Creativity in the Twenty First Century

Yukiko Tsubonou
Ai-Girl Tan
Mayumi Oie *Editors*

# Creativity in Music Education

Springer

# Creativity in the Twenty First Century

**Series editor**

Ai-Girl Tan, Nanyang Technological University, Singapore, Singapore

## Aims and Scope

"Creativity in the Twenty-First Century Book Series" repositions "creativity" as a boundary-crossing discipline that is essential to learning and teaching, socialeconomic dialogues, academic discourses and cultural practices, as well as technological and digital communications. The series serves as a timely platform, bringing together like-minded scientists and researchers around the world to share their diverse perspectives on creativity and to engage in open and productive inquiries into promoting creativity for a more peaceful and harmonious world. Researchers and practitioners from all continents are invited to share their discipline-specific insights, research orientations and cultural practices, as well as to pose new questions on what creativity is, how to promote it, which directions to pursue, who should participate, and so on.

The book series is led by emerging eminent and senior scientists, researchers, and educators in the fields of creativity, psychology, the cultural sciences and education studies. They create networks of sharing and spread innovative publishing opportunities within the communities of practice. They invest considerable time and effort in deepening creativity expertise, structuring creativity programs, and organizing creativity activities for the communities of interest. The book series aims not only to "glue together" like-minded scientists (community of practice) to share benefits of creativity theorizing, research and practice, but also to encourage nonexperts (community of interest) in all societies to become supporters and spokespersons of positive engagement in creative learning, teaching and dialogues.

More information about this series at http://www.springer.com/series/13859

Yukiko Tsubonou · Ai-Girl Tan
Mayumi Oie
Editors

# Creativity in Music Education

Springer

*Editors*
Yukiko Tsubonou
Kaichi International University
Kawashi, Chiba, Japan

Mayumi Oie
Tokyo Woman's Christian University
Tokyo, Japan

Ai-Girl Tan
National Institute of Education
Nanyang Technological University
Singapore, Singapore

ISSN 2364-6675 ISSN 2364-6683 (electronic)
Creativity in the Twenty First Century
ISBN 978-981-13-2747-6 ISBN 978-981-13-2749-0 (eBook)
https://doi.org/10.1007/978-981-13-2749-0

Library of Congress Control Number: 2018956273



This Springer imprint is published by the registered company Springer Nature Singapore Pte Ltd.
The registered company address is: 152 Beach Road, #21-01/04 Gateway East, Singapore 189721, Singapore

*This volume is dedicated to Fumishige Yamamoto (1938–), the pioneer of music educator in Japan.*

# Contents

# Editors and Contributors

## About the Editors

**Yukiko Tsubonou** is Professor at Japan Women's University. Since commencing her study of children's creative music activity in the 1970s, she has given many types of workshops and concerts, as well as shared creative music with children, teachers, elderly people, and professional musicians. From 1991 to 1997, she worked as the Music Director of the "Dou-gaku" series, in which she held concerts and workshops with musicians and music educators from abroad. In 2001, she worked as the Music Director for "Children's Future" festival which was a part of "International Society for Contemporary Music (ISCM), World Music Days in YOKOHAMA 2001". From 2005 to 2008, she was the President of the Japanese Music Education Society. From 2005 to 2007, she worked as a member of the Education Committee of the Ministry of Education, Culture, Sports, Science and Technology. Now, she is the Director of the Institute of Creative Activity for Children (ICMAC), as well as the editor of the Journal of Creative Activity for Children (JCMAC). In addition, she has written papers/books and translated English books about creative music activity.

**Ai-Girl Tan** is a faculty of the Nanyang Technological University, Singapore. She was a Visiting Professor at the Department of Psychology, University of Munich, Germany sponsored by the German Academic Exchange Service, and at the Department of Asian Studies, Kaisai Gaidai University, Osaka, Japan. Currently, she is the program leaders of higher degree (Master's and Ph.D.) department of early childhood and special education. She supervised Master's level projects (critical inquiry term papers), theses, and dissertations at the Master's and Ph.D. levels. Her research projects include critical making and creativity, play, and strength-based education.

**Mayumi Oie** is Professor and Head of Teacher Education Programme at Tokyo Woman's Christian University, Japan. Her main research interests are in the relationship between motivation and creativity in transition from elementary school to junior high school. Her English publications include "Self-Regulated Learning and Creativity as Related to Age and Gender in the transition from Elementary to Junior High School". In A. G. Tan (Ed., Creativity, Talent and Excellence.(Springer Verlag, 2013, "The Intersection of Psychology and Leisure Studies After March 11, 2011 in Japan". Creativity and Leisure: An Intercultural and Cross disciplinary Journal, 1 (2012), "What makes collegial reflection creative? A longitudinal case study on Wiki in Physics in higher education". Creativity and Leisure: An Intercultural and Cross disciplinary Journal, Special Issue: Reframing Creativity, 3, (2014).

## Contributors

**Ku Wing Cheong** University of Malaya, Kuala Lumpur, Malaysia

**Yasuhiko Fujie** The University of Tokyo, Tokyo, Japan

**Atsuko Gondo** Hiroshima University, Higashi-hiroshima, Japan

**Wai-Chung Ho** Hong Kong Baptist University, Hong Kong, China

**Tadahiko Imada** University of Hirosaki, Hirosaki, Japan

**Shoko Itaka** Kyoritsu Women's University, Tokyo, Japan

**Shinichiro Kakihana** Meiji Gakuin University, Tokyo, Japan

**Kumiko Koma** Chiba University, Chiba, Japan

**Shinko Kondo** Oakland University, Rochester, USA

**Eiko Konoma** Showa Women's University, Tokyo, Japan

**Hazuki Kosaka** Kyushu University, Fukuoka, Japan

**Schu-Fang Lin** Department of Child Care and Education, Yu Da University, Miaoli, Taiwan

**Koji Matsunobu** The Education University of Hong Kong, Hong Kong, China

**Hiromichi Mito** Meiji Gakuin University, Tokyo, Japan; Tamagawa University, Machida, Japan

**Mia Nakamura** Kyushu University, Fukuoka, Japan

**Noriko Ohtake** Sagami Women's University, Sagamihara, Japan

**Mayumi Oie** Tokyo Woman's Christian University, Suginami-ku, Tokyo, Japan

**Yu Okugawa** Tokyo Woman's Christian University, Suginami-ku, Tokyo, Japan

**Hajime Takasu** Tamagawa University, Machida, Japan

**Ai-Girl Tan** National Institute of Education, Nanyang Technological University, Singapore, Singapore

**Yukiko Tsubonou** Japan Women's University, Tokyo, Japan

**Hisashi Uebuchi** Waseda University, Tokyo, Japan

**Yu Wakao** Hiroshima University, Hiroshima, Japan; Kobe University, Kobe, Japan

**Jackie Wiggins** Oakland University, Rochester, USA

**Fadzlianie Binte Yusof** National Institute of Education, Nanyang Technological University, Singapore, Singapore

# Part I
# Everyday Creativity in Music Education

# Chapter 1
# Creativity and Music Education: A State of Art Reflection


**Ai-Girl Tan, Yukiko Tsubonou, Mayumi Oie and Hiromichi Mito**

## Introduction

### *Creativity*

The word "creativity" in the English language comes from the Latin word "*creō*" which means "making". In Japanese "*sozo*" or in Chinese "*chuangxin*" (创新) comprises two characters: Constructing (*so* or *chuang*) and doing (*zo*) or newness (*xin*). Creativity is about constructing something novel or engaging in new (inter)action. In psychology, creativity is defined in multiple ways. A frequently cited definition is that creativity is a process of making or producing something new and useful (Sternberg & Lubart, 1999). Another widely accepted definition is that creativity involves divergent, convergent, and problem-solving processes (Guilford, 1950). To understand creativity, we consider various aspects of life that are creative: the person, product, process, and press (environment) (e.g., Rhodes, 1961). In education we appreciate creativity that exists in everyday life (or "mini" or "little" creativity, see Boden, 1990; Craft, 2002; Kaufman & Beghetto, 2009). Creativity as an emergence from within and in participatory (inter)action (Sawyer, 1999) exists in learning, developing, and becoming (Rogers, 1961). Learning is creative (Guilford, 1950) in novel and meaningful interactions. Developing is creative in free or imag-

A.-G. Tan (✉)
Nanyang Technological University, Singapore, Singapore
e-mail: aigirl.tan@nie.edu.sg

Y. Tsubonou
Japan Women's University, Tokyo, Japan

M. Oie
Tokyo Woman's Christian University, Tokyo, Japan

H. Mito
Meijigakuin University, Tokyo, Japan



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_1

inative play. As a form of development, play is creative when a child imagines in action and when s/he makes meanings of the objects through his(her) imaginary actions, and creative dialogues with the other children (Vygotsky, 1967). Children in creative play intuitively imitate, move freely in the space that resembles the real world, and undertake roles that s/he otherwise will not be able to do so in the real world (Vygotsky, 1967). When the process of making something new is meaningful, creativity is constructive and therapeutic. Interaction is a key to creative performing. The person interacts with the objects, people, and the environments and develops creative actions, movements, and/or products. To flourish growth and development, we recognize that every day creativity that is constructive enhances the quality of life and health. Broadening creativity in various disciplines and domains of specialization, we understand creativity from the perspective of a continuum. On the continuum of creativity, professional creativity and breakthrough creativity emerge from interactive effects among interest, effort, and expertise or disciplinary knowledge that are ready to transform materials, objects, or systems that can benefit people in the large society (Kaufman & Beghetto, 2009). Professional creativity often exists in social–cultural settings, in collaboration, with audience, and for humanity.

## *Music and Education*

The word "*music*" originated in the mid-thirteenth century from the old French word "*musique*" (twelfth century), directly from the Latin world "*musica*" or the art of music including poetry and from the Greek "*mousika* (*techne*)", the art of the Muses or from the feminine word of *mousikos* pertaining to be *Muses*. The modern spelling of music existed in 1630s. The word "music" is spelled with a "c" at the end as it reflects natural scales begin at "C" (not A) as in ancient times, the minor mode was more often used than the major mode. The connotations of the word music in the English language are multiple. Music refers to the tones or sounds employed, occurring in single line (melody) or multiple lines (harmony), and sounded or to be sounded by one or more voices or instruments, or both. Music can be any sweet, pleasing, or harmonious sounds or sound. It includes appreciation of or responsiveness to musical or harmonies. Music (音乐*, ongaku* in the Japanese language, and *yinyue* in the Chinese language) comprises two characters, namely, "sound" (*on or yin*) and "joy" (*gaku, or yue*). Music (*yue*) and joy (*le*) in the Chinese language share the same character (乐, Tan, 2016). An online dictionary.com defines music as an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color. The term music possesses connotations of a happy state, process, product, and experience of natural and manmade sounds, rhythms, pitches, and so on.

Education in Latin *educatio* is related to the homonym "*educio*" which means "leading, raising, and bringing up". The word education in Chinese "*jiaoyu*" (教育*, jiao: teaching and yu: nurturing)* concerns bringing over-generational good values and wisdoms into being and promoting healthy mind and body for creative person-

hood. In German education (*Bildung: building the characters*) involves a process of self-realization and cultural enhancement. Growth is the ultimate aim of education (Dewey, 1938/1997). To ensure positive growth, experiences from home to school continue, and interaction with the others exists: contemporaries and knowledgeable others. Interaction mediates and precedes development (Ponomarev, 2008). During interaction, the present intercepts the past and projects the future (Dewey, 1938/1997).

Music education is related to creating opportunities of interaction, developing potentialities and transforming creative talents to possibilities in everyday life by participating in activities such as music listening, composing, and performing (see, e.g., Webster, 2002). Music educators' interest to unleash children's creativity in music making through creative pedagogies transform music education to creative music education. To promote creative music education, music educators collaborate with musicians, historians of music, creativity researchers, and learners who are interested in mastery of musical instruments, music theory, composition, improvisation, and the like creativity in music activities. They broaden their understanding of intuitive and spontaneous music making of children. They observe and appreciate any rhythmic patterns made by children regardless if they have mastered or yet to master musical instruments and skills (see e.g., Chap. 5). Together with children and experts of the field of music educators form a creative music education community of practice.

## Creativity Research and Practice

### *The Second Millennium Creativity*

The modern research and practice of creativity after the Second World War focused on fulfilling the needs of advancement of science and technology, organization and economy, social–cultural transformation, and educational and political changes. In the United States of America (hereafter US), Germany and Japan, for instance, in the 1950s, efforts to create opportunities to study and nurture creativity of the talents were observed. Psychologists employed their expertise to develop measurements for identifying creative talent (Guilford, 1950) in the field of science and engineering. In the 1950s and 1970s, eminent psychologists such as Joy Paul Guilford (1897–1987) and Ellis Paul Torrance (1915–2003) spearheaded the studies of psychology of creativity from the psychometric perspectives. Creativity was defined with reference to abilities of creative people (Sternberg & Lubart, 1999) that were measurable through paper-and-pencil tests. Techniques of creativity such as synectics were created by George Prince (1918–2009) and William J. J. Gordon (1919–2003). The theory of synthetics integrates diverse individuals into problem stating problem-solving group and conscious use of preconscious psychological mechanisms in creative activity of humankind (Gordon, 1961). In Germany the 6-3-3-(six persons, three ideas, and

three rounds), for instance, were invented (Geschka, 1983) to revise the verbal brainstorming techniques. Among the Asian nations, Japan was the earliest nation that consciously adopted and invented techniques that featured contextual and cultural-relevance such as the Kawakita Jiro (or KJ) method based on ground theory and the Nakamura Masao (or NM) method based on analogical association of ideas. In Southeast Asia, there had been a rise in awareness among the public to gain independence and to experience decolonization (e.g., Indonesia gained independence in 1954, Malaysia in 1957, and Singapore in 1965). For example, creative imagination as a key focus in education reform; other key areas being character building and technological integration. For three decades after the first movement of creativity research in the US, the understanding of creativity was mainly related to goal-directed behavior and observable products.

The next wave of creativity research movement was observed in the 1980s and 1990s with efforts of conceptualizing creativity within the social–psychological and cultural perspectives. The foci of creativity research moved from focusing on eminence and creative talents of several few to the foci on nurturing creativity of all individuals. Conceptualization of creativity within the social–psychological milieu was led by eminent psychologists (Sternberg & Lubart, 1999) such as Dean Keith Simonton (1948–), Mihály Csíkszentmihályi (1934–), and Teresa Amabile. Simonton (1999) revitalized the historiometric research methodology and investigated life achievements of eminent people. Csikszentmihalyi (1996) proposed the three systems model of creativity and conceptualized creativity within the milieu of the persona and his(her) social–cultural milieu. Amabile (1982) suggested social psychology of creativity and product-based definition of creativity. She investigated creativity and advocated the use of consensual method to assess creative products (Amabile, 1983). During this period, Asian societies such as Japan, Korea, Hong Kong, Singapore, and Taiwan engaged in educational reform and economic innovation activities. In Japan, educational reforms attempted to include individuation into curricula. In Singapore, new educational initiatives hoped to bring excellence in learning beyond academic achievement. The same wave of reframing educational aims to meet the needs of the changing world was observed in Hong Kong, Taiwan, and China. Asian societies going beyond the image of high academic achievement embarked on developing creativity in the context of collaborative, inclusive, and high ability education.

## *The Third Millennium Creativity*

After the turn of the twenty-first century, the moves were to search for new ways of life, to recognize the importance of nurturing creativity for good life, and appreciating innovation for common good stimulated the next wave of creativity research and education. The third millennium called for renewal understanding of creativity in making and doing, interdisciplinary research and intercultural practice. Organizations such as the United Nations Educational, Scientific and Cultural Organization (*UNESCO*) initiated the needs to nurture creativity of all and to promote arts education. Commu-

nities around the world revisited their commitment to creativity research, education, and practice. In 2009, the European Union declared the year of innovation and creativity and promoted creativity activities in arts and industries. Curricula in schools move beyond the efforts of securing high academic achievements (e.g., program for international student assessment or *PISA* and The Trends in International Mathematics and Science Study in Asian societies or *TIMMS*). In the field of creativity in psychology, extensive efforts were observed in synthesizing and converging knowledge of creativity (e.g., Kaufman & Beghetto, 2009) and broadening understanding of creativity (e.g., Glaveanu, 2013) in multiple disciplines including culture arts, music, and performance. Creativity research and practice in the twenty-first century moves beyond the boundaries of disciplines, cultures, research designs and pedagogies. It aims to embrace diversity and restore humanity and values of humanness (e.g., compassion and wisdom).

## Creativity *in* Music Education

Creativity *in* music education is a creative endeavor. It converges efforts of educators in the field of music to bring creativity of learners into existence by co-constructing spaces of imagining, feeling, improvising, moving, and encountering beauty and aesthetics in sounds. The proposition "*in*" comes with the connotations of coherence of instructions, pedagogies, use of instruments, and composition of sounds. Creativity in music education thus encompasses understanding how creativity emerges through sound creation, playing musical instruments, patterns of movement with the music, and the like social actions. It also includes co-constructing spaces of possibilities for emergence of creative use of sounds through vocalization, improvisation, composition, and performance. In the context of music education, creativity shall embrace the conception of bringing something into being but shall broaden it for humanity and the larger society. Music education is about empowering growth through learning about music, learning how to make music, learning how to enjoy and appreciate sounds around us, and so on. In bringing something into being, creativity for life (Kaufman, 2015) is at the heart of all affective areas of the curriculum (see Paynter, 1992, p. 10). Music making for everyday creative is meaningful for the person who creates it. Every day creativity in music is about how a person creates rhythms or sounds that are pleasant and harmonious to him(her)self, and/or that are unique and appealing to the audience. Creativity that emerges from bringing something into being is a different installation of an antecedent form (Jarvie, 1998).

On becoming a musician, a music educator, and a music learner is a collaborative, social–cultural engagement (Vygotsky, 2004). Creativity in music can be nurtured in music lessons in school, private lessons by musicians, summer schools, and so on. In this manner, creativity in music is part of creativity *in* music education. The twenty-first-century education is open to "*in moment*" learning, moment by moment creating, and here and now awareness of the change in life. Accordingly, creativity in music education in the twenty-first century is a boundary crossing activity, a collaborative

effort, an interdisciplinary engagement, and a (cross) cultural transformation for humanity. As Gondo (in Chap. 12) mentions, musical traditions in different cultures are rooted in different assumptions and transmission practices; therefore, the process of music education manifests uniquely in each national context, as was mentioned before (McCarthy, 2012, pp. 40, 52). Our preliminary understanding of creativity and music education of the third millennium includes three main themes: Music for all, music in social-culture, and disciplinary integration, described below.

## *Music for All*

Listening music and sounds making contribute to flourishing life (Tan, 2016). Music emerges as *sounds in rhythms* during (inter)action with the nature, with one another, and with the superior beings or the intelligent systems (Buber, 1937). Rhythmic sounds exist in everyday life such as when the wind blows and the leaves move; when it rains the water drops fall; when waves move and hit the seashore; when we breathe, our hearts beat; when we walk our feet touch the ground; when we hit different objects; and so on. All children, adolescents, adults, and elderly people, people with special needs, persons of all cultural backgrounds, and so on have the potential to contribute to music making and creating (UNESCO, 2014). Music for all echoes remarks of Kratus (2007) to close the gap in educational curriculum that focuses merely on less broadening teaching (e.g., bands and orchestras or the best-selling instruments—electric keyboard and guitar) (p. 45). Music that connects to all aspects of life and that relates to interest and self-expression is highlighted. Nurturing musical creativity and promoting creativity in music education shall include having a balance curriculum that includes mastery of musical skills and knowledge and that highlights inculcation humanistic values, students' interest, and heath.

## *Music in Social-Culture*

Music education as a social–cultural and *creative* is activity is over-generational. The ultimate goal of music education is growth (Dewey, 1938/1997). Music learning and teaching create opportunities for all to adopt the existing musical repertoires of skills, to compose, and to explore the possible use of tools to create sounds in rhythms. As a language of communication, music transmits the state of being of the creators and/or the audience. The open systems model of creativity (Csikszentmihalyi, 1996) suggests that culture, social institutions, and the persons are open systems that interact. Culture preserves creativeness, social institutions select pathways of creativity, and the persons feel, think, and create. Randles and Stringham (2013) emphasized the importance of cultural creative process to produce and create new practices in the band, choir, or orchestra. Music in social-culture is observed when a person in the culture or in the environment interacts with, reacts to, and reflects

upon their own interpretations of the stimuli. Their interpretations in the form of musical rhythms and musical recitations that emerge spontaneously as a result of their interactions, reactions, and/or reflections on the environment are emergent, personal, and creative. The person in social-culture moves in and out of their zones of proximal, experiencing development and regulates discomfort, resolves conflict, and transforms negativities into strengths and positive creativities.

### *Disciplinary Integration*

Music teaching and learning is *meaningful* and engaging when it is regarded as a medium of expressing genuine emotions, enhancing interest, stimulating cognition, and regulating collective behavior of all learners in all disciplinary learning and teaching. Music teaching and learning can be done in cross-disciplinary, integrated, project-based, and thematic education when music is received as a medium of education (*Bildung*) such as listening (to sounds and communication), composing (in moment rhythms) and performing (in moment) (see Webster, 2002).

## The Volume

The compilation of the volume *creativity in music educatio*n aims to create a platform for sharing among international music educators of their experience and expertise in creative teaching and learning music. It poses a question: *What is creativity in the field of music education?* The authors of the volume reflect on the conceptions of creativity in music education and how it has evolved in research and practice in different parts of the world or in the twenty-first-century classrooms. Creativity as an emerging field of study in all disciplines. The awareness to conduct research and to enhance practice in creativity education started in the 1950s after the Second World War. Experts in multiple fields were invited to share their conceptions of creativity (e.g., psychologists, engineers, scientists, and educators, see Guilford, 1950). Creativity is a human behavior. Understanding of creativity involves disciplinary and boundary crossing efforts. Theories, models, and assessments of creativity emerged over the past decades, dominated by psychometric and consensual assessments. Creativity and nurturing creativity is for all in line with aspirations of the United Nations Educational, Scientific and Cultural Organization (UNESCO) to educate all. Creativity as a potential of all is an activity of all human societies. Creativity involves intuition, spontaneity, emergence, and deliberate consciousness. Learning, imitating, scaffolding, modeling, and so on everyday activities are original and varied from persons to persons, and according to situations. Creativeness is a feature of all human activities explicitly showed when we construct opportunities and systems to enhance effective and clear communication, socially acceptable expressions, aesthetic and symbolic representations, joyful practice, and so on.

Music as a way of life and field of study like all other fields of study such as arts and languages is a creative, cultural product of humankind. Any music product of humankind has the potential to arouse feeling of the creator and listeners and is a material that interacts with the mind for further imaginary creation. Embedded in all phases of music learning are in moment engagement such as listening, composing, and performing (Webster, 2002) which are spontaneous, emerging, intuitive, and creative. The lineup of the chapters in this volume convinces us that music learning in the twenty-first century is inseparable from music making. Making music engages the whole being and all senses. In all phases of music learning creativity is essential. Listening creatively, for instance, refers to attentive and interpretative appreciation of the beauty of the rhythms in combination. Composing is a creative activity, when the sounds, tones, and pitches are combined to form new pieces that resonate with the feeling, thinking, and imagination of the composers and their audience. Using all materials and tools available the composers construct rhythms that capture the attention of the audience and in performing shared feelings, meanings, perceptual images emerge. New music, appreciation of music and culture of music emerge through the dynamic interactions, collaborative, co-creative moments during the face-to-face, digital or other forms of performing. The volume in its limited scope aspires to create some "rhythms" of research into music listening, composing, performing, assessing, teaching and learning in boundary crossing, culturally transforming, and socially co-creating.

## *Three Parts*

The volume comprises chapters on the authors' conceptions, reviews, and research studies and practice on creativity in music education in the Asian societies (e.g., Chinese, Japanese, and Malaysian) and Western societies (e.g., American). References are made to music in different traditions (e.g., the Philippines, Singapore). We include also social–historical views of creativity in music education that are seldom presented in the English literature. In each part, we can witness the presence of at least one or two of the three themes: Music education for all, music in society and culture, and integrated disciplines.

Part one of this volume "Everyday Creativity and Music Education" comprises five chapters. In this chapter the authors present views of creativity in the field of psychology and present synthesized themes of creativity in education which can be observed throughout the three parts of the volume: *Creativity for all, creativity in society-culture, and boundaries integration* and how these themes can be synthesized to any framework or model of music education for an in-depth understanding of creativity in music education. Within the paradigm of everyday creativity in Chap. 2, the authors Kondo and Wiggins present their understanding of agency (beliefs in oneself) in creative music learning drawing upon Wiggins' qualitative works done the past decades. In Chap. 3, Imada shares how sounds are created from papers and how soundscape integrates movements of bodies on the performing stage. Koma in

Chap. 4 and Lin in Chap. 5 apply theories of creativity developed by Western scholars to understand music making processes and behavior of Japanese and Taiwanese children. Their studies and findings can serve as a feedback loop for the existing theories of creativity and feed-forward loop for the emergence of new theories of creativity and teaching of creativity.

Part two "Ideas of Creative Music Education" comprises chapters of how music education can draw upon social–cultural funds of knowledge in Asia that has been open to Western traditions and styles of music educations. The authors of the chapters outline their conceptions of creative music education and creativity in music pedagogies with the efforts to construct and reconstruct creativity within social–cultural and historical resources and traditions. In Chap. 6, Wakao suggests boundary crossing creative music education from the perspectives of Batesonian-Deleuzian. The ecological music education situates music education in the context of systems science which connects the realms of human, nature, arts, and science. It highlights among others on becoming. Ecological music education advocates rethinking music education as form of new expressions of resistance and nonlinear becoming. In Chap. 7, Matsunonbu embarks on the notion of embodiment in creativity that is across traditions and time. Embodied creativity values the mastery of a bodily form of artistry over a period of duration with extensive and deliberate practice and imitation which allow the practitioner to become skillful and to be imaginative in a personalized away. The new pieces emerge "naturally" and coherently from the embodied and personalized experiences. Konoma in Chap. 8 cites definition of creativity in the *Encyclopedia of Aesthetics Vol.1* (Jarvie, 1998). The dictionary entry of "creativity" is cited. There underlie accumulated materials of cultural traditions for the creative activities in music culture. In Chap. 9 Ohtake advocates cross-cultural and over-generational creativity of Toru Takemitsu (1930–1996) whose materials around him can be used as materials of creative music teaching. Tsubonou in Chap. 10 refers to the sounds putting into a plan as a basis of musical creativity. Nakamura and Kosaka in Chap. 11 promote musical creativity in festivals. In Chap. 12, Gondo suggests to reconsider the nature of creativity in children's singing with musical culture that allows creativity in the songs children spontaneously invent and express their feelings freely, as children mirror the development and changes in Japanese song, In music culture, creativity is not only an individual competence but also intertwined in the cultural–historical and intergenerational context.

Part Three "Reviews of Practice and Research in Music Education". There are two orientations of research in creativity in music education. Koma (Chap. 4), Lin (Chap. 5), and Mito (Chap. 17) used qualitative research designs and methods to explore children's creative musical conversations, musical creativity in everyday life, and eminent musicians' autobiographies, respectively. In Chap. 18, Fadzliane and Tan employed the metasynthesis approach to interpret and translate studies on teaching music in the early years. In Chap. 14 Cheong and in Chap. 15 Oie and colleagues used quantitative research designs to investigate factors that influence music improvisation and self-regulated learning and motivation in music education, respectively. In Chap. 13, Ho reminds us of the challenges that the Chinese society in China faces in cultivating creativity in school music education. The author attributed the chal-

lenges to the interplay of the political ideologies of Confucianism, nationalism, and Communism. In Chap. 16 the late Takasu summarizes curriculum of music education in Japan.

## Conclusion

Human beings exist in the center of the physical and social–cultural world in which all things and events are connected (see Buber, 1937; Tan, 2016) and influenced the emergence to humanity. Music has been traditionally related to joy, feelings, and emotions is a necessity of the lived world to transform humans and to improve quality of life in the society (Tan, 2016). To advance music education and research in an interconnected and humanized world, we make aware of interpretations of contemporary music education that converge in three themes: *Music education for all, music education rooted in values of society and culture, and boundaries crossing music education for emergence of humanity*. We can use a diverse lens to understand how creativity in music education is understood by music educators and researchers. Tan (2016) proposed a model of creativity in music education comprising four facets, namely, *society, teacher-model, effortful training*, and *effortless action* interconnecting music and music education to human beings in the human society. Readers may discover the presence of the themes and other elements of creativity in music education when they read the chapters in this volume. We refer to the three themes and four facets of creative music education for a synthesized understanding of emergence of creative music education in a society for humanized education.

Japan, as a *society*, was largely isolated from the rest of the world between 1639 and 1858. Trade was prohibited except for two Dutch ships a year at Nagasaki. The Meiji Restoration was a political and social revolution in Japan between 1866 and 1869, and ended the power of the Tokugawa shogun. The Emperor was returned to a central position in Japanese politics and culture. The introduction of Western music education in Japan as a policy was engineered by the Meiji Restoration Government (Imada, 2000) (*music in society and culture*). In 1872, a Europeanized school system was adopted in Japan. "Music" (only "singing"at that time) was introduced as a compulsory subject in primary schools (*music for all*). In Japan between nineteenth century and early twentieth century, there emerged pioneers who fostered creative music activity (*teacher-model*). After World War II, in 1946 the Japanese Course of Study for primary and secondary schools was introduced. The same year, composing was included in the first Course of Study. The current Course of Study encourages not only composing tonal melodies (*effortful training*) but also creative music activity children make music with various kinds of sound materials and musical styles (*effortless action*). Various styles of music, such as European classical, Contemporary, Japanese Traditional and world music are included in the curriculum. Creative music making plays an important role to connect them. The musical styles and activities included in the Course of Study have a broad range: European and Japanese styles of music, and the World music, as well as activities of "singing", "perform-

ing", "creative music activity" and "appraising" (*boundaries crossing*). Lesson study is frequently conducted by school boards officially, and by music teachers who are voluntarily to improve their music lessons.

In Canada (*society*), there has been a conscious movement in the field of music and music education to embark on studies or research on music, music education, and creativity (Bowman, 2001). Music education is envisioned as a convergence of all subdisciplines of music and of psychological, pedagogical, and instructional matters (Bowman, 2001, *boundary integration* and *teacher-model*). It includes the study of composition, improvisation, music listening, cultural context, and relationship to the art (Bowman, 2001; Webster, 2002) . It synthesizes theorized practice and articulation of music engagement in education to a large society (*music in society-culture*) including everyday music and lay musicians (Bowman, 2001). According to Webster (2002), contemporary music education shifted from *teacher-centered* learning to *partnership* in learning between the teacher and the student (*effortful learning*). It acknowledges affect as part of the experience; and learning is situated in activity, project-based learning. Music education is a subset of music. Music education research shall include studies on postsecondary music education (Bowman, 2001) . Music as an art of teaching and learning involves three fundamental ways of music engagement: composing, performing, and listening. To broaden boundaries of music education, music teachers and students are encouraged to engage in composing, in different types of performance (e.g., reproducing performance of the others and "in moment performance" or improvisation) and in various types of listening (e.g., repeated listening that involves formal analysis resulted in symbol system and "in moment" listening which is about forming a sense of music without a goal of formal analysis (Webster, 2002) (*effortless action* and *music for all*).

The third-millennium ways of life are featured by diversity, distributed creativity, complexity, emergence, and inclusion of all experiences in the *lived* world. The diversity of life converges in humanity with emergent values and qualities (hu)mankind that are collaborative, social–cultural, creative, and emotional. It has taken a village of dedication to bring this book from the authors' creativity to the reviewers' commitment, and engagement of the publishing team. We are thankful to the authors for their patience to revise their drafts after rounds of internal and external reviews. We appreciate the publisher for having trust in a volume of creativity that comprises chapters of many Asia-based authors. Our project could not be materialized without the passion of the first and the third editors of this volume in putting effort to host and to jointly organize a conference and a symposium of creativity in Tokyo twice (2014 and 2015). The second editor and many of the authors in this volume participated in the meetings and shared their experiences in creativity and research findings in music education with a large audience. The meetings were well received by like-minded experts, educators, music graduate students, music educators, and musicians. Correspondence with some participants of the meetings and subsequent invitations to other authors formed the impetus for the birth of this volume.

The volume has faced some challenges and has called for some interventions. In the course of preparing this manuscript, an author of the volume departed from us. The editorial team received additional support from the fourth author and managed

to bring the chapter of the departed colleague to the editorial desk. The editorial team is indebted to the fourth author of this chapter for his compassion and readiness to contribute. The completion of the project to its publishing dates demanded patience and perseverance, commitment, and dedication of the team: Editors, authors, the reviewers, and the publisher. As the project ran into the second year, the first editor retired from the university. The second and third editors took over coordination and worked in consultation with the fourth author to build on this chapter. The selfless contribution was observed. The fourth author of this chapter assisted in assuring academic quality of a chapter that was left by an author who departed from the world unexpectedly in the midst of the project. The third editor volunteered to attend to a chapter in this volume. The second editor conducted rounds of internal review and volunteered to edit some chapters. Some chapters were revised extensively after two rounds of anonymous review. We thank the reviewers for their constructive feedback and the invaluable comments.

