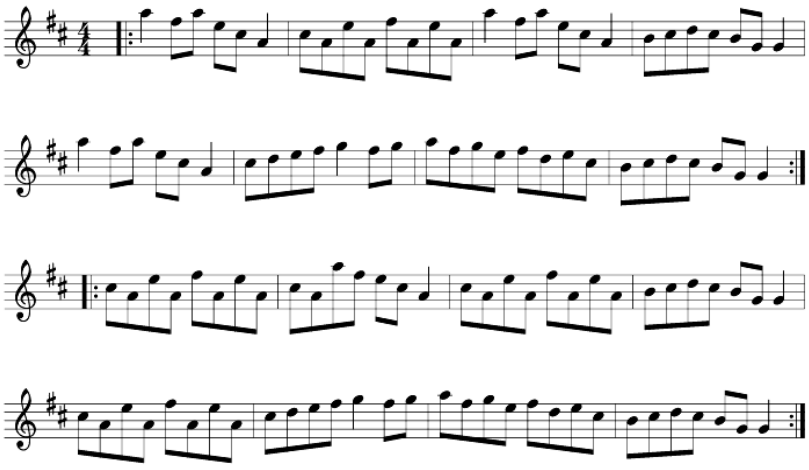

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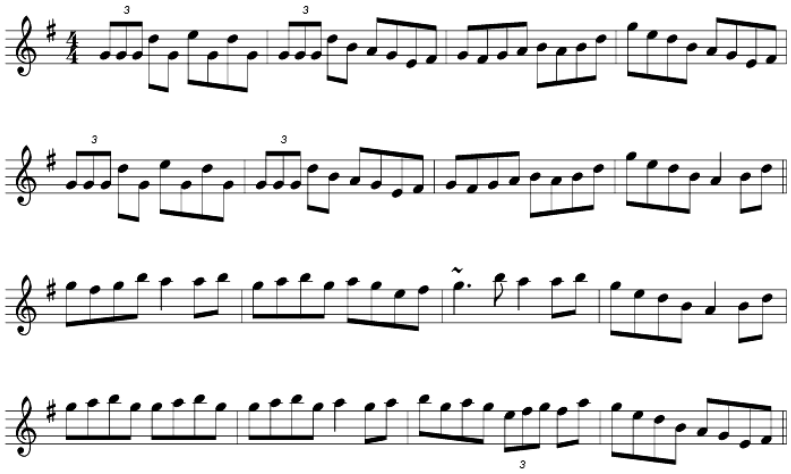

The Galway Rambler (G major)

III

Peer-Reviewed Papers

Acceptance of the Mother Role and Attempts at Integration: Expression of Images Through Collages

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Abstract

Many women experience unstable identity situations in the process of becoming a mother. The author considers the necessity of an approach that enables mothers of infants to positively accept the mother role and integrate their identities, and conducted a group program using collage. One participant's collages and changes in her talk reveal the processes of deepening self-understanding, integrating the mother role, and decreasing the burden and sense of stagnation from childcare. The key aspects of this program comprise three clear-cut purposes: 1) the self-cure function of producing a collage, 2) the cross-interaction of the group program, and 3) the decreased childcare burden.

Keywords: collage, image, mother role, identity, integration

Issue and Purpose

Burden of Childcare Borne by Mothers

Feeling burdened about childcare is not extraordinary. In becoming a mother, some mothers, especially those of infants in the early stage, experience a sense of identity loss (Shiozaki, 2009, p.32-39). Moreover, some mothers feel conflicted between their mother role and what they were. Childcare with conflicted feelings leads to an increased sense of stagnation. Okada (2007, p.160-161, p.195) has noticed that one's identity is likely to become unstable after having a child. Therefore, an approach that enables mothers of infants to positively accept the mother role and integrate their identities is necessary.

Arrangement of Role Conflict by Collage

Collage, an art medium, involves a piece of work created by pasting pictures or drawings from magazines on a background. Collage was introduced as a form of psychotherapy by Moritani, Sugiura, Irie, and Yamanaka (1993, p.102-103), because of its self-cure function during the creation process. Moreover, other uses of collage include psychotherapy in a clinic, for consultation with students, self-development, classes in school, and so on, and collage is used for several reasons, such as the availability of materials, easy process of production, and less psychological resistance. In addition, Sugiura, Suzuki, and Kanemaru reported that the group production of a collage makes one's empathy richer (1997, p. 1-15); thus, the group production of collages has been introduced in schools (Fujii, 2002, p. 143-151).

The author organized a group program using collage for mothers having role conflict for the purpose of integrating their identities and increasing empathy for others. After briefly describing the method of the program, the article demonstrates the process

of decreasing the burden and a sense of stagnation of childcare from the viewpoint of a participant's self-talk and her collage.

Outline and Method of the Program

Outline of the Program

(1) Term: 2 hours (from 10 a.m. to noon) ×6 sessions in the period from May 201X to July 201X.

(2) Participants: Mothers of preschoolers who are users of the Children and Family Support Center in city A and feel burdened about childcare.

(3) Facilitator: 1 person (author)

(4) Content of the Program and Objective of the theme

A. Collage Technique

The concurrent method is used, which means that each participant produces a collage at the same time. For the collage techniques, magazine/picture method and the box method by fac. are utilized (Moritani et al., 1993).

B. Tools

Drawing paper, scissors, glue sticks, magazines, catalogs, and clippings

C. How the Program Starts

For the first 10 minutes, there is an ice-breaker and explanation of the theme for the day. Participants create individual collages for 50 minutes, implementing different themes for each session. The following instructions are given: "Imagine today's theme and choose what you have in mind, cut them out, and paste them wherever you like." After a 10-minute break, participants are then asked to share their collages and themes in a group for 50 minutes according to the following rules: no mentioning what you have heard outside of the program and try to give everyone a chance to speak. However,

participants could choose not to talk throughout the day. Additionally, any question is acceptable; but again, participants could choose not to answer.

D. Objectives of the themes

Six themes were introduced in the sessions: “me,” “family,” “mother,” “how I used to be,” “how I will be,” and “closing.”

The themes, “me,” “family,” and “mother” were selected from the conversations of mothers. “How I used to be” was used for the purpose of integrating the elements of these three themes, and “how I will be” addresses possible prospects for the future. In the last session, participants make a cover page and conclude the program.

E. Examining effects

The Landscape Montage Technique (LMT) was used before and after the program in order to examine participants’ internal change (Kaito, 1994).

Ethical Considerations

Participants received an explanation of the purpose of the study, as well as assurance that personal information and privacy were safely protected, and that data would not be used for any purpose outside of the study. The findings were used only for this report.

Results

Summary of the Case

Mrs. A is a mother of a girl under 2 years old in her late 20s. She worked as a professional before childbirth and has engaged in housework and childcare after childbirth as a full-time homemaker. Before the program, she felt burdened by childcare, as illustrated by statements such as “I cannot have my private time,” “I cannot go out,” and “I get frustrated when my baby is crying.”

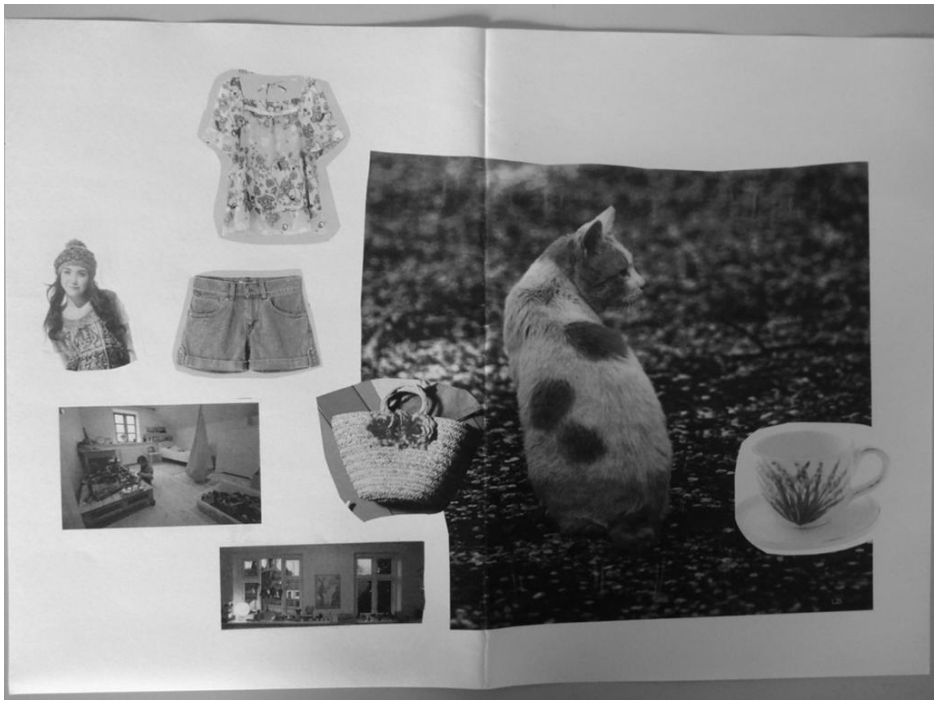

Figure 1.The collage for the theme, "me," entitled, "My favorite thing."

"I pasted what I really liked, one after another." She pasted pictures of a gorgeous bag and cloth, a house full of nice interiors, a cat she has had before, and so on. These are some things she does not have in her current life, which prioritizes a child. She felt that collage was not something she was very good at, but in the end, she said, "Collage was quite fun because what I should do is just paste pictures of what I love. I did not really take it seriously, which was good, probably. " It seems that she enjoyed expressing herself honestly. She said ,"Now I'd rather buy my daughter's clothes if I was allowed to buy clothes for myself," so she noticed that she had conflicted feelings between her life as a mother and her internal self as a woman.

Figure 2.The collage for the theme, "family," entitled, "Dream for family."

Images such as "western-style house," "European view," "park of warm sunshine," "dinner at restaurant," "scene of a family surrounding the dining table" were chosen. What all of them have in common is peacefulness and a warm hue, while somewhat unrealistic. She said that, "I have not really thought about the image of family," and "I was pasting them while hoping these will actually happen. It is difficult to change my house to a place where I can be settled down." This revealed that she does not have a concrete image of family, but she still hopes for places where she can be settled down.

Figure 3.The collage for the theme, "mother," entitled, "Thought about mother."

On the left side, she pasted pictures of a lunchbox and a girl with an earnest expression shaking hands with her mother. She said, in retrospect, "Mom's hand was always very warm. I remember that." The picture of a bright living room is pasted on the right side. She said that, "The right side is ideal. I want to watch them playing affectionately, but probably often scolding as well." When comparing her own childhood and her current life, she noticed that becoming a mother is to look back on one's childhood. "I want to become a mom that has a child who feels relieved. How could I be?" She doubted that she played the role of a mother. She pasted the big picture of a pregnant woman between the images of the past and present. She stated that, "Being pregnant is mysterious." These statements indicate that she has not gotten used to the fact that she has become a mother.

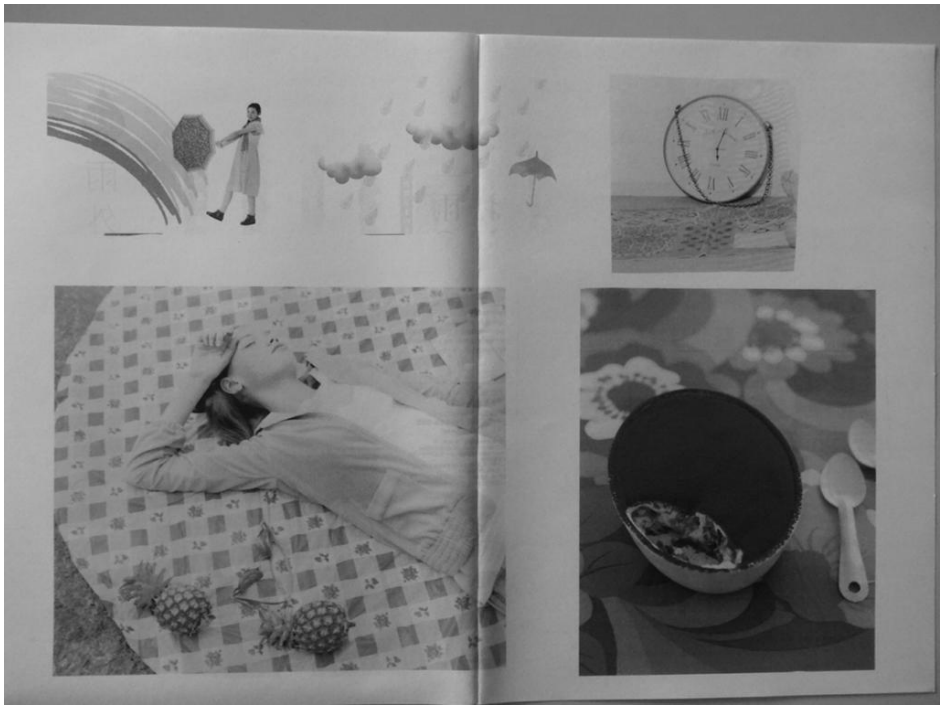

Figure 4.The collage for the theme, "how I used to be," entitled, "I am carrying g out childcare."

Pictures were pasted of a woman laying down, a rainbow, and rain on the left side; pictures of a clock and tiramisu lacking a spoon were glued on the right. "How time passes got totally different before and after starting childcare. I want to take a rest, but I cannot. But if I can, I want to spend time on myself." "There should be a lot of fun in childcare, but I do not really enjoy it for now." "You have to endure something while carrying out childcare. Where can I let the stress out? " These statements demonstrate that what she still seems to have ambivalent feelings.

Figure 5. The collage for the theme, "how I will be," entitled, "Dream and reality."

The picture of a woman having stretching on a sofa is pasted on the left side, and the image of rain is pasted on the right. In the middle, there are images of a woman doing yoga, a woman with her daughter, a mother with her baby on her knee, and a woman enjoying aroma oil. "To be honest, I want to have a stretch and walk directly toward my dream; but in reality, it was raining." She said that she wanted to restart her hobby, yoga, have another baby, and work again. She seems to feel the difficulty in making her hopes come true. However, her expectations regarding the future are observed from the impression of her collage and her words and expression.

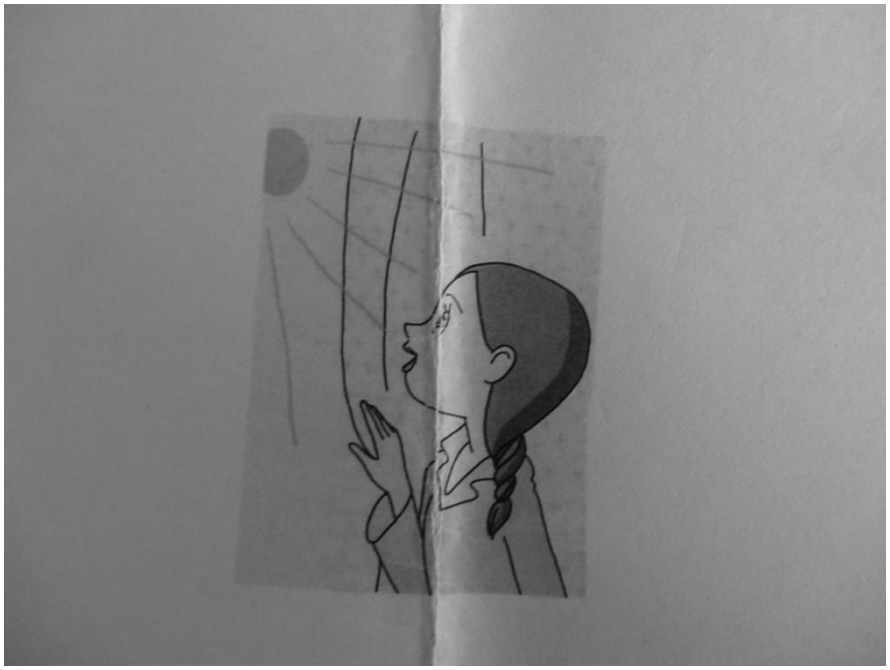

Figure 6. The collage for the theme, "closing," entitled, "Getting shine."