## References

Amabile, T. M. (1982). The social psychology of creativity: A consensual assessment technique. *Journal of Personality and Social Psychology, 43*(5), 997–1013.

Amabile, T. M. (1983). The social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology, 45*(2), 357–377.

Boden, M. (1990). *The creative mind: Myths and mechanisms*. Wiedenfeld: Abacus and Basic Books.

Bowman, W. D. (2001). Music education and post-secondary music studies in Canada. *Arts Education Policy Review, 103*(2), 9–19.

Buber, M. (1937). *I and Thou* (R. G. Smith Trans.). Edinburg: Clark.

Craft, A. (2002). *Creativity and early years education*. London: Continuum.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins Publishers.

Dewey, J. (1938/1997). *Experience and education*. New York: Touchstone.

Guilford, J. (1950). Creativity. *American Psychologist, 5*(9), 444–454.

Gordon, W. J. J. (1961). *Synectics: The development of creative capacity*. New York: Harper and Row Publishers.

Geschka, H. (1983). Creativity techniques in product planning and development: A view from West Germany. *R & D Management, 13*(3), 169–183.

Glaveanu, V. (2013). Rewriting the language of creativity. *Review of General Psychology, 17*(1), 69–81.

Imada, T. (2000). Post-modernity and Japan's music education: An external perspective. *Research Studies in Music Education, 15,* 15–23.

Jarvie, I. C. (1998). Creativity. In M. Kelly (Ed.), *Encyclopedia of aesthetic* (Vol. 1, pp. 453–462). NY: Oxford University Press.

Kaufman, J. (2015). Creativity is life (commentary). *Journal of Creative Behavior, 49*(3), 233–237.

Kaufman, J., & Beghetto, R. (2009). Four C model of creativity. *Review of General Psychology, 13*(1), 1–12.

Kratus, J. (2007). Centennial series: Music education at the tipping point. *Music Educators Journal, 94,* 42–48.

McCarthy, M. (2012). International perspectives. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford handbook of music education* (pp. 40–62). New York: Oxford University Press.

Paynter, J. (1992). *Sound and structure*. London: Cambridge University Press.
Ponomarev, I. A. (2008). Prospects for the development of the psychology of creativity (I). *Journal of Russian and East European Psychology, 46*(3), 17–93.
Randles, C., & Stringham, D. (Eds.) (2013). *Musicianship: Composing in band and orchestra*. Chicago, IL: GIA Publishing.
Rhodes, M. (1961). An analysis of creativity. *The Phi Delta Kappan, 42,* 305–310.
Rogers, C. (1961). *On becoming a person*. Boston: Houghton Mifflin.
Sawyer, K. (1999). The emergence of creativity. *Philosophical Psychology, 12*(4), 447–469.
Simonton, D. (1999). *Origin of genius: Darwinian perspectives on creativity*. New York: Oxford University Press.
Sternberg, R., & Lubart, T. (1999). The concept of creativity: Prospect and paradigm. In R. Sternberg (Ed.), *Handbook of creativity* (pp. 3–15). Cambridge: Cambridge University Press.
Tan, L. (2016). Confucian creatio in situ–philosophical resource for a theory of creativity in instrumental music education. *Music Education Research, 18,* 91–108.
UNESCO. (2014). *UNSECO education strategy 2014–2021*. Paris: The author.
Vygotsky, L. S. (1967). Play and its role in the mental development of the child. *Soviet Psychology, 5,* 6–18.
Vygotsky, L. S. (2004). Imagination and creativity in childhood. *Journal of Russian and East European Psychology, 42*(1), 7–97.
Webster, P. R. (2002). Creative thinking in music: Advancing a model. In T. Sullivan & L. Willingham (Eds.), *Creativity and music education* (pp. 16–33). Edmonton: The Canadian Music Educators' Association.

**Ai-Girl Tan** is a faculty of the Nanyang Technological University, Singapore. She was a Visiting Professor at the Department of Psychology, University of Munich, Germany sponsored by the German Academic Exchange Service, and a visiting scholar at the Department of Asian Studies, Kaisai Gaidai University, Osaka, Japan. Currently, she is the program leaders of higher degree (Master's and Ph.D.) department of early childhood and special education. She supervised projects (critical inquiry term papers), theses, and dissertations at the Master's and Ph.D. levels. Her research projects include critical making and creativity, play, and strength-based education.

**Yukiko Tsubonou** is emeritus Professor at Japan Women's University. Since commencing her study of children's creative music activity in the 1970s, she has given many types of workshops and concerts, as well as shared creative music with children, teachers, elderly people, and professional musicians. From 1991 to 1997, she worked as the Music Director of the "Dou-gaku" series, in which she held concerts and workshops with musicians and music educators from abroad. In 2001, she worked as the Music Director for "Children's Future" festival which was a part of "International Society for Contemporary Music (ISCM), World Music Days in YOKOHAMA 2001". From 2005 to 2008, she was the President of the Japanese Music Education Society. From 2005 to 2007, she worked as a member of the Education Committee of the Ministry of Education, Culture, Sports, Science and Technology. Now, she is the Director of the Institute of Creative Activity for Children (ICMAC), as well as the editor of the Journal of Creative Activity for Children (JCMAC). In addition, she has written papers/books and translated English books about creative music activity.

**Mayumi Oie** is Professor and Head of Teacher Education Programme at Tokyo Woman's Christian University, Japan. Her main research interests are in the relationship between motivation and creativity in transition from elementary school to junior high school. Her English publications include "Self-Regulated Learning and Creativity as Related to Age and Gender in the transition from Elementary to Junior High School". In A. G. Tan (Ed.), Creativity, Talent and Excellence (Springer Verlag, 2013), "The Intersection of Psychology and Leisure Studies After March 11,

2011 in Japan". Creativity and Leisure: An Intercultural and Cross disciplinary Journal, 1 (2012), "What makes collegial reflection creative? A longitudinal case study on Wiki in Physics in higher education". Creativity and Leisure: An Intercultural and Cross disciplinary Journal, Special Issue: Reframing Creativity, 3, (2014).

**Hiromichi Mito** is Professor of Music Education in the Faculty of Psychology at the Meiji Gakuin University where he teaches research methodology and piano pedagogy. He holds Master's (Musashino Academia Musicae, Japan, 1986) and Ph.D. (Roehampton University, UK, 2007) degrees in music education. An ISME member since 1995, Hiromichi is a Commissioner for the Research Commission (2004–2010) and a board member (2010–2012). Hiromichi is an editorial board member of Research Studies in Music Education and British Journal of Music Education. His research into informal musical learning has been supported by nationally competitive grants. He has published extensively in many journals and books.

# Chapter 2
# Learner Agency in Musical Creative Process and Learning


**Shinko Kondo and Jackie Wiggins**

> Spring had finally arrived. In our first grade music classroom, twenty-four children curled up with knees and elbows tucked under their bodies on the floor and heads down, pretending to be seeds.[1] I (Kondo) invited them to move to the music with their whole bodies and senses. The children listened and kinesthetically reflected the piano music I improvised. As the seeds sprouted, they moved, in a variety of ways, toward standing positions, utilizing a range of motions that each child imagined from hearing the music. As I played, they moved continually as they thought a flower might, comfortably expressing themselves through their responses to the music. The process seemed enticing and fun, and the children engaged in playful ways.
>
> In the midst, Hana abruptly approached me, saying, "Teacher! They are all wrong!" Hana was a new student who had recently moved to our school. She stared at me, explaining: "My preschool teacher taught me that THIS is the correct flower," making a little flower with her both hands in front of her chest. "Theirs are not correct flowers!"
>
> A sorrowful feeling embraced the class.

This vignette demonstrates much more than a troubling, distorted vision of children's creative process. In this child's experience, students were expected to adapt their personal choices to a fragmented view of reality, engaged in an illusion of creativity while enacting the teacher's vision and decisions. Creative process originates in the creative ideas of individuals, conceived and initiated by individuals, alone or in collaboration with others. "Creativity lies in the capacity to see more sharply and with greater insight that which one already knows or that which is buried at the margins of one's awareness" (John-Steiner, 1985, pp. 51–52). Children have capacity to think intuitively (Bruner, 1960; Dewey, 1998) and to initiate musical ideas and musical materials, even at very young ages (Barrett, 1997, 2005; Bjørkvold, 1989; Camp-

S. Kondo (✉) · J. Wiggins
Oakland University, Rochester, USA
e-mail: skondo2@oakland.edu

[1] In this chapter, the narratives and vignettes describe instances that occurred in music classrooms or studios of the first author. In retelling these stories, she used "I" to describe her own thoughts and actions.



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_2

bell, 2011; Davies, 1992; Flohr, 1985; Marsh, 2009; Moog, 1976; Moorhead & Pond, 1978; Sundin, 1998; Trevarthen, 2002; Wiggins, 2007, 2015; Young, 1995). For individuals to learn or create, their ideas must be valued and central to learning/teaching processes. Learners, as active social and musical agents, need to feel sufficiently empowered—"impelled by self-generated intentions" (Bruner, 1996, p. 16)—and need to participate in their own learning/creating processes.

This perspective is supported by an extensive literature of sociocultural theory, rooted in a constructivist epistemology, conceived and proposed by Russian psychologist Lev Vygotsky (1978), built upon by Soviet colleagues (Leont'ev, 1981; Luria, 1961), and interpreted by American scholars, e.g., Cole (1969, 1996), Rogoff (1990, 2003), Lave (1988; Rogoff & Lave, 1984; Lave & Wenger, 1991), Wenger (1998), Wertsch (1988), and also Bruner (1996), who writes that he is not a social constructivist, but his ideas align with and elucidate important aspects of the perspective. The basic tenet of constructivism is that reality is socially, culturally, and historically constructed (Lincoln & Guba, 2013; Schwandt, 2000). Meaning is not transferred to learners by teachers, but socially constructed through interaction between and among learners and teachers (Azmitia, 1988; Forman & Cazden, 1985; Rogoff, 1990, 2003; Vygotsky, 1978) within communities in which they share "ways of doing things, ways of talking, beliefs, values, power relations" (Eckert & McConnell-Ginet, 1992, p. 464). Vygotsky (1978) proposed that social experience shapes ways of thinking and interpreting the world within which individuals engage. Through collaborative interaction with more knowledgeable others, successful learners willingly take risks (Rogoff, 1990) and advance their own ability to learn. Once learners internalize the essential features of such interaction, they can use the strategies embedded within them to guide their own actions and accomplish skills on their own (van der Veer & Valsiner, 1991).

Thus, learning is not for the abstract goal of attaining knowledge, but rather a process of becoming (van Manen, 1991) and therefore a transformative process that impacts the construction of identities (Lave & Wenger, 1991; Wenger, 1998), intertwined with community participation and belonging (Dissanayake, 2000). Further, as Rogoff (1990) explains, learning something new involves working at a level that is above one's competence, with support of others. Because learning requires working beyond what one can currently understand and do, it requires risk-taking, and therefore *personal agency*. Agency is similar to self-efficacy (Bandura, 2006), belief in oneself and capacity to be effective and succeed, "a sense that one can initiate and carry out activities on one's own" (Bruner, 1966, p. 36), requiring a vision of a possible self that regulates aspiration, confidence, optimism, and their opposites.

A social constructivist vision of learning and teaching (Brooks & Brooks, 2001; Fosnot, 2005; Rogoff, 1990; Wertsch, 1985; Wiggins, 2015, 2016a; Zemelman, Daniels, & Hyde, 1998) holds that "understanding is fostered through discussion and collaboration, with the child encouraged to express her own views to better achieve some meeting of minds with others who may have other views" (Bruner, 1996, pp. 53–61). When working collaboratively, learning "with each other instead of against each other or apart from each other" (Kohn, 1993, p. 214) in a climate of social support, children are encouraged to share information and ideas, challenge

the interpretations of others, and rethink their own ideas—processes through which children learn subject matter more effectively.

Sociocultural perspectives of children's music learning in a variety of formal and informal settings emphasize the collaborative nature of children's creativity (Barrett, 2003; Burnard, 2006, 2013; Marsh, 2009; Wiggins, 1994, 1999/2000, 2011b, 2015, 2016a, b; Wiggins & Espeland, 2012; Wiggins & Medvinsky, 2012). In collaborative creative problem-solving, "children advance their ideas in the process of participation. It is not a matter of bringing to the internal plane a product that was produced externally. It is a matter of social engagement that leaves the individual changed" (Rogoff, 1990, p. 196). In music education, Wiggins (1999/2000) illuminated the nature of shared understanding during collaborative musical problem-solving, suggesting that shared understanding during collaborative musical creating empowers individual musical thinking and learning. She proposed that the process of working within interaction with others and within music strengthens an individual's ability to initiate ideas and, further, that collaboration enriches individuals' knowledge bases of the possibilities for what they might do to develop musical ideas.

Wiggins (1994, 2003, 2007, 2011a, 2011b, 2015, 2016b) has written extensively about children's creative process and the role of agency in that process—that is, learners' belief in themselves as musicians and learners. Ten years of qualitative data collection and analysis after 20 years of composing and improvising with children in music classrooms led her to describe children's creative musical process with this heuristic representation. (See Fig. 2.1, explained more fully in Wiggins, 2007, and based on earlier work described in Wiggins, 2003.)

Whether working alone or in collaboration with others, music learners conceive and initiate original musical ideas (sometimes based on or extending ideas of others), influenced by the social and musical contexts within which they will reside (e.g., this instrument will work well for scary music—and this tune played this way sounds scary). The process is essentially holistic, as the nature of the invented musical material is highly influenced by the learners' contexts of meaning and intent. In a classroom setting, the process also has social context, whether learners are creating alone or with others, and even a lone composer creating a work in a private setting remains cognizant of the effect the work will have on its audience when shared. Wiggins (2007) noted that none of these processes are possible without learners' self-efficacy (Bandura, 2006) and agency (Bruner, 1996; Rogoff, 1990). To create original music, learners must believe themselves capable of conceiving, initiating, and carrying out musical ideas that will be valued by others. Wiggins (2011b) describes some of the roles teachers play in scaffolding (Bruner, 1966) learner agency in creative process. A study of musical learning experiences of adult professional musicians (Wiggins, 2011a) brought to the fore the important interactions between music learners' vulnerability and agency. In more recent work, Wiggins (2015) noted that the level of agency described in studies of composing and improvising is also necessary for learners' successful engagement with music as listeners and performers.

Below are instances of how these theories unfolded in actual music learning experiences in which young children engaged in performing, listening, and/or creating.

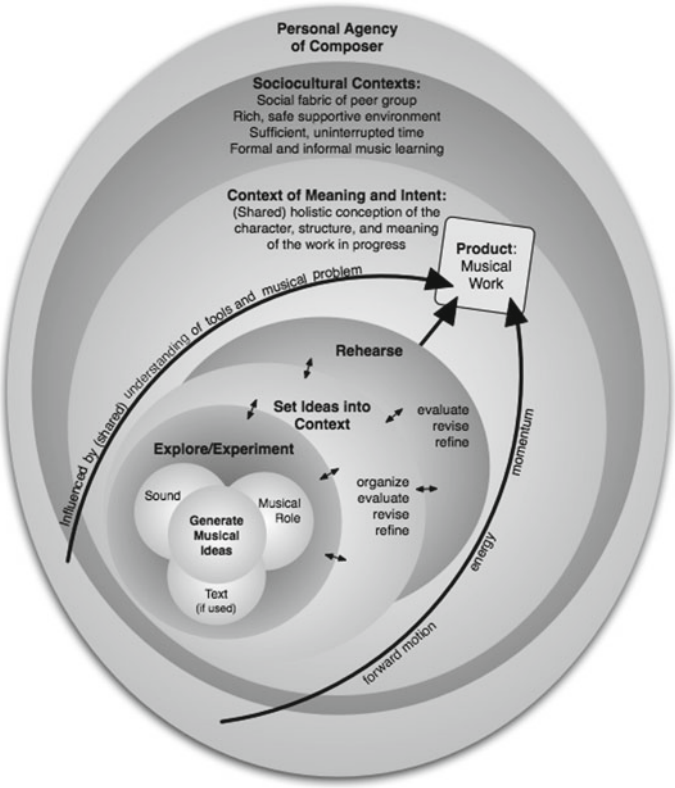



**Fig. 2.1** Heuristic representation of learners' musical creative process during composing and improvising. Wiggins, 2007, p. 464, used with permission

## Learner Agency in Music Learning

Personal agency and musical agency are central issues for all music learners in all music learning settings. Kondo (2015, in press) engaged in a qualitative study of young learners' experiences in collaborative, beginning piano experiences through lessons designed to utilize a social constructivist approach in a studio setting. The vignettes that follow show how learner agency emerged as young learners demonstrated growing facility in their performance on an instrument, even before they began to learn the instrument as a medium. Kondo shares stories of the experiences, connects the emergent ideas to the theoretical framework explained above, and shares some of the findings of her 2015 study that are relevant to agency in music learning process.

## *Agency in Action*

> In the description of imaginative musical play below, young students listened and kinesthetically responded to music the teacher improvised on the piano. They represented a variety of motions that each imagined from the experience of hearing the music.
>
> As they listened to the piano piece "The Roller Coaster!" by M. Sanchez [*Share the Music for Kindergarten* (Macmillan/McGraw-Hill, 1995), CD 1, track 19], four girls (Koto, Lisa, Mina, Nori[2]) were invited to a roller coaster ride. They moved their bodies up and down, reflecting perceived tempo and dynamic changes by subtly using their fingers and arms. They also used facial expressions to reflect excitement (tension and release). They enacted their present knowledge and also the emotional state of the music by engaging in appropriate actions.

Through the sensory and experiential nature of enactive, kinesthetic engagement with music, musical dimensions (a broader vision of elements of music proposed by Wiggins, 2015) were intuitively experienced; meaning making began with the children's sensing of the musical whole and gradual movement to an awareness of the contribution of the individual elements. For instance, the learners described above demonstrated their conceptual understanding of contour (up/down or higher/lower) in relation to other dimensions of music, such as tone quality, dynamics, articulation, and tempo, carefully changing the movement of their bodies, arms, fingers, feet, and head. They demonstrated not only their understanding of musical concepts but also their understanding of the significance and connectedness of these dimensions in music as a whole. It was a holistic process. Regardless of which door they might take as a "doorway in" (Wiggins, 2015), they spontaneously explored every possible dimension of music with curiosity and imagination.

Although they were working together, based on the same music, their kinesthetic engagement with the music was undertaken as part of their independent play, each child linking to his or her own personal experience. Each represented her own identity in the music as a rider or a performer of a rider. It was evident here and through repeated similar experiences that, through kinesthetic engagement, young music learners seem to grasp and formulate their personal meaning in music through nonverbal physical representation.

## *Agency in Creating and Sharing Musical Ideas*

The students then described their kinesthetic experiences by creating musical maps—graphic/iconic representations of their enactive experiences (drawing on an idea proposed by Bruner, 1966). First, they drew musical maps in the air with gestures and then visualized each gesture by drawing their own musical map on the paper, each learner creating her own original "Roller Coaster" piece for piano.

[2] All student names are aliases. In all situations described, Kondo was the teacher.

> Nori drew a little roller coaster first at the left corner of the paper and then began to draw a line up and down while humming. Koto and Mina moved their fingers up and down while humming and then began to draw their lines. Lisa jumped up and acted out with her whole body, as if she were actually riding a roller coaster, recalling her first riding experience of last summer (after class, she told us the story of her first experience of a roller coaster in a family trip to an amusement park) and began drawing her musical map all at once without stopping. When the children finished their drawings (scores), I (Kondo) placed them side by side on the piano music stand so they could all see one another's work clearly (see Fig. 2.2).

The learners drew on mental imagery and communicated their understanding by using representations that looked/sounded/felt like the musical concept they understood in the music (Boardman, 1988, p. 28). This process enabled them to demonstrate their understanding of the musical concepts, which they immediately shared within the group. Multisensory (verbal, visual, and kinesthetic) response to music listening is critical for young children if students are to grasp and formulate its personal meaning (Espeland, 1987), constructing their own understanding through musical experience. Throughout the process, each learner's *agency* was essential in enabling engagement in his or her musical experience and construction of musical understanding, as each internalized the aural image in association with visual images in and through music.

Each student, as a creator, seized initiative in the process of creative problem-solving. Interestingly, even though each child created her own original musical map, they all seemed comfortable working together in a group. They were not competitive, but collaborative, willingly sharing their ideas, and providing scaffolding for one another. Koto called, "Watch this, watch this," as she explained her map. Later, Lisa

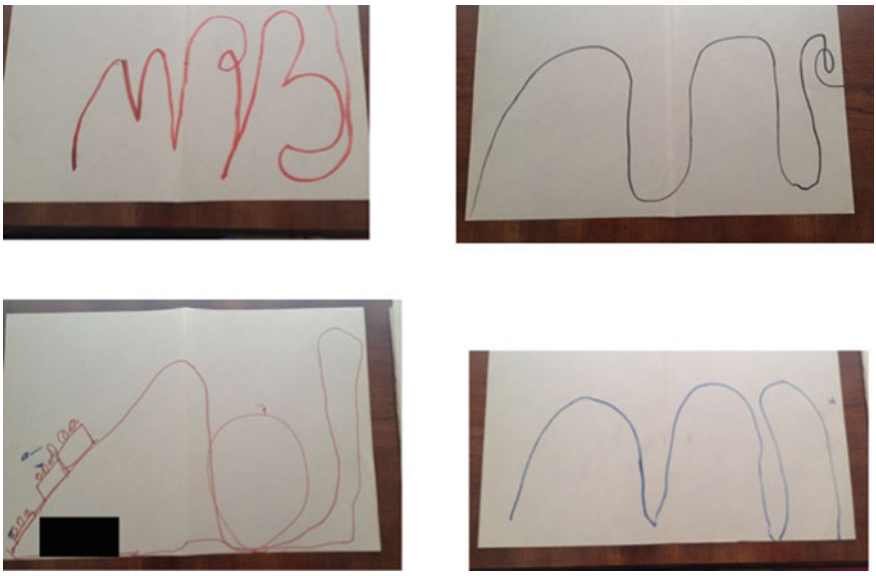


**Fig. 2.2** The students' roller coaster pieces

asked Mina, "What does this mean?" Using gesture, Mina explained the movement to her peers. As the learners shared their understanding through kinesthetic and visual engagement with music in enactive and iconic modes of knowledge representation (Bruner, 1966), their processes of constructing understanding provided opportunities for them to think more about the music and communicate within themselves and with peers in and through music. These internal and external operations of communicating understanding ultimately lead to what Kondo (2015) described as *expressive agency* within these learners.

## *Agency in Performance Process and in Playing the Instrument*

> "OK! I can play it! I wanna go first!" Koto ran to the piano, making the sound of the whistle, "Who Woo!!" She gestured like a conductor. Before her performance, Koto, in the role of composer and music director, briefly described her musical idea to the others and directed the movement with care. "Are you ready?" The three other children, prepared for their roller coaster ride and waited for Koto to start playing her "Roller Coaster" on the piano. I, as a mediator and fellow explorer, improvised an accompaniment with my left hand while tracing the line of Koto's musical map with my index finger of right hand.
>
> Grabbing imaginary side handles on their imagined roller coaster cars, the three girls' whole bodies were moving up little by little, following the motion of Koto's piano performance. After a short moment of silence, the roller coaster quickly went down and then up again. Their eyes were shining with excitement, their mouths open with no words. They jumped up and down, turned a corner again, and slowly got back to the station.
>
> It was very exciting to watch how expressively these young beginner pianists were able to perform their original pieces on the piano. As they took turns performing their original pieces, each performer seemed to enjoy the live audience/performers who listened to her music and represented her music in their kinesthetic motions. Each performance was unique and creative. The ways they chose to end their pieces were also very interesting because, in each performance, they gave special attention to the ending treatment; Koto ended her performance with a simple phrase of three notes. Lisa's repeated notes before her ending were performed with *ritardando* and *diminuendo*. Nori held one long note for the ending.

The experience was never just about an individual musician's isolated act. The children listened to the music and watched one another's movement, trying to catch the best timing and to demonstrate the most appropriate movement to the music. The ownership of the performance was naturally shared among all performers through *collaborative performance*. Moreover, their collaborative efforts changed their performances into more exciting ones. Having shared their understanding of the music, they seemed to become more sensitive to how to create excitement in the music and in their performances. Both pianists and acting performers began to use a wider range of dynamics in sound and movement and began to articulate each phrase more musically, using their whole bodies. After each performance, they continued to discuss how they could make their performances better—checking, evaluating, refining, and polishing in detail. Lisa asked, "Is that okay—to move like this?" Mina said, "I like this one better because it is more fun to turn the corner." Nori asked the pianist, "What do you mean in the last one?" Each musician/performer engaged in shared

understanding and acted with autonomy as both creator and performer through the musical communication and scaffolding among them. They seemed to enjoy being in each different role—pianist, director, performer, and evaluator—sharing their understanding in their actions and gestures through musical communication.

### *Agency on the Piano*

> Each learner's agency emerged through collaborative performance and was expressed through the piano in her playing.
>
> Mina performed just like a pianist, in terms of her physical motion, and her ending melody was magical. From her hand position on the keys and the pianist-like movement of her body, arms, and head emerged very cool sounds (the combination of major triad and major 7$^{th}$). As her peers moved even closer to the piano, she began playing across the full range of gesture—musical, confident, and impassioned.
>
> It also amazed me (Kondo) that Mina represented her entire music like a "pro," acting (gesturing) just like a mature pianist.

Mina's agency was clearly in her performance and also on the piano. Her performance demonstrated her command of and comfort with the instrument itself, a kind of *instrumental agency* (Fig. 2.3).

## Fashioning Musical Identity Through Improvisational Interaction

Enabling creative space in children's music learning process seemed to be essential to learners' fashioning musical identity as becoming-musicians, as is evident in the next story, in which two children asked to learn a new, particularly challenging piece they had found. Music is in children's everyday lives (Campbell, 2011; DeNora, 2000). They often encounter a favorite song or other music particularly meaningful to them that they want to be able to sing or play. Students are highly motivated to learn when they find experiences or materials significant to their lives. From her own research and from work of others who have studied learners' compositional processes (e.g., Allsup, 2002; Barrett, 2003; Burnard, 1999; Espeland, 2006; Faulkner, 2003; Ruthmann, 2008; Savage, 2004), Wiggins (2011a) notes that "a sense of agency and opportunity for intentionality are critical to students' ability to compose original music" (p. 92). The same is true for all meaningful musical engagement.

> Ena and Haru found and brought to class a piece they really wanted to play on piano. Their eagerness and motivation to play this piece made this magical story happen. As they worked together on the challenging piece, they encouraged one another and worked hard from their intrinsic motivation, through which they seemed to stretch themselves beyond what either could have done alone.

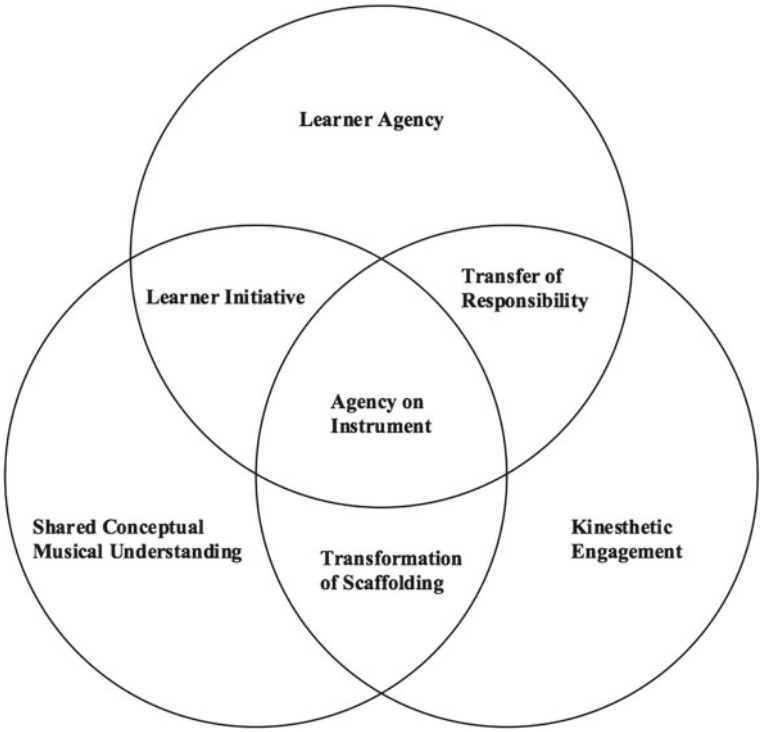



**Fig. 2.3** Process components that led to the development of learner agency on the instrument

Two weeks later, surprisingly, Ena and Haru shared with us the almost finished product of this challenging piece, which was beyond my expectation. However, Ena still showed some difficulty in playing the piece smoothly, hands together. To help them achieve their goal, I (Kondo) proposed that they perform the piece in an ensemble setting, incorporating an improvisatory part. We divided the piece into three parts to be played on classroom xylophones: the Alberti bass (left hand part of this piece) on one xylophone, the chordal accompaniment on the second, and the third used to play the melody of the piece (right hand part) and also to add improvisational material that fit with the accompaniment. Sara, an apprentice teacher who was observing the class, joined them. Ena, Haru, and Sara, played each part on xylophone and then rotated each role (Fig. 2.4).

Changing roles enabled all performers to experience all the parts and, through this process, as they rotated repeatedly, all became comfortable playing all the parts. Each unique improvisation part that showed each student's creative idea made this piece an original one. Every time they switched the parts, we heard a slightly different set of sounds. It was enjoyable to watch them work together and appreciate one another's spontaneous musical creation. After several rotations, Ena returned once again to the melody part. She played the melody and then began her improvisation over Haru's Alberti bass and Sara's chord accompaniment. Just before the end of her improvisation, Ena suddenly stood up and moved toward the grand piano without hesitation and started to play this original piece with both hands by herself. It was a magical moment for all of us. She could play the whole piece smoothly and gracefully. After her performance we all gave her big applause. Ena proudly gave us her cute smile.

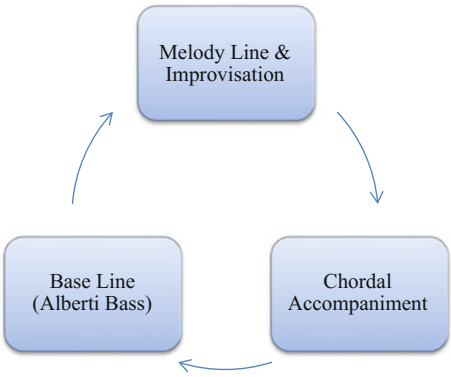



**Fig. 2.4** Ena, Haru, and Sara's creative musical ensemble

As Kondo observed their musical interactions, she noticed that once one of the musicians started improvising, it ignited other musicians' creative minds and activated their improvisational musical communication. For example, when the melodic improviser proposed a new idea, the chordal accompanist responded to it and elaborated or modified the idea as the performance moved forward. Each musician tried to *fit the space*, paying attention to the relationship between the improvised part and the other sounds. Each musician also tried to *fit the sound*, *feeling the sound* of the others—dynamics, harmonies, style, balance, tempo, and other elements—and created something new. They then needed to make decisions about which pitches to use and when, where, and how they would play in each moment—watching, listening, and playing simultaneously, respecting and appreciating the ideas of others.

Through improvisational musical communication, the learners, as musicians, seemed to develop themselves, being aware of the uniqueness of each individual and working toward becoming all they could be. The communicative process itself became the product, through which they shared understanding, engaged with music, and provided scaffolding for one another, not only peer scaffolding and musical scaffolding, but also *informed teacher scaffolding* (Davis, 2010) and *artful teacher scaffolding* (Wiggins & Espeland, 2012).

## Fostering and Enabling Creativity in Collaborative Problem-Solving

Improvisation gave Ena the opportunity to build confidence in her ability to share ideas with a group, able to see herself as a proactive learner and creative thinker. When Ena was playing the melody/improvisation part, the teacher and apprentice teacher, as mediators, conveyed to her a feeling of competence by being nonjudgmental and nonevaluative, encouraging her initiating and exploring of her original musical ideas,

accepting whatever was produced, and cheering for the ideas. She safely took a risk and expressed her musical idea in sound.

The creative space in musical communication initiated by these students was a highly productive place for them to explore their own musical thoughts and to negotiate and renegotiate personal meaning in music. Although the improvisation was a spontaneous creative action and interaction of original ideas, it was rooted in and reflected the learners' existing knowledge and fostered their development of new knowledge. As the learners engaged in improvisation, they communicated their thoughts with themselves and others in a manner that made the implicit explicit. Ena drew on improvisation as a means of engaging in communication within her own music performance and with other musicians.

Engaging in this process seemed to deepen her understanding of music, expanding her capacity for musical thought. Further, Ena's understanding enabled growth in her sense of confidence in grasp of phenomena around her.

Through this musical activity, the learning process seemed to be mediated by the musical scaffolding provided by peers during interaction, which reduced Ena's need for scaffolding because she increased her capacity to provide her own scaffolding. She was correspondingly transformed into a musician who was able to perform this challenging piece independently. It brought her to a huge "aha" moment.[3]

Musical creativity as a natural resource of personal fulfillment is an integral part in music learning process, which sees art as "a way of understanding ourselves and the modern *condition humaine*" (Dissanayake, 1988, xi). To become proficient musical thinkers and learners, students need to engage in ways that deepen their understanding of their own experience and environment, which should include their feelings and emotions, and thereby strengthen their confidence in their own intellectual powers. In this music lesson, the exposition of Ena's improvised melody based on the original piece was a means through which she established her understanding and proficiency for herself, musically scaffolded by the other musicians. Through musical communication in the context of shared musical understanding, she deepened her understanding of music and developed identity for herself and indirectly for other members of group, whose learning experiences were "associated with higher levels of self-esteem and healthier processes for deriving conclusions about one's self-worth" (Johnson & Johnson, 1985, p. 23).

Throughout their learning processes, we witness the presence of young children's agency in their kinesthetic response to the music, graphic representations of music, ways of playing instruments, ways of conceiving musical ideas, ways of expressing ideas, and in their performances. Young students' music learning and sense of agency are inseparable; they are one and indivisible, two sides of the same educational phenomenon.

[3] As described by Gestalt theorists like Köhler (Henle, 1971).

## The Improvisational Quality of Musical Interaction

The improvisational quality of musical interaction, involving students' creativity and originality, is critical in the process of music learning and the development of learners' identity, and personal and musical agency (Wiggins, 2011a, 2015) are central and fundamental to the process. This quality is ensured by the interface provided by an adult's appropriate "problem-posing" (Freire, 2002) and learners' capacity to take initiative that requires personal agency—"conscious being (*corpo consciente*)" (Freire, 2002) in their own creative process.

The findings of Kondo's (2015) study provide insight into the sustained character of developmental cycles of musical and creative potential, which is a gradual process of internalization and construction of musical identity reminiscent of Vygotsky's (1978) general genetic law in which a person's cognitive development proceeds from other to self: "Every function in the child's development appears twice; first, on the social level, and later on the individual level; first, between people (interpsychological), and then inside the child (intrapsychological)" (p. 37). This is an explanation of human processes of internalization of ideas and experience: that learners first come to understand new ideas and experiences through interaction with others and then eventually come to understand them internally, within themselves. Espeland (1987) suggested that music leaves students with an impression (inner reaction) that eventually leads to the association, imagination, selection, arrangement, and organization of musical sound internally. These internal operations lead to expression, in terms of overt responses, which finally return the cycle back to the impression level.

Young students in this study interacted on a social level between and among musicians (interpsychologically) and on the individual, internal level as musicians (intrapsychologically), through an ongoing process that went in cycles, fostering greater and greater levels of independent learning and musicianship. Figure 2.5 is an attempt to show these processes.

The circular arrow is meant to represent a continuous spiral that continues throughout music learning and subsequent musical life experience.

## Centrality of Learner Agency in Creative Process and Learning

Music provides us multiple ways for constructing musical understanding and personal meaning. Learning music is an interactive, meaning-making process through which learners construct their own meaning through the lens of their own prior experience, bringing what they already know through prior experience into a productive relationship with what they want to know more fully, deeply, and accurately. As "individual creativity occurs in the context of a community of thinkers (artists, inventors, scientists), where more than one person in working on the solution of a particular problem or within the particular genre of expression" (Rogoff, 1990, p. 196), each

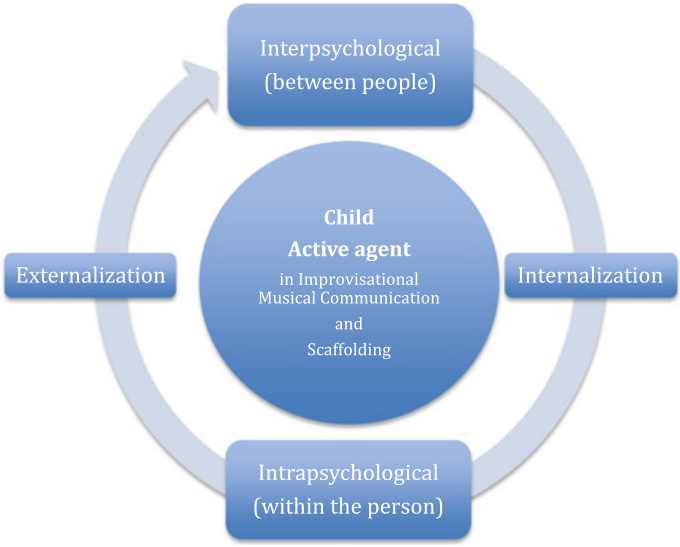



**Fig. 2.5** Circulation of learners' blossoming expressive agency

learner's agency is essential in enabling engagement in his or her musical experience and construction of understanding of music. Bruner (1996) stresses the importance of creating a sense of self, in all human experience.

Renewed interest in including creativity as an integral aspect of education is characterized by an urgency to show its usefulness as necessary for all in the emerging societal and economic conditions. Music educators' passionate efforts to develop children's creativity gives rise to the importance of child-centered music learning. It serves as an incentive for children's active engagement and self-realization as well as for openness, inclusiveness, and personal and social freedom (Benedict & Schmidt, 2011).

Understanding the centrality of agency to learning process leads us to a vision of music education that honors and fosters learner agency. The centrality of learner agency helps us understand that, rather than occupying a position between the music and the learners, teachers need to envision their role as helping each learner become more a proficient musician who has the ability to act or function in the future. Teachers need to meet learners where they are, invite them into authentic musical experience, and provide them the opportunity to interact directly with music and people around them. The teacher, as facilitator, scaffolds their musical learning, from a position that is inside learners' thinking processes and, at the same time, shares his or her own musicality and musicianship with learners throughout the collaborative musical experience.

## References


Allsup, R. E. (2002). *Crossing over: Mutual learning and democratic action in instrumental music education*. Unpublished doctoral dissertation, Teachers College, Colombia University.

Azmitia, M. (1988). Peer interaction and problem solving: When are two heads better than one? *Child Development, 59,* 87–96.

Bandura, A. (2006). Toward a psychology of human agency. *Perspectives on Psychological Science, 1*(2), 164–180. https://doi.org/10.1111/j.1745-6916.2006.00011.x.

Barrett, M. S. (1997). Invented notations: A view of young children's musical thinking. *Research Studies in Music Education, 8,* 1–13.

Barrett, M. S. (2003). Freedoms and constraints. In M. Hickey (Ed.), *Why and how to teach music composition* (pp. 3–27). Reston, VA: MENC.

Barrett, M. S. (2005). Musical communication and children's communities of musical practice. In D. Miell, R. A. R. MacDonald, & D. J. Hargreaves (Eds.), *Musical communication* (pp. 261–280). Oxford: Oxford University Press.

Benedict, C., & Schmidt, P. (2011). The politics of not knowing: The disappearing act of an education in music. *Journal of Curriculum Theorizing, 27*(3), 134–148.

Bjørkvold, J. (1989). *The muse within: Creativity and communication, song and play from childhood through maturity*, (W. H. Halverson, Trans.). New York, NY: Harper Collins.

Boardman, E. (1988). The generative theory of musical learning: Part II. *General Music Today, 2*(2), 3–6, 28–31.

Brooks, J. G., & Brooks, M. G. (2001). *In search of understanding: The case for constructivist classrooms.* Alexandria, VA: ASCD (Originally published in 1993).

Bruner, J. S. (1960). *The process of education*. Cambridge: Harvard University Press.

Bruner, J. S. (1966). *Toward a theory of instruction*. New York, NY: W. W. Norton.

Bruner, J. S. (1996). *The culture of education*. Cambridge: Harvard University Press.

Burnard, P. (1999). *Into different worlds*. Unpublished doctoral dissertation, University of Reading.

Burnard, P. (2006). Rethinking the imperatives for reflective practices in arts education. In *Reflective practices in arts education* (pp. 3–12). Dordrecht: Springer.

Burnard, P. (2013). Teaching music creatively. In P. Burnard & R. Murphy (Eds.), *Teaching music creatively* (pp. 1–11). Abingdon, Oxon, UK: Routledge.

Campbell, P. S. (2011). *Songs in their heads: Music and its meaning in children's lives* (2nd ed.). Oxford: Oxford University Press.

Cole, M. (1969). *A handbook of contemporary Soviet psychology*. New York, NY: Basic Books.

Cole, M. (1996). *Cultural psychology*. Cambridge: Harvard University Press.

Davies, C. (1992). Listen to my song: A study of songs invented by children aged 5–7 years. *British Journal of Music Education, 9*(1), 19–48.

Davis, S. G. (2010). Metaphorical process and the birth of meaningful musical rationality in beginning instrumentalists. *Research Studies in Music Education, 32*(1), 3–21. https://doi.org/10.1177/1321103X10373055.

Dewey, J. (1998). *Experience and education.* West Lafayette, IN: Kappa Delta Pi (Originally published in 1938).

Dissanayake, E. (1988). *What is art for?*. Seattle: University of Washington.

Dissanayake, E. (2000). *Art and intimacy: How the arts began*. Seattle: University of Washington Press.

DeNora, T. (2000). *Music in everyday life*. Cambridge: Cambridge University Press.

Eckert, P., & McConnell-Ginet, S. (1992). Think practically and look locally: Language and gender as community-based practice. *Annual Review of Anthropology, 21,* 461–490.

Espeland, M. (1987). Music in use: Responsive music listening in the primary school. *British Journal of Music Education, 4*(3), 283–297.

Espeland, M. (2006). *Compositional process as discourse and interaction*. Unpublished doctoral dissertation, Danish University of Education, University of Aarhus.

Faulkner, R. (2003). Group composing: Pupil perception from a social psychological study. *Music Education Research, 5*(2), 101–124.
Flohr, J. (1985). Young children's improvisations: Emerging creative thought. *The Creative Child and Adult Quarterly, 10*(2), 79–85.
Fosnot, C. T. (Ed). (2005). *Constructivism: Theory, perspectives, and practice* (2nd Ed.). New York, NY: Teachers College Press (Originally published in 1996).
Forman, E. A., & Cazden, C. B. (1985). Exploring Vygotskian perspectives in education: The cognitive value of peer interaction. In J. V. Wertsch (Ed.), *Culture, communication, and cognition: Vygotskian perspectives*. Cambridge: Cambridge University Press.
Freire, P. (2002). *Pedagogy of the oppressed*. New York, NY: Continuum (Originally published in 1970).
Henle, M. (Ed.). (1971). *Selected papers of Wolfgang Kohler*. New York, NY: Liveright.
John-Steiner, V. (1985). *Notebooks of the mind: Explorations of thinking*. Albuquerque: University of New Mexico.
Johnson, D. W., & Johnson, R. T. (1985). The internal dynamics of cooperative learning groups. In R. Slavin, S. Sharan, S. Kagan, R. Hertz-Lazarowitz, C. Webb, & R. Schmuck (Eds.), *Learning to cooperate, cooperating to learn* (pp. 103–124). New York, NY: Plenum.
Kohn, A. (1993). *Punished by rewards: The trouble with gold stars, incentive plans, A's praise, and other bribes*. New York, NY: Houghton Mifflin.
Kondo, S. (2015). *Musical communication in scaffolding of young children's musical learning*. Doctoral dissertation. Available from ProQuest Dissertations and Theses database. (UMI No. 10305670).
Kondo, S. (in press). Musical communication in scaffolding young learners' expressive agency. *Research Studies in Music Education*.
Lave, J. (1988). *Cognition in practice*. Cambridge: Cambridge University Press.
Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge: Cambridge University Press.
Leont'ev, A. N. (1981). The problem of activity in psychology. In J. V. Wertsch (Ed.), *The concept of activity in Soviet psychology* (pp. 37–71). Armonk, NY: Sharpe.
Lincoln, Y. S., & Guba, E. G. (2013). *The constructivist credo*. Walnut Creek, CA: Left Coast.
Luria, A. R. (1961). *The role of speech in the regulation of normal and abnormal behavior*. New York, NY: Liveright.
Marsh, K. (2009). *The musical playground: Global tradition and change in children's songs and games*. Oxford: Oxford University Press.
Moog, H. (1976). *The musical experience of the pre-school child*. (Trans. C. Clarke). London, UK: Schott.
Moorhead, G. E., & Pond, D. (1978). *Music of young children*. Santa Barbara, CA: Pillsbury Foundation for Advancement of Music Education.
Rogoff, B. (1990). *Apprenticeship in thinking: Cognitive development in social context*. Oxford: Oxford University Press.
Rogoff, B. (2003). *The cultural nature of human development*. Oxford: Oxford University Press.
Rogoff, B., & Lave, J. (Eds.). (1984). *Everyday cognition*. Cambridge: Harvard University Press.
Ruthmann, S. A. (2008). Whose agency matters? Negotiating pedagogical and creative intent during composing experiences. *Research Studies in Music Education, 30*(1), 43–58.
Savage, J. (2004). *Re-imagining music education for the 21st century*. Unpublished doctoral dissertation, University of East Anglia.
Schwandt, T. A. (2000). Three epistemological stances for qualitative inquiry. In N. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed., pp. 189–213). Thousand Oaks, CA: Sage.
Sundin, B. (1998). Musical creativity in the first six years. In B. Sundin, G. E. McPherson, & G. Folkestad (Eds.), *Children composing* (pp. 35–56). Sweden: Malmö Academy of Music.

Trevarthen, C. (2002). Origins of musical identity: Evidence from infancy for musical social awareness. In R. A. R. MacDonald, D. J. Hargreaves, & D. Miell (Eds.), *Musical identities* (pp. 21–38). Oxford: Oxford University Press.

van Manen, M. (1991). *The tact of teaching: The meaning of pedagogical thoughtfulness*. Albany: SUNY Press.

van der Veer, R., & Valsiner, J. (1991). *Understanding Vygotsky: A quest for synthesis*. Cambridge, MA: Blackwell.

Vygotsky, L. S. (1978) *Mind in society: The development of higher psychological processes*. In M. Cole, V. John-Steiner, S. Scribner, & E. Souberman (Eds.). Cambridge: Harvard University Press.

Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity*. Cambridge: Cambridge University Press.

Wertsch, J. V. (Ed.). (1985). *Culture, communication and cognition: Vygotskian perspectives*. Cambridge: Cambridge University Press.

Wertsch, J. V. (1988). Psychology: LS Vygotsky's "new" theory of mind. *The American Scholar*, 81–89.

Wiggins, J. (2003). A frame for understanding children's compositional processes. In M. Hickey (Ed.), *How and why to teach music composition: A new horizon for music education* (pp. 141–166). Reston, VA: Music Educators National Conference.

Wiggins, J. (2007). Compositional process in music. In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 453–470). Amsterdam, The Netherlands: Springer.

Wiggins, J. (2011a). When the music is theirs: Scaffolding young songwriters. In M. Barrett (Ed.), *A cultural psychology for music education* (pp. 83–113). Oxford: Oxford University Press.

Wiggins, J. (2011b). Vulnerability and agency in being and becoming a musician. *RIME Keynote published in Music Education Research, 13*(4), 355–367. https://doi.org/10.1080/14613808.2011.632153.

Wiggins, J. (2015). *Teaching for musical understanding* (3rd ed.). Oxford: Oxford University Press.

Wiggins, J. (2016a). Teaching music with a social constructivist vision of learning. In B. Gault & C. Abril (Eds.), *Approaches to teaching general music: Methods, issues, and viewpoints* (pp. 49–72). Oxford: Oxford University Press.

Wiggins, J. (2016b). Musical agency. In G. McPherson (Ed.), *The child as musician: A handbook of musical development* (2nd ed., pp. 102–121). Oxford: Oxford University Press.

Wiggins, J. H. (1994). Children's strategies for solving compositional problems with peers. *Journal of Research in Music Education, 42*(3), 232–252.

Wiggins, J. H. (1999/2000). The nature of shared musical understanding and its role in empowering independent musical thinking. *Bulletin of the Council for Research in Music Education, 143,* 65–90.

Wiggins, J., & Espeland, M. (2012). Creating in music learning contexts. In G. McPherson & G. Welch (Eds.), *Oxford handbook of music education* (pp. 341–360). Oxford: Oxford University Press.

Wiggins, J., & Medvinsky, M. (2012). Scaffolding student composers. In M. Kaschub & J. Smith (Eds.), *Composing our future: Preparing music educators to teach composition* (pp. 109–125). Oxford: Oxford University Press.

Young, S. (1995). Listening to the music of early childhood. *British Journal of Music Education, 12,* 51–58.

Zemelman, S., Daniels, H., & Hyde, A. (1998). *Best practice: New standards for teaching and learning in America's schools* (2nd ed.). Portsmouth, NH: Heinemann Press.

**Jackie Wiggins** is Professor of Music Education and Chair of the Department of Music, Theatre, and Dance at Oakland University where she teaches graduate courses in music education psychology, research, and curriculum. Wiggins heads Oakland's music education doctoral program, an active, innovative program that attracts students interested in studying music learning and teaching from a constructivist perspective. In 2014, she was the inaugural recipient of the university's Outstanding Graduate Mentor Award. Internationally known for her work in constructivist music education and children's musical creative process, Wiggins is a prolific author and active presenter, with more 50 publications, 200 presentations, including invited keynotes on four continents. She has guest taught at universities throughout the U.S. and abroad, and has worked as a research and curricular consultant internationally, nationally, and locally. In 2015, Oxford University Press published the third edition of her seminal book Teaching for Musical Understanding, which offers a social constructivist vision of music education.

# Chapter 3
# Soundscape, Sound Education, and the Grain of the Music: Experiencing the Luminousness of Music Being What It Is

**Tadahiko Imada**

## Introduction

The aesthetics of European music, fully developed by the nineteenth century, were essentially literary accounts wherein music was explained by language, on the assumption that language and its meaning were based on the Greek Philosophy proposed by such thinkers as Plato and Aristotle. Their doctrine, the so-called mimesis, was a literary account wherein music was interpreted and valued by words. Both Plato and Aristotle assumed that language and its meaning were capable of explaining musical meaning and thus capable of accounting for musical understanding (i.e., Imada, 2012). This concept of European mimesis, however, isolated music from its innocent experience, and eventually created the separation of form and content in art (e.g., Sontag, 1990). This chapter will critique how this separation of form (as sonorous air) and content (storyline) actually plays out in terms of the activity of creative music-making. The chapter will examine its recommendations for music education, by referring to a "paper project" based on the concept of soundscape at a secondary school in Hirosaki, Japan.

## *Big Music and Big Creativity*

To begin with, music history from the Viennese classicists to the Romantics should be discussed in order to clarify the foundation of the present Japanese music edu-

**Remarks**: This chapter is a revised, extended, and compounded version of a paper published in *the Journal of Creative Music Activity for Children vol.1*. 2012.

T. Imada (✉)
University of Hirosaki, Hirosaki, Japan
e-mail: timada@hirosaki-u.ac.jp



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_3

cation based on counterfeit nineteenth-century creativity. In the eighteenth century, many "classical" concerts existed as a social occasion for entertaining aristocrats rather than purely for listening to music itself. The sponsorship of music, however, switched from the aristocracy to the bourgeoisie from the eighteenth century through into the nineteenth century as a result of the acquisition of wealth in the Industrial Revolution and the shift of power following the French Revolution. Audiences increased dramatically as a result of the participation of the bourgeoisie, and consequently a change in the relationship between musicians and audience. In the nineteenth century, a musician came to perform for general public rather than for the aristocracy. Many composers such as Beethoven, Schubert, Schumann, Liszt, and others became independent of their patrons while music was put into general distribution as a commodity. A distribution system of musical scores was simultaneously established for the bourgeoisie to learn and enjoy playing musical instruments in their homes. Attali (1985) points out:

> Music's mode of financing then completely shifted, making publishers partial substitutes for patrons. Interested in the production of new works, they took the risk of sponsoring them for a rapidly expanding market of amateur interpreters. The bourgeoisie, unable to afford a private orchestra, gave its children pianos. There was a need, therefore, for small number of instruments, or adaptations of that kind, were thus preferred by publishers. The breadth of the piano repertory of the nineteenth century is quite clearly connected to the place it occupied in the salons of the bourgeoisie of the time, as an instrument of sociality and an imitation of the Parisian salons and the courts. Power continued to address the musician haughtily. But the tone was no longer one of conquest; it was the tone of grocer (p. 69).

As Attali (1985) mentions, music became a commodity through publishers in the nineteenth century, "a means of producing money" just as popular music today. Many music educators in Japan, however, have hardly dealt with Western classical music as a commodity. This was partly because they have supported and taken for granted the value of Western classical music based on its aesthetic value developed from the eighteenth century through the nineteenth century in Europe since the introduction of European classical music. In this period, the concepts of beauty and art changed rapidly. Several clichés such as "originality," "a work of art," "a genius," "a prodigy," and so on about the concept of art were proposed. The subject of the aesthetics of music in this period was to establish the significance of music. Edward Hanslick, for example, asserted the original value of music and tried to rank art as the place where people were able to experience the purest beauty. He explains:

> …the most essential condition to the aesthetic enjoyment of music is that of listening to a composition for its own sake…The moment music is used as a means to induce certain states of mind…it ceases to be an art in the purely musical sense. (Hanslick, 1957, pp. 100–101)

This can be considered as a crucial statement concerning the essence of Hanslick's view of "pure music" and "aesthetics." What Hanslick (1957) attempted to explain was "the voluntary and pure act of contemplation which alone is the true and artistic method of listening." (p. 97) Cook (1990) points out:

> Hasnlick's ideas, and even some of his words, are echoed in the more wide-ranging distinction that R.G. Collingwood drew some eighty years later between what he called "(a)rt proper and

> falsely so called." Collingwood (1938, p. 276) describes false art as being "aimed ultimately at producing certain states of mind in certain persons. Art falsely so called is…the utilization of 'language' (not the living language which alone is really language, but the ready-made "language" which consists of a repertory of clichés) to produce states of mind in the persons upon whom these clichés are used. (pp. 15–16)

One of the most significant arguments, the distinction between art and entertainment in music, can be seen in the statement above. Arnold Schoenberg (1984) also states:

> Those who compose because they want to please others, and have audiences in mind, are not real artists. They are not the kind of men who are drive to say something whether or not there exists one person who likes it, even if they themselves dislike it. They are not creators who must open the values in order to be born. They are merely more or less skillful entertainers who would renounce composing if they did not find listeners. (p. 62)

Cook (1990) elaborates on Schoenberg's statement by saying that "a work of music is fundamentally a moral entity and not a perceptual one. And this is little more than a twentieth-century adaptation of the concept of 'art-religion.'" (p. 182) Western classical music in the nineteenth century developed amid a mixture of social, economic, and philosophical contexts in Europe. Though nineteenth-century classical music became commodity because of the sponsorship of music switched from the church and the aristocracy to the bourgeoisie, the music simultaneously acquired an aesthetic stance as a means of maintaining its authority. As a result of this process, many outstanding and attractive musical works were produced and spread among the general population in the nineteenth century, that is to say, the technical innovation inside music allowed it to become an excellent commodity. And with the spread of this music, it established both an aesthetic and economic dominances. These changes in music had several consequences. One such consequence is that many artistic activities became monopolized by specialized professionals such as composers, performers, and publishers. This specialization has been continued until today. Said (1991) explains:

> …we can add today's complete professionalization of performance. This has widened the distance between the "artist" in evening dress or tails and, in a lesser, lower, far more secondary space, the listener who buys records, frequents concert halls, and is routinely made to feel the impossibility of attaining the package virtuosity of a professional performers. (p. 3)

The "professional" called the "virtuoso" in the middle of nineteenth century attracted an audience using superhuman skills and immaculate techniques. In the middle of nineteenth century, many concerts included works by such earlier composers as J.S. Bach, Mozart, Beethoven, and others came to be deified and their biographies were remodeled from the middle to the end of the nineteenth century. Comini (1987) introduces a variety of Beethoven's portraits: In one drawn in 1803, Beethoven looks like an ordinary person, but in a statue made in 1902, he is seminude like the ancient Greek thinkers and becomes a heroic image. Watanabe (1989) also points out that many monuments were created in major cities of Germany and Austria in the latter half of the nineteenth century due to the influenced of German romanticism and the Germanic nationalism movement. These monuments played a

significant role to form the image of Beethoven. In short, Beethoven became one of the greatest heroes of the Germanic people. His birth centennial in 1870 and posthumous centennial in 1927 were celebrated on a huge scale around these monuments, and these events were closely linked to Franco-Prussian War and *Anschluss*, for example. Beethoven, therefore, was given the connotation of not only a great composer, but of a political hero. Walker (1996) argues:

> Aesthetics is but one of these "fashions" which emerged in the nineteenth century but lives on in western culture. It is however a well thought-out concept which has logic based in the musical structures of composers such as Beethoven, Liszt, Schumann, Brahms and Wagner, and argued in the texts of Hegel, Schopenhauer, Hanslick, Fichtes, Schelling and Schlegel. The music written to this specific theory of aesthetics experience constitutes a supreme expression of the culture of central Europe in the nineteenth century. Philosophically, this nineteenth-century German position moved the locus of debate about aesthetic experience from issues of sense perception and feelings to those of transcendental experiences of pure beauty and perfection. (p. 4)

The concept of focused listening (i.e., Schafer, 1977) to appreciate music as part of high-class culture was born. It brought about dichotomies such as artist and audience (e.g., the separation of professional and amateur or producer and consumer), winner and loser in music competitions, for example, colonizer and colonized, and so on. Thus a tradition of "Big Music" was formed. Since "Big Music" is being forced to serve this tradition, small music for everybody and creativity is somehow forgotten, especially in music education. In psychology, Kaufman and Beghetto (2009) propose the concept of four C model of creativity (Pro-c; Big-C; mini-c; little-c). The fact is, all the creativities they proposed have remained within the confines staked out by the established and preconceived genres such as the arts, chess, sports and sciences, and so on. Needless to say, "Big Music" can be considered as one of those genres. "Small music for everybody and creativity" here in this chapter is directly related to the earliest experience of music. As Sontag (1990) suggested, it should be incantatory, magical, and transparence.

## Shifting from Big Music to Small Music in Education

After the Second World War, Western classical music reached a deadlock of modern abstractionism. "A certain lack of confidence in the continuing strength of the western tradition" (Griffiths, 1978, p. 126) after Anton Webern presumably comes from the Pythagorean tradition, and twelve-note serialism is where the Pythagorean tradition came to an end. As a result, many compositions such as *Turangalila-symphonie* by Messiaen, *Le marteau sans maître* by Boulez, *Telemusik* by Stockhausen, and *Music for 18 Musicians* by Reich found inspiration in the non-West. However, such exchange involved only stylistic borrowing inside music instead of a more fundamental rethinking of sound and its social, cultural, and environmental roles. Thus, these works still keep a "Big Musical Mentality" based on its "Big Creativity." Europe has a tendency to seek itself in the exotic in non-Western cultures because of the

European concepts of other and self, or home and out there, and these concepts are closely linked to such dichotomy as professional/amateur, producer/consumer, winner/loser, and colonizer/colonized being derived from logocentrism. Quite a few composers in North America, however, attempt to reflect on Western society from the bottom-up. The American composer Cage (1968), for example, suggested that music should perhaps be a term reserved for sounds produced by eighteenth- and nineteenth-century European instruments. He explained:

> If this word music is sacred and reserved for eighteenth century and nineteenth century instruments, we can substitute a more meaningful term: organized sound…percussion music is a transition from keyboard influenced music to the all-sound music of the future. (Cage, 1968, p.5)

The American composer Terry Riley composed In C in 1964. Griffiths (1978) explains:

> …is an example of a work on the borders. Riley provides only a number of modal fragments which the performers may introduce freely within a steady pulse, generating obsessive repetitions and spontaneous patter-making. (p. 166)

This fragmentism can be considered as an effective apparatus to restructure the dichotomy between professional and amateur, for example. The Canadian composer Schafer (1995) criticizes the Western orchestra:

> The orchestra as we have it today is an invention of the colonial powers of nineteenth century Europe. The music conceived for it was largely intended to enkindle the enthusiasms of Europeans for the hegemony of their culture over other "inferior" cultures around the world. Even the materials out of which the instruments were made attests to this: gold, silver, ebony, ivory, granadilla wood, rosewood—these are not materials found in Europe; they come from Africa, Asia and South America, from the parts of the world Europe was, at that time, exploiting: so that when the bourgeoisie of France or Italy or Germany or England gathered to hear a symphony concert what they were really celebrating was their empire overseas as a museum of sentimental sound objects mostly from that period.

Schafer proposed the concept of soundscape with an awareness of his duty as a composer in the twentieth century. That is to say, what is important for music education is to figure out how to reach the stage in which critical listening can be taught for small creativity. What was the first sound you ever remember hearing? Perhaps this sounds metaphorical, so you must, therefore, confess that you don't seriously try to remember it. Your first experience of sound, however, must have been experienced by yourself since you can now hear things. If so, your very first experience of sound exists somewhere inside yourself, and you may possibly be able to recall it when you seriously try to remember it. I presume the first sound you heard in your life must have been silence. And then you must have heard the grain of the sound. If one were able to keep remembering the grain—the touch and the sense of that particular sound—she or he must have known how to use words as well as numbers to indicate it. Unfortunately, many people have forgotten the grain—the touch and the sense of the sound they first actually heard. What was the first music you heard? Perhaps this sounds much easier to answer compared with the first question. You may remember a particular nursery rhyme or the theme song of

your favorite cartoon you grew up watching on television. When you were born, the world was full of music, and you grew up hearing new kinds of music every day of your life, with such prefixes as classical, pop, rock, jazz, new age, traditional, folk, ethnic, and so on. This is why we normally don't think about what music is or what it means to us. Can we ever hope to recapture our musical innocence, when we had no need to classify music into different prefixes? Or can none of us ever hope to remember the earliest grain of the music, when we did not ask about its genre or try to interpret it?

## Soundscape and Music

The earliest grain of music must have contained a magical, illogical, and ritualistic manner and intensity. Just as, for example, the sounds of wood, wind, water, and fire exist with no apparent meaning attached to them. People simply started making music with their body and the materials around them. As Schafer (1977, p. 40) states: "Man [sic] echoes the soundscape in speech and music," the natural acoustic environment has always afforded human beings to hear and echo, that is to say, the first experience of making music came about as a kind of mimicry of soundscape. Schafer (1977, p. 44) continues:

> Shepherds may, as Lucretius suggests, have got the hint of singing and whistling from the sound of the wind. Or it may have been from the birds. Virgil ways that Pan taught the shepherd "how to join a set of reeds with wax" as a means of conversing with the landscape…Shepherds piped and sang to one another to while away the lonely hours, as the dialogue form of Theocritus's *Idylls* and Virgil's *Eclogues* shows us; and the delicate music of their songs forms perhaps the first and certainly the most persistent of the man-made sonic archetypes.

As Schafer points out, the earliest grain of instrumental sounds must have been created through the natural interaction between soundscape and humans. Schafer (2011, p. 8) further asserts:

> It is true that the singing of birds is frequently called "musical:" but that is about the only environment sound that is. Certainly the roar of a truck or the barking of a dog was not. We simply had no word that would unite all sounds made by nature, humanity and machines. It was then I introduced the word soundscape, referring to any or all the sounds of a particular environment, whether produced by nature, humanity, machinery or any other means.

Schafer introduced the term soundscape with an awareness of his duty as a composer in the twentieth century. In short, what is important for music education today is to allow children to experience the natural flow between soundscape and themselves in order to make their own grain of music. More practically, what activities should children experience in the music classroom?

## A Sheet of Paper as an Instrument

Schafer (2011, p. 9) states:

> Should we expand the music programs in schools to include all the sounds of the soundscape? I think so because it reminds us that these two fields of sound were once closely united and that even today they are related: music invades the environment and environmental sounds inspire the rhythms and melodies.

Schafer thinks that without the existence of soundscape, musicians were unable to take advantage of that which inspired them. Once upon a time, nature was music's chief source of inspiration. Therefore, we should start by listening to the outside world to discover what we hear and what we want to hear. One becomes alone and scrupulously hears the soundscape, while at the same time she or he wants to echo the soundscape in music. If there is a sheet of paper, the person must take advantage of it as an instrument paying the attention to the touch using her or his fingers to make music. Schafer and Imada (2009, pp. 45–46) together wrote the following two exercises for children in *A Little Sound Education*:

> Take a sheet of paper and try to pass it around the room absolutely silently. It's harder than you think. As soon as your fingers touch the paper they make a sound. Now imagine that the sheet of paper is a musical instrument. Each person in the class has to make a different noise with it. How many different sounds can we think up? We could fold it, blow on it, drop it, tear it…what else? But don't crush it up until the last.