For the last theme, Mrs. A bound the five collages that she had made. A woman opening a curtain a little bit and the shining sun are on the cover page. "I realized that I was too much engaged." "I wanted my mom to accept me as I am, but I could not accept myself as I am. From now on, I will accept my child or me as we are. I feel more secure than before." She talked with a relaxed expression. In addition, concerning this program, she talked about how delighted she was with her companions. "I was glad that I got so many responses to my remarks. I was thankful that everyone listened to me very earnestly."

Conclusions

Mrs. A's collages feature the use of soft color and the way she very neatly pastes 4-5 relatively big squares or rectangles of images. The strong organization of the collages conveys that she has a backbone or is bold, which is different from her tender and earnest character. At first, it seemed that she was not good at collage, but she

enjoyed it. She was taciturn and talked carefully in the beginning, but gradually began to express herself eloquently. She described herself as “a cat with a backward way of thinking” in the first-theme: me; “a child facing forward and a pregnant woman looking down unconfidently” in the third theme: mother; “a sleeping woman carrying out childcare” in the fourth theme: how I used to be; and as “a woman having a stretch, getting up, and now looking forward” in the fifth theme: how I will be. Mrs. A felt conflicted between herself and the role of Mother, but now she seems to be just about to integrate her new identity as a mother and walk forward, signified by the image of opening her heart and sunshine coming in. When she could realize that all she needed was to accept herself as she was and to change her mind into thinking of being a mother in her own way, she became able to accept her child and decrease the burden and sense of stagnation of childcare.

Ozaki (1994) points out, as a way of understanding oneself, the necessity of seeing oneself diversely, even if it is subjective. Mrs. A’s self-understanding deepened through the five-step process of collage. In addition, she could come to accept herself as she is after sharing the images with others.

Regarding the LMT (Figures 7 and 8) before the program, both a three-year-old boy and his father are depicted as stick figures; thus the image is not realistic. However, after the program, the three-year-old boy was changed into a girl and eyes and noses were added. In addition, a door is added to the drawing. A “door” reflects one’s attitude toward human relations (Takahashi, 1996). Mrs. A reconsidered her own life this time, and seemed to open toward human relations.

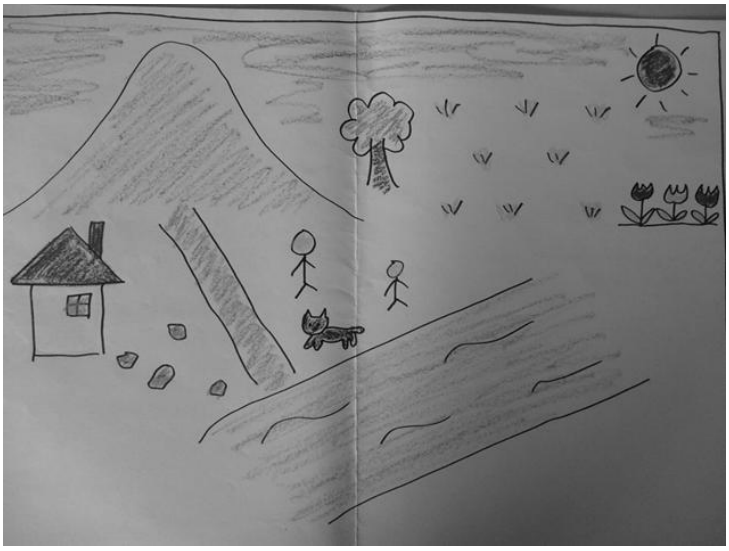

Figure 7.

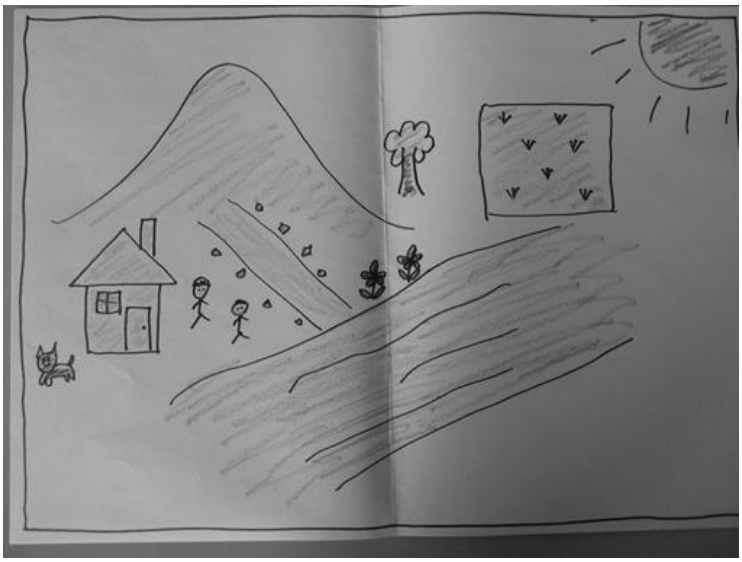

Figure 8.

To sum up, this program was effective due to its short duration and three clear-cut purposes: 1) self-cure function of collage that can change individuals from the stage of "becoming conscious of unconsciousness" to the stage of "confusion to integration and discernment;" 2) cross-interaction of the group program; and 3) decreases in the burden of childcare.

Challenges for Future Study

The topics, “work” or “husband and wife” were also considered for selection in this study. These topics should be considered further for the next study.

Acknowledgements

I wish to thank Mrs. A for taking part in the program and allowing the use of her results.

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Auditory training using Montessori method as a sensory education: compliance in kindergartens

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Abstract

Focusing on auditory training using Montessori method as a sensory education, this study aims to understand how auditory training was accepted in Japanese kindergartens. The study also looks at whether there was a difference in compliance between kindergarten and that advocated by Kurahashi, who was newly introduced to Montessori method. A literature review revealed that although teaching materials were used in auditory training using Montessori method, they were provided separately for each sensory modality and were not used for other purposes. Thus, few opportunities were provided for children to explore sound freely, without restrictions. In actual practice in kindergarten, lesson in silence was not mentioned. This may be because teachers were not aware of listening to sounds surrounding them or because they did not know detailed methods to deal with sensory education in natural settings. When Kurahashi was first exposed to Montessori education via the newspaper, *Yorozuchoho*, he was inspired and embraced the spirit of "self-motivated education." While he remained skeptical about the means, Kurahashi was not dissatisfied with the situation of the child education at the time nor was he seeking a "new" system. He simply wanted to find a "pure" form of education. He had a strong belief that kindergarten should exist for the child and no one else, and hoped for the best possible development of children.

Keywords: Montessori education, sensory education, auditory training, lesson in silence, Sozo Kurahashi

Introduction

Music and sound surround us every day, but we often pay no attention to them, listening only unconsciously. Adorno called this attitude of listening "regression of listening."[1] However, opportunities abound for children in kindergarten to listen to surrounding sounds, both spontaneously and passively. For example, when we observe children at play, we see that they enjoy playing with sound by mimicking voices or sounds of the surrounding environment. In addition, many children become interested in listening to sounds by facilitation from teachers. Children's auditory world can expand infinitely by becoming aware of various sounds and listening closely to them.[2]

The author has analyzed articles related to sound and music in Japanese Journal of "Childhood Education" in 2014. Several practices introduced after World War II are known to facilitate conscious listening: 1) the practice of Fujino Kikuchi (1946), which involves listening to sounds of the surrounding environment; 2) the practice of Mitsuko Ogiso (1953), in which children begin to explore sounds by themselves; and 3) the practice of Kazuko Shihoda (1960), which includes an activity for children to explore sounds by themselves with handmade musical instruments. Based on those practices introduced, we discussed listening and exploring sounds.[3] Many pre-war studies about sounds and music in childhood education focused on singing songs and playing music. Onuma (2011) reported a study by Sozo Kurahashi that mentioned "listening observation," which has similar contents to "activities for listening to sounds of the surrounding environment." From the current point of view, it is a very interesting activity that acts as a seminal theory, which relates "interaction with the environment" and "development of expression in children."[4] When we consider childhood education as "interaction with the environment," we immediately think of Maria Montessori, a contemporary of Kurahashi, who categorized activities for listening to sounds as

sensory education. Several studies have investigated music education in Montessori education: Shimura (1981) introduced childhood music education in the Montessori method[5]; recent work includes a series of studies by Kikuchi (1990, 1991, 1993, 1995, 1999) [6] and studies by Fujio (2013, 2014a, 2014b)[7]. These studies discussed the importance of listening to sound, as Shimura (1981) discussed lesson of silence and Kikuchi (1999) compared sound education introduced by Murray Schafer. However, no study has investigated how auditory training was accepted in kindergarten. Thus, this study focuses on auditory training in Montessori education. It evaluates the contributions of Sozo Kurahashi in introducing Montessori education to the child education, and looks at its reception and how it influenced sensory education in Japanese kindergartens.