In the first exercise, children are expected to produce silence by creating scrupulous and immanent touches between their fingers and a sheet of paper. Both the manner and the form of music are presumably produced at this particular moment. This silence is directly connected to their body; that is to say, it cannot be analyzed either acoustically or physiologically (Imada, 2015). Whenever I use this particular exercise, changing both the size and material of the papers, I instruct the students as follows: "Pass it around beautifully, as if all of you are connected by one thread." They then begin to think about how to use their bodies, paying attention to the joints in their arms as well as their legs, and the position of their head, neck, shoulder blades, spine, toes, and soles. Their movement undergoes a complete change like dancing (Fig. 3.1 shows "a paper project," instructed by the author, at the Japan Women's University in Tokyo, August, 2015).

In the second exercise, children are able to find many musical aspects, such as rhythm and harmony, dynamics, and timbre, along with musical form, style, and content. It is not easy in our modern world to experience absolute silence in music by receiving inspiration from the natural soundscape. Therefore, it is crucial that children pay attention to such moments as a finger touching a sheet of paper producing delicate sounds, the physical and elegant simplicity when several sheets of paper are passed around—the rubato that paper brings. These exercises bring children into the music itself, as if they are playing the piano. The essence of music or sonority, for example, is not its capacity to express or interpret things. In short, music is different from language. When music becomes tamed by the economy of language and its attendant

**Fig. 3.1** "A paper project"

value, "flattered fingers" (Imada, 2012) are formed. When the piano is played with the emotional agitation of expressionism, it is played with flattered fingers, and we hear the poorest linguistic category: the adjective. Thus, the phrase "new objectivity (*neue sachlichkeit*)" was proposed to reject the expressive excesses in late nineteenth-century Romanticism (Albright, 2004). Schafer (1977, p. 6) explains:

> It is the musical expression of the romantic artist, prevailing throughout the nineteenth century and on into the expressionism of the twentieth century. It also directs the training of the musician today.

As Sontag (1990, p. 12) puts it: "What is needed, first, is more attention to form in art. If excessive stress on content provokes the arrogance of interpretation, more extended and more thorough descriptions of form would silence." Schafer tries to recover our sense of the music itself, and its grain with the help of paper. Since nature had been musicians' chief source of inspiration for creating music, and nature itself does not express anything, we should pay more attention to sound itself and its resources (the human body and movement). When the French pianist Samson Francois plays Maurice Ravel's *Toccata* in *Le tombeau de Couperin*, his sensitive touch on the keys sounds like raindrops. The grains of the sounds he produces are not digitally constant but "natural." Or when we listen to Mozart's *O zittre nicht* sung by the Korean soprano Sumi Jo, we might recall the sound of a church bell. As a

result of their professional musical training, the sonorous air they produce sounds "natural." As Barenboim (2009, pp. 21) states:

> The art of rubato lies in being free to make imperceptible modifications of the tempo while maintaining a connection to it, an inner pulse. These modifications should be an exaggeration, but not an alteration, of certain elements in the rhythm. Furthermore, care should be taken that rubato is used only for a limited time, so as not to lose touch with the objective time that keeps ticking all along. *Rubato* in Italian means stolen and therefore, morally speaking, demands to be returned at some point.

When the raindrops hit the surface of a river, its tempo includes a gentle change. It is the sound of the rain on the leaves getting nearer to you. The sound of little clicks is uneven and stabbing. A variety of delicate changes continue forever, and raindrops in a sense create a natural rubato. Musicians such as Francois and Jo beautifully recreate the art of rubato (expressive and rhythmic freedom). How can music teachers pass on this musical experience to children without losing the primal control of music performance? Schafer makes it possible by using a sheet of paper.

## *Final Thoughts*

The soundscape and music were once ecologically united: environmental sounds inspired the rhythms, melodies and harmonies of music. Schafer (1977, p. 111) pointed out that when the acoustic environment (or soundscape) was being overrun, it stimulated a whole wave of sensitive reactions in the music of composers as different as Debussy, Messiaen and Ives, for example. Therefore, he proposed the term "lo-fi" (an abbreviated form of "low fidelity") to reveal a poor signal-to-noise ratio in today's soundscape. This is because lo-fi destroys the natural balance between soundscape and music-making by composers. As a result, classical music, for example, will fall surely in the very near future (how can classical composers and performers possibly make music without having their inspirations from the natural soundscape?). Like Debussy, Ives and Messiaen, Schafer is a composer who noticed this. Schafer (2005, p. 90) also introduces an exercise using a sheet of paper:

> Pass a sheet of paper throughout the room without making a sound. The larger the sheet of paper, the more difficult it becomes. Several sheets of paper can be passed around at the same time. Children love this exercise. It is amazing how the ambient noise level of the classroom drops while they are performing.

I have used these paper projects at different schools—at the elementary, secondary, to university level—not only in Japan, but in different countries around the world. Using a sheet of paper, I sometimes help school teachers realize the importance of stillness and silence in music-making. Using a sheet of paper as a musical instrument is much harder than you might imagine. Everyone I have met through these paper projects has thought about the movement of the paper as well as the use of their bodies, and they have tried very hard to make their own music naturally. In the final part of the paper projects, I ask students to compose their own music using any kind

or kinds of paper. They first collect different kinds of papers while at the same time looking for different sound colors by touching them. They then start exploring the dynamics (soft and loud sounds) as well as the tempos (slow sounds and fast, rhythmic sounds). I sometimes ask them to think of many kinds of verbs, such as "to scrub," "to blow," "to tap," "to tear," "to rip," "to slit," "to drop," "to wad up," and so on to play the papers because these different actions are quite effective in creating a variety of sound colors and timbres. Some groups develop their own notations, including graphic notation, so they can also learn the relationship between sounds, music, and memory. Each performance is uniquely different, but everybody can precisely judge which one is more inspiring and musical than others. As I pointed out in the introduction, the scope of "music" in Japan has shrunk. So how and when did we lose the grain of the music we were born with as infants? The term "music" merely indicates music itself. No prefixes or adjectives for music are needed. No cultural or political music has ever existed or will exist. Through these paper projects, we should make the whole body an ear and hear the grain of the music through a sheet of paper.

## References

Albright, D. (2004). *Modernism and music: An anthology of sources*. Chicago: University of Chicago Press.

Attali, J. (1985). *Noise: The political economy of music*. Minneapolis: University of Minnesota Press.

Barenboim, D. (2009). *Everything is connected: The power of music*. London: Phoenix.

Cage, J. (1968). *Silence: Lectures and writings*. London: Calder and Boyars.

Collingwood, R. G. (1938). *The principles of arts*. Oxford: Oxford University Press.

Comini, A. (1987). *The changing image of Beethoven: A history of mythmaking*. New York: Rizzoli.

Cook, N. (1990). *Music, imagination, and culture*. Oxford: Oxford University Press.

Griffiths, P. (1978). *Modern music: A concise history from Debussy to Boulez*. New York: World of Art.

Hanslick, E. (1957). *The beautiful in music*. New York: Bobbs Merrill.

Imada, T. (2012). The grain of the music: Does music education mean something in Japan. In W. D. Bowman & A. L. Frega (Eds.), *The Oxford handbook of philosophy in music education* (pp. 147–162). New York: Oxford University Press.

Imada, T. (2015). *The music of philosophy: Music education and soundscape*. Tokyo: Koseisha-Koseikaku.

Kaufman, J. C., & Beghetto, R. A. (2009). Beyond big and little: The four C model of creativity. *Review of General Psychology, 13*(1), 1–22.

Said, E. W. (1991). *Musical elaborations*. New York: Columbia University Press.

Schafer, R. M. (1977). *The tuning of the world*. Toronto: McCelland & Stewart.

Schafer, R. M. (1995). *R. Murray Schafer: Suntory Hall international program for music composition no. 20*. Tokyo: Suntory Hall.

Schafer, R. M. (2005). *HearSings*. Indian River, Ontario: Arcana Edition.

Schafer, R. M. (2011). Foreword. *Japanese Journal of Music Education Practice, 9*(1), 6–9.

Schafer, R. M., & Imada, T. (2009). *A little sound education* (2nd ed.). Tokyo: Shunjusha.

Schoenberg, A. (1984). *Style and idea: Selected writings of Arnold Schoenberg*. Berkeley: University of California Press.

Sontag, S. (1990). *Against interpretation*. New York: Anchor Books.
Walker, R. (1996). "Music education freed from colonialism: A new praxis. *International Journal of Music Education, 27,* 2–15.
Watanabe, H. (1989). *Choshu no tanjo*. Tokyo: Shunjusha.

**Tadahiko Imada** is Professor at Hirosaki University in Japan, teaching music education based on the concept of soundscape. He holds a BMus from Kunitachi College of Music in Tokyo and an MA from Simon Fraser University where he studied as a recipient of the Government of Canada Award, and his Ph.D. is from the University of British Columbia in Canada. Dr. Imada is co-author of A Little Sound Education (together with R. Murray Schafer, Tokyo: Shunjusha, 1996, 2009); Music Education Policy and Implementation: International Perspectives (co-edited with Chi Cheung Leung and Rita Yip, Hirosaki University Press, 2008); and The Oxford Handbook of Philosophy in Music Education (edited by Wayne Bowman and Ana Luca Fruga, Oxford University Press, 2012). Prior to joining the faculty at Hirosaki University, he was a postdoctoral research fellow at Roehampton Institute London in UK. He was Visiting Distinguished Professor at the University of Tennessee at Martin in the US in 2002. He was an International Advisory Board Member of British Journal of Music Education, Cambridge University Press from 2010 to 2014. He translated Indirect Procedures: A Musician's Guide to the Alexander Technique by Pedro de Alcantara into Japanese (Tokyo: Shunjusha, 2009).

# Chapter 4
# Exploring Children's Creative Musical Conversations Using the Tambourine


**Kumiko Koma**

## Introduction

For some years, the author has been engaged in implementing children's musical activities focusing on musical structures such as call-and-response and investigating the results. Referring to Keith Sawyer's work (Koma, 2010), a focus of a study that we present in this chapter was related to the "improvised conversation" manifested in music among children. Sawyer who studied under Mihály Csíkszentmihályi is an eminent psychologist and creativity researcher. Sawyer analyzed why improvisational jazz ensembles and improvisational acting troupes were able to create unexpected flashes of ideas. He found that improvisational collaboration is a driving force of creativity. The above realization led him to propose the concept of "improvised conversation" to reflect the fact that daily conversations are a product of improvisational collaboration. He identified the distinguishing characteristics of group improvisation occurring equally in linguistic and musical improvisation using the keywords of "unpredictability" and "collaboration" (Sawyer, 1999). Sawyer (1997) further noted the fact that children's play contains improvisational activities similar to jazz. He proposed a model of improvisation in children's pretend play. In this model, he noted that if children have the same status, age, and interactional ability, each child will be expected to contribute equally to the emergent play drama. Four interactional forces affect each turn in the conversation: The speaker, the participants, the type of play, and the "emergent" (the last as per Mead [1932]). The emergent in particular was crucial for Sawyer's (1997) characterization of the process of improvisational creativity in children's play. On this basis, Sawyer revealed the cooperation

**Additional Note**: This study added some considerations based on a preliminary presentation of the findings given at 10th Asia-Pacific Symposium for Music Education Research, in Hong Kong.

K. Koma (✉)
Chiba University, Chiba, Japan
e-mail: musical.game@gmail.com



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_4

in improvisation that occurs as part of children's pretend play by focusing on a chain of "two-turn improvisational exchanges," in which, by repeating two turns consisting of one child proposing a change in play and another child responding, a new emergent is born in children's play. The first turn here is a proposal for a change to the play frame, and the second turn is the response to the proposal; this response may reject or accept the proposal (Sawyer, 1997). Essentially, individual proposals develop through communal collaboration among a group that shares a particular kind of play, while being accepted and modified by its members.

For example, child A may propose a change in play, saying, "I'll go shopping now," to which child B may respond, saying, "I'm a cake maker! Let's make cakes." Then, child C may propose "I'm a doctor," and child A may say "I have a cold, so I need to go the doctor, too," modifying the flow and responding to child C. If child B then makes a new proposal, saying "I have to bring cakes to the hospital as presents," we see how a certain type of collaborative children's play emerges from a sequence of improvisational activities repeated in a cooperative manner. Sawyer divides response strategy in this context into the following four types: "acceptance," where a proposal is accepted without modification; "extension," where a proposal is accepted and expanded in the same turn; "modification," where a proposal is not accepted but a substitute is proposed; and "rejection," where the proposal is not accepted and no substitute is proposed.

The above is a conversation analysis of language. Conversation analysis of music may not be the same. Improvisational collaboration of the sort referred in this chapter can nevertheless be seen in daily conversation, jazz ensembles, children's play. In all these forms, improvisational collaboration remains characterized by its unpredictability. In our study, the author focuses on uncovering examples of collaborative conversation among children using tambourines from a Sawyerian perspective that views the collaborative conversations as unpredictable and improvisational.

## *Development of Creative Music Activities*

In 1980s, creative music activities gained significant attention in elementary school education and above in Japan. In 1983, Japan's subcommittee on educational content, a department of the Central Council of Education, made the following suggestions based on the state of kindergarten education at the time:

> It is necessary to promote discussion on improvement of the contents and methods of kindergarten education according to the various changes in younger children and their environment.

As a response to this, in 1984 the Investigation Research Cooperator Conference on the Course of Study for Kindergarten was established. The same year, the journal *Youji to Ongaku* (*Younger Children and Music*) was released. It was the first specialized magazine on younger children, music, and child education. Unfortunately, the magazine was forced to discontinue its publication for approximately 2 years after its launch. Until then, it had released a total of 22 volumes. In 1982, translation

of *Sound and Silence* (J. Paynter & P. Aston) into Japanese led to a publication by a translator Yamamoto of *Souzouteki Ongakugakusyu no Kokoromi* (*Experimental Creative Music Learning*, Matsumoto and Yamamoto) 3 years later in 1985 (Painter and Aston, 1970). The latter book presented the theory of and projects of creative music making, a groundbreaking topic for the world of music education in Japan. In 1989, "creative music making" was introduced into the Course of Study for Elementary School for the first time, as an activity to allow students "to be able to create and express music." It can be predicted that similar trends were presented in kindergarten. In 1989, child education content was reorganized from six regions (Health, Society, Nature, Language, Music rhythm, and Painting production) into five (Health, Human relationships, Environment, Language, and Expression). It was first revision made to the Course of Study for Kindergarten since 1964. We went through articles on creative musical activities from the journal *Youji to Ongaku* and found that only two articles (Iguchi, 1985; Shigeshita, 1985) were dealt with using music instruments for play.

The researcher Iguchi (1985) examined free play using musical instruments in a designated play space. We tend to imagine structured ensembles when we think of activities using musical instruments. The researcher discussed the meaning of matching the contents of learning to the development of children. The researcher emphasized the importance of having early childhood educators to observe children's free play with musical instruction. To the researcher, children can learn to use appropriate strength when they play their instruments rather than just simply hit the instrument as hard as they can. With their friends, children can experience pleasure and learn to gradually match rhythms to beating drums and with singing. Children can explore various rhythms, not only in drumbeats but also in sounds that echo and reverberate, and in rapid rhythms. Another researcher Shigeshita (1985) examined songs that incorporated onomatopoeia and suggested musical instruments as incentives for children to play. Play using musical instruments to matches sounds in songs.

Articles on creative music activities were published in the preschool education journal *Yoji no Kyouiku* (*Education for Younger Children*) which was established in 1901 prior to and after the 1964 revision of the Course of Study for Kindergarten. However, in the 1980s there saw a decline in releasing these articles. Practical activities were described in articles released in *Yoji to Ongaku and Yoji no Kyouiku.* No specific measures to develop these activities were discussed. Kindergarten teachers did not have measures with which they can develop children's disparate sounds into united sound, a factor that may have led to decline in creative music activities.

## *Our Study*

Most Japanese kindergarten classrooms have access to simple musical instruments, though their numbers vary. The tambourine is used by Japanese kindergarteners as part of their daily play. As the tambourine is often employed in musical ensembles

for concerts, activity using it (and instruments like it) is seen as a special activity rather than "daily play." The tambourine is regarded by Japanese kindergarten teachers, like any other instrument, as something that requires specific technique and skills. As a result, children's activities using instruments tend to be guided by technical instructions. The national Course of Study for Kindergarten (Ministry of Education, Culture, Sports, Science and Technology, 2008), however, aims at "developing rich feelings and the ability to express oneself, and enhancing creativity by expressing experiences and thoughts in their own words." In this context, teaching through play is a basis of kindergarten education. This means that teachers need to inspire individual child to produce spontaneous creative expression, including during guided activities such as those using instruments. However, there are few existing studies of creative music activities that involved the use of instruments and Japanese kindergarten children. Since 2005, the author and some researchers have conducted workshop of creative music activities in kindergartens. We have used various sound materials, including vocal and body sounds as well as musical instruments such as the *djembe*, a West African drum, the *tongatong*, a Filipino percussion instrument, and so on. A research study was conducted in an attempt to find out how children create spontaneous creative expressions using the tambourine. The study aims to elicit expressions and to reveal the possibilities of play with tambourine.

## Method

### *Participants*

Two classes of 5 year olds from kindergarten K (class S: 10 boys and 12 girls; class M: 14 boys and 10 girls) from a public kindergarten in Tokyo, participated in this research. Since March 2014, the author has been visiting kindergarten K at irregular intervals and holding workshops for children. The case considered here was part of musical play conducted using tambourines at a workshop held in June 2014.

### *Procedure*

A single workshop was conducted for approximately 25 min. Chairs were placed in a circle in the venue for each of the student participants of the study, the teacher, and the author who sat around the circle. Two video recorders were set up; one for the scene, and another was held by the kindergarten staff to do hand recording. The kindergarten staff participated in discussions after the workshops to ensure the reliability of the data. The procedure and goals of the study were explained to the staff. Consent was obtained from director of kindergarten. The author later created a transcript of the videos, after-workshop field memos, and discussions with the kindergarten staff. In

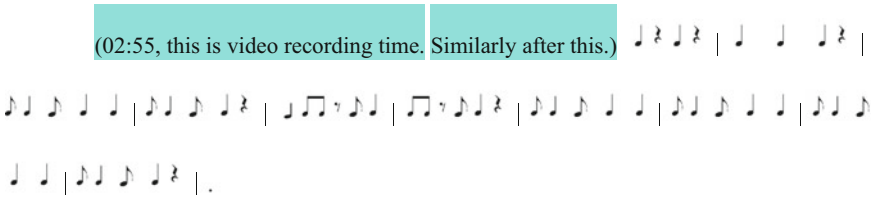
consideration of the children's privacy, the participants were assigned identification numbers (e.g., B1 for boy one, G1 for girl one).

The author conducted macroscopic and microscopic analyses and referred to Sawyer's (1999) improvised conversation as a theoretical framework (Koma, 2010). Macroscopic analysis is a broad analysis of the musical feature of "improvised conversations," while microscopic analysis examines the idea of individual "unpredictability" producing group "collaboration" and a related "musical structure." The analysis of the present study focused on how children expressed individuality in describing episodes of musical play.

## *Results and Interpretations*

The data collected consisted of field memos, video recordings using a fixed and a handheld video camera, and transcriptions of musical play data from the video recordings. Four characteristic episodes were selected and analyzed.

**Episode 1: Interest in tambourine: Boy 1 (class S)**. The first episode (1) was about the interest in tambourine showed by Boy 1 in class S. Immediately after tambourine was handed to him, B1 started playing and successively carving out a four-beat rhythm.




Thereafter, B1 held the frame of the tambourine on his belly, tried striking with both hands, placed it on his knees, and tried striking with both hands again (03:46).

**Episode 1 interpretation**. Behavior of B1 in Episode 1 showed that once children of the study received the instruments, they began playing each in their own way. In particular, B1 successfully played a four-beat rhythm. One can witness his enjoyment at making sounds with the instrument and his interest in the instrument. The "want to try" feeling of the children to express individually is uncovered in episode 2.

**Episode 2: Exploring the sounds (class S)**. The children explored the sounds independently when they were instructed to do so.

(03:56) It was observed that when the researcher said, "Alright, shall we try to make some sounds?", children moved their hands and played their instruments. B1 instantly opened his hands wide and beat one side of the tambourine, which was positioned vertically. G4 posed the tambourine horizontally and brought her right hand downward from above. G5 shook the jingles vertically. The children were trying out sounds and playing styles that each had discovered independently.

(05:20) The children were requested to make a sound one at a time, in an order. B10 held the tambourine horizontally and beat the head, then the frame. He later

**Table 4.1** Ingenuities seen in exploration of sound by children

| Large category | Medium category | Small category | |
|---|---|---|---|
| Tone | Head | Inside<br>Outside | |
| | Frame | | |
| | Jingle | | |
| Style | Beat | Palm of the hand<br>One finger<br>Various body parts (forehead, knees, elbows, arms, etc.) | |
| | Shake | Up and down<br>Back and forth | |
| | Rub | Palm of the hand<br>Finger | |
| Pose | Beat with hand | Horizontal | Head up<br>Head down |
| | | Vertical<br>One finger | |
| | Placed on thighs | | |
| | Pinched between knees | | |

beat the head from the reverse side. G12 thought for a while, held the tambourine horizontally, and beat the frame from below. B9 beat the border of the head and the frame diagonally. G11 held the tambourine in her right hand raised it straight up and shook it vertically. G10 beat her stomach with the tambourine. G9 pointed the head in line with her body, held with both hands and shook it. B7 beat it with his index finger. G8 shook it near his cheek. B8 held it with both hands and shook it up and down in front of his body… and so on, as the children each presented the sound they discovered.

This study witnessed ingenuities of the children when they desire to express slightly differently from one another. These ingenuities can be largely divided into three categories: Tone, playing style, and pose; which were divided into medium and small (sub) categories (see Table 4.1).

**Episode 2 interpretation**. The most important aspect of this exercise was for the children to first try to make music with their own instruments. It is necessary that teachers know the proper method of holding and playing a tambourine. Children should not be instructed how to do it directly. Using an indirect and experiential approach, children learn by playing, and explore freely the sounds they can make. The experiential learning was presented in Dewey's (1915) volume of *The School and Society* and was based on Froebel's educational principles. The following is a citation of Dewey's view on children's play:

> It is the free play, the interplay, of all the child's powers, thoughts, and physical movement, in embodying, in a satisfying form, his own images and interests. (Dewey, 1915; p. 113)

The observations of the current study showed that the children of the study used their minds and bodies in a "mutual" manner—exploring the tambourine as an instrument, and contemplating how it should be held, how it should be played, and what or how it should express. By "exploring" children simply like to do things and watch to see what will happen. The teacher can guide the exploratory tendency in directions in which it can yield results of value—or simply be allowed to go on at random (Dewey, 1915). Kratus (1991) proposed improvisation from seven levels of musical behavior. Exploration was first level which can be thought of as a necessary pre-improvisational step (Kratus, 1991). In our study, each child freely explored sounds, presented them to the class. By listening their own and their peers' expressions, they realized the differences between their own and their peers' expressions, which constituted a basis upon which they could generate expressive ingenuities.

**Episode 3: The first improvisational conversation between the children (Class S).** (16:50) Children were asked to "[face each other and] have a conversation in a pair." B10 set the tambourine horizontally on his knees, and began to play ♩ ♫ ♩ 𝄽. To that, G5 held the tambourine horizontally and answered ♩ ♫ ♩ 𝄽. Next, when G5 ♩ ♩ ♩ 𝄽 played, B10 responded ♬ ♬ ♫ ♫ 𝄽.

**Episode 3 interpretation**. In episode 3, children faced each other and had an improvisational conversation for the first time. G5 accepted a query from B10 and answered him by imitating him (acceptance, from Sawyer's four responses). While G5 accepted B10's proposal without modification and imitation, B10 responded to G5's proposal through modification, or a new proposal. B10 observed the demeanor of G5 in the first turn and gave a different answer on the next turn. By doing so, an "in-depth" conversation was created. The improvisational conversation held in episode 3 was not from spontaneous action. Setting up a facilitating environment and encouraging children to "try having a conversation with instruments" created an opportunity for the children to expand their own conversations, just like their play. This observation was not limited to the pair conversation—similar actions were observed in other pairs. This experience led the development of the improvisational musical play to bleed over into the children's free play time.

**Episode 4: Expanding improvisational conversation (class M)**. (38:55) Following class S, in the session of class M, the length of the improvisational conversations became progressively longer. G7 played ♩ ♩ ♩ 𝄽, and B3 responded with ♩ ♩ ♩ 𝄽. Subsequently, G7 played ♪ ♩ ♪ ♩ 𝄽 and B3 responded with ♪ ♩ ♪ ♩ 𝄽. For a while, the exchange between ♩ ♩ ♩ 𝄽 and ♪ ♩ ♪ ♩ 𝄽 continued, and finally concluded with ♩ ♩ ♩ 𝄽.

The rhythms using musical notation above may not be the same rhythms presented by the children in the study. We can understand the rhythm as a unity of the patterns. From the rhythms shown, we can know that the children were in rhythm. In the musical exchange between G7 and B3, the conversation was built on the repetition of two rhythmic patterns. B3 accepted G7's initial proposal. When G7 made a new proposal, B3 accepted again. If we call the first exchange A, then we can say that the pair had materialized as a small A-B-A-B-A structure. Figure 4.1 summarizes exchanges of three pairs of children in the study (G7-B3, G9-B5, and B13-B6).

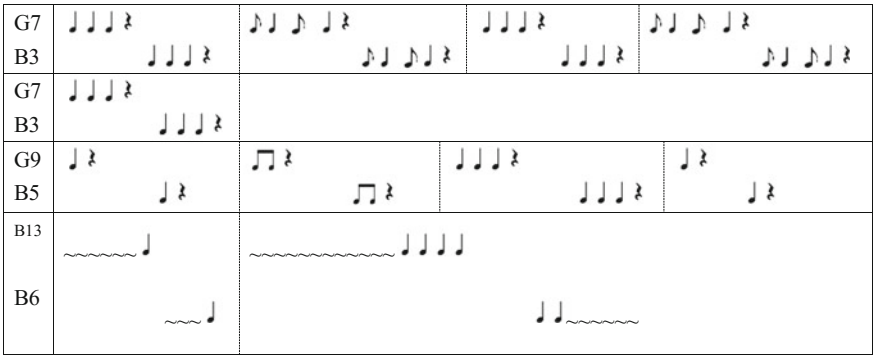



**Fig. 4.1** Score 1: Improvisational conversations using three pairs

**Episode 4 interpretation**. The exchange between G9 and B5 was a "primitive" conversation in which B5 accepted G9's proposal and imitated it. G9's proposal was remarkable as the way the number of sounds increased from 1 to 2 and 3. G9 was creating an irregularly metered conversation. B13 was beating the tambourine's head after shaking the jingles. B6 responded by shaking the jingles for a shorter amount of time than B13 or by shaking the jingles after beating the head, thereby creating an extension to B13's proposal. With reference to musical structure, the first turn was a reduction, and the following turn was a reversal.

## Discussion

To discuss our findings, we refer to Sawyer's model of collaborative conversation in the context of musical improvisation. We examined the results and presented interpretations on how the children of the study created spontaneous expressions and revealed the possibilities of play using musical instruments such as the tambourine.

In both episodes 1 and 2, we saw that children enjoyed making sounds on the tambourine, and that each child explored various sounds. In episode 3, in the exchanges between G5 and B10, the proposal was accepted on the first turn but modified on the next turn. In other words, G5 and B10 began to devise expressions for themselves. Furthermore, in episode 4, each child listened to the proposal carefully. Children began to assimilate sounds. Analyses of these episodes consider four processes following.

## *Exploring*

Children like musical instruments. Indeed, even babies show a keen interest in sound-producing toys. Moreover, children find pleasure in creating sounds themselves. If they can do so in the presence of peers or adults who are prepared to perceive and recognize these expressions, they will be inspired to create more. In this case, the children explored different expressions before sharing and acknowledging each other's expressions, and as a result, were also able to assimilate expressions that they themselves had not initially considered.

## *Proposing*

The conversations observed in this case took place between two children only (they were "dyadic"). While the interactions between the two children were unpredictable, they generally followed a consistent pattern: one of the two children facing each other in the circle proposed a conversation, which his/her partner accepted, imitating and expanding upon it before making a new proposal. In other words, the act of discovering sounds independently and conveying them to a partner presents opportunities for further ingenuity.

## *Devising*

The children constructed conversations both by combining sounds that they discovered themselves and by assimilating and expanding sounds proposed by their partner. Even though these interactions were very short, the children were indeed creating music. This experiencing of improvised, collaborative instrumental play has the potential to develop into instrumental free play between children.

## *Sharing*

The improvised conversations in which children expressed and combined sounds that they discovered themselves were also shared with other children present at the time. Children assimilate expressions produced by others that are different from their own and explore those new expressions. In other words, the resulting interactions elicit children's spontaneous musical expressions.

The findings led to a model of four processes of improvised conversations (see Fig. 4.2). As seen in the figure, what unites *exploring* and *expressing* the sounds each participating child uncovers and brings to their interactions and *combining* and

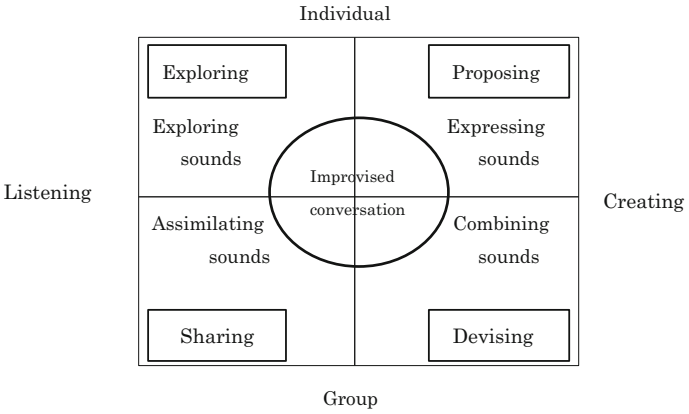



**Fig. 4.2** The four processes of improvised conversations

*sharing* the sounds in a group is that all of them are concerned with listening and creating. In other words, children cannot explore sounds effectively if they do not listen well and cannot adopt the expressions of others; by listening well, they can create new expressions.

## Conclusion

The author is convinced that children can enjoy engaging in musical expression through improvisational songs or movements throughout their lives. Soma(1963) posed a question: Why do the existing musical instrument activities in Japan tend to lead children to performing musical pieces but not spontaneous musical activities and creative musical play? Is it difficult for teachers to develop creative music activity? This study presented in this chapter was a trial musical play conducted by the author using tambourines. The author created the environment for children in the study to experiences expressing spontaneously using tambourines.

Tambourines like castanets and triangles are among the common instruments in Japanese kindergartens. A tambourine is a shallow, single-headed frame drum with a wooden frame in which metal disks or "jingles" are set. It was originated from the Middle East. In the West tambourine is particularly associated with Spain (Randel, 2003). Beginning in the Showa Era tambourines appeared widely in the Japanese kindergartens. The cover of children's magazine *The Ship of Gold* in 1921 had a picture of a tambourine in a child's hand. Tambourine is easy for children to get a sound out of it due to its simple design.

The improvised conversation experiences are beneficial for children's development. Children experience accomplishments and a feeling of satisfaction by taking part in repeated musical activities such as improvised conversations, which can

enhance their confidence. Thinking, exploring, and creating by oneself in childhood becomes the base of their sense of themselves, their ability to think creatively in future life, and their confidence (Bandura, 1977). Music activities such as improvised conversations can increase self-efficacy effectively. Successful improvised conversations can lead to sense of accomplishment (mastery experiences, Bandura, 1995). The opportunity to experience vicariously, when children observe how other children engaged in improvised conversations in groups.

How have the musical instruments used creatively in the kindergartens? From the author's observation, teachers use musical instruments in kindergartens in Japan such as pianos, electric organs, and/or electronic keyboards to accompany song sing sessions in class, children's music performance or children' musical ensembles. Instrumental musical activity tends toward group music making and performances, for example at presentations and events. Seldom children have the opportunities to use these instruments. Children used simple instruments such as castanets, triangles, bells, tambourines, drums, xylophones, *guiros* (gourds with parallel grooves, played by running a stick over them), and maracas which are generally available in kindergartens. Some kindergartens emphasize the drum and fife band instruction.