Sozo Kurahashi and Montessori education

Maria Montessori (1870–1952) was an Italian medical doctor and educator known for respecting the freedom of children and founding "children's house," which provides an environment for children to learn spontaneously. Her educational theory was summarized and published in 1909 as "Il metodo della pedagogia scientifica applicato all'educatione infanitile melle Casa dei bambini." In 1912, the book was translated into English and published as "Montessori method," gaining worldwide attention. Montessori education was introduced in Japan in January 1912, in a newspaper article titled "Montessori education" in *Yorozuchoho*. Sozo Kurahashi read this article and studied by obtaining educational journals from the United States. It is assumed that he first referred to *McClure's* magazine since the newspaper article mentioned that "Details of Montessori educational method are in the McClure magazine December issue."[8] In March 1912, Kurahashi discussed "Education of Montessori" in *Psychological Research,* and in April, his article was reprinted in *Women and Children*.[9] Kurahashi reported that

"the primary articles introduced in English currently are papers written by Ms. Smith in the 'McClure magazine' issued last May and December, as well as in the journal of 'Pedagogical Seminary' issued in last December. This article is also mainly based on articles of Ms. Smith."[10] In the issue of *McClure's* that Kurahashi used as a reference, there are two articles written by Josephine Tozier: "An Educational Wonder-Worker" and "The Montessori School in Rome."[11] Furthermore, Pedagogical Seminary had an article titled "Dr. Maria Montessori and Her House of Childhood" written by Theodate L. Smith.[12] All of the articles discussed practices in "children's house" in Rome, Italy, and how they had spread to many countries in Europe and to the U.S. These articles were not written by Montessori, and Kurahashi cautioned that "We do not know the educational situation in Italy afterwards and the result of many attempts in Switzerland. In particular, we do not know the result of the attempts to apply the educational method to general elementary school education."[13] He nevertheless introduced Montessori education, probably because he agreed with the "self-motivated education" that is fundamental to Montessori education and reconsidered the childhood educational principles based on Fröbelism. Fröbelism was the mainstream of childhood education at the time, and "self-activity," which is the first principle of childhood education, was synonymous with Montessori's "self-motivated education." Thus, fundamental principles in Fröbelism and Montessori are identical, and Montessori proved this based on "experiment," instead of "discussion."[14] Kurahashi concluded his article introducing Montessori education with the following: "I am one of the supporters of the application of educational methods that are truly based on the spirit of Dr. Montessori. Furthermore, we need to be aware of the danger of using the method, leaving its 'humanity' aspect."[15] He cautioned against using only the educational method, leaving behind the spirit of Montessori, just as Fröbel Gifts had been more emphasized in Fröbelism, leaving out the spirit of Fröbel. Furthermore,

Kurahashi also mentioned, “Montessori method, which has been popular recently, appeared while the other childhood educators were stuck in Fröbelism, by thoroughly following the fundamental core of Fröbelism.” Regarding the new trends in educational methods, he pointed out that “it is not an exaggeration to consider the new educational methods as new interpretations of Fröbelism.”[16] In other words, Kurahashi emphasized that Montessori method was not a new educational paradigm, but rather that its fundamentals were identical to Fröbelism. While he was criticized over dependence on Fröbel Gifts, he pointed out that Fröbelism had been aiming at children-centered liberalism, which was at the core of Fröbelism. Thus, he invented “Theory of induction child education (Yudoh Hoiku),” as he mentioned, “I believe that we bear a responsibility to Fröbel to develop the new interpretation cautiously and freely”[17].

Sensory education in Montessori method

The fundamental principle of the Montessori method concerns the facilitation of spontaneous activities in life and sensory education in infancy.[18] According to Montessori, “All education of little children must be governed by this principle—to help the natural *psychic* and *physical* development of the child.” Between the ages of 3 and 7, rapid physical development occurs and sensory activities are formed, in relation with intelligence. Montessori called this phase of development the “sensitive phase.”[19] She contended that children are attracted by the environment with passive curiosity, and it is the stimuli that attract the attention of the children, not the logic.[20] Specifically, children repeatedly observe the environment with five sensory modalities, compare things, and acquire the ability to differentiate and judge things, leading to “organized fundamentals of clear and strong intelligence.”[21] Based on the belief that these educational methods were not dependent upon the ability of the teacher but upon the didactic system, educational objects were presented that firstly, attract the spontaneous attention of the

child, and, secondly, contain a rational gradation of stimuli.[22] The important aspect of sensory education is to "separate sensory modalities."[23] Specifically, education must provide independent stimuli for each sensory modality. "Sound cylinders" and "musical bells" are good examples of music educational materials. Because Montessori was a medical doctor, not an expert in music, development of these educational materials was entrusted to Anna Maria Maccheroni. The next section addresses in detail how Montessori approached auditory training.

Auditory training as sensory education

Lesson in Silence

Montessori education proposed "silence" as an important exercise to facilitate a child's attention related to sound. This approach eliminates sounds as much as possible from the environment, which was contrary to all conventional educational exercises that produce sounds.[24] The aim of such exercises is to educate the ear of the child to noises so that he shall accustom himself to distinguish every slight noise and compare it with *sounds*, coming to resent harsh or disordered noises. Such sense education has a value in that it exercises aesthetic taste.[25]pecifically, in Montessori education, children would sense the delicate complexity of sounds by differentiating noises and sounds, as an objective of "listening." Montessori described several examples of lessons in silence, and she pointed to a 4-month-old baby as the most effective example of the lesson. In the example, Montessori told children, "none of you know how to be as quiet as she is," and all the children became quiet. She continued, "No one positions their limbs and feet as appropriately as she does," and all the children focused on the position of their limbs.[26] Children observe the baby and are surprised to notice that they are making noise even while sitting quietly, while the breathing of the baby is very delicate. These lessons of silence are the foundation of all music activities. Montessori also established

silence during auditory training using educational materials. In order for children to enter deeper silence, Montessori would say "St! St!" in a series of modulations—now sharp and short, now prolonged and light as a whisper—and the children would be gradually attracted to the sound. After several repetitions, she would whisper even more lightly, "Now, I hear the clock, now I can hear the buzzing of a fly's wings, now I can hear the whisper of the trees in the garden." She reported that children would become ecstatic in joy, and the repetition of this process let the children become accustomed to stable and complete silence.[27] It is apparent that the children are very interested in "being silent." Through the development of a fine sense of sounds, as the child starts to listen to subtle sounds that previously went unnoticed, the auditory ability of the child to differentiate sounds becomes sophisticated. In turn, sounds that are too loud become uncomfortable for people who have found the joy of silence and the world of soft sounds.[28] As a result, the joy of silence appears in their elegant attitudes, by walking lightly or moving a chair without making noise.

Sound boxes

Children who refined their ability to differentiate sounds through lessons in silence also practiced differentiating noises, which are not music, in an exercise called "sound boxes." There is a series of six cardboard cylinders, either closed entirely or with wooden covers. When these cylinders are shaken, they produce sounds varying in intensity from loud to almost imperceptible sounds, according to the nature of the objects inside the cylinder.[29] Examples of objects in the cylinder are corn, flax seed, sand, stones, pebbles, gravel, and so on. Two of the six cylinders are identical, and children first recognize the identities and make a pair. Then, by comparing one sound to another, children stratify the cylinders according to the intensity of the sound, and the exercise is repeated. Montessori described the process as (1) recognition of identities,

(2) recognition of contrasts, and (3) discrimination between objects very similar to one another.[30] In the process of repetition, the children also practice while blindfolded. Auditory sense becomes refined by listening to the sound, especially to the same sound, without vision.

Musical bells

In contrast to sound boxes that differentiate intensity of sounds, the "musical bells" exercise differentiates the tone of the sounds. Musical bells are two sets of bells, each consisting of an octave with 13 sounds of whole tone and semitone. The bells are identical in appearance, though they emit different sounds when struck with a small mallet. The bells are attached to long rectangular boards; one set is attached to a black-white board just like a piano, and the other is attached to a plain wooden board. In the first exercise, children look for a pair of bells with the same tone. They strike the "do" bell in the first set, listen carefully to the sound, and then find the identical sound among the bells in the second set. When the same sound is found, they put the pair of matching bells aside. Once they have paired all the bells with the same tone, they remove eight bells from one pair, mix them up, and then stratify them according to do, re, mi, etc., from left to right, by striking the bells with the mallet.[31] As with the sound boxes exercise, children distinguish tones through pairing and grading.

Compliance with Montessori sensory education in kindergartens

In July 1912, Kurahashi published his lecture entitled "New Goal of Childhood Education" as an "editorial" in the *Journal of Keihanshin Association of Childcare*. In the editorial, Kurahashi praised Montessori: "Education that Dr. Montessori introduced makes further use of the child's spontaneous activities that Fröbel respected . . . . [T]he goal of the childhood education that Dr. Montessori introduced is to make children free as early as possible, in a sense that children become independent of teachers."[32] Thus,

for Kurahashi, Montessori offered an advanced interpretation of Fröbelism that further facilitates "self-activities" and children-centered liberalism that are the fundamentals of Fröbelism. However, the first application of her ideas to kindergarten was the educational materials of the Montessori method, rather than its spirit.

Kindergarten teacher, Masu Sato introduced Montessori educational materials in February 1913, in "About Montessori Educational Materials." She explained that "since a booklet of recent Montessori educational materials was delivered to Zenrin kindergarten from the U.S., I asked Zenrin kindergarten to lend me the booklet and tried to translate it, and I came to know the general information of the Montessori educational method."[33] In the article, Sato introduced Montessori's sound boxes as an educational material: ". . . these consist of several identical cylinders, in which there are different objects. Since these cylinders produce different sounds, children listen to the sounds and understand what is producing the sound."[34] Although Sato admitted that these Montessori educational materials would bring about new paradigms and discoveries in education, she also invented an original play at Kobe Kindergarten, saying "while the educational method may not be a complete substitute for the conventional approach, since there are different views about the new phenomena in Japan, the application of the educational method with the spirit of Dr. Montessori would be useful. Thus, the application of the educational method would be the first goal in our Kobe kindergarten, and I used the method as a playing activity. I introduced the educational method since it might be a reference for other people who are interested."[35] The game, called "Blind plover," used the traditional Japanese song "Karikari Watare," and involved the senses of smell, touch, and hearing:

> We choose one child who plays as a doctor, and the child stands in a particular place. Other children play plovers with paper masks for

blindfolds and stand in line. The children hold onto the back of each other and walk straight or in a circle, singing the first verse of the song. The doctor lets each child smell prepared flowers or fruits and name them, or touch different materials such as stones and cotton and name them, or make different sounds and let children name them. When the children name them correctly, they remove the blindfolds and return to the original position with singing the second verse of the song.[36]

The following May, Sato published "Frontier of Child education," which introduced several sensory exercises such as visual, tactile, auditory, and weight sense as examples of sensory play that was used in Kobe kindergarten. For example, in the visual exercise, "we mix a few kinds of artificial materials such as wood chips and steel rings, and natural materials, such as stone, shell, soy beans, red beans, acorns, wisteria, paulownia and eucalyptus and children classify them."[37] The same materials are used in the tactile exercise. Different objects are placed in a cloth bag and children touch the closed bag and name the contents, or identify the name and the shape of the objects by touching them with their eyes closed.[38] Although one might expect the same materials to be used in the auditory exercise, Sato explained "We are preparing a music instrument to differentiate sounds in the auditory exercise." The introduced materials were most likely Montessori educational materials. Methodologies of sensory training in Montessori method were adopted with their own interpretation in actual practice in Kobe kindergarten, as Sato articulated: "Although these practices are the application of only a part of the educational method of Dr. Montessori, we believe that the method compensates for the disadvantage of the conventional childhood educational methods."[39] According to records by Take Zen of Edobori kindergarten in Osaka, Kuni Mochizuki, who was the principal of Kobe kindergarten at the time, reported that "since

the detailed commentary of 'scientific education' was written in *Educational Academy* magazine, by Dr. Toshio Nogami, assistant professor in Kyoto University, I borrowed the magazine."[40] This suggests that after Kurahashi's lecture, research on Montessori education progressed rapidly in the Keihanshin Association of Childcare, as in Kobe kindergarten.

The general meeting of the Osaka Childcare Association in April 1915 discussed the question, "what is the appropriate method of sensory training for children?"[41] Although Montessori educational materials emphasized sensory training, the meeting proposed sensory training that would not depend on those materials, saying, "When the teachers remember that most of the activities in kindergarten work as sensory practice without mistaking the fundamental practice, the objective can still be achieved without special materials or methods for sensory training."[42] In the sensory training related to auditory function, "children practice to distinguish sounds that are very different from each other, such as piano, drum, and flute, while there are many kind of sounds."[43] However, since the object is visible when we practice close to the instrument, it is proposed that "children continue the exercise until they can correctly identify the object producing the sound without seeing it."[44] This parallels the use of the blindfold that can be found in Montessori education. Furthermore, "it is better to use a music instrument to practice the tone of sounds, . . . it can be used during a seeking activity, depending on the ability of the child."[45] For training in sound orientation several exercises were proposed: asking questions, like "where can you hear the sound? Left, or right?"[46]; stepping in time to rhythm; or trying to identify how many voices the children can distinguish. Some teachers believed that there was no need to use special instruments for the practice since the training had been sufficiently accomplished in conventional childcare. Others contended that it would be sufficient to pay further attention to the

conventional approach since little attention had been paid until Montessori education was introduced, although there were many opportunities to practice sensory function, using Fröbel Gifts and free outside activities. Still others said that since sensory development is ordinal in nature, tone exercises should be first conducted, and appropriate tactile, visual, auditory, and other sensory exercises should be chosen based on the observation of children playing in the kindergarten. The discussion was carried forward to the May 1915 general meeting of the three-city association of childcare.

The Kyoto Childcare Association also described auditory training in "Summary and instruction of sensory training tools":[47]

1. Timbre:
    a. Vision is covered during exercises with human voices, organs, pianos, drums, whistles, bells, paper, and clocks.
    b. Bells, different sizes of stones, shells, soybeans, red beans, nails, or glass are put inside a box and shaken to produce sounds.
2. Tone: Practiced with an organ and human voices.
3. Intensity: Practiced with an organ.
4. Orientation: Practiced with bells, human voices, whistles, drums, and watches.

The Kyoto Childcare Association proposed sensory training for timbre, which was similar to the training proposed by the Osaka Childcare Association: with their vision covered, children listen to the sound of musical instruments such as the human voice, an organ, or a piano. The Kyoto Childcare Association included additional materials that are not musical instruments, such as paper and clocks. Furthermore, as an alternative method to listen to different tones, Kyoto Childcare Association proposed using small everyday objects in boxes, such as stones, shells, soybeans, and red beans.

These materials are probably an attempt to imitate the music boxes that are used in Montessori educational materials. However, in the training of sound tone or intensity, both Osaka and Kyoto Childcare Associations only use musical instruments, such as an organ, instead of objects in everyday life or natural materials.