What were the reasons behind limited musical play in kindergarten? A reason for less musical play in kindergarten can be related to the existing teacher-centered music education in Japan. Teachers often organize an entire class to do the same activity the same way at the same time. Teacher-centered activities allow the entire class to equally experience various musical activities. However, spontaneous expressions are unlikely to emerge. Another reason can be there are concerns about benefits of child-centered education. In child-centered education, children play music based on their own interests. They are granted independence and freedom. Child education with facilitate spontaneous activities based on children's own interests may inspire spontaneous expression. Spontaneous activities based on children's own interests allow children to do the activities as they like, form groups freely, go back and forth between those groups, etc., and it can thus be difficult for teachers to conduct organized musical activities in this environment. The teachers may notice a child's spontaneous expression, but they likely lack confidence to support and develop children's free expressions (Koma, 2012).

Using tambourines, our study tried to observe the types of spontaneous expressions children of the study created. The study investigated how tambourines could elicit children's musical creative expressions and the possibilities of play with tambourines among young children in kindergartens. The tambourine has often been used as part of an ensemble and has not been regarded as an instrument capable of eliciting spontaneous expressions by children. However, by tracing the four processes described above, the present study has shown that the tambourine can facilitate the creation, sharing, and combination of sounds among children and to inspire spontaneous expressions by them. In addition to tambourines, some children who participated in the activities implemented in this study were observed performing improvised conversations with woodblocks in their free play. In the future, the author would like to consider methods for supporting spontaneous expressions that exploit and develop this kind of free play among children.

**Acknowledgements** This study was supported by JSPS Kakenhi Grant Number 26381095. I am deeply grateful to the teachers and children at kindergarten K as well as the children's families.

## References

Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavior change. *Psychological Review, 84,* 191–215.

Bandura, A. (1995). Exercise of personal and collective efficacy in changing societies. In A. Bandura (Ed.), *Self-efficacy in changing societies* (pp. 1–45). Cambridge: Cambridge University Press.

Dewey, J. (1915). *The school and society*. Chicago: University of Chicago Press.

Iguchi, T. (1985). Awaserukoto no nakami wo kangaeyou (Let's think about the contents of putting together). *Youji to Ongaku* (*Younger children and Music*)*, 2,* 21–23.

Japan's subcommittee on educational content, a department of the Central Council of Education. (1983). *Deliberation progress report*. Chuo Kyoiku Shingikai: Tokyo.

Koma, K. (2010). Exploring children's creative music activities on the basis of improvisation: Analyzing "improvised conversations" of 5-year-old children in group activity. *National Association of College Music Education Bulletin, 21,* 1–10.

Koma, K. (2012) *Youji no shudanteki souzouteki ongaku katsudou ni kansuru kenkyu* (Creative music activities for children in groups: Music activities based on improvised conversations). Okayama: Fukurou Shuppan.

Kratus, J. (1991). Growing with improvisation. *Music Educators Journal, 78,* 35–40.

Matsumoto, T. & Yamamoto, F. (1985) *Souzouteki ongakugakusyu no kokoromi* (Experimental creative music learning). Tokyo: Ongakunotomosya.

Mead, G. H. (1932). *The philosophy of the present*. Chicago: University of Chicago Press.

Ministry of Education, Culture, Sports, Science and Technology. (2008). *The national course of study for kindergarten*. Tokyo: Kyouiku Shuppan.

Painter, J., & Aston, P. (1970). *Sound and silence*. London: Cambridge University Press.

Randel, D. M. (Ed.) (2003) *The Harvard dictionary of music (Fourth Edition)*. Cambridge, Massachusetts, and London: The Belknap Press of Harvard University Press.

Sawyer, R. K. (1997). *Pretend play as improvisation: Conversation in the preschool classroom*. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.

Sawyer, R. K. (1999). Improvised conversation: Music, collaboration, and development. *Psychology of Music, 27,* 192–205.

Shigeshita, K. (1985). Otoasobi wo Hikidasu Uta (Sounds play through songs). *Youji to Ongaku (Younger children and Music), 6,* 30–44.

Soma, S. (1963). Souzousei wo Ikashita Ongaku Shidou (Creative Music Instruction). *Youji no Kyouiku (Education for Younger Children), 62*(12), 20–24.

# Chapter 5
# Discovering Young Children's Musical Creativity in Their Everyday Life


**Schu-Fang Lin**

## Background

*Creativity is the ability to challenge, question and explore. It involves taking risks, playing with ideas, keeping an open mind and making connections where none are obvious*. (Slogan of Victoria and Albert Museum of Childhood)

Creative music making is an essential life experience of children's early musical engagement—children's music creating is often ignored as part of their everyday playing. Creative music making can be perceived as a less productive behavior. We often value music performance and appreciate musical skills which are external. We seldom pay attention to music from within the person.

Research on children's self-initiated music making offers a good understanding of young children's musical creativity. In the music playing context, musical creativity of young children involves immersion in exploration. It is evident that children have rich and imaginative capacity of creativity. Some studies observed and characterized children's spontaneous musical creation in natural environments, in kindergarten or school with instruments (Barrett, 1996; Campbell, 1998; Davies, 1992; Glover, 2000; Moorhead & Pong, 1941/1978; Sundin, 1998). Some researchers discovered children's self-initiated musical activity in their everyday life and in public locations. For instance, March (2015) provides unique insight into children's musical playground activities across a comprehensive scope of social-cultural contexts. Her views were based on 15 years of ethnomusicological field research in urban school playgrounds in Australia, Norway, the USA, the United Kingdom, and Korea. She conducted a study on how children generate, maintain, and transform music of all kinds on the playground. Custodero (2006) and her team spent one day in public places in Taipei

S.-F. Lin (✉)
Department of Child Care and Education,
Yu Da University, Miaoli, Taiwan
e-mail: sflmuse@gmail.com



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_5

City, observing children's spontaneous music making, to consider how children use music in their everyday life.

Most of these studies included children's musical generative practices with the intention to investigate the fundamental characteristics of social and cultural function, and musical syntax. The underlying creative thought of these activities was less discussed (Barrett, 2005; Campbell, 1998). Therefore, it is necessary to reflect on how children in early childhood creatively constitute their own forms of music. Our studies aimed to (1) observe and document the process of children-initiated musical creation in their everyday life; (2) examine the influential factor that evokes the emergence of children's musical creation; and (3) analyze the creative dimensions that are demonstrated during children's music inventing.

## Creativity in the Early Childhood

### *Thinking and Intention*

Creativity involves thinking and connecting with our previous experience, responding to stimuli, and generating at least one unique product (Isenberg & Jalongo, 1997). According to Sternberg and Lubart (1999), creativity arises from the confluence of six components: intellectual abilities, domain,knowledge, flexible thinking styles, personality, and motivation, along with a supportive and rewarding environment. In order for a behavior to be creative, it must be original (it as a low probability of occurrence), useful and relevant, fluent (it results in many new, meaningful forms), and flexible (it explores and uses nontraditional approaches to resolve problems). Runco (1999) proposes that the experience transformed can be viewed as the emerging of creativity, including the transformation of a structure (p. 539). Runco's criterion of transformation provides a useful definition of creativity. Following Runco, Doyle (2011) puts forward multiple dimensions for capturing the variety of creativity. This involves the degree to which the episode is intrinsically motivated, the length of the creative episode, the degree of to which an experience has been transformed, the degree of organization, and the degree of integrative complexity; the relationship to a larger whole. In this approach, one can ask, what kinds of creative episodes do we see in young children? Where a particular episode of a child's creative work falls on various dimensions in the domain of creativity, rather than arguing about whether young children are or are not creative.

Children think freely. They are spontaneous and playful. Children's creativity demonstrates dimensions that differ from the creativity shown by adults. These differences involve the thinking style, intention, motivation, purpose, experience and domain knowledge, and process and product of the inventing behavior, along with the expression and the role of the environment.

Children are newcomer to the world. They possess quality sensory impressions. Isenberg and Jalongo (1997) found that young children are highly sensitive to internal

and external stimuli. Young children are more open-minded and uninhibited. They absorbed in a creative activity. Further, Isenberg and Jalongo (1997) consider that "children can also concentrate on a single task for a relatively long period of time. They use mostly repetition as an opportunity to try and learn more from an experience rather than becoming bored with it" (p. 15).

Children are spontaneous. Their creativity may be unintentional. They may respond quickly to the stimuli. Their unintentional thinking is manifested in improvisation of all kinds. Children's thinking is intentional when they use strategies to find original ideas to resolve problems (Runco, 1999).

## *Motivation/Purpose*

Amabile (1996) suggested that the degree to which the episode is intrinsically motivated is crucial for a creative activity. To her, a mix of intrinsic and extrinsic motivation may be fruitful in some contexts, and the extrinsic–intrinsic dichotomy can be considered as intrinsically motivated. Children's creativity falls in the category of intrinsic motivation. McLennon (2002) claims that adults make discoveries for others, resulting in the fields of technology, science, or arts, and making a change in the general culture. In contrast, children's creativity is discovery for themselves. Children's creativity is more subjective and results in a change in the person. Kudryavtsev (2011) argues that it is essential to distinguish between creative work as discovery for others and discovery for oneself. In the first case, the objective novelty of creative work brings civilization new inventions and discoveries. Only in the discovery for one's self is the subjective novelty of creative work important. "Childhood is almost the only part of a person's life where creative work is a universal and natural way of existence and where mastering an elementary way of handling a cultural object in the child as a discovery for oneself" (Kudryavtsev, p. 46).

## *Process-Experience*

The process shall be the focus of creativity among young children, should be on the process. We shall nurture creativity of young children by guiding them to develop and generate original ideas (Barbot & Lubart, 2012). Creativity is the ability to make something new out of the available and stored information. What is considered "new" with young children may be productive and familiar to adults. The focus on the process of creativity is related to how children think creatively even if they are not productive.

Young children do not have rich experience and domain knowledge. Their working styles are yet to be developed. Adults focus on an individual special domain with high technical innovation. Children are flexible and open-minded. Kudryavtsev (2011)

noted that, "whatever young children may lack in terms of expertise, they more than compensate for in their unique ways of thinking and approaching a task" (p. 46).

For Eckhoff and Urbach (2008), imagination and fantasy are the greatest creative resources of early childhood. Children use imaginative role-playing, storytelling, and artwork to solve problems and make sense out of their world. Adults use literal and factual thinking. Being creative is a fundamental aspect of human nature. All children are capable of manifesting and developing their creativity (Craft, 2003) . A necessity for the development of children's creativity is an encouraging and supportive environment.

## Children's Creative Thinking in Music

Creativity in music is defined as an "engagement of the mind in the process of actively structured thinking in sound for the purpose of producing some product that is new to the creator" (Webster, 2002, p. 138). Children's creative musical activity arises from early infant–adult interaction where the foundations for language, music, and emotional, social and cultural development are laid down. As children become increasingly independent, this early creative behavior evolves into independent music making, especially song making (Bjorkvold, 1989).

Creativity as the "ability to think something up and then to craft it" (Best, 2000, p. 6) suggests that we need to nurture our students' imagination and provide them with the tools (Craft). Webster (2002) characterizes the conceptual base for creativity in music as a set of enabling conditions that include motivation, divergent–convergent thinking, environment, personality, and enabling skills, and that include musical aptitudes, conceptual understanding, craftsmanship, and aesthetic sensibility. All of these interact with the "product intention" and the making of the "creative product" (p. 26).

Webster (1992) develops his person-based model of creative thinking in music as a way of looking for differentiated factors that shape creative music thinking. He suggests that creative product is composite of fluency, extensiveness, originality and musical syntax, while music syntax includes timbre, rhythm, melody, and completeness of expressiveness. Young children's manipulative skills are undeveloped and consequently lack technical competence. Children use repetition, variable repetition, contrast in timbre and tempo, to make meaning in music (Barrett, 2005; Davies, 1992; Lin, 2010, 2011; Reitinger, 2008). Davies' (1992) view this is evidence of the creative musical thinking process. Diversity and complexity of children's generative activity in music in the early years (Barrett, 2005; Campbell, 1998; Moorhead & Pond, 1941/1978). Wiggins (2002) suggests therefore "what might seem to be random exploration might be better described as the seeds of a more holistic plan" (p. 248).

Children's discourses of creative music making the context of children's musical worlds occur often in children's musical play (Elliot, 1995). The social factor is highlighted in children's musical play in addition to the motivational, cognitive, and

developmental factors (Barrett, 2005). Children's creative activity in play involves interactions between individuals in pairings and groups. Burnard (2006) made reference to Csikszentmihalyi's theory and claims that the musical playground provides us with a powerful example of when children position themselves as creative decision-makers who "make judgments from within the field are the experts in that domain" (p. 357). Burnard concludes that the musical creativity as a contextualized activity needs to be understood within the individual and the social world of the child in which musical creativity grows. Children's musical creativity is "embedded within the whole spectrum of the complex worlds in which they grow" (p. 360). According to Sawyer (1997), the ways of children's self-initiated musical creation is characteristic of "performance creativity." Sawyer (1997) distinguishes between performance and product creativity. While performance creativity is characterized by concurrent development of the process and the product, product creativity is featured by the sequential relationship between the process and the product. To Sawyer, the study of performance creativity may provide access to a "more common, more accessible form of creativity than privileged domains such as the arts and sciences" (p. 12).

Is a child's creativity developmental factor dependent? Runco (1999) and Burnard (2006) consider that children's musical creativity does not develop in discrete phases nor is it age dependent, but rather it is reliant upon contextual and environmental contextual influences. Children gain a sense of their own creative potential, strengths and their developing creative self, as music makers and consumers. Leong (2003) argues it as a "new breed of consumers who produce what they consume" (p. 153).

The author believes that a creative episode has an onset: a seed, an intention, or an initial problem which progresses through some set of processes to a sense of completed work, and which may be shared with or judged by others. Children engage creatively in music from within a wide range of communities of practice. Dimensions of process, structure, and cooperative creating make an integrative complexity. In the next part, the author draws on the case study data of children's self-initiated musical creations and examines their creative thinking and activity, along with their process and product.

## Method

Our study belonged to a larger project taking place from 2011 to 2012 that aimed to examine children's spontaneous musical creation in Taipei, Miao-li, and Pin-tong cities in the northern, middle, and southern part of Taiwan. It was grounded in a nonparticipant observational approach of ethnographic research (Lincoln & Guba, 1985) that has been successfully employed by researchers engaged in research on children's musical involvement (Campbell, 1998; Custodero, 2006; Lin, 2009; Marsh, 1995; 2005). Data for this paper were collected during a 3-day period from January 20 to 22, 2012 in Pin-tong, a small city in the southern part of Taiwan. The fieldwork was carried out during these days from 10:00 a.m. to 18:00 p.m. The predetermined places included public locations on the streets, on playgrounds, in

**Table 5.1** Observational protocol and analysis of children's creative musical behavior

| Time | Beginning–end |
|---|---|
| Location | |
| Environment | |
| Child description | Age: Gender: Feature:<br>Accompany adult/child |
| Description of the behavior | |
| Musical behavior | Singing/chanting/rhythmic speech/playing/moving |
| Stimuli | Sound/picture/other |
| Motivation | Internal/external motivation |
| Intention/purpose | |
| Factor of the emergence | Outside stimuli<br>Expression of emotion<br>Challenge (problem resolution) |
| Process | Flexibility<br>Imagination |
| Product | Length<br>Originality<br>Fluency<br>Value<br>Musical syntax: melody, rhythm, timbre, structure… |

restaurants, in department stores, in bookstores, as well as in private homes and in a daycare center during free time after school. Procedures involved determining the route, getting permission for the observation (in the daycare center and in the homes), drafting an array of behaviors to watch and to listen for, observing children unnoticed, recording the sound, and taking observation notes on the Observational Protocol (Table 5.1).

A total of 27 musical episodes that were invented originally by children ranging in age between 2 years old and 7 years old were collected at 17 different locations. The analysis excluded music making from a learning or in a combination of learning and inventing and an inventing compositions. Sixteen episodes were related to creative music behavior among these instances was rhythmic chanting with invented texts or formal words. Seven episodes were involved object-instrument playing. Four episodes concerned melodic singing. Most creative musical behavior was accompanied by physical rhythmic movement ($N = 22$). Only four melodic utterances were done in stillness. Most behaviors documented in this study were solitary ($N = 21$). Five episodes occurred in a two-child pairing. Many episodes were short, under 1 min ($N = 20$), often interrupted by accompanying adults. Only seven invented musical episodes were longer than one minute.

Because length is one of the important creative dimensions that leads to the ability to concentrate and to make variable possibilities (Doyle, 2011), the five longest

episodes with different forms of displaying were chosen for this study and analyzed in depth. The qualitative analytical framework focused on the emergence and the dimensions of children's creativity discussed above. Certain important dimensions of creativity such as originality, fluency, extensiveness, and expressiveness were examined as a condition of the emergence of children's musical creation as well, however, without the rigid application of predetermined categories of analysis to allow greater openness and detail of contextual features. In presenting the cases of these individuals as evidence for children's creativity in their life, the author recognized the limitations of looking through the lens of a single project. The limitations also tied to the idiosyncrasies of researcher.

## Findings and Analysis

From our analysis, we found that a creative thinking process was induced by external stimuli. Children's creative music thinking processes included responding to stimuli, connecting with previous experience, and generating at least one unique outcome. The following are examples that showed how children generate creative outcome in music in the external environment and with the adults.

**Example 1: A Toy Car**
**Date and time**: 20/1/2012, 17:15

**Observation**. The boy was approximately 5-year-old boy with short hair. He was on a bridge with heavy traffic in downtown Pin-tong. The boy and his father were walking home along the street. While passing the connecting bridge, the boy took a toy car out of his bag. He then began to rhyme as the toy car was placed on the bridge railings: "doo doo, chic chic chic." Ahead of him, he saw the traffic lights at the end of the bridge. He composed a rhythm on the traffic and the toy car (see below) traffic speech. He repeated and varied this rhythm for about 3 min, until he arrived at the end of the bridge. Here, he called: "siou—car is coming home."

嘟 嘟　恰 恰 恰　紅燈 停　綠燈 行　小汽 車　來 了　小汽 車　來 了

(doo doo chic chic chic, s*top by red, go by green,　car　is　com-ing,　car　is　com-ing,*

危險 危險　路 人趕 快 過 馬　路　…… 咻　小 汽　車　要 回 家　siou-。

(danger danger hur-ry up to cross the street ..　siou,　lit-tle　car's going home　siou--)

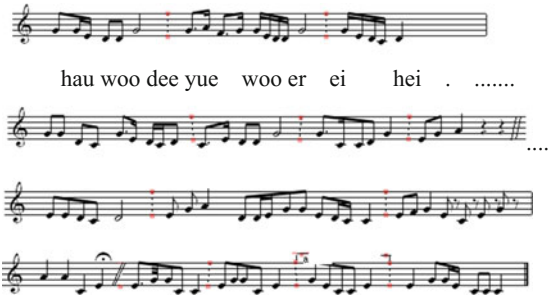
**Analysis**. The rhythm of the toy car in the heavy traffic emerged as the boy took out the toy car out of his bag on the street with heavy traffic. The invention of the rhythm was aroused from the child's sensitivity to the outside stimuli—the heavy

traffic and the danger of it. The boy engaged in the outside world and cognized the traffic light into a rhyme. This musical invention reflected how the boy responded to the outside world and how he expressed, what he experienced ("*danger, danger; hurry up…*"). The boy released his emotion through an imaginative music play that transformed his tension to adapt to the outside situation with a unique rhythm. In this way, the musical invention was relevant for the boy. The influential factor to his musical invention was the outside stimuli. The music creative activity was internally motivated. The boy adopted a familiar rhythmic pattern and invented the text. He used a simple object to produce an imaginative rhythmical play. His music creation was original and extraordinary. The episode of music invention by the boy sustained for more than 5 min.

**Example 2: Self-play Solo Singing Moments**
**Date and time**: 21/1/2012, 16:25–16:30

**Participant and venue**: Two and a half year old girl with short hair, alone in a quiet room at home.

**Observation**. After taking her bath, a girl played with building blocks alone in a quiet room at home. For a while, she used the block as a microphone and began to sing: "hau woo dee yue woo er ei hei" (The vague melody is transcribed, see below). One minute later, she stopped and made an expression of approval and praise for herself. Then she kept singing. She was totally absorbed in her invented song for almost 5 min until she was tired. She laid down on her bed and slept soon after. This was her recital.




**Analysis**. After her bath, the girl who seemed to feel relaxed played in a quiet room. There was no other person, no interference, and no sound stimuli in the room. It was the physical comfort, the sense of security and freedom that brought forth the girl's musical expression.

Intrinsically motivated singing is crucial for young children (Bjorkvold, 1989). The texts used are formal words. The girl invented lyrics and melody at the same time. The 5-minute-long episode progressed approximately for four cycles. In every cycle, she invented a basic rhythmic–melodic idea, and repeated and varied it several times. Then she invented a new one, which was again repeated and varied. The melody was first between the ranges of C′–G′. I was shifted a little higher to the range of D′-A′. It came back to the original range. Before the end on C′, the girl repeated and varied the short pattern repeatedly for many times to create a feeling of closure. The rhythmic

and melodic variations showed the girl's fluency in music thinking. The singing was so relevant to her. She praised herself.

**Example 3: Using a Screwdriver as a Percussion**
**Date and time**: 21/1/2012, 17:40

**Participant and venue**: 4-year-old boy, in a motorcycle shop

**Observation**. The boy played alone in front of his house near his father's motorcycle shop. He was bored. Wandering around, he found a worker's toolbox and an iron cover from a tire. In the toolbox, there was a screwdriver and other tools. He moved the toolbox and the cover. He picked up the screwdriver and hit on the cover from which a sound emerged. He hit again, a sound emerged. A smile appeared on his face. He repeatedly hit with a smile and vocal utterance.

At 17:47, the boy picked another screwdriver, explored, tried out the possibility, and extended his invention with a second screwdriver. Together with two instruments, he produced a lively rhythmic combination with two parts. He improvised many different rhythms, mainly consisting of quarter and eighth notes in a moderate speed. He repeated his discovery and varied his inventing for almost 6 min. He stopped improvising when his mother called him for a shower.

**Analysis**. The above observation showed that musical discovery of the boy was aroused without external stimuli. From his behavior the researcher observed, the boy seemed to be bored. He showed his intention to resolve his boredom by finding something fun for himself to do. He attempted to use an object as an instrument. He lacked experiences with the object initially and was uncertain what would happen. He challenged the environment that he perceived as boring and explored it. His smile was a sign of his satisfaction of his musical discovery. We considered the sign of smile as a "turning-point" for the boy to keep trying, exploring, inventing, and extending his invention through the use of a second screwdriver.

The boy's creative music behavior demonstrated a creative dimension that is fluency of ideas, in the unusual way of using the object, and the extension of the material that led to music with two-part beats. This music was invented with a clear intention to solve a problem–boredom; the purpose was fulfilled, thus producing a product with much value.

**Example 4: Two-man Comic Show**
**Date and time**: 20/1/2012, 16:25

**Participant and venue**: 3-year-old twin boys, in the waiting room of a daycare center.

**Observation**. The twin boys were sitting in the waiting room of a daycare center, waiting for the daycare's bus to take them home. The older twin unexpectedly made a sound, "*bong bong bong*", turning his head to the right at the same time. After him, his brother soon made a "*bang bang bang*", and turned his head to the left simultaneously. Then, the older twin made a "*dong-dong dong dong*", shaking his head, and the younger twin replied with, "*dong-ding dong-ding dong*", shaking his head and smiling. Then the older twin exclaimed, "*whui-whui whui whui*", shaking his upper body, the younger answered, "*whei whei whei*"…. In this way, they found many different rhythmic vocal sounds with simultaneous body movements. They

had so much fun that they kept playing for about 10 min in the sitting position (they were not allowed to leave their seat), swaying, kicking, and sometimes interrupting the sounds and movements with laughter. They did not stop playing until the bus arrived.

**Analysis**. The fourth example was about a musical episode developed from the need to diminish the dull waiting time, similar to the screwdriver percussion music in the third example. What was important was the intimate social interaction between the twins. What emerged was a "call and response" that is often documented in traditional folk songs (Blacking, 1973). This episode excelled in its original form as an improvisational call and response, the holistic integration of sound rhythm and body movement, and fluent variations of music making of the twins. In Taiwan, kindergartens likely infuse an Orff-approach curriculum. The twins could have had some experience of it. What they accomplished was far more than a review of the Orff-approach curriculum. Without any literal discussion, they brought forth a musical dialogue—*call and response* that puts something new in the timbre, rhythm, and body movements of each cycle. The above showed that the twins engaged in structural thinking and some evidence of children's musical creativity (Barrett, 1996). Their thinking interacts with the creative product intention (Webster, 2002).

**Example 5**

**Date and time**: 22/1/2012, 16:15

**Participant and venue**: 3-year-old boy, in a bookstore

**Observation**. The boy sat on the floor in the picture book area, reading and concentrating on a picture book. Suddenly, as if something came to him, he put the book aside, stood up, stamped his foot, and jumped. He put his hand up, turned around, as well as moved ahead and back humming rhythmically to accompany and emphasize his lively movement. He was completely absorbed in his musical imaginative dance until he bumped into a bookshelf in front of him. The act of bumping to the bookshelf stopped his dance. He soon composed himself. The mother in a nearby section of the bookstore came and took him away without putting the book back.

**Analysis**. The fifth example was an unexpected imaginative dance performance which was obviously stimulated by the book. After the mother and child left, the researcher discovered that the book was with a title: *Where are you going?-To see my friend* by Eric Carle and Kazuo Iwamura. When reading the book, the reader came across invitations from animals to join in singing and dancing. The reader noticed that the animals took part in a big dance and with music numbers. The boy was completely absorbed in this musical scene which prompted him to compose his own music and dance imagination. He was fully concentrated in his own composed music and dance without noticing the long bookshelf in front of him. This episode provides evidence on how children can be totally absorbed and concentrating in their self-initiated creative singing and dance activities.

## Concluding Discussion

All the invented musical episodes cited above emerged in a single moment and lasted approximately for 2–5 min. The children's musical creative behaviors were self-initiated and were internally motivated. There was neither externally motivated nor rewarded. Some creative behaviors were stimulated by outside environments that were not really children friendly such as the heavy traffic, the noisy motorcycle shop, and the boring waiting time. Yet, children's ability to adapt to the circumstance and their uninhibited nature pushes them to challenge and to respond to the situation.

The influential factors to evoke the musical creation involve stimuli in the environment—sound and pictorial stimuli, the physical comfort and psychic content, the sense of security, and the need to resolve a problem. Emergences of music creation are initially directed at achieving a goal—as transformation and adaptation to their environment, and as emotional expression, communication, and entertainment. Children we observed enjoyed themselves in their creating process. The children creators found their discoveries useful and valuable. In response to their creations, the children smiled and performed self-praise.

The music generated by the children served as a form of imaginative play that reflects the outside world or the content of a picture book. It can be intimate, personal song to the child him(her)self. It is a form of emotional expression or a joyful entertainment. Music arises from communicating with others. It is used to engage with others and to respond to peers such as the movement chant of the twins. All these processes transformed children's earlier experiences to something more meaningful.

Musical creativity mentioned above emerged in the absence of external *enabling conditions*—motivation, encouraging environment—and *enabling skills*—conceptual understanding, craftsmanship. Such musical creativity in the behaviors above demonstrates rich imaginative thinking. For the children of the study, creativity is the ability to challenge and to explore. The children of the study involved in the world outside and brought it to their imaginative play. They made musical connections inspired from their surroundings. The author considered children's transformative experiences in music inventing behavior was high, especially their experiences in generating rhythmic pattern with the toy car, the screwdriver percussion, and the quiet song.

Creative processes displayed originality and structural thinking of the children of the study. Children play with their first idea that progresses through some set of variable repetition to a sense of integrative complexity. By repeating the basic first idea, children make variations in tone color and rhythm, extensions in melody, and make contrast to produce surprise. Musical devices and musical dialogues (e.g., call and response of the twins) are examples of structural thinking. Structural devices are evidence that children's music making shows more than random exploration. In structural thinking, children manifest their creativity.

Children's musical creativity is embedded within the entire spectrum of the complex worlds in which they grow. Children's musical invention emerges in the context of play as a response and an expression to their surroundings; and hence it is intrinsi-

cally motivated. Their creative endeavor is to establish mutuality, make meaning, as well as transform and adapt to their environment. These creative episodes are seeds and intentions to resolve problems. They provide evidence for children to be able to challenge and explore, and to *make connections where none are obvious*.

The premise is that children are creative beings, they can create on their own, and their musical creations are expressions and extensions of themselves. If we accept this premise, what are the implications of their creative behaviors for the pedagogy? "W*hile children are musical without expert guidance, they become more musical as a result of it*" (Campbell, 1998, p. 196). Respecting the emerging voice of young children, active attention is given to the music in progress, our task should be to develop a pedagogy that both support and respect the inventive and unique expressive individual of the young musicians. Acknowledging the potential role and significance of musical creativity in children's everyday life leads to questions about pedagogical practice, such as issues regarding the connection of children's life surroundings and their music creation from within. This could be an issue for researchers to embark on in future studies.

## References

Amabile, T. M. (1996). *Creativity in context: Update to the social psychology of creativity*. CO: Westview Press.

Barbot, B., & Lubart, T. (2012). Creative thinking in music: Its nature and assessment through musical exploratory behaviors. *Psychology of Aesthetics, Creativity, and the Arts, 6*(3), 231–242.

Barrett, M. (1996). Children's aesthetic decision-making: An analysis of children's musical discourse as composers. *International Journal of Music Education, 28,* 37–62.

Barrett, M. (2005). A systems view of musical creativity. In D. Elliott (Ed.), *Praxial music education* (pp. 177–195). New York: Oxford University Press.

Best, H. M. (2000). Arts, words, intellect, emotion. Part 2: Toward artistic mindedness. *Arts Education Policy Review, 102*(1), 1–10.

Bjorkvold, J. R. (1989). *The muse within: Creativity and communication, song and play from childhood through maturity*. New York: Harper Collins.

Blacking, J. (1973). *How musical is man?*. Seattle and London: University of Washington Press.

Burnard, P. (2006). Understanding children's meaning-making as composers. In I. Deliege & G. A. Wiggins (Eds.), *Musical creativity. Multidisciplinary research in theory and practice* (pp. 111–133). Hove: Psychology Press.

Campbell, P. S. (1998). *Songs in their heads. Music and its meaning in children's lives*. Oxford: Oxford University Press.

Craft, A. (2003). Creative thinking in the early years of education. *Early Years, 23*(2), 143–154.

Custodero, L. A. (2006). One day in Taipei: In touch with children's music making. In: L. Suthers (ed.). *Touched by musical discovery*. Proceedings of the ISME Early Childhood Music Education Commission Seminar 2006, Taipei (pp. 84–90).

Davies, C. (1992). Listen to my song: a study of songs invented by children aged 5–7 years. *British Journal of Music Education, 9*(1), 19–48.

Doyle, C. L. (2011). Dimensions of the creative episode: Old categories, new perspectives. *Creativity Research Journal, 23*(1), 51–59.

Eckhoff, A., & Urbach, J. (2008). Understanding imaginative thinking during childhood: Sociocultural conceptions of creativity and imaginative thought. *Early Childhood Education Journal, 36,* 179–185.

Elliott, D. J. (1995). *Music matters: A new music philosophy of music education*. New York: Oxford University Press.

Glover, J. (2000). *Children composing 4–14*. London: Routledge Falmer.

Isenberg, J. P., & Jalongo, M. R. (1997). *Creative expression and play in early childhood* (2nd ed.). Ohio: Prentice Hall.

Kudryavtsev, V. T. (2011). The phenomenon of child creativity. *International Journal of Early Years Education, 19*(1), 45–53.

Leong, S. (Ed.). (2003). *Musicianship in the 21st century: Issues, trends and possibilities*. Sydney: Australian Music Centre.

Lin, S. F. (2009). In touch with children's spontaneous music making in kindergarten (林淑芳 [2009)。遇見音樂 - 幼稚園兒童自發性音樂行為觀察。育達人文社會 學昱第五期, 27–42。*Yu Da Journal of Humanities and Social Science, 5*, 27–42.

Lin, S. F. (2010). Listen to children's sound – Study on children's music exploration. *Orff-Schulwerk – Research of Elemental Music, I*, 39–52 (林淑芳。傾聽兒童的聲音 – 兒童音樂探索之研究。奧福音樂-基礎音樂教育研究第**1**期, 39–52).

Lin, S. F. (2011). Discovering music – Study on creative thinking in music of five and six years olds. *Journal of Performing and Visual Arts Studies*, *4*(1), 81–109 (林淑芳。發現音樂 - 大班兒童音樂創思之研究。藝術研究學昱第四卷第一期, 81–109).

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage Publications.

Marsh, K. (1995). Children's singing games: Composition in the playground? *Research Studies in Music Education, 4,* 2–11.

Marsh, K. (2005). *The musical playground: Global tradition and change in children's songs and games*. Oxford: Oxford University Press.

McLennon, S. (2002). Defining musical creativity: A critical examination of concept and measurement. In T. Sullivan & L. Willingham (Eds.), *Creativity and music education* (pp. 35–51). Toronto: Britannia.

Moorhead, G., & Pond, D. (1941/1978). *Music for young children.* Santa Barbara, CA: Pillsbury Foundation for the Advancement of Music Education.

Reitinger, R. (2008). Musik Erfinden. Regensburg: Conbrio

Runco, M. A. (1999). Developmental trends in creative abilities and potentials. In M. A. Runco & S. R. Pritzker (Eds.), *Encyclopedia of creativity* (pp. 537–540). London: Academic Press.

Sawyer (Ed.). (1997). *Creativity in performance*. Greenwich, CT: Ablex Publishing Corporation.

Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg (Ed.), *Creativity handbook* (pp. 15). New York: Cambridge University Press.

Sundin, B. (1998). Musical creativity in the first six years: A research project in retrospect. In B. Sundin (Ed.), *Children composing* (pp. 35–56). Malmö Academy of Music, Lunds University: Lunds.

Webster, P. R. (1992). Research on creative thinking in music: The assessment literature. In R. Colwell (Ed.), *The handbook of research on music teaching and learning* (pp. 266–280). New York: Schirmer Books.

Webster, P. R. (2002). Creative thinking in music: Advancing a model. In T. Sullivan & L. Willingham (Eds.), *Creativity and music education* (pp. 16–34). Edmonton: Canadian Music Educators' Association.

Wiggins, J. (2002). Creative process as meaningful music thinking. In T. Sullivan & L. Willingham (Eds.), *Creativity and music education* (pp. 78–88). Edmonton: Canadian Music Educators' Association.

**Schu-Fang Lin** is an Associate Professor at the Yu Da University, Department of Child Care & Education. Since 2008, she conducts the "Children Performing Arts Program" for advanced students. She is a board member of Taiwan Orff Schulwerk Association since 2008 and from 2012 to 2014 president of this association. She was the editor of the journal between 2008 and 2013 and publicated as editor the book *The Multiple Facets of Orff-Schulwerk—Indigenized and Creative Elemental Music Education in Taiwan*. Her study focuses on the music creativity of children and the integrated music curriculum in kindergarten.

# Part II
# Ideas of Creative Music Education

# Chapter 6
# Toward Ecological Music Education: Thinking from the Batesonian–Deleuzian Views


**Yu Wakao**

## Introduction

In this chapter, the author presents a new paradigm of music education. Specifically, the author refers to the Batesonian–Deleuzian views to support a possible emergent ecological paradigm of music education. The author organizes the chapter into three parts. In the first part, the author reviews the human-centered paradigm and its problems. He introduces the term "ecological music education" and clarifies it. In the second part, the author shares views of ecological music education from the perspectives of Batesonian–Deleuzian. In the third part, the author discusses how to conceptualize ecological music education as a creative paradigm of music education.

Since the beginning of the twentieth-century music education in schools has adopted a child-centered and free-direction approach. For instance, in Europe, Carl Orff (1895–1982, a German composer), Zordan Kodaly (1882–1967, a Hungarian composer), and Emile Jaques-Dalcrose (1865–1950, a Swiss composer) introduced the improvisational methods. Since 1970, John Paynter (1931–2010, a British composer and music educator) and Murray Schafer (1933–, a Canadian composer, music educator, and writer) proposed the concept of "creative music." Classroom curriculum has incorporated their approaches of improving music education. The author is convinced of the significance of these approaches. Recent research, however, seems to suggest a shift from the paradigm of the human-centered approaches to a new paradigm. The author cites examples of new approaches in music education he observed.

Y. Wakao (✉)
Hiroshima University, Hiroshima, Japan
e-mail: yuhwakao@gmail.com

Y. Wakao
Kobe University, Kobe, Japan



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_6

David Borgo discusses the possibility of free Jazz in the classroom and refers it to an "ecological approach" (Borgo, 2007). Daisuke Terauchi reports on the effect of a classroom project using "Cobra," a game composed by John Zohn, an American composer/improviser (Terauchi, 2015). David Lines conceptualizes music education with reference to Deleuze and Guattari's idea of "rhizome" and "the lines of flight" (Lines, 2013). Nachmanovitch's "free play" suggests the importance of inspiration and creativity from Bateson's ideas highlighting his criticism of formal education (Nachmanovitch, 1990). Leppänen (2011) tries to understand music activities of young children as "becoming," a Deleuzian concept. Gould (2007) attempts to apply the concept of "becoming" and to rethink about music education as a form of new expression from the standpoint of minority groups (sexual preference, ethnicity).

These approaches seem to suggest the emergence of a paradigm of music education beyond the person-centered paradigm. Lines comments on the study of music which has been primarily concerned with sounds and tones that are organized by humans. According to Lines (2013), institutional music education as a field of study in the modern times has been "insular and introspective, in and of itself" (p. 24), and thus has been distancing from the interests and provocations of other educational domains. According to Lines, the study of music has been primarily concentrating on both formalist and human-centered expressions of music such as performing, composing, and music scholarship. Lines points out the problem of post-Hanslick music aesthetics and human-centered expression. His criticism of the idea originated from the nineteenth-century music aesthetics. Musical phenomenon is autonomous and focused on personal emotions. It is insulated from the outside world, e.g., daily life or nature. The development of tonal harmony enables the listener to conjure up emotional expression in music. Music has primarily concerned with emotion. The process of the human-centeredness of music enables us to read how different emotional meanings have been arbitrary pasted on the same sound object (for example, the first movement of the Moonlight sonata) (Kramer, 2001, pp. 29–50). We may understand that music that focuses on emotion or human-centeredness has weakened its ties with anything outside itself such as God, life, cosmos, and all kinds of religious and daily matters.

According to Lines (2013), the human-centered music has narrowed music education and given rise to music-centered goals resulting in the technical pragmatics of the piece-centered approach in the classroom (p. 25). It seems many music educators who seek to step forward to the next stage encounter the challenge of a less vivid music education. Improvisation introduced in music education is sometimes structured as a free activity in a limited sense, like an exercise using only pentatonic scales. An exercise like this modeled as a kind of dialectic model of freedom in rule might offer the students an opportunity to better understand what the pentatonic scale is. However, it might end with a less stimulating result when the outcome of this setting is predictable within the classroom. As Bateson has pointed out, true learning by trial and error is a stochastic process and needs randomness from the world that simple educational tasks cannot offer. Nachmanovitch cites an example of how unpredictability can spark creativity.

> Equipment breaks down, it is Sunday night, the stores are all closed, and the audience is arriving in an hour. You are forced to do a little bricolage, improvising some new and crazy contraption. Then you attain some of your best moments. (Nachmanovitch, 1990, p. 89)

We have to consider that improvisation in a music education context demands a new framework that can move beyond the human-centered music education idea.

Borgo suggested an "ecological approach" to education. The ecological approach views knowledge as co-institution of the knower, the environment in which knowing occurs, and the activity in which the learner is participating (Borgo, 2007). Knowledge is embodied, situated, and distributed, and is in the sense that the mind co-exists with our bodily sensation and actions. Situated and distributed knowledge is a shared view of researchers in the fields of psychology, education, and cognitive science. Accordingly, knowledge is "in part a product of the activity, context, and culture in which it is developed; and 'distributed' because knowledge as action rather than artifact exists not simply in the mind of the individual, but rather as something shared between individuals in a physical and social setting" (Borgo, 2007, p. 2). Borgo passionately stressed the importance of regaining the missing unity between body, knowledge, and environment, with reference to voices of musician/educators such as Anthony Davis, Mark Dresser, Lisle Ellis, and Bertram Turetzky. Borgo's views of ecological music education are in line with Gregory Bateson's (1904–1980) philosophy. The author believes that situating music education in the context of systems science is a worthwhile aspect of ecological music education. Gregory Bateson's ecological understanding of the world may suggest a breakthrough in music education.

Lucy Green's (1957–), an emeritus professor at a university in the United Kingdom, argued for the meaning of informal learning in music education. To Green, Europe for 500 years ago, music are represented in all places including the church and court, the ordinary home, the street, and the field. In these places, music was actively created by every person. She made a remark on music making in non-Western societies which has been a normal part of everyday life. She acknowledged that the increase of technological developments has led to an increasing availability of music for the listener. However, she comments on the limited percentage of the adults participated in active music making. She observed that state funding for formal music education for the last 150 years in schools, colleges, and universities in many parts of the world. However, there was a decline in music making which has occurred in tandem with the expansion of music education (Green, 2003, p. 263). Green pointed out that formal music education has alienated people from active participation in music making. The author believes that the alienation of music making can be caused by the human-centered music and music education, where music culture has disconnected with real life and world. Music and music education have become less ecological. Green's research in the field of sociology converged with those research conducted by music educators, that is, there is a necessity to move toward an ecological music education paradigm.

## Toward an Ecological Paradigm

### *Bateson's Views*

Three names often mentioned in the movement of regaining the wholeness in our understanding of the world: Gregory Bateson, Gilles Deleuze (1925–1995, a French philosopher), and Felix Guattari (1930–1992, a French psychotherapist, philosopher, and activist). Gregory Bateson started his work as a cultural anthropologist and traversed dynamically across fields such as biology, psychiatry, and philosophy to restore a fragmented view of life and world which he felt was derived from the Cartesian dualism. In particular, the concept "Double-Bind" is known and used extensively in various fields of study. Bateson proposed a monistic thinking to reconcile the Cartesian dualism of mind–material, arts–science, and nature–artificial and to recover a wholeness of the world. In his views of ecology, the "mind" is like a network of various elements of body, nature, individuals, and materials. Ecology reminds us of our relation with environmental problems. Ecology connects the realms of human, nature, arts, and science. Hence, "ecological music education" does not mean simply the meeting of ecology education and music education, but it refers to fostering of an open music education system with a wide scope encompassing connectedness with the worlds outside of music.

The author presents an overview of Bateson's "logical types of learning" prior to his discussion on how Bateson's views can be incorporated into music education. Bateson stratified the logical types of learning from zero learning to learning IV (Bateson, 2000, 279–308). Zero learning is characterized by "specificity of response" like thermostat or all kinds of mechanical devices. Learning I is "change in specificity of response"; and it refers to self-correction by trial and error. Learning II is "change in the process of Learning I"; it is about a corrective change in the system of sets of alternatives from which choice is made, for instance, habit formation. Learning III is change in the process of learning II, or learning of how to learn. Learning IV is "change in learning III." Bateson stated that this "probably does not occur in any adult living organism on this earth." Bateson viewed every aspect of learning to be a stochastic process involving encounters with randomness (Bateson, 2002, p. 45). In this chapter, the author considers learning to include trial-and-error-based learning, and learning II, learning of learning or contextual learning.

For Bateson, arts of all kinds should be part of our quest for "grace." In his own words: "I shall argue that art is a part of man's quest for grace; sometimes his ecstasy in partial success, sometimes his rage and agony at failure" (Bateson, 2000, p. 129). He went on to argue that "(a)rt becomes, in this sense, an exercise in communicating about the species of unconsciousness. Or, if you prefer it, a sort of play behavior whose function is, amongst other things, to practice and make perfect communication of this kind" (Bateson, 2000, p. 137). Learning in arts can be accomplished through "the patterns that connect" which the author interprets as intuition within the interconnectedness of the world. Giving special status to learning in arts: "…art is commonly concerned with learning of this sort, i.e., with bridging

the gap between the more or less unconscious premises acquired by Learning II and the more episodic content of consciousness and immediate action."(Bateson, 2000, p. 308)

Bateson's idea of art is based on basic arts like primitive art and is less related to modern or avant-garde arts. Bateson sees arts as craft; "(w)ith almost no exceptions, the behavior called art or their product (also called art) have two characteristics: they require or exhibit *skill*, and they contain redundancy or pattern."(Bateson, 2000, p. 147) It seems that many of the conceptual or the experimental arts such as those presented by John Cage (1912–1992, an avant-garde artist born in Los Angles) or Henri-Robert-Marcel Duchamp (1887–1968, a French avant-garde artist) may fall out of the range of Bateson theories. According to Bateson, "(o)nly the violinist who can control the quality of his notes can use variations of that quality for musical purposes."(Bateson, 2000, p. 148) Bateson's concept, however, "patterns that connect" (Bateson, 2002) is a basic and universal key idea in the context of all kinds of aesthetic and intellectual understanding in a wider classical, primitive, avant-garde, or scientific context. The "patterns that connect" concept is different from "radical arts" of Deleuze. Deleuze is often considered as a guardian of radical arts through his positive reference to avant-garde or experimental music like Pierre Boulez (1925–2016, a French composer and conductor) or John Cage.

## *Deleuze and Guattari*

Bateson's influence is evident in Deleuze's volume: "A Thousand Plateaus". The concept of "plateau" used by Deleuze was borrowed from Bateson. Deleuze and Guattari are known as two important post-modern philosophers. Most of their perspective on music is articulated in the volume released in 2004 (Deleuze & Gattarri, 1987). In the volume, Deleuze and Guattari discussed music as a force that changes repeatedly from territorialization as refrain to de-territorializarion as chaos, and vice versa, and "becoming" in which music mediates something ever-changing from one state to another. Well-received was a creative use of the term "rhizome" as a philosophical analogy with the chaotic connectedness of the underground roots of tree, contraposed to the normal logics of the tree structure. Connections that may happen within this chaotic connectedness, "the lines of flight," are used to describe understanding without logical relations such as intuition or inspiration.

With reference to Borgo's discussion on free jazz and improvisation before, improvisation introduced in music education often premises freedom-within-rule types which many music educators regard as a legitimate methodology. However, sometimes improvisation inevitably calls upon deviation from its original framework. This can be regarded as "de-territorialization" in Deleuze & Guattari's conceptual framework. Derek Bailey, a guitarist, suggests two types of improvisation: "idiomatic improvisation" and "non-idiomatic improvisation" (Bailey, 1992, p. xi); the former stays within a certain limited musical language and the latter has no limitation on musical vocabularies. While improvisation in classroom is believed to be in an

idiomatic form of improvisation, a few music educators have begun to introduce non-idiomatic approaches in the classroom (as in "Cobra"[Terauchi] or free jazz [Borgo]). Music education must embrace chaos theory in one way or another if we consider view of Bateson that true learning with self-correction by trial and error is a stochastic process and needs randomness, or if we echo Nachmanovitch's view that, "we can use the mistakes we make, the accidents of fate, and even weaknesses in our own makeup that can be turned to advantage"(Nachmanovitch, 1990, p. 89).

## Creative Imagining "Ecological Music Education"

### *Rhizome and the Lines of Flight*

Some scholars refer to Deleuze and Guattari's (1987, p. 11) "rhizome" and "the lines of flight" when they intend to suggest alternative direction of contemporary music education. According to Lines (2013), "the directions of 'intensity' or 'sensation' that come forth out from a music event… The Deleuzian music educator looks forward to the emergent and moving flight paths that come out of music learning experiences."(p. 28) To elaborate, Lines cited an example of the community choir and emphasized the meaning of spontaneity and social participation beyond note learning or specific music pieces sung by the group. "The musical territory of the choir includes the sounded melodies, rhythms and harmonies of the choir pieces (and) … the motivational, communal, emotional and ritualistic aspects of choir practices and performances (e.g., sharing wine together and performing at the funeral of a choir member's friend)" (Lines, 2013, p. 29). The lines of flights refer to the participatory music making in the community of choir. Leppänen adopted "the lines of flight" analogy to describe enjoyment that is possible in experiencing and making music, just like enjoyment is possible for babies and adults at music playschool lessons (Leppänen, 2011, p. 479).

### *Becoming*

Deleuze and Guattari considered music as a continual changing dynamic movement of territorialization and de-territorialization that brings "becoming" into other states. The author refers to views of Elizabeth Gould and Leppänen and suggests ways to understand music education in the light of "becoming" opening the door toward an ecological music education. Gould drew attention to ethnical and gender issues hidden in music education as a part of the problem of "human-centered music." From the standing point of minoritarian groups (gender preference, ethnicity), Gould found "regulatory power" (Judith Butler's term), in music and music education. She referred to Deleuze and Guattarri's "becoming" to rethink music education as a form of new

expression of resistance and nonlinear becoming. She suggested ways to break the boundaries of legibility of ethics and heteronormativity, school music programs that exclude musical ways of becoming in the world (Gould, 2007, pp. 211–212). She also reminded us that music education holds normative assumption about among others "gender, economic class, culture, religion, as well bodily and cognitive ableness" (Gould, 2007, p. 202). She called for music education that trusts music educators and students to "experiment, play, dazzle, take risks, and be willing to fail" (Gould, 2007, p. 213). Leppänen also attempts to understand music activities as "becoming" of young children (Leppänen, 2011, p. 480). She proposes music education research to focus on "corporeal" issues in musicking besides auditory phenomena. Musicking is conceptualized as "a multimodal participatory space, (which) requires lines of flight from the molar understanding of what music is" (Leppänen, 2011, p. 482).

## *Conceiving Ecological Music Education*

How can we conceive ecological music education with sound methodology, philosophy, or curriculum? Stephen Nachmanovitch (1950–) is a musician and an educator. He authored a volume entitled "Free Play, Improvisation in Life and Art". The volume is seen as an attempt for Nachmanovitch to conceive ecological music education. Nachmanovitch suggested the importance of inspiration and spontaneous creativity and made reference to the viewpoint of Bateson. The volume released by Nachmanovitch can be regarded as a version of Batesonian arts education guide. The writing of Nachmanovitch is poetic and is less detailed like a manual or guidebook. It is worth reading.

Yukiko Yasukawa suggested (Yasukawa, 2007, p. 425) that exercises for flexibility might be a key for ecological education from the perspectives of lifelong education. Lines claims, "Despite the fact that each music education context has its own unique conditions and musical expectations, music education thinking tends to be dominated by persistent and reactive ways of thinking that are based on certain conceptions of music, music pieces and musicians" (Lines, 2013, 24). Deleuze and Guattari's proposition of the rhizome model of learning in contrast with the tree-structured learning model developed in the modern Western world could be an important key concept in all kinds of education. Lines suggested the importance of the freer improvisation converges with Deleuze's "rhizomatic learning" and "the lines of flight," as the bases of music education. Directions of intensity or sensation emerged from a music event demonstrate "rhizomatic knowledge" and recognized by its "lines of flight" (Lines, 2013, 28).

## *Conclusion: Patterns That Resonate?*

What do we learn from views of Deleuzian and Batesonian on music education? They both understood the connections occurred randomly in a chaotic state as showed in a common characteristic: "The lines of flight" (from Deleuzian) and "the pattern that connect" (from Batesonian). There is some difference between the two views. Batesonian views seem to be peaceful, quasi-religious, and less "dynamic," while Deleuzian views appear to be somewhat "progressive" and sometimes are referred to as the guardian of avant-garde culture. How can we imagine a paradigm of ecological music education in terms of the emergent concepts such as "patterns that connect," "free play," "systems science," "non-idiomatic improvisation," "informal learning," "rhizome," "the lines of flight," "territorialization and de-territorialization," "becoming," and so on? The author points out the resemblance between "rhizomatic learning" and informal learning or "the patterns that connect" and "the lines of flight," the emergent concepts seem to relate to each other like rhizome in the context of music education. There exist some genuine writings on Deleuzian education. Discussion on an ecological music education along the lines of Batesonian–Deleuzian way of music education seems to have only just begun. While the author believes that many steps need to be taken to reach the embodiment of a "true" ecological music education with proper guidelines or methodologies. The author thinks that a broadening of our present approach in the directions suggested by the various authors mentioned in this chapter is necessary for the future development of music education. The author often asks himself a question: "Can a solid theory be build up through these attempts?" An answer could be: We need to merely listen genuinely to "the patterns that resonate" within these voices.

## References

Bailey, D. (1992). *Improvisation*. Ashborune: Moorland Pub.

Bateson, G. (2000). *Steps to an ecology of mind*. Chicago: The University of Chicago Press.

Bateson, G. (2002). *Mind and nature: A necessary unity*. Cresskill, N.J.: Hampton Press.

Borgo, D. (2007). Free Jazz in the classroom: An ecological approach to music education. UC San Diego Previously Published Works (http://escholarship.org/uc/item/5g41b3g9), [Original Citation: *Jazz Perspectives, 1*(1)].

Deleuze, G., & Gattarri, F. (1987). *A thousand plateaus* (B. Massumi, Trans.). New York: Continuum.

Gould, E. (2007). Legible bodies in music education: Becoming-matter. *Action, Criticism, and Theory for Music Education, 6*(4), 201–223. http://act.maydaygroup.org/articles/Gould6_4.pdf (accessed in September 2015).

Green, L. (2003). Music education, cultural capital, and social group identity. In M. Clayton, T. Herbert, & R. Middleton (Eds.), *The cultural study of music* (pp. 263–274). London: Routledge.

Kramer, L. (2001). *Musical meaning: Toward a critical history*. California: University of Carifornia Press.

Leppänen, T. (2011). Babies, music and gender: Music playschools in Finland as multimodal participatory spaces. *Policy Futures in Education, 9*(4). www.wwwords.co.uk/PFIE 474. http://dx.doi.org/10.2304/pfie.2011.9.4.474 (accessed in September 2015).

Lines, D. (2013). Deleuze and music education: Machines for change. In D. Masny (Ed.), *Cartographies of becoming in education—A Deleuze-Guattari perspective* (pp. 23–33). Boston: Sense Publishers.

Nachmanovitch, S. (1990). *Free play: Improvisation in life and art*. New York: Jeremy P. Tarcher/Putnam.

Terauchi, D. (2015). A possibility of improvisational activity that enable to induce various expression from children (in Japanese). *Journal of Music Education Practice, 13*(1), 92–103.

Yasukawa, Y. (2007). A possibility of ecological lifelong learning: Taking the Gregory Bateson's communication theory as opportunity (in Japanese). *Kyoto University Research Information Repository*. http://hdl.handle.net/2433/44018 (accessed in September 2015).

**Yu Wakao** was born in Tokyo, Japan in 1948 and is improvisational musician and Professor Emeritus of Hiroshima University and Kobe University specializing in improvisation, music therapy, and clinical musicology. His important English publication is "John Cage and Therapeutic Silence", VOICES, 2, (2002).

# Chapter 7
# Creativity and Embodiment in Pre-modern Japan and Twenty-First Century (North) America


**Koji Matsunobu**

## Introduction

The author met Rachael in the Midwest United States in 2008. She had been studying the violin for two years. She also sung in school and church choirs and participated in many musical events. She was a music lover more than anyone in her class. Unlike other students, however, she wanted to practice only three pieces from the Suzuki violin method book. Every lesson she played these pieces on her violin. She loved these pieces. Due to this, she was slow in her progress of violin learning. Because of her slow progress, she was viewed not so gifted. Eventually, she quitted taking violin lessons.

On the other side of the earth, the author came across Takeo who has been studying the *shakuhachi* for about 40 years since he was in his late thirties. Like Rachael, he kept playing only a few songs everyday. But, unlike her, Takeo was highly respected in his circle. In his community, slow pace of learning or playing only a few pieces did not necessarily lead to discouragement and an avoidance of learning. Takeo was immersed in a culture where a late start of music learning was typical. He was by no means considered inferior but highly respected as someone who was engaged in spiritual maturity.

The differences between Rachael and Takeo reflect not only at what ages they started taking music lessons but also what cultural underpinnings they were immersed in. One was immersed in a culture whereby music was a path for self-cultivation, and the other, in a system that musical creativity was considered to blossom in childhood. While research on creativity generally tends to focus on children's development and capacity, the Eastern perspective urges us to look at human development as maturing further during adulthood (Matsunobu, 2012a, 2015). Indeed, the majority of students in the Japanese arts are adult students. Apart from some exceptions

K. Matsunobu (✉)
The Education University of Hong Kong, Hong Kong, China
e-mail: kmatsunobu@eduhk.hk



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_7

(such as those born into *iemoto* families in which the transmission of artistry and authority is patrimonial), the majority of community music students tend to come late into music learning. In the case of shakuhachi practitioners for instance, they begin shakuhachi lessons at different stages of life: They rarely begin at school age, but often while at college, after getting married, or during retirement. A significant number of professional shakuhachi players even started their shakuhachi training after entering college. Because Japanese arts traditionally developed as a form of self-cultivation, it is assumed that the purpose of artistic training is to engage in life and make it a part of everyday experience toward spiritual maturity (Keister, 2005).

Drawing on the West and East discourses of creativity (Lubart, 1999; Ng, 2001; Rudowicz, 2004; Weiner, 2000), this chapter engages in case studies of creativity across cultures, with an idea that creativity is a cultural system. In some cultures, creativity is a result of embodiment. Thus, repetition of practice is highly appreciated, not considered as boring, but fundamental to artistic development. I explore the differences of underpinning ideas of creativity where Rachael and Takeo were situated. I later address the possibility of how culturally imbedded notions and practices of creativity and pedagogy can be transferred to other settings. Such an investigation leads to cross-cultural understanding of music and pedagogy.

## Creativity and Embodiment in the East

In East Asia, creativity involves mastering and perfecting skills through rigid training. Lubart (1999) identifies that the Eastern concept of creativity is less focused on innovative products or ideas. Rudowicz (2004) argues that, from a Chinese cultural perspective, people tend to be "more willing to rearrange the pattern or make a modest alteration to existing knowledge than to start a radical change" (p. 62). Within the traditional Chinese belief system, invention and novelty, celebration of individual accomplishment, and concentration on the future are less appreciated than respect for the past and harmony with the forces of the nature. Creativity in the East takes the form of modification, renovation, or reinterpretation. Rudowicz further argues that the Chinese puts less emphasis on external performance than inner experience and peace brought by experiencing facts that are already in the database. "Creativity involves a state of personal fulfillment, a connection to a primordial realm, or the expression of an inner essence or ultimate reality" (Lubart, 1999, p. 340). Similarly, creative impulse in the course of Japanese arts is geared more toward cultivating the inner richness. Emphasis of such practices is more on the art of impression over the art of expression (Matsunobu, 2013b) .

Like in China, creativity in Japan often takes the form of renovation rather than invention. Imitation of a model has been the core of the transmission of artistry in every field of arts domains, ranging from martial arts to performing and fine arts (Malm, 1959/2000; Hahn, 2007; Trimillos, 1989). Imitation is a pedagogical tool for the embodiment of music (Matsunobu, 2011a). Those who have studied Japanese performing arts probably agree that the emphasis of practice is placed on

the embodiment of basic forms rather than the execution of individual expression. This principle penetrates martial arts and performing arts. A basic form or principle of highly stylized bodily movements, called *kata*, exists in jūdō, kendō, aikidō, sadō (tea ceremony), kabuki acting, noh theater performance, and music. Fuchs (in Pronko, 1968) explains,

> The Japanese art of acting is indebted for this supremacy of style to its vital connection with fundamental principles, that is, with the elementary physical sources of mimic art. These principles are identical with those of the dance, of acrobatics, of wrestling, and of fencing (pp. 150–151).

A series of highly stylized and formal body movements is formulated in every art form. In kabuki acting, the actor does not try to create or recreate an expression or feeling as it arises in actuality but, rather, reduces it to its barest essentials. "What is important is that the actors re-create and execute the proper physical and vocal mannerisms conventionalized by the Kabuki style" (Turse, 2003, p. 7). The purpose of mimicking the model is to embody it as one's second nature. In sadō, practitioners repeat patterned behaviors until these become their own natural expressions. In jūdō, practitioners practice the patterns of throwing an opponent to the extent that they can apply their throws as an automatic response in every situation. When this is achieved, "they are no longer imitating but creating because the throw is now theirs, and not merely a pattern they have borrowed from another practitioner" (Turse, 2003).

Embodied learning is essential to all forms of music in Japan, ranging from traditional music (Malm, 1959/2000; Keister, 2001, 2004) to popular music (Yano, 2002) and Western music (Murao, 2003; Peak, 1998). Peak illustrates the influence of the embodiment theory of traditional Japanese pedagogy on the formation of the Suzuki violin method, highlighting the importance of repeated practice, imitation of the model, and socially enhanced motivation of the students. Murao (2003) examines how the kata of violin technique is formulated in Twinkle Twinkle Little Star, the first piece of the repertoire in the method, and learned through repeated practices of certain variations on the theme that demand only little expressive artifice.

## Creativity and Embodiment in the US

The Suzuki violin method puts a premium on the embodiment of kata. Suzuki teachers often ask students to focus on only a limited number of pieces for a whole year. This means that students progress is determined by the level of embodiment of kata. Criticism against the Suzuki method often derives from the emphasis on root learning, which is often seen by many students and parents as tedious (another criticism is geared toward its relative disregard of music reading skill). One of the pieces that Rachael liked was Twinkle, Twinkle Little Star. Unlike other students, she liked the piece and played it without getting bored.

The author had many occasions to visit US schools and observe music classes (Matsunobu, 2004). Rachael was in a primary school where he did a case study.

One of his very first assertions about the US music classes was that embodiment was disparaged in favor of the pace of progress. A song was learned line by line and run through once or twice before moving on to the next song. Mastery of music was often determined by the number of pieces completed. His enculturation into Japanese school music found this approach remarkably different. Japanese school music education, even though promoting creativity (as indicated in other chapters of this volume), still very much embodiment oriented compared to the US counterpart. It is commonly observed that Japanese students are engaged in repeated singing of same songs over and over again throughout the semester. Although forms of American school music vary from place to place, teacher by teacher, my observation of these classes in the Midwest suggested that embodiment was not the most important value shared by the case teachers. He was drawn to the widely shared belief that repetition is boring. As he interviewed the teachers in general music, he noticed that their approach was supported by a particular philosophical underpinning. Most of them went through teacher training in the 1970s and 1980s, the time when the dominant value of music teacher training was shaped by so-called aesthetic education. This approach promoted conceptual understanding, rather than embodiment, of music (Bowman, 1998, 2004).

A similar observation was made by Lo (2013) who compared instrumental classes in the US and UK. The pace of music learning in her US cases was defined in relation to the number of pieces that the students finished. Many method books used in the US string classes were comprised of relatively short pieces. These books allowed teachers to move quickly from one piece to another. Her observation is backed up by Peak (1998) who observed that American string teachers of the Suzuki method, compared to their counterparts in Japan, tended to avoid repetition of the same phrases or pieces but move at a faster rate. Peak stated,

> The American cultural attitude that repetition is usually boring, whereas learning new material is fun, means that Suzuki students and parents become oriented toward rate of progress through the material rather than quality of performance. Students are less willing to continue to practice and study earlier material, and teachers meet resistance from both parents and students in spending lesson time in continued study of "easy" songs. (p. 362)

The same attitude was not observed with the British teachers in her study. Lo states that the British teachers in her study spent a considerable amount of time, even up to a month, with their students on each piece.

Lo further observes that the prevalence of heterogeneous, multi-string instrumental classes as opposed to homogeneous, instrument-specific classes in the US classes was strongly supported by the US teachers in hope to make the activities fun. Her interviewees responded that playing multi-part arrangements in heterogeneous group settings would attract more students because each string instrument plays a different melodic line, whereas playing in unison can be too repetitive and uninteresting for students. The desire for creating fun experiences and avoiding repetitive activities was a significant factor for these teachers to teach music at a faster pace in multi-part, heterogeneous group settings.

## Creativity in a Cultural System of Embodiment

The way in which we teach music is deeply imbedded in our cultural values. Western music adopted by the Japanese in the *Meiji* era was taught in the way that was quite identical to the pedagogy of traditional Japanese music (Hebert, 2004). Similarly, the Suzuki method introduced in the United States shows distinctively different aspects when compared to its original version in Japan. As Peak observed, Suzuki teachers in the US exercised the method in a more adaptable way, accommodating itself to the needs of American students. This holds true to the case of shakuhachi music. Keister (2005) observes that American shakuhachi players as spiritual seekers often showed their interest in a more essentialized dimension of spirituality, which was not normally observed among their counterparts in Japan.

The author met and interviewed a number of shakuhachi players and students during my fieldwork in Japan and North America (Matsunobu, 2007, 2009, 2011a, 2012b, 2013a, 2013c). In Japan, the significant part of these practitioners' motivation of playing and studying music was identified in their effort of making life more meaningful and purposeful rather than making creative music. The sense of *ikigai*, or purpose of living, was often experienced through musical participation (Matsunobu, 2015). As discussed above, the view of creativity as inner development over external production, personal fulfillment over social changes, supported their experiences of musical engagement. For them, music was a path for lifelong self-cultivation. The goal of music making was not necessarily "the perfection of music as an end in itself, but the development of the self as a never-ending, lifelong process" (Keister, 2005) .