On 16 May 1915, the 22nd meeting of the Keihanshin Childcare Association was held. In the meeting, the Kyoto Childcare Association proposed a research theme: "What is the appropriate method of childhood sensory training?"[48] Ms. Shimizu, a Kyoto teacher, raised the issue, saying, "I would like to pay attention as much as possible to the ability that should be developed in kindergartens."[49] She also said, "it cannot be allowed to be concluded that children have a developmental disorder, without first paying attention to the potential of the children that can be enhanced by supervision from the teachers."[50] Many teachers from various cities responded to Shimizu's comments. Ms. Miyazaki, a teacher in Kobe, suggested that she wanted to practice sensory education in a natural setting: "Many people have tried to arrange various things, borrowing ideas of sensory practice of Montessori for a few years. . . . Although I have tried to adopt natural materials, rather than artificial objects, it is not easy. . . . I would like to foster natural development."[51] Ema teacher from Osaka criticized Montessori education, asking, "This kind of problem is a consequence of Montessori, is it not?"[52] Ema also proposed practicing auditory, visual, and tactile sensations that are important for children in a natural setting, asserting that "it would be very beneficial if they are practiced in outside child education."[53] However, neither critic proposed detailed solutions.

The sensory education advocated by Montessori that was introduced to kindergartens in the Keihanshin area was accepted for the Montessori educational materials, rather than for the spirit of "spontaneity of child" that Kurahashi intended to

introduce. The confusion between materials and principles became deeper, as is evidenced by one of the research themes discussed at the National Congress of Childcare in August 1915:

> Montessori education is not a teleology, but methodology. Although some might discuss it by comparing it with Fröbel education, after all, the most important thing is to try and study independently, rather than to faithfully imitate the educational method of Dr. Montessori. We came to the conclusion that the most important thing is to adjust the educational method to the individual features of the child which is where Dr. Montessori put the emphasis.[54]

This is an acceptance of the spirit of the "spontaneity of child" that Kurahashi intended. Instead, it suggests that in order to provide individualized education for the situation of kindergarten or child, it is important for teachers to try by themselves, rather than faithfully imitate Montessori education.

Conclusion

The present article has discussed how auditory training as Montessori sensory education was accepted in kindergartens, and how Kurahashi, who introduced Montessori education to kindergartens, accepted Montessori education.

Auditory training as Montessori sensory education cannot be applied to any other purpose since it provides stimulation separately for each sensory modality. For example, the main objective of the music boxes is to differentiate the target sound from other sounds and find a pair of identical sounds, while the main objective of the musical bells is to differentiate the tones of the bells and stratify them according to a musical scale. Thus, these educational materials cannot be used for other purposes, and children should be able to explore sounds freely. In other words, there are too many constraints.

Furthermore, Montessori education tries to foster the artistic auditory ability of the children through exercises to become accustomed to distinguishing every slight noise and comparing it with the target sounds. Thus, the "other sounds," such as sound in the surrounding environment and natural sounds that Montessori proposed, are not used as the sound source of music.

The primary condition of Montessori's auditory training is silence. However, actual practice in kindergarten included no discussion about the lesson in silence. Teachers were more interested in exercises to distinguish the target sounds and sound intensity with sound boxes, or to differentiate tones using musical instruments, such as musical bells. Teachers were seemingly less aware of listening to sounds in the surrounding environment. On the other hand, teachers who believed that development of auditory, tactile, or visual sensations should be achieved with natural settings or everyday objects proposed that these activities be carried out more carefully. However, since the teachers did not have specific means to carry out sensory education in natural settings, they tried to apply and modify Montessori educational materials.

Kurahashi first was exposed to and inspired by Montessori method by reading *Yorozuchoho*, and when he was dispatched to western countries as a foreign researcher of education from the Ministry of Education, he visited and observed the actual practice of Montessori education as a new educational method in the U.S. and U.K. He also visited "Children's house" in Italy. However, he said, "I was not able to observe the actual practice of the Montessori educational method in the original country. . . . I could not feel the active movement that is happening abroad."[55] Although he accepted the spirit of "self-motivated education," he was skeptical of its means. As he observed, "After reading an article that in addition to the display of the educational materials in an exposition in the United States, young children were observed training in the

Montessori educational method in a glassed-in room, he [Kurahashi] even felt some antipathy."[56] Kurahashi was not satisfied with the situation of the child education at the time, and he had been seeking "pure" child education, instead of "new" child education, with a strong belief that kindergarten should exist only for children, promoting their best possible development.

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Creative Activity and the Poem
“The Chorus of Autonomous Frogs” by Shinpei Kusano
: Improvisation Based on the Unique Onomatopoeia of Frogs

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Abstract

Onomatopoeias are very simple means to express reality around us in the Japanese language, therefore, even very young children can easily understand their meanings and handle them sooner than conventional words. Though we can find many types of onomatopoeias in school music textbooks and lessons, the problem is that they are usually too direct and too stereotypical to allow for creativity, when teachers try to introduce them into creative activities in their classrooms. In this paper, selecting a poem “The Chorus of Autonomous Frogs” written by Shinpei Kusano who is one of the representative poets of Modern Japanese poetry and wrote many poems about frogs which include conversations using unique onomatopoeias, we pursued the possibility of expressing some new kinds of worlds using onomatopoeias in this poem. We considered the onomatopoeias of this poem that make it possible to promote creativity in people, and pointed out general ways to be creative using the onomatopoeias and to avoid stereotypical expression.

Keywords: Onomatopoeias, Shinpei Kusano, Frogs, Creative music and dance

Introduction

Onomatopoeias are the most effective way to express sounds, manners and conditions of reality around us in the Japanese language. As they connect signifié with signifiant directly, even very young children can easily understand their meanings and handle them sooner than conventional words. It is due to their understandability and manageability that we can find many types of onomatopoeias in school music textbooks and lessons, for example, in the form of text of songs, renderings of rhythmic patterns, and indications to perform some phrases. For Japanese children, every dog barks, “Wan Wan”, elephants trumpet, “Pao-n”, and frogs cry, “Gero Gero”. In music lessons in Japan, many teachers have tried to create musical pieces with children using onomatopoeias, but almost all of such lessons have fallen into complete failure because such stereotypical onomatopoeias repel every ounce of creativity. The problem is that they are usually too direct and too stereotypical to allow for creativity, when teachers try to introduce them into creative activities in their classrooms.

Shinpei Kusano who is one of the representative poets of Modern Japanese poetry wrote many poems about frogs which include conversations using unique onomatopoeias. His strange but creative frog world lures us to create on the basis of his onomatopoeia. One of his poems named “The Chorus of Autonomous Frogs” was selected and has been used as material of creative music activities for more than 30 years. Recently, Tsubonou Y. and two of her colleagues, whose specialties are music and dance, have again pursued the possibility of expressing some new kinds of worlds using “The Chorus of Autonomous Frogs” with university students.

After overlooking the 30 years activities created based on this poem, we will note and analyze the newly proposed creative activities in this paper and will consider the elements of this poem that make it possible to promote creativity in people.

Furthermore, we would like to point out general ways to be creative using the onomatopoeias and to avoid stereotypical expression.

"The Chorus of Autonomous Frogs" by Shinpei Kusano

Shinpei Kusano (1903-1988), known as the "poet of frog", was a prolific writer of poems of frogs all along his lifetime. In his works featuring frogs, he tapped into various onomatopoeias and made some avant-garde attempts. Some of his poems were adapted to music, including his poem titled "The Chorus of Autonomous Frogs".

This poem is made of nineteen kinds of newly devised onomatopoeias of frogs as described hereafter.

Shinpei Kusano

Transcribed by Kevin Hinshaw

Frog Glil	glily awny
Frog Keel	keely-leen
Frog Low	lowbear
Frog Heem	heemoomoo
Frog Lawdy	lawdikoo-loo
Frog Koq	koqueko
Frog Clep	cleep-poo
Frog Kaq	kaqueek koo-koo
Frog Gyap	gyap-poo
Frog Ban	banzai
Frog Ger	gerleen geloo
Frog Lek	lekoo-koo
Frog Go	go keek-koo

Frog Mm	mmbeek-koo
Frog Lee	leeko
Frog Bow	bow-ah-ah-geroo
Frog Rul	ruloo-pee-e-loo
Frog Boo	boo-ree leekey
Frog A	ahbee reelooda

In this poem, Kusano didn't rely on stereotypical onomatopoeias such as "Gero-Gero" that represents the sound of a frog croaking in Japanese. He intentionally used unconventional onomatopoeias.