This observation may lead to a conclusion that no creative force exists in the value system of shakuhachi music. One may think that the pre-modern shakuhachi world, in which spiritual values are emphasized over musical values (Shimura, 2002; Keister, 2005), belongs to a society in which freshness and originality hold no special value. Ludwig (1992) argues that artists in such a society simply enjoy repetitive work and reproduce the same object with no substantial innovations or changes in interpretation and representation. In the pre-modern shakuhachi world, creative elements were found in an unusual way. To illustrate this, I focus on several cases in which creativity is defined as modification of an existing piece. This type of creativity may lead to creation of a new piece as a bi-product of embodiment.

First, legendary shakuhachi player Jinbo Masanosuke's composition of a piece called *jinbo-san'ya* explains the element of embodiment creativity. It is said that he practiced an already existing tune, a version of *san'ya* transmitted in the Echigo region, so many times every day that it became "his own piece." People in the region said in time, "Jinbo means san'ya; san'ya means Jinbo," to indicate that the piece became his signature piece. Today, *jinbo-san'ya* is regarded as an independent piece distinguished from *san'ya*, because of the unique, expressive quality added by him. The creation of *jinbo-san'ya* was a result of Jinbo's enduring practice of the piece.

The above case is an example of creativity emanated from the embodiment of a piece. The piece *san'ya* served as a kata for Jinbo's embodiment. Another example of such manifestation of creativity is Jin Nyodo's (1891–1966) approach to composition.

He identified how he composed a new piece as a natural result of the imitation and mastery of existing music rather than his effort to compose an individual work. He stated,

> Creating great music is not a result of an individual's intention and effort…. I have never intended to compose music myself. But I have had this hope in mind; that is, someday a piece of music naturally develops out of my life spirit. Interestingly enough, this dream came true when I was traveling in China. This piece of music, I would say, is not my 'composition' [sakkyoku] but 'naturally born' [shokyoku].

Composition as "naturally born" as opposed to "intentionally crafted" is a culturally constructed view of creativity that values the mastery of a bodily form of artistry through years of practice and imitation of the model. The embodiment of the model eventually allows the practitioner to be skillful and imaginative enough to represent the model in a personalized way; then it becomes a new piece.

Creativity emanated from the mastery of kata is evident in the creation of many shakuhachi pieces. The classical repertoire of *honkyoku* shakuhachi music has been built on a series of addition and modification of the already existing pieces and titles. This is evidenced by a number of honkyoku pieces that are characterized by "different titles for the same piece" and "different pieces with the same title" (Tsukitani, 2000). One of the popular styles of honkyoku playing established by Watazum Doso (1910–1992) was also developed in the same way.

Anecdotes of shakuhachi players suggest that an embodied form of creativity takes a flexible form and shape. An embodied form of music can change over time within the body of a master. This means one's expression of music may change over time, which often surprises students. Shakuhachi player and scholar Riley Lee (1991) observes,

> The inconsistency of interpretation occurs in the teaching method employed in transmitting honkyoku, namely where the teacher constantly attributes different meanings to the symbol during different lessons, with different students and/or during different performances, usually with no explanations offered. (p. 33)

A case in point, introduced in Lee's (1991) article, is Yokoyama Katsuya's learning experience of the piece *san'an* with the legendary player Watazumi Doso. It took Yokoyama 3 years to learn this particular piece because of the many stylistic modifications Watazumi made during the course of lessons. By the end of the third year, the piece was considerably altered. Besides, the expressive characteristics of the piece that Yokoyama learned from Watazumi during face-to-face lessons were different from those identified in Watazumi's early recording. By the time Watazumi taught this piece to Yokoyama, it had already changed considerably from the recording (also see, Yokoyama, 1985). This anecdote indicates that for great performers like Watazumi, shakuhachi playing was not confined to sheet music. Rather, sheet music was merely a medium to record the performer's temporary rendition of the music. The actual performance and teaching style of the player may change over time as he or she develops and embodies a further relationship with a piece. For this reason, the gap between notated music and actual playing is commonly observed in great musicians' performances and their everyday teaching. Lee (1991) concluded

that "this fascinating element of transmission in the honkyoku tradition is related to the concepts of creativity, change, and status" (p. 33).

The personalizing process of kata is vivid and ongoing within the body of a great player, as illustrated in the case of Yokoyama's study with Watazumi. The fact that Watazumi taught Yokoyama the same piece in different ways at different times represents the evolution of Watazumi's ongoing embodiment of the piece. This explains that once the kata, the basic form of the piece, is embodied and mastered, it becomes an individualized form, and "one's own" expression emerges naturally. The idea of *honnin no kyoku*, a paraphrase of honkyoku, often quoted by shakuhachi enthusiasts to suggest honkyoku as "one's own" (*honnin no*) music (*kyoku*), does not simply promote one's individual rendering and interpretation of music. Rather, it refers to a "naturally born" style of performance as a result of years and decades of training toward the mastery of the form.

## Ownership of Music in Pre-modern Japan

Ethnomusicologists suggest that ownership of music may be defined in a culture-specific way (Nettl, 2005). Supernatural power may take the role of composer, and music can be exchanged as a gift. The author argues that ownership of music is closely related to the notion of creativity. Traditionally, the Japanese showed a flexible view toward the ownership of a piece of music. The case in point here is Tomimori Kyozan's (1899–1975) observation of the generative process of a new piece. He indicates that once a great player has fully embodied the kata and achieved the level of *ri* (within the *shu-ha-ri* phases), the piece would belong to the player, just as *san'ya* became *jinbo-san'ya*. This is the level of so-called *kata yaburi* (breaking the kata). At this level, changing the title of a piece is acceptable because the player has embodied and transformed it at a higher level. On the contrary, playing the piece in an idiosyncratic manner without changing the title is problematic. In other words, the piece does not allow for individual player's interpretation, unique rendering, or individual expression but forces subordination to the embodied form that constitutes the essence of the piece. He shares his view on this matter in his interview as he explains the evolution of a piece called *ajikan.*

> *Today, ajikan is played quite differently from how Miyagawa Nyozan [the composer] played the piece. Although the shape is the same, the level of spirit is different. Nyozan's verve is no longer carried by today's players.… The reason why many people today play ajikan in such a way is that many people learned the piece from Tani Kyochiku who used a longer shakuhachi (e.g., sized 2.6). That's how it became a dull, dark song. Miyagawa Nyozan played it on the shakuhachi sized 1.8.… Miyagawa's playing of ajikan actually sounded quite rough. But it had subtle expressions. Nobody could imitate his level of frantic playing.… This is what is missing in today's performances. Only the shape is imitated. People simply drag the song and extend the form.… Tani Kyochiku's playing of ajikan also carries some sort of taste and import. However, Miyagawa Nyozan himself once remarked, "I wonder where Tani learned it [ajikan] from. If it is Miyagawa Nyozan's [my] ajikan, it would be troublesome." I think*

> *it is fine to have had Tani Kyochiku's ajikan. But in order to do so, he should have changed the title of the piece*. [translation, mine]

This relates to the elaboration of musical creativity introduced earlier. If someone has mastered and embodied the kata of music, its expression naturally bears uniqueness because each person's body is different. To explicate Tomimori's example, the essence of *ajikan*, the piece composed by Miyagawa, lies in the way he played the piece, not simply the notes. Many people today play the piece by copying the notes, or the "shape" of his playing. Tomimori argues that Tani did not embody the kata of the piece but created a new style of playing with a new flavor added to the piece. This meant that Tani's embodiment of the piece was not the same as Miyagawa's. Therefore, Tani should have changed the title of the piece. Here, the ownership of the music transformed. Today, this kind of creativity and ownership is rarely evident and exercised in music. Copyright regulations do not support the traditional style of music making. However, it is important to acknowledge that the tradition has developed as a system in which creativity, embodiment, and ownership were all entwined with each other.

## Aesthetic View of Pre-modern Japan

The above view of creativity and ownership is part of the system in which artistry is transmitted through an embodied form rather than an external product. Unlike the modern view of creativity that values novelty of product and progress, creativity emanating from embodiment is subtle and its evolution is slow. This is how new forms of art have been recreated. Pre-modern aesthetic theory in Japan espoused this view. For instance, Motokiyo Zeami underscored that embodiment is the basis of noh learning. He distinguished between *tai* (embodied form) and *yū* (expressiveness or taste). If someone expresses a piece only with yū without tai, the performance is not considered as a representation of the piece. He elaborated it in this way:

> One must know tai-yū in Noh. Tai is like a flower and yū is like its scent. Or tai is like the moon and yū like the moonlight. If one has a thorough comprehension of tai, one should naturally possess yū.… No one should copy the yū, the outer appearance of the performance. Those who know enough see another actor's performance with heart and soul and so copy the work of tai. When the tai is closely copied, the actor's performance will naturally have yū with it. (Sekine, 1985: 117–118)

Creativity is believed to derive from tai, or an embodiment of artistry, rather than yū, or an expression or interpretation. The core of artistic expression derives from tai not yū. If someone has copied only the latter, but not the former, then his or her expression becomes superficial. It is imperative to note that the kanji character for tai in Japanese reads karada, which means the body. Tai, like kata, is an embodied form of art.

Today, this notion of creativity is rarely practiced, appreciated, and even recognized. Creativity is believed to emanate from the mind, not necessarily from the

body. Creativity thinking, whether in music or other domains of creativity, facilitates analysis and reinterpretation. By contrast, embodied creativity involves transformation of the body, which takes years to cultivate. It may not be readily available for junior learners. However, it is important to remember that creativity of embodiment leads to individual expressions in the long run. The initial stage of learning, the stage of *shu* as in the shu-ha-ri stages, may be viewed as suppressive of creativity as the emphasis is placed on the mastery of kata. Later, as the learners reach the next stage, more individualized, personalized creativity will be available to them.

## Discussion

This chapter aimed to explain the cultural underpinnings of music creativity and pedagogy that appeared in the cases of Rachael and Takeo. The surrounding contexts and value systems of their music making were significantly different from each other. On the surface, both were engaged in a repetitive approach to music by performing a limited number of pieces. Rachael was trying to embody a few pieces and develop basic skills, while Takeo, having mastered the basics, was engaged in the joy of repetition. Both of them loved music and were deeply immersed in music in their own ways. But one was immersed in a culture where embodiment and creativity were not opposed to each other; other was in a value system that disregarded repetition and imitation.

A cross-cultural understanding of the value systems of music provides diverse ways to look at creativity and pedagogy of music. The West and East must corporate to inform each other of what is missing and what is possible. From an Eastern perspective, this chapter challenged the view of creativity that seeks more novel expressions and more unique expressions. By promoting such kinds of creativity in educational settings, we may end up ignoring students like Rachael whose musical pursuits are better understood in the logic of embodiment creativity. Rachael's violin study should have been supported as leading to a lifelong musical engagement.

The premise of my argument is that embodiment creativity is lacking in today's discussion of education. Because the body takes a significant role in making and experiencing music (Bowman, 2004; Bowman & Powell, 2007), domain-specific discussion of creativity (small c) in music should take embodiment into consideration. Teaching tradition and promoting creativity should be viewed as the two sides of the same coin rather than isolated goals. This is a pressing issue in many East Asian countries in which maintaining tradition and promoting creativity are two major poles of arts education.

Cross-cultural borrowing of music pedagogy is another emerging theme for global music education in which not only music but also pedagogies of music cross-cultural boundaries (Schippers, 2010). How does a pedagogy of creativity in one culture translate into other cultural contexts? How can the pedagogy of embodiment be practiced in a culture where creativity predominantly means product creativity? The lack of mutual understanding can easily frustrate both teachers and students. Trimillos

(2004) suggests that native teachers, or culture bearers, and local students (e.g., US students of Japanese music) may have very different musical and pedagogical expectations. I have personally witnessed many cases in the US and Australia in which the tension between the two groups arose so high that it divided the communities. The worst situation is that students discontinue studying music.

In sum, this chapter suggests the following points for further research on creativity. First, tradition should be part of creativity research. Tradition is often perceived as irrelevant, and even impediment, to creative activities. Whether our intention is to follow, modify, or break the form, some sort of reference as to what has been refined and accumulated as a form is evident in one's expression of art (Matsunobu, 2011b, in press). Art is no less an expression of individual artist's mind than that of a set of cultural, social, and historical artifacts available to the artist. Therefore, a significant aspect of creative leaning in the arts involves imitation of forms through a model. Tradition is not a set of thoughtless habits and routines but a set of wisdom that can be the basis for invention.

Second, embodiment should be part of creativity research. Tradition shapes one's body and enhances his or her artistic sensitivity and expression, from which creativity and individuality blossoms. Kata is creative in that it builds an individual body (Powell, 2003; Yano, 2002). Embodiment through repetition and imitation of forms do not lead to the repression of creativity and individuality. Today, within the dualistic divide of mind and body, creativity in education is often regarded as a matter of thinking (e.g., creative thinking, analysis, and interpretation) rather than embodiment. Music education research has a lot to offer in this area.

Finally, creativity research should delve into the phenomenology of musical creativity. Eastern approaches to creativity put a premium on the richness of inner experience rather than the uniqueness of external performance. Creative impulse in the course of arts learning is geared more toward cultivating the inner richness—that is, cultivating the relationship with the tools, instruments, teachers, colleagues, and practitioner's own minds—than toward creating new objects. The fact that "the body and the inner experience of the performer are the focal points of Japanese performing arts," states Keister (2007), is "the main reason why Japanese dance, music, and theater are so often misunderstood, even by Japanese people themselves" (p. 503).

Creativity research should be open to many possibilities that allow educators to explore a variety of creativity including product and process creativity, everyday creativity, and embodiment creativity. It will allow more people to engage in a musical journey in a fruitful way.

## References

Bowman, W. (1998). *Philosophical perspectives on music*. New York: Oxford University Press.

Bowman, W. (2004). Cognition and the body: Perspectives from music education. In L. Bresler (Ed.), *Knowing bodies, moving minds: Toward embodied teaching and learning* (pp. 29–50). The Netherlands: Kluwer Academic Press.

Bowman, W., & Powell, K. (2007). The body in the state of music. In L. Bresler (Ed.), *International handbook of arts education* (pp. 1087–1108). New York: Springer.
Hahn, T. (2007). *Sensational knowledge: Embodying culture through Japanese dance*. Middletown, CT: Wesleyan University Press.
Hebert, D. G. (2004). *Music competition, cooperation and community: An ethnography of a Japanese school band*. Unpublished doctoral dissertation, University of Washington, Seattle.
Jin, N. (Performer). (1980). *Koten honkyoku no taiseisha [the master of koten honkyoku*] [Sound Discs]. Tokyo: Teichiku.
Keister, J. D. (2001). *Shaped by Japanese music: Kikoku Hiroaki and nagauta shamisen in Tokyo*. Unpublished doctoral dissertation, University of California, Los Angeles.
Keister, J. (2004). The shakuhachi as spiritual tool: A Japanese Buddhist instrument in the West. *Asian Music, 35*(2), 99–131.
Keister, J. (2005). Seeking authentic experience: Spirituality in the Western appropriation of Asian music. *The World of Music, 47*(3), 35–53.
Keister, J. (2007). [Review of the book *Sensational knowledge: Embodying culture through Japanese dance*]. *Journal of the American Musicological Society, 62*(2), 497–503.
Lee, R. (1991). Shakuhachi honkyoku notation: Written sources in an oral tradition. *Music Asiatica, 6,* 18–35.
Lo, K. Y. (2013). *An intercultural study of selected aspects of string educators' beliefs and practices in the United States and the United Kingdom*. Unpublished doctoral dissertation. Indiana University.
Lubart, T. I. (1999). Creativity across culture. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 339–350). Cambridge: Cambridge University Press.
Ludwig, A. M. (1992). Culture and creativity. *American Journal of Psychotheraphy, 46*(3), 454–469.
Malm, W. P. (1959/2000). *Traditional Japanese music and musical instruments*. Tokyo: Kodansha International.
Matsunobu, K. (2004). Getting over a music room: A teacher's efforts to create integration in elementary classrooms. In J. L. Arostegui (Ed.), *Social context of music education* (pp. 47–80). Champaign, IL: Center for Instructional Research and Curriculum Evaluation.
Matsunobu, K. (2007). Japanese spirituality and music practice: Art as self-cultivation. In L. Bresler (Ed.), *The international handbook of research in arts education* (pp. 1425–1437). New York: Springer.
Matsunobu, K. (2009*). Artful encounters with nature: Ecological and spiritual dimensions of music learning*. Unpublished Doctoral Dissertation Submitted to the University of Illinois at Urbana-Champaign.
Matsunobu, K. (2011a). Spirituality as a universal experience of music: A case study of North Americans' approaches to Japanese music. *Journal of Research in Music Education, 59*(3), 273–289.
Matsunobu, K. (2011b). Creativity of formulaic learning: Pedagogy of imitation and repetition. In J. Sefton-Green, P. Thomson, L. Bresler, & K. Jones (Eds.), *Routledge international handbook of research on creative learning* (pp. 45–53). New York: Routledge.
Matsunobu, K. (2012a). The role of spirituality in learning music: A case of North American students of Japanese music. *British Journal of Music Education, 29*(2), 181–192.
Matsunobu, K. (2012b). Art of simplicity: Teaching Japanese spiritual arts. In S. K. Chung (Ed.), *Teaching Asian art: Content, context, and pedagogy* (pp.??–??). Reston, VA: National Art Education Association.
Matsunobu, K. (2013a). From art as stained glass to art as mirror: Addressing a holistic view of education. *Harvard Educational Review, 83*(1), 147–149.
Matsunobu, K. (2013b). Performing, creating, and listening to nature through music: The art of self-integration. *Journal of Aesthetic Education, 47*(4), 64–79.
Matsunobu, K. (2013c). Instrument making as music making: An ethnographic study of shakuhachi students' learning experiences. *International Journal of Music Education, 31*(2), 190–201.

Matsunobu, K. (2015). The arts as purpose of living: Spirituality and lifelong perspectives of learning. In M. Fleming, L. Bresler, & J. O'Toole (Eds.), *Routledge international handbook of the arts and education*. New York: Routledge.

Matsunobu, K. (in press). Conforming the body, cultivating individuality: Intercultural understandings of Japanese noh. In K. Powerll, P. Burnhard, & L. Mackinlay (Eds.), *International handbook of intercultural arts research*. New York: Routledge.

Murao, T. (2003). Suzuki mesoddo "kira kira boshi hensokyoku" ni miru "kata kara no gakushu" ni tsuite [Learning through kata in *Twinkle, Twinkle, Little Star Variations* in the Suzuki violin method]. *Gendai no esupuri, 428,* 165–175.

Ng, A. K. (2001). *Why are Asians less creative than Westerners?*. Singapore: Prentice Hall.

Nettl, B. (2005). *The study of ethnomusicology: Thirty-one issues and concepts* (2nd ed.). Urbana, IL: University of Illinois Press.

Peak, L. (1998). The Suzuki method of music instruction. In T. Rohlen & G. LeTendre (Eds.), *Teaching and learning in Japan* (pp. 345–368). Cambridge, MA: Cambridge University Press.

Powell, K. A. (2003). *Learning together: Practice, pleasure and identity in a taiko drumming world.* Unpublished doctoral dissertation, Stanford University, Stanford, CA.

Pronko, L. C. (1968). *Theatre: East and west*. Berkeley: University of California Press.

Rudowicz, E. (2004). Creativity among Chinese people: Beyond western perspective. In S. Lau, A. H. H. Hui, & G. Y. C. Ng (Eds.), *Creativity: When east meets west* (pp. 55–86). River Edge, NJ: World Scientific Publishing.

Schippers, H. (2010). *Facing the music: Shaping music education from a global perspective*. New York: Oxford University Press.

Sekine, M. (1985). *Ze-ami and his theories of Noh drama*. Gerrards Cross, Buckinghamshire, UK: Colin Smythe.

Shimura, S. (2002). *Kokan shakuhachi no gakkigaku* [The study of old style shakuhachi instruments]. Tokyo: Shuppan geijutsusha.

Trimillos, R. D. (1989). Halau, hochschule, maystro, and ryu: Cultural approaches to music learning and teaching. *International Journal of Music Education, 14,* 32–43.

Trimillos, R. D. (2004). Subject, object, and the ethnomusicology ensemble: The ethnomusicological "we" and "them". In T. Solis (Ed.), *Performing ethnomusicology: Teaching and representation in world music ensembles*. Berkeley: University of California Press.

Tsukitani, T. (2000). *Shakuhachi koten honkyoku no kenkyu* [Study on shakuhachi honkyoku music]. Tokyo: Shuppan geijutsusha.

Turse, P. (2003). Martial arts and acting arts. Journal of Theatrical Combatives. Retrieved from http://ejmas.com/jtc/jtcart_turse_0503.htm.

Weiner, R. P. (2000). *Creativity and beyond cultures, values, and change*. New York: State University of New York Press.

Yano, C. R. (2002). *Tears of longing: Nostalgia and the nation in Japanese popular song*. Cambridge, MA: Harvard University Asia Center.

Yokoyama, K. (1985). *Shakuhachi gaku no miryoku* [the fascination of the shakuhachi]. Tokyo: Kodansha.

**Koji Matsunobu** is a musician, educator, and cultural ethnographer, with two PhDs in music education and secondary and continuing education granted from Tokyo Gakugei University and the University of Illinois at Urbana-Champaign. Prior to joining the Hong Kong Institute of Education, he held academic positions at the University of Queensland and the University of Kumamoto. Former Fulbright Graduate Scholar, he explored possibilities of incorporating non-Western ideas into Western contexts of education. He has taught music and arts education and world music courses in Japan, the United States, and Australia, and has written widely on topics ranging from spirituality, creativity, mindfulness to qualitative research, arts integration, world music pedagogy, and Japanese music. He loves playing and making the shakuhachi.

# Chapter 8
# Creativity in Music Education from 1890s to 1930s in Japan


**Eiko Konoma**

## Introduction

In this chapter, the author presents the concept of creativity in the context of history of music education in modern Japan. The period of the investigation is from the 1890s to the 1930s. It was the period after the establishment of the modern public educational system: The mid-Meiji, Taisho, and the start of the Showa. The selection of the period in this chapter is based on two reasons. First, in Japan, the "school system" was promulgated in 1872. The year marked the beginning of compulsory education. A Japanese theory of education imitated the education of foreign countries in the 1890s. Second, there was no mention of educational philosophy or special teaching methods until the 1930s apart from the content of education in legal terms. Education and music education theories were authored in the public and private sectors. The author of this chapter considers interpretations of creativity that were used during this period in Japan. The author also identifies the concepts encapsulated by the term creativity that have lasted until today.

## The Concept of Creativity

Creativity (*sozo-sei*) is often depicted in music education and pedagogy textbooks as being fundamental in bringing value to education. Often creativity is regarded as a goal of music education. The phrase "expanding children's creativity" wherein the word creativity is frequently seen appeared often in general education books. The word "creativity" presents an image that can be understood by all. People asso-

E. Konoma (✉)
Showa Women's University, Tokyo, Japan
e-mail: konoma@swu.ac.jp



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_8

ciate with creativity varies. Interpretations of creativity can be ambiguous. So is recognizing the value of creativity.

The author reviews creativity as a concept in academics. The interpretations of creativity in two dictionary entries are referred: "Creation/creativity" from *The Dictionary of Aesthetics* (Sasaki, 1995, pp. 98–106) and "creativity" from *Encyclopedia of Aesthetics Vol. 1* (Kelly, 1998, pp. 453–462).

Sasaki defines creation/creativity as "a dynamic phenomenon through which one works to orient and change reality towards one's higher values. Creation is the activity of realizing value, and creativity is the phenomenon in which this intentionality can be seen" (Sasaki, 1995, p 98). According to Sasaki, the "higher value" of creativity can be the relative (e.g., beauty) and the absolute. "Beauty" represents the relative. We find a higher value in "beauty". The absolute refers to the value that derives from creation out of nothing or a rejection of the idea that reality cannot be surpassed.

To explain the relative and the absolute further, we turn to creativity and its importance in education. The relative value of creativity outlines why creativity is so important in education. According to Sasaki (1995),

> though it cannot be said that all new things are "of a higher value," "a higher value" can be said to be new in some sense. This is a relative provision, and relativity brings ambiguity into the concept of creativity. That is to say that when something is realized, the substance of this concept varies greatly and depends on whether it is of higher value when compared to another thing. Creating something that is commonplace may, in the case of certain individuals, be considered to be creative by the general public. This is significant, particularly in relation to the growth process of children, and is important when thinking about creativity as a pedagogical concept. (Sasaki, 1995, p. 99)

Creativity is highly regarded in education. The reason being creativity guarantees our relative methods of perception in two ways. One relative method concerns "the value of newness" arises in the individual's development process. Another relative method is related to an awareness of "newness" that emerges within the individual. An attraction of newness is that we cannot see the endpoint. It is of the unknown. As such, it is impossible and meaningless to compare newness to others. With the above, we found the rationale for creativity to guarantee freedom of the individual. Sasaki's view on the absolute value of creativity or the value that cannot be updated by newness has been demonstrated well in art. Things of a new era do not necessarily surpass those of an old era. The recognition that something is a work of art results in it having an absolute value and guarantees that creativity remains timeless.

Sasaki presented a similar view for an entry of creativity in *Encyclopedia of Aesthetics Vol. 1.* The first definition (1) is about the relative value of the newness of creativity and the second (2) is about absolute value, which is based on the unparalleled and unpredictable nature of creating something from nothing.

> (1) [The] view exemplifies the weaker sense of "creativity" according to which creative acts simply bring something into being, even if what is brought into being is not a new form, or new kind of thing, but simply a different instantiation of an antecedent form (Jarvie, 1998, p 454) .
>
> (2) If these features of the product are unprecedented and unpredictable, the act that leads to them may be thought of as a creation ex nihilo – having intelligibility and value that are not exhaustively reducible to antecedents. (Jarvie, 1998, p. 454)

If the above definitions of creativity for understanding music education are adopted, a study can be conducted to examine "the relative value of creativity" by identifying the process that helps children in such an education system to acquire creativity. "The absolute value of creativity" in educating creativity can be investigated when the study examines teaching materials and the suitability of teaching materials for educating creativity.

## Creativity in Art Education

The principle of universal education was introduced to the school system in 1872 (see Table 8.1). Only in the 1890s Japan admitted the presence of problems that needed to be solved politically, diplomatically, or economically. It was during the middle of the Meiji period where the position of Japan as a modern state was witnessed at home and in the eyes of the international communities. There existed flaws and deficiencies in the implementation of public education. Progress in creating a sound foundation of the education system was limited. Japan gained significant momentum from the beginning of the Meiji period to begin constructing a new education system by adopting educational theories and educational techniques from other nations at that time. Translated books and manuals on educational theories were released. The following author examines how creativity translated as "*sozo*" (see *The Dictionary of Philosophy*) was addressed in these translated books and manuals.

## Emergence of "Sozo" (Creativity)

Nose Sakae (1852–1895) was an official in the Ministry of Education and author a volume "*A New Study of Education"* in 1894. Nose was a scholar of education and authored two volumes of pedagogy: "*The Study of Education Vol. 1, 2*" in 1888, "*A New Study of Education*"*).* Nose's "*A New Study of Education*" was the culmination of educational theories and represented the nature of educational philosophy in Japan at the beginning of the Meiji period. The author of this chapter attempted to find out if his volume included the contents of creativity or the idea of creativity. The volume was written at the dawn of modern educational era in Japan. A reference to "creative devices" was seen in a section on esthetic education. No other pages contained the contents of creativity.

Aesthetic Education adopted ideas of liberal arts education and based on the modern art of the West was seen as an idea that could enhance Japan's educational and cultural aspects of her modernization. The term "aesthetic education" was coined when "Thoughts on Aesthetic Education" was introduced to Japan. Johann Christoph von Schiller's (1759–1805) discussed in his publication *Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen* the formation of a harmonious human nature, balanced between reason and sensibility in the context of education in artistic

**Table 8.1** Chronology

| | Years | Music education, education | Others |
|---|---|---|---|
| 1868 | (Meiji 1) | | Meiji restoration |
| 1972 | (M5) | Gakusei [School System] | Nishi, A. *Bimyogakusetsu* [Aesthetics] |
| 1879 | (M12) | Kyoiku-rei [Normal School Order] Subject: Singing[a] | |
| 1880 | (M13) | Spencer's *Education* is translated into Japanese by *Seki, S*[a] | Wagner, R. *Parsifal* is first performed in Bayreuth |
| 1883 | (M16) | | Westernization Policy: Rokumeikan Diplomacy to 1887 |
| 1886 | (M19) | Johonnot's *New Theories in Education, vol. 3* is translated into Japanese by Takamine H.[a] Shogakko-rei [Order of Primary School] | |
| 1888 | (M21) | Nose, S. The Study of Education Vol. 1, 2[a] | |
| 1890 | (M23) | Kyoiku ni kansuru chokugo [Imperial Rescript on Education] | |
| 1894 | (M27) | Nose, S. A New Study of Education[a] | Sino-Japanese War to 1895 |
| 1900 | (M33) | Key, Ellen. *Bamets Arhundrade* [The Century of the Child] | |
| 1901 | (M34) | First Arts Education Conference in Dresden | |
| 1901 | (M35) | | Hanslick, E. *VomMusikalisch-Schoenen Aufl. 10* [The Beautiful in Music Ed. 10] |
| 1904 | (M37) | | Russo-Japanese War to 1905 |
| 1910 | (M43) | Textbook; *Elementary School Reader Songs*[a] | Yamada, K. Studies composition in Berlin to 1912[a] |
| 1911 | (M44) | | Straus, R. *Der Rosenkavalier* [The Knight of Rose] op. 59 is first performed in Dresden |
| 1913 | (Taisho2) | | Stravinsky, I. *Le sacre du printemps* [Rite of Spring] is first performed in Paris |
| 1914 | (T3) | | World War I to 1918 |
| 1916 | (T5) | Dewey, John. *Democracy and Education*. Key's *The Century of the Child* is translated into Japanese *Jido no seiki* by Harada, M. | |
| 1917 | (T6) | Sawayanagi M. "The Founding Prospectus of Seijo Elementary Private School"[a] | |

(continued)

**Table 8.1** (continued)

| | Years | Music education, education | Others |
|---|---|---|---|
| 1918 | (T7) | Nursery Rhyme Magazine; *Red Bird.* to 1936[a] | |
| 1919 | (T8) | Nursery Rhyme Magazine; *Ship of Gold.* to 1922[a] | |
| 1922 | (T11) | Nursery Rhyme Magazine; *Star of Gold.* to 1929 | Narita, T. studies composition in Berlin to 1926[a] |
| 1923 | (T12) | Aoyagi, Z. *Various Issues in Music Education* | |
| 1924 | (T13) | | Gershwin, G. *Rhapsody in Blue* is first performed in New York |
| 1926 | (Showa 1) | Kitamura, H. *A New Study on Music Education*[a] | |
| 1927 | (S2) | Dewey's *Democracy and Education* is Translated into Japanese *Minshushugi to kyoiku* by Tasei, S. | |
| 1928 | (S3) | | Hirota, R. studies composition in Berlin to 1929[a] |
| 1932 | (S7) | Textbook; *The New Revised Elementary School Song Collection vol. 1–6*[a] | |
| 1938 | (S13) | Kusakawa, N. *A New Music Pedagogy: Enlarged Edition*[a] | Hanslick's *The Beautiful in Music* is translated into Japanese *Ongaku-biron* by Tamura, K. |
| 1939 | (S14) | | World War II to 1945 |
| 1941 | (S16) | Kokumingakko-rei [National School Order] Subject; Music | |
| 1947 | (S22) | Course of Study (tentative plan) | |

[a]Stands for what are written in papers

beauty. The term "aesthetic education" was likely adopted and invented in the early Meiji period with three pillars in the new education: Intellectual Education, Moral Education, and Physical Education. "Aesthetic education" was first appeared in the volume *Spencer's Education* authored by Spencer, H. and translated by Seki, S. in 1880. In 1886, the "aesthetic education" appeared in the translation of James Johonnot's third edition of *The New Theories of Education Volume 3* (translator: Takamine Hideo).

Nose's *A New Study of Education* included three domains of education: Physical education, intellectual education, and moral education. At the end of the book, in the section on "natural will" in moral education, the author addressed aesthetic education:

> the methods directly relating to beauty (the subjects of music, handicrafts, sculpture, painting, gymnastics, etiquette, and architecture), directly train concepts of the beautiful and train the artistic talents of students to devise new forms of beauty. (Nose, 1894, p. 241)

The Japanese education system was instituted with the purpose of establishing the modern state. Hence, the attention was given to the individuals' awareness of beauty and to addressing awareness of the nation. The primary purpose of the artistic subject was seen in aesthetic training through artistic experience. The creation of beauty was seconding. The subjects mentioned by Sakae Nose were mainly art-related except gymnastics and etiquette. Music as a subject shared the purposes of "training in concepts of beauty" and "the creation of new forms of beauty." Education of artistic beauty was included in moral education. It served as an important means for students to develop moral sentiment.

Educational aspiration had manifested amongst the general public and had been adopted by society. From the end of the Meiji period to the Taisho period, after 1910, it was argued that aesthetic education was a clear educational philosophy in its own right. It was based on the emphasis on the arts and was separated from moral education.