When communicating with each other using these onomatopoeias, each side exchanges impromptu words, gradually changing the tempo of speech, tone of voice, and relationship with one another. An acoustic space naturally forms in the process. In other words, the foundation giving rise to musical expression instinctively evolves from a chorus based on the imitation of frog sounds. That is exactly what Kusano wants to convey in the title of this poem "The Chorus of Autonomous Frogs".

In normal circumstances, unconsciousness is antagonist to communication. In that respect, the originality and the interest of this poem derives from the coexistence of these antagonists. Even if it seems that each acts independently, there is a certain rule, in which we communicate with each other and create music. We will find that this "Unconsciousness", represented in this poem by Shinpei Kusano, must be improvised, and drives creativity.

An Overview of the Performances of "The Chorus of Autonomous Frogs"

Table 1. The performances of "The Chorus of Autonomous Frogs"

	Performer	Place	Organizer/Leader
1981	Mitsuko Hase, actress	King Record, Cassette	Tsubonou K.
1985	NHK Tokyo Children Chorus	Columbia, LP	Tsubonou K.& Y.
1991	Seminar Participants	Seminar at Yatsugatake Mountain	Tsubonou Y.
1991	Audience	Concert at Suntory Hall, Tokyo	Tsubonou Y.
1995	Members of Koshigaya-Yume-Club	Concert at Ellora Hall, Matsubushi	Tsubonou K.
2001	Students of Kochi University, music-centered	Music class	Tsubonou Y.
2001	Chidren of a primary school in Kochi City	Music class	Matsubayashi T.
2012	Students of Kyoto Arts University	Music class	Tsubonou Y.
2013	Primary school music teachers	Yokohama	Tsubonou Y.
2014	Students of Senzoku Gakuen Music College	Music class	Tsubonou Y.
2015	School music teachers	Icmac	Tsubonou Y.
2014	Japan Women's University	Music class	Kataoka H. & Hagiwara S.
2015	Japan Women's University	Music class(with movement)	Sawada M.
2015	Japan Women's University	Music class(with theatre)	Hanake A

Table 1 shows past performances of the poem. It begins with a recitation by the actress, Mitsuko Hase, in 1981. Her voice was recorded onto nineteen tracks preliminarily, and played back simultaneously with changes in volume, directionality, and repeating patterns so that it became a sort of musique concréte. Actually, the framework of this performance was made by the composer, Tsubonou, K..

In the seminar at Yatsugatake Mountain held by the Japan Music Education Society in 1991, Tsubonou Y. led a workshop of creative music activity with the several dozens of participants. She handed each line of onomatopoeias in the poem to each participant and asked them to devise a unique expression while listening and reacting to each other. The participants went into a copse on the mountain and sang their own frog songs. As a result, their music was like a "cluster" of contemporary music, while on the other hand, their songs blended into the ambient sound of nature like a blowing of the wind, a crying of the birds, insects, and frogs. As a matter of fact, the music was a unity of human voices and nature.

In the same year, when Tsubonou Y. worked as the organizer of "Music for Children I" held at Suntory Hall in Tokyo, she planned the same sort of creative activity

with the audience. Every audience member was assigned one line of onomatopoeias and took part in the improvisation of “The Chorus of Autonomous Frogs” with the children’s chorus on the stage. In a sense, it was an interesting and novel attempt, but it became obvious that the improvisation without intention to express musical contents and without communicate each other like a non participating audience in the concert hall could not be an attractive or meaningful one. In that performance, we felt that the participants looked shy and did not listen to mutual voices, and as a result, there was absolutely no unity totaly.

In 2001, Tsubonou Y. started introducing “The Chorus of Autonomous Frogs” to a broader scope of people from primary school children, through music non professionals and to music-centered students, music teachers and the professional musicians. Every group of people created their music full of originality and character even if they had no musical skill or knowledge. The basic rules of the improvisation are as follows:

1. One line of onomatopoeias is allotted to one person.
2. Almost every activity is improvised.
3. Usually the improvisation specifies no tonality nor steady beat.

In surveying these activities so far, we have experienced the broad expanse of this poem as a base for creative music activities and have come to understand its pedagogical possibilities. From 2014, Hagiwara, Sawada, Tsubonou and others investigating the new direction of the improvisation held the several workshops in a university class.

We will select two new versions from the investigations conducted in the workshops.

Music with Beats and Rhythm Patterns

This workshop was conducted in a music class with college students of the department of child studies at Japan Women's University on December 1st and 8th of 2014. All students were women aged around 20-year-old. They were divided into four groups of about 25 persons. Kataoka, who is a composer and a percussionist, led this activity, with the support of Hagiwara. Both conducted this workshop for about 40 minutes with each group.

Conversation and Imitation

First, students were gathered in a circle. Each of them selected her own favorite frog croaking sound and used it to talk to her neighbor. One would interject onomatopoeia and the other would reply back with one of her own. In this phase of the conversation, both lack of a representation of rhythm patterns or steady beat, instead they use onomatopoeias as their only tool for speech.

In this activity, the participants seemed to enjoy interjecting onomatopoeias, listening to their reciprocating words, the change of dynamics or tempo of speech, and finally talked to each other.

When their conversational give-and-take eventually ended, the students were gathered again in a circle and started the activity in which one person create the expression of onomatopoeia and the others imitate it. Shortly after this introduction, the leader would alter the length of a certain onomatopoeia as well as the tempo several times over. The students would come to devise expressions through repetition of this activity. Interestingly, they composed original onomatopoeias in their own way of syllabicating freely or by changing the dynamics and tempo. They responded to the onomatopoeias and began to generate their own expressions.

Frog onomatopoeias in this poem are different from conventional ones. Moreover, because it is not limited to syllabification, they can freely change our expressions through repetitions. These characteristics of this poem enable students to arrange onomatopoeias and give free range to their expression.

In the second activity, the leader proposed that the students try to imitate physical expressions in addition to onomatopoeias. For that, he showed them a model. To give some concrete examples, his body movements resembled that of the breaststroke for the word of Frog Glil, glily awany, or the movement made by rubbing his own arm for the word of Frog Lek, Lekoo-koo.

We thought that his behavior was derived from the characteristic rhythm of these onomatopoeias. However, no sooner had they done the activities with physical movement that the expressions of some students returned to conventional. One of them, for example, made a motion of raising both hands for the onomatopoeia of banzai, or bending both elbows for the onomatopoeia of go keek-koo. Thus their physical expressions were brought by the imagined meanings of the onomatopoeias.

The leader added body expressions to the activity of imitation. In doing so, he wanted to imitate not only sounds from listening, but a holistic expression of the body by seeing and listening. When students were suddenly incited to perform physical expressions, however, they seemed to fall back on a stereotypical form, which is easier for them to express. In expressing with their body, they ended combining onomatopoeias with other words and derive meanings from them. We concluded that an effective way of preventing them from returning to stereotypical expressions was necessary.

Chorus using frog onomatopoeias

In the next session, we tried to pronounce onomatopoeias with a pitch accent, stacking them one after another, and create a chorus of frog onomatopoeias.

First, the leader showed students the model of a pitched sound pattern. He advised them to listen to the surrounding sound carefully and consider which sound harmonizes with it. He then presented a melody as the base of chorus, repeated it, and had the students follow him. Hagiwara and students linked together consecutive impromptu new melodies until all students joined in this music, and repeated their own melody. (see Figure 1) Some improvised melodies harmonized perfectly (student 1 and student 2 in Figure 1) and others interlocked by filling up off beats (student 3 in Figure 1). A large number of melodies came together, and resulted in a wonderful chorus music.

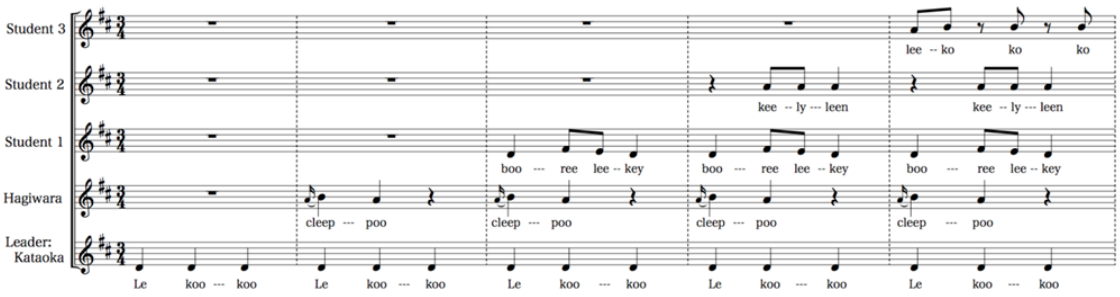

Figure 1. Chorus using frog onomatopoeias
Note. We picked up three student's melodies for the sake of convenience in this score.

When all students had finished piling up melodies, the leader proposed to change our own present expressions: for instance, by changing the pitch or the rhythm pattern. Although some confusion followed his demand, most of the students changed the rhythm pattern as a result of trial and error. It seemed easier for them to change the rhythm rather than the pitch.

After that, it was suggested to incorporate the body movement into the current representations. The body movement proposed as a model was body percussion by

beating ones thigh and ones belly. In this session, the students created various body expressions from body percussion all the way to dancing, although their body movements tended to diminish. By adding body expressions, the students were able to modulate the magnitude of their movements in relation with the sound variations, and share it with everyone. This result reflected in their representations.

At this stage, their movements were different from conventional ones seen in former sessions. We consider that students could be set free from conventional body movement by embracing the sound of the music and searching their own physical expressions.

Through this session in which participants created and shared their work, we confirmed the following: (a) it is necessary to listen to the surrounding sound carefully and to communicate with each other in order to adapt our own pitch or rhythm. (b) in the process of integrating body movement, it is important to immerse oneself into the music and to search own expressions.

Music and Dance

Frog Chorus Dance: Pair Conversation Work

First, students (about 50 females per class) were paired off with each other. They decided which frog vocalizations they wanted to make, and then they began to communicate using their body movements and voices.

During approximately 1-minute periods, they could emphasize their frog “voices” by changing the speed and pitch of their vocalizations any way they wanted. However, because of shyness or lack of understanding, many students only used small, confined gestures. After the first period, we encouraged them to move using their whole bodies, not merely gestures.

We found that the subjects gradually adjusted the speed and accent of their movements to each other. They would observe their partner's movements, and synchronize their own with hers. In these frog "conversations", the communication by vocal sounds and body movements enabled them to continue expressing themselves. Primary school curriculum guidelines also indicate that improvised dance without preparation is important in dance education. (Ministry of Education, Culture, Sports, Science and Technology, 2008). We know however, that many students are unsure and take a lot of time formulating their ideas of expression. In our sessions, the students were able to perform without interruption, and they enjoyed using their bodies to express themselves. It is important that frog "dialogues", in which they have to respond immediately to partner's vocal utterances, facilitated their body communication. In addition, they enjoyed transforming themselves into frogs different from their own personalities. We suppose that they believed themselves to be frogs, so they could express themselves without self-consciousness.

Frog Chorus Dance: Group Expression Work

In the next session, the students were separated into groups of 8-10. We told them to imagine they were frogs talking at the edge of a quiet pond. Then they individually decided what sort of frog communication they would convey using their body movement and voices. Without discussion, they began to perform. Improvisation in group work has been found to be essential in dance education (Kataoka, 1991). We told them that they could either synchronize with each other, or move independently. They could freely participate in the "frog assemblies" as they liked.

When the period began, without talking with each other about doing so, the students began moving from the side walls, and naturally gathered in the center of

classroom. In one group, after first forming smaller groups in several places, they finally gathered to form a large circle and held a “meeting”. They seemed to start singing, and formed a kind of chorus. They held each other's hands. While they gathered in the center of circle raising their arms, the tone of their voices was higher. Then, when they widened the circle, lowering their arms and heads, they dropped their tone. So the tone of frogs’ voices correlated with the height of their physical movements.

In this group expression study, we found that the speed and tone of their voices assimilated to the speed and dynamism of their movements. Voice and movements affected each other to change their qualities and created a lot of expressions.

We assumed that the “frog” theme was suitable to improvised expression because frogs are familiar and easy to imagine for the students. The frog vocalizations in the exercises were unusual, but the concept of the “frog” itself was familiar to the students. We believe that mismatch enabled them to create unique expressions, rather than routine, stereotyped expressions.

Conclusion

As we have described so far, the onomatopoeias of “The Chorus of Autonomous Frogs” have been resources for various sorts of expression. Though many of the performances were musical ones, we can see the possibility of spreading them into various areas of the arts like recitation, dance, drama and theater. Then, why can “The Chorus of Autonomous Frogs” show a new possibility for creativity, while the creative activities using the other conventional onomatopoeias have fall into the failure? What is the difference between them? What sorts of onomatopoeia draw out creative activity?

Firstly, the important element is the originality and the novelty of the onomatopoeia itself; that is so to say, the onomatopoeias of the frogs made by Kusano

are a little bit strange and different from each other, yet not too eccentric but rather somewhat resemblance to real cries of frogs. We have the option of as the basis of our creative activities looking for other poems using onomatopoeias, for instance, by other excellent poets such as Kenji Miyazawa who is also famous for his charming onomatopoeias. A further option is to make our own onomatopoeias. Tsubonou Y. has several times tried to create music based on onomatopoeias employing sounds of "water" or "rain". In the Japanese language, there are so many conventional onomatopoeias as mentioned earlier in this paper. At first, the onomatopoeias which participants make must be near to or the same as the conventional ones, but through listening to the sounds of water or rain for a long time and very carefully, they usually find a new onomatopoeic resource in them. Their creativity in the way of listening to the sounds and changing them into their peculiar onomatopoeias can be observed! Actually in every activity, new onomatopoeias have been created.

Canadian Composer Murray Schafer had the children develop new onomatopoeias of the moon, which shines beautifully but has no sound. As a result, children proposed beautiful and unusual onomatopoeias.

Afterward (1968), he composed a piece himself named "Epitaph for Moonlight" based on these children's onomatopoeias.

Secondly, we would like to talk about the rules of the improvisation. Generally speaking, we need some rules for improvisation, because it is impossible to improvise completely free of restriction. As we referred to before in the activity of "The Chorus of Autonomous Frogs", we have a few loose rules for improvisation. There is an importance on thinking about how to manage rules and the freedom to create while maintaining consistency between them.

For instance, we used unique onomatopoetic sounds as the basis to explore music and dance performance, with “frog vocalizations” as the framework. As frogs are familiar to the students and easy to imagine, the students were able to understand each other’s expressions. They were able to communicate using their own vocal sounds and body movements. It seems that improvised performances of students can be promoted in such an easy-to-understand framework as frog's vocalizations, where they are able to enjoy expressing themselves freely, not rather than by using conventional stereotyped expressions. We believe that a certain degree of restriction facilitates their improvisation.

On the other hand, there is a case that new ideas come into existence beyond rules/ frameworks. In another case, which we don’t introduce here, students adopt some gesture in their expressions though the leader is not instructed. They unconsciously add movement/ gesture in rules/ frameworks leader proposes. It is expansion of their expressions and the signs of their creativity that they add new ideas as their identity.

Tsubonou Y. has led the workshop of “The Chorus of Autonomous Frogs” many times, and has always encouraged breaking the rules creatively or has broken them herself, for instance, by amplifying the recorded voices (Children’s Chorus), going into the mountain to play, or improvising with an audience. Even the basic rule, “one line of onomatopoeias is allotted to one person”, has often been broken in the workshops as participants changed the onomatopoeias one after another whenever they felt it useful to be effective or communicative. All of the participants sometimes focused on only one of the onomatopoeias to storm into the climax together. In these cases, we can view the necessity of breaking rules/framework creatively to achieve a desired outcome.

Thus, we can find that some rules for improvisation are necessary in that a certain degree of restriction facilitates creativity and communication. We recognize the greatest importance of workshop leaders or teachers is dealing with the balance of freedom when fostering the creativity and autonomy among participants.

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