## Inferring Creativity Values

The "individual relative value" and "absolute value," which is particularly noticeable in art, became the driving force behind "Taisho Art Education". These two values also served as the criteria by which educational contents were determined. The idea that education should begin by treating students as the participants, with an emphasis on experiencing the absolute value of art, were common ideas in art education at that time. The idea of education above was first incorporated into educational philosophy at private schools. Sawayanagi, Masataro (1865–1927) was the Deputy Minister of Education and the President of Kyoto Imperial University. He resigned from his appointed positions in 1917 and established the Seijo Elementary School in Tokyo. He implemented his own educational philosophy. His fundamental policies of education included "education for nurturing appreciation of nature," "education based on scientific research," "education that respects individual attributes," and "emotional education."

Sawayanagi criticized the status quo of "education that respects individual attributes". According to him school education had become bound by format and "education had become uniform, fitting into a mold" (Sawayanagi 1917). He developed a policy that highlighted "education would display the inherent talents of children" and "adapt to the personality and abilities of the individual." He advocated the importance of art education and art appreciation as part of "emotional education". Consequently, Seijo Elementary School offered "art" and "music" replacing the regulated subject contents of the Ministry of Education, i.e., "painting" and "singing," Artistic experiences in art and music were emphasized replacing painting and singing which inherently focused on skills acquisition. Sawayanagi was clear with his intent to emphasize the artistic experience. We can only infer Sawayanagi's engagement indirectly from his emphasis on art education. Indeed, the word creativity did not appear in the founding prospectus of Seijo Elementary School. We could infer his

engagement in two aspects of creativity education from the two items in the school prospectus: "education that respected individual attributes" (Sawayanagi, 1917).

Art education of the Taisho period developed with close relationships with predominantly fine art and literature. Yamamoto Kanae (1882–1946) was among others the most active engaged scholars in the practice of art education. Yamamoto advocated "free painting education." His "free painting movement," "the nursery rhyme movement," and the "children's free verse movement" led by Suzuki Miekichi (1882–1936) and Kitahara Hakushu (1885–1942) starting from *Red Bird* and *Ship of Gold* contributed to the realization of a philosophy for art education. Composers at the time such as Yamada Kosaku (1886–1965), Moto-ori Nagayo (1885–1945), Narita Tamezo (1893–1945), and Hirota Ryutaro (1892–1952) participated in the nursery rhyme movement. They left behind numerous nursery rhyme masterpieces that were influenced by Western music techniques. They learned the techniques during their overseas study in Europe.

## Creativity in Music Education

### *Publications*

Music education in Japan was dated back to the early Meiji period in the 1870s. It did not begin with the start of the school education system. In the compulsory lower elementary school, "singing" was included to the curriculum. In lower middle school, it was termed "musical performance." Creation of teaching materials and training of teachers were inadequate. As such, music education could not be implemented as a subject. Near three decades later music education began at the beginning of the 1900s. From the legal stipulation, in the elementary school, the content of singing education consisted of singing less than five notes. Singing education was meant to maintain the health of children, to inculcate virtues, and to encourage children to internalize and "feel" the values of virtues in singing. The terms, "feelings" and "virtues," are never fully explained, they appeared in the contents of the nation's feelings and virtues. Documents such as the nationally designated textbook *Elementary School Reader Songs* (1911) and *The New Revised Elementary School Song Collection* (1932) that helped establish "singing" as a subject. As an educators and a scholar, Yamazumi Masami(1931–2003) commented that singing education was "an education in patriotism" (Yamazumi, 1967) to strengthen the aspects of moral education.

The songs published in the nationally designated textbooks for singing were collectively referred to as "Ministry of Education songs". Ministry of Education owed the copyright. Singing education was effective as part of moral education but it did not come with a purpose to cultivate children's creativity through art. Instead, singing education was instrumented as an imprint of singing for a national sentiment. In such singing education system, there lacked the value of creativity. Criticism from artists

opposing the "Ministry of Education songs" marked the beginning of the "nursery rhyme movement." The artists' criticism included the following:

(a) The songs were not intended to free the emotions of children but aimed to instruct children on how to develop the opinions and attitudes that adults should have as citizens.
(b) The melodies were difficult to sing because they had been written in a routine structure that did not match the poems' content or the flow of the words.
(c) Neither the lyrics nor melodies were suitable for children to sing.

In the 1900s, esthetics and education flourished in Europe. Returning Japanese exchange students in Europe translated texts in these areas the arts (not limited to only music). The translated texts contributed to the growth of arts and education in Japan. The texts enhanced the contemporary art lovers' adoration for foreign art and supported teachers in singing education with practical and theoretical contents. Teachers in singing education incorporated numerous musical experiences beyond their usual practice of singing of songs.

In the 1920s, two music educators released their works. The elementary school music teacher and university music professor, Zengo Aoyagi (1884–1957) published a volume on *Various Issues in Music Education* (1923). The fellow elementary school music teacher and researcher, Hisao Kitamura (1888–1945) related a volume of *A New Study on Music Education* (1926). Aoyagi summarized and partially modified an essay that had been written in the volume of Various Issues in Music Education in the magazine "Music" issued by the Tokyo College of Music alumni association. The contents of each book included thought in music education and practical music teaching methods. The volumes also suggested that school teachers and teachers responsible for education practice a form of music education in other places of study that transcends the singing education outlined in moral education. In the 1930s, in the Showa period, and in 1936, 10 years after Kitamura's work, Nobuo Kusakawa (1880–1963), a professor of music at Tokyo College of Music and music professor published a volume of music pedagogy entitled: *A New Music Pedagogy: Enlarged Edition*. Similar to the two works mentioned previously, Kusakawa's work focused on the nature of music education and highlighted specific teaching methods.

## Analysis

Music education in Japan began in the 1890s as singing education and significantly focused on moral education. It was influenced by the art and educational thought of the Taisho period during the 1910s–20s, and was subsequently carried out as a form of aesthetic education departed from moral education. The public accepted and resonated with the change from singing education to aesthetic education as there was a revolution in the thought of the larger community. Such change was published in music magazines that were accessible by those who played a leading role in music education.

The author conducts an analysis on an essay from *Various Issues in Music Education* (Aoyagi, 1923) . Specifically, the analysis examined Aoyagi's perspective of music education as a form of art education. The freedom of the composer is discussed. The author intends to observe an essay on instrumental teaching from *A New Music Pedagogy: Enlarged Edition* (Kusakawa, 1938). This observation aimed to better understand how the movement of music education in 1920s and 1930s that tried to incorporate the training of creativity into music education. Both Aoyagi's and Kusakawa's music education ideas were influenced by the Western artistic ideas and educational ideas of the eighteenth and early nineteenth century which they studied. Aoyagi stated his own views on art and music while providing an overview of traditional Western artistic concepts and art theory. He compared various art forms and presented the characteristics of music:

> Music is an art form that uses sound as a material with which we can express our inner emotions. Because there are far less intellectual elements in music compared to those in other art forms and because there is a rich emotional element, music is characterized by its vagueness and lack of preciseness. This is because music is based on the nature of sound itself (…. I will try to distinguish whether music can be seen as a reproduction of nature or human life as art or as a representation of the creator's mind. Music is an art form that is based upon the latter; it is a representation of the mind of the composer. When looking purely at the amount of its spiritual and material elements, music is an art form that is the richest in spiritual elements. (Aoyagi, 1923/1992, p. 11)

Aoyagi presented the features in music that differentiate it from other art forms: the nature of sound as a medium of expression and the differences in the objects of expression. In literature, for instance, we can express the meaning of the target by using words. In fine art, we can understand the target more precisely through color and shape than through expression with sound. That leads to a question in precision and representation: Can a clear explanation be provided to account for such precision? Aoyagi thought that it is hard to explain what is being represented in music, but it is easy to express music directly, without concrete words or objects, just like human mood, atmosphere, and emotion, which are often beyond explanation. When Aoyagi states "that music is characterized by its vagueness," he was describing a state that cannot otherwise be expressed outside of music. He defined music as being an art form that is based on the internal expression of the creator. In Western music history, such claim of music as internal expression cannot be applied to music prior to the Baroque period. From the late eighteenth century onwards, the internal expression of music became prominent. In the nineteenth century with classicism and romanticism, the idea that music was written as a result of the self-expression of the creator subsequently became the norm. In the late nineteenth century, Aoyagi and the Japanese who began to appreciate the music of the West conformed to the "theory of musical expression"(based on Avison, Charles. *An Essay on Musical Expression*[1753]), which highlighted music as an internal expression of the creator. However, such view of internal expression of music was not approved for the majority of music at the time. Aoyagi considered music as aesthetic education, significant enough to be taught as an artistic subject. He believed that aesthetic education should be separate from moral education.

> The teaching of music as its own artistic subject is not for the purposes of training musicians, and neither is it primarily for moral education. Its meaning is in its aesthetic education…. Aesthetic education, of the sort that can occur in school education, occurs more significantly in artistic subjects than in nature and human life. … due to beautiful melodies, harmonies, and rhythms in music and due to lyrics that sing the beauty in nature and human life, the listener can "taste" beauty, know beauty, and nurture their own judgment of beauty. (Aoyagi, 1923/1992, p. 17)

## Creativity in Music Expressions

Aoyagi understood music education as an artistic subject and argued that children should experience all of the processes that go into the production of art as a way to accomplish creative results. Music education in Japan, which began in the 1890s as singing education and significantly focused on moral education, was influenced by the art and educational thought of the Taisho period during the 1910s–1920s and was subsequently carried out as a form of aesthetic education and not moral education. These ideas resonated with and were accepted by the general population because this was a revolution in thought shared by a large amount of people and was published in music magazines that were read by those who played a leading role in music education. Aoyagi's ideas of creativity for children are stated below.

> Creativity isn't something that can be achieved in one morning. It requires a number of psychological processes before one can obtain a result. One will finally arrive at creation after they have improved gradually the three processes of acceptance, classification, and presentation. (Aoyagi, 1923/1992, p. 318)

For Aoyagi, the relationship between art and children involved a three-step process: *First accepting and appreciating works of art, second, understanding and classifying them based on their characteristics, and finally creating and presenting their own work.* Through continually connecting with works of art, children are able to understand works of art as their own. Aoyagi believed that by first experiencing stages of creative presentation, children are able to foster the value of creativity. To Aoyagi, signing education overlooked composition or the presentation stage in the three-step process. He presented his view on children's "free compositions" with the image of freedom in his writing below.

> Free compositions are the large self-expressions of children. The free and natural feelings that are devised and thought in various ways through the personalities of each child, and which are free and unbound expressions of their selves, are developed as their own small pieces of art, beautiful and genuine…. Regardless of whether one fragment of a developing melody ignores composition methods or is valued less as pieces of art, they are clearly creations of the children themselves, and the creativity of the children themselves. (Aoyagi, 1923/1992, p. 324)

Aoyagi believes that free composition comprises *listening* to many melodies and to appreciate a wide variety of music. In free associations, the person in *listening*

engages obtaining ideas from what s/he hears, determining who s/he is, and creating original melodies. Free composition is about self-expression irrespective of the composition method, nothing can detract from its creative value.

What we can understand from his teaching methods of free composition is that freedom for creativity of the individual is limited until the person received considerable training and understanding of music theory. Children's appreciation of music comes after their training in listening. During the training, children are required to listen to fragments of melodies and to accurately write down what they have heard. Children also are required to learn musical information such as the correct formats of compositions. Musical compositions can be performed and about tone, rhythm, phrase, cadence, and suitable manners of songs. A curriculum of music education that incorporates free associations. Aoyagi emphasized that free associations occur "regardless of whether one fragment of the developing melody is ignoring methods of composition." What is important is having the basic framework of composition that comprises stages (*accepting and appreciating works of art, understanding and classifying based on characteristics, and creating and presenting their own work) and* that allows *free associations* for children to compose their music. These frameworks move children's composition from imitation of melody of the others that they heard or from in the state of a continuing chaos of non-specified sound. Otherwise, if we think that establishing music as a piece of art requires imparting rules for the arrangement of sound, there is a need to have a process for constructing an entire piece. As an educational practice, free composition does not give a broad impact as free drawing does, as the latter accommodates free expression of the individual's inner mind. A reason for this is that there are innate difficulties with music. Sound is momentary. It disappears in an instant. It is used as the material for the production process.

## Creativity in Music Teaching

Nobuo Kusakawa's volume on *A New Music Pedagogy: Enlarged Edition* (1938) is worthwhile analyzed. Kusakawa offered his views on the instrumental music teaching methods to which Aoyagi did not refer. Kusakawa's purposes and basics of instrumental music education are cited below:

> …… However, the purpose of instrumental music education today is nothing special (Author's note: preparation for professional education or girls' finishing school to prepare for marriage life). It is similar to singing. It is a trait that is now imposed on all students. The fact that instrumental music lessons have become compulsory is a result of today's views of music education, namely creative education, working education, and appreciation education. In creative music education, children should be taught to play musical instruments through improvisation, expressive techniques, and listening education. Prior to this, they should be taught sheet music, so that they can direct their thoughts and feelings with their minds, which will make them a more lively and musical human being. (Kusakawa, 1938/1992, p. 316)

Kusakawa cited and refuted Richard Gress's (dates of birth/death unknown) views on the characteristics of instrumental music education. According to Kusakawa, it is necessary to have a close relationship with vocal and instrumental music. Kusakawa believes that instrumental performance is about expression through changes in melody, harmony, rhythm, intensity, and tempo. It is possible to make children grasp these concepts clearly. Kusakawa implies that children's emotions can be stirred through constructive methods. The stirring of their emotions allows children to feel the contrasting structures and moods of exultation in a variety of musical forms.

Instrumental music education teaches children how to play music compositions with musical instruments. In classes, the majority of the teacher's time is spent teaching children how to play. However, for Kusakawa, the ultimate aim of instrumental music education was not for children to acquire the techniques to perform but for self-expression and creativity in music playing. Children learn the sound qualities of the instruments, pursue timbre, and hone their expressions of sounds suitable for any given piece of music. As instrumental expression cannot rely on accurate wording, a keen sense of sound is required. As such the teaching of how to sharpen this sense of sound is essential. Composition is a creative process for expressing in sound the ideas of the composer. In the case of "free composition," one must learn composition techniques supported by theory. Kusakawa found out that it was possible to train creativity in instrumental performance, but not in composition. He also found out the importance of asking questions when children playing of music pieces that have already been composed. The creative process of asking questions such as how can a student reproduce the intent of the composer or how can they express what it makes them feel, leaves room for children to exhibit their creativity.

## Conclusion

In the 1980s, creative music activity started in a full-fledged manner in modern Japan as a result of several innovative attempts. When did awareness of creativity develop in Japan's modern music education? Which aspects of music education did the idea of creativity emerge? From the 1890s through to the 1930s, studies were conducted several theories on education and theories on music education that dealt with two concepts of creativity in art: "creativity as the relative value of newness" and "creativity as an absolute value". Singing education was part of moral education was not related to the concept of creativity. However, in the 1890s, aesthetic education in art reached Japan. Singing as a subject was included in moral education and aesthetic education. Education of artistic beauty helped children develop good characters. Subsequently, in the 1910s and 1920s in the Taisho period, social and artistic thinking centered around freedom and democratic rights. The idea of free education originated from ideas of freedom and self-expression of children. Its penetration into the artistic and musical society aroused an awareness of two forms of creativity: Relative and absolute newness. This trend continued into the Showa period and manifested itself as specific teaching methods. Our chapter reviews the earliest origins of the concept of

creativity and the characteristics of aesthetic education not long after music education was first introduced in modern Japan. It is evident that creativity has had a clear position in the history of musical education in Japan.

## References

Aoyagi, Z. (1992). *Ongakukyoiku no Shomondai* [Various Issues in Music Education]. In Kawaguchi, M. (Series Ed.), *A history of music education: A series of sources and literature*, vol. 11. Tokyo, Japan: Ozora-sha (Reprinted from *Ongakukyoiku no Shomondai* [Various Issues in Music Education]. 1923, Tokyo, Japan: kobundo-shoten).

Avison, C. (1967). *An essay on musical expression*. New York, NY: Broude Brothers (Reprinted from *An Essay on Musical Expression 2nd ed*. 1753, London, UK: unknown).

Jarvie, I. C. (1998). Creativity. In M. Kelly (Ed.), *Encyclopedia of aesthetic* (Vol. 1, pp. 453–462). New York, NY: Oxford University Press.

Johonnot, J., & Tatamine, H. (Trans.). (1980). *Kyoikusinron dai San* [New Theories in Education, vol. 3]. In *Meiji education: A classical series 1-9c*,. Tokyo, Japan: Kokushokanko-kai (Reprinted from *New Theories in Education Vol. 3*. 1886, Tokyo, Japan: Fukyukai).

Kitamura, H. (1992). *Ongakukyoiku no Shinkenkyu* [A New Study on Music Education]. In Kawaguchi, M. (Ed.). *A history of music education: A series of sources and literature,* vol. 13. Tokyo, Japan: Ozora-sha (Reprinted from *Ongakukyoiku no Shinkenkyu* [A New Study on Music Education]. 1926, Tokyo, Japan: Monasu).

Kusakawa, N. (1992). *Zoho Saishinongakukyoikugaku* [A New Music Pedagogy: Enlarged Edition] In Kawaguchi, M. (Ed.). *A history of music education: A series of sources and literature Vol.17*. Tokyo, Japan: Ozora-sha. (Reprinted from *Zoho Saishinongakukyoikugaku* [A New Music Pedagogy: Enlarged Edition]. 1938, Tokyo, Japan: Ongakukyoikusho-shuppankyokai)

Ministry of Education. (Ed.). (1910). *Elementary school reader songs* (Textbook).

Ministry of Education. (Ed.). (1932). *The new revised elementary school songs, vol. 1–6* (Textbooks).

Nose, S. (1888). *Kyoikugaku kanno-ichi, kanno-ni* [The Study of Education, vols. 1, 2]. Tokyo, Japan: Kinkodo-shiten.

Nose, S. (1894). *Shin Kyoikugaku Zen* [A New Study of Education]. Tokyo, Japan: Kinkodo-shoseki.

Sasaki, K. (1995). *Bigaku jiten.* [A Dictionary of Aesthetics]. Tokyo, Japan: Tokyo University Press.

Sawayanagi M. (1917). Shiritsu Seijo-shogakko Sosetushui [The Founding Prospectus of Seijo Elementary Private School]. In Laboratory of Education, Seijo-gakuen (Ed.). (1987). *Shintei Zoho Sawayanagi Masataro Kyoikuronsho* [An Extract from the Theory of Education by Sawayanagi Masataro: Enlarged Edition]. Tokyo, Japan: Seijo-gakuen.

Spencer, H., & Seki, S. (Trans.). (1980). *Sushi Kyoikuron* [Spencer's Education]. In *Meiji education: A classical series,* vol. 1–7. Tokyo, Japan: Kokushokanko-kai (Reprinted from *Sushi Kyoikuron* [Spencer's Education]. 1880, Ministry of Education).

Yamazumi, M. (1967). *A study of the establishment of singing education*. Tokyo: Heibon-sha.

**Eiko Konoma** is Professor of Music Education at Faculty of Human and Social Sciences, Showa Women's University, Tokyo. She received her doctorate from Graduate School of Language and Society, Hitotsubashi University, Tokyo (2008), with the dissertation title "Reconsideration of the Japanese Music Education, Joso Kyouiku, from the Viewpoint of Aesthetics." Her mail study field is history of music education. Her recent articles are published in journals is "J.W. von, Ghoethe's Musical View of Education: From Padagogische Provinz in Wilhelm Meisters Wanderjahre 2," Gakuen, 854, Showa Women's University, 2011.

# Chapter 9
# Rethinking Takemitsu Through Creative Music Activities: Application of the Materials in His Piano Music

**Noriko Ohtake**

## Introduction

In this paper, the author introduces Toru Takemitsu (1930–1996), one of the most often performed Japanese composers in the world. Takemitsu's music was founded in the Western tradition. He exemplified the musical creativity of twentieth-century Japan and expressed the vigor and mentality of the nation in that age. The author also examines models of creative music activities employing Takemitsu's compositions. These models include the most recent case of elementary school textbook and an actual document of an elementary school music class. The author presents the original analyses of some of his piano works. Takemitsu's 12 piano pieces, though small in number, represent the style of each period of the composer's life and contain some of the composer's characteristic modes and motives. The author, as a pianist, has performed the 12 pieces. Her analyses helped her to empathize each note of the pieces as a constituent of the whole. The touch of genius in the composer was that he was able to create the "atmosphere" or the imaginative world from each of these notes, and that is the phenomenon the author tries to demonstrate and bring to revelation.

## *Takemitsu and Creativity*

To say that Toru Takemitsu (1930–1996) was simply creative is an unjustified estimation for the Japanese composer. Whereas creativity is born from the place where one protruded from classics of each period, Takemitsu's music was founded not only in Japanese and Western conventions but also in life and nature surrounding him. By being truly open to himself and to the world around him, Takemitsu was able to

N. Ohtake (✉)
Sagami Women's University, Sagamihara, Japan
e-mail: n-ootake@star.sagami-wu.ac.jp



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_9

attain *unprecedented* creativity, which was as universal as any aquatic being floating amongst humanity. When Takemitsu is named one of the most representative Japanese composers of the twentieth century, he is regarded both as a great musical icon and as an embodiment of his era. Considering the fact that he was 15 years old when World War II ended, he belonged to the period when Japan was undergoing continuous growth. The economic upwardness converged with cultural forwardness. Takemitsu's music symbolized the expansion, and thus he was able to experiment with the most avant-garde musical languages of the time.

Takemitsu was a prolific composer. He wrote more than 100 orchestral and instrumental works. He conceived one of the earliest examples of taped music in Japan. He broke the barrier of tradition and brought new repertoires to Japanese instruments. And in more than 100 film scores, he endeavored to incorporate untried techniques. For a Japanese composer to be recognized in the world, a composer had to establish some kind of identity as Japanese. He achieved a unique synthesis of Japanese and Western aesthetics. He was highly influenced by musical languages of the French composers such as Debussy and Messiaen, and he merged in his music the Japanese philosophy of selflessness, after discovering Zen through the American composer John Cage. By exploring Western musical style and by searching for his true inner self, Takemitsu succeeded in accomplishing individuality and universality at the same time. He defined extensively the role of the cosmopolitan artist (Ohtake, 1993).

## *Perception of Takemitsu's Music*

Many of Takamitsu's compositions have extramusical inspirational sources. However, there seems to be a misunderstanding in the way his music is perceived. To understand Takemitsu one has to appraise the historical and cultural significance of the second half of twentieth-century Japan. For example, *riverrun* (Takemitsu, 1984) for piano and orchestra and *Far calls. Coming, far!* (Takemitsu, 1980) for violin and orchestra are inspired by James Joyce's *Finnegans Wake*, and *All in Twilight* (Takemitsu, 1987a) for guitar is based on the painting of the same title by Paul Klee. Most of his works have evocatively poetic titles. Takemitsu himself noted, "when the title is decided, I feel that I have done two thirds of my work" (Takemitsu, 1993, p. 29) .

Takamitsu was an inexhaustible writer. He published more than ten independent volumes and countless essays. His writings are often ambiguous and metaphoric. These elements have made the interpretations of Takemitsu's music "atmospheric," "mysterious," "illusory," and consequently "Japanese." Surprisingly, such interpretations are genuine even among Japanese audiences. Although the vagueness may be considered aesthetic in Japanese culture, and it may provide infinite imagery, there is a corresponding vulnerability that the music itself is not grasped in depth. In order for a musical composition to stand as a substantial message in the axis of time, "atmosphere" only cannot fill the time-space. The music must have a structure or organization, which as the end result generate "atmosphere" and "Japaneseness."

### *Takemitsu in Music Education*

Takemitsu is highly respected in music education world; works such as *November Steps* (Takemitsu, 1967) for biwa, shakuhachi, and orchestra and *Eclipse* (Takemitsu, 1966) for biwa and shakuhachi appear on high school music textbooks as "standards" along with Bach, Beethoven and well-known popular songs. While he is especially important for young students as his music speaks of Japan's near past, it is important that the students appreciate the genuine quality of his music. Technical analysis would be incomprehensible in regular school courses, but creative music activities at an early stage can prepare students to immerse in the music in a crucial way. Only fundamentally appropriate and truthful activity can convey the genuinely musical relationship between the music and the future listeners and give them a way of life. The typical sound quality of Takemitsu's music is frequently called "Takemitsu tone." This quality can be analyzed into purely musical details. The author believes that by utilizing these details, Takemitsu's music can be incorporated into creative music activities and consequently can enhance students' music enjoyment (listening).

## Models of Activities Incorporating Takemitsu

### *Takemitsu in Textbook*

The Japanese national curriculum standard ("Course of study") of 2008 included "ongaku-zukuri (creative music making)" as a key phrase in music education. As part of contents of creative music activities, music of Takemitsu was placed in Japanese elementary school textbook for the first time in 2008. His music was included in the fifth grade book of *Ongaku-no-Okurimono* (Gift of Music) published by Kyoiku-shuppan (Miyoshi, 2008).

The book *Ongaku-no-Okurimono* includes, as a reference entry, Takemitsu's *Rain Tree* (Takemitsu, 1981a) for three percussions, consisting of two marimbas, one vibraphone, and combinations of crotales for each player. The composer quoted a phrase, as to explain the piece, from a short story *Atama-no-ii-Amenoki* (An Intelligent Rain Tree) by the Nobel laureate writer Kenzaburo Oe (b. 1936). (For the exact quotation, see comments on *Rain Tree Sketch* below.) For Takemitsu, the work was not intended as a mere depiction of the story but was composed as a metaphor of water circulating in the cosmos. After listening to Takemitsu's *Rain Tree*, Oe wrote another story *Amenoki-o-Kiku-Onnatachi* (Women Listening to Rain Tree). This was one example of "reciprocal action," interrelationships of artists.

In the textbook, four students are instructed to play together on one marimba (two at the conventional keyboard side and two from the opposite) to "express the condition of rain." One student plays A-flat in quarter notes as a drone, the second plays two sets of half steps "occasionally," the third plays D, D-sharp, F-sharp, and F-natural "in order but in free length," and the fourth alternates the black notes (as

on the piano) and white notes "freely." The chromatic, or atonal, combinations of notes create the image of fantastic rain tree and accord with the referred work, which concludes in three instruments playing ostinato figures.

This wonderful challenge yet would develop into a more refined case in the newer textbook. The 2015 version of *Ongaku-no-Okurimono*, by Kyoiku-shuppan (Niimi, 2015), again included Takemitsu's *Rain Tree* in its sixth grade book. The activity is titled "Let's make music by combining notes based on a drone." The students are instructed to form a group of four and to choose from such instruments as marimba, glockenspiel, vibraphone or piano (but use only one instrument for the four at one time). There are two sections to the music. Section A has one student play a drone consisting of G and C-sharp (a tritone). The second student plays a pattern B-G-A-F and repeats it many times. While the notes of the drone and the ostinato make up a whole tone scale, other two students alternate the black notes and white notes as if to converse with each other. In section B, one student plays a drone of B-flat. The second student plays an ostinato of B-flat, A, C, and B-natural (the BACH motive). The other two make short melodies selecting notes randomly from D, E-flat, G-flat, A, B-flat, and C. The notes are cleverly chosen. The drone B-flat is the opening note of *Rain Tree*. The six notes to make melodies can be broken into D dominant seventh chord and three notes A, B-flat, and E-flat, which make up the same intervals as Takemitsu's SEA motive. The six-note pattern is actually used on page 11 of *Rain Tree*'s score. The BACH motive, a subproduct of the pattern, also is the zigzag notion often used by Takemitsu. Finally, the students are to structure music by playing two sections alternately.

The textbook's instruction describes the aim of the above activity as: To make music by combining drones and patterns and to have a prospect of structure by utilizing such elements as repetition, question and answer, variation, and vertical and linear relationships. The activity fulfills the following requirements set in the national standard: (1) Improvising with various musical ideas, based on previous musical experiences, (2) Creating simple musical pieces based on musical structures as well as the perspective for music as a whole, using various sound sources, (3) Listening not only to musical tastes, effects and their changes, but also to other characteristics of music, and (4) Listening to and understanding combined musical elements and musical structures. (Ministry of Education, Culture, Sports, Science and Technology in Japan, 2015).

## *A Teacher's Challenge*

There is an impressively innovative example of creative music activity by a Kobe elementary school teacher and composer Ikuma Matsushita. Matsushita has been involved with creative music activity since mid-1990s and started incorporating works of contemporary composers into his teaching plans from around 2000. His samples vary from Luciano Berio's *Gesti* to Philip Glass' *Satyagraha*, and among the list include four works of Takemitsu namely; *Ki-Sora-Tori* (Takemitsu, 1956)

for tape, *Water Music* (Takemitsu, 1960) for tape, *Munari by Munari* (Takemitsu, 1971) a graphic score written for a percussionist, and *Waterways* (Takemitsu, 1978) for clarinet, violin, cello, piano, two harps and two vibraphones.

To Matsushita children's musical recognitions (of such elements as rhythm, pitch, and vertical relationships) develop in phased manner. In order to respect and encourage each child's musical growth, each child's developmental phase at each moment must be considered, and thus selecting an appropriate style of music is indispensable. Contemporary music, less conventional and more unrestricted than prior types of music, characteristically can accomplish this task. In this way, Matsushita has not yet observed any child who found technical difficulties in participating in the activities (Matsushita, 2003).

In the score of *Waterways*, Takemitsu wrote "each instrument proceeds along its waterway in a night scene. Eventually, small branches unite and flow into the sea of tonality." The composer admitted of two incidents as the work's inspirational experience. One took place at a lake near his house. The artificial lake was drawn off its water for an archeological research. There he saw a tiny river flowing on the ground–a river within a lake. This led to his concept of having different flows simultaneously within one music. Another was a scene at the Alhambra in Spain. He witnessed a moment when he was alone facing the pond, and a gust of wind made the water's geometrical pattern lose its shape. In *Waterways*, the instruments are placed symmetrically, but their lines slide away from each other as if the wind is blown onto the flawless world. According to Takemitsu, "the impressions are converted to a musical plan. In other words, this is metaphor" (Takemitsu, 1993, p. 29). The work concludes as the instruments unite with a rising three-note motive C, A-flat, and E-flat, the triad representing a sea of tonality.

Matsushita adopted *Waterways* into his teaching plan for a fourth grade music class. Before playing the work for the students, he showed a video of a river from its upper to lower reaches, finally flowing into the sea. He particularly emphasizes not to portray the image of river by imitating the sound of water and so forth but to convey the water's transformation in purely musical way. Image and music exist on equal basis only when the end result has a musical structure, not just being incidental in effect. In this creative music activity, students form a group of four or five and use such instruments as glockenspiel, vibraphone, xylophone, marimba, or a keyboard instrument with optional tone colors (i.e., synthesizer). To ensure uniformity in the sound, the students play only the black keys (as on the piano) of the instruments. In the first section, each student plays his/her own black-key pattern at his/her own pace. In the second section, each student combines his/her original pattern with a rising three-note motive A-sharp, F-sharp, and C-sharp (a transposition of Takemitsu's three notes) and repeats them at his/her own tempi. In the third section, only the three-note motive is played but still at each student's free tempi. In the fourth section, all students play the three-note motive in unison. The plan obviously follows the procedure of *Waterways*, and by ending their piece in unison, the students can feel the affiliation to the referred work. Matsushita says an important intention of the activity is that the students listen carefully when trying to correspond with each other's timing to reach the final unison. This ensemble ability is developed naturally through the activity.

Lastly, Matsushita's ultimate goal is that by experiencing music making students learn systematically the structure of music in accordance with their developmental stage (Matsushita, 2002–2003).

### *SEA Motive*

The most famous Takemitsu material useful for creative music activity is the SEA motive. The letters S, E, and A are replaced with actual pitches E-flat (Es in German), E and A. The motive appears in many of his compositions, such as *Toward the Sea* (Takemitsu, 1981b) for alto flute and guitar, and testifies the importance of "circulating water" in his concept. To clarify the implication of the motive, the musicologist Peter Burt wrote: It "can best be explained by considering Takemitsu's own metaphorical extension to his key word's significance: the sea of tonality" (Burt, 2001, p. 177). This three-note motive, consisting of a half step and a perfect fourth, is a simple but highly potential seed in exploiting creative music activities. The music educator Mariko Kai demonstrated the variations of the motive (intervallic specimens, transpositions, inversions and retrogrades, etc.) and utilizations of the motive in horizontal and vertical ensemble forms (Kai, 2012).

The aforementioned models affirm the possibilities of using Takemitsu's compositions in creative music activities. The opportunities and prospects seem almost endless. Following the footsteps, materials found in Takemitsu's piano works would be delivered. These materials, though raw and unassuming by themselves, can grow to attest the significance of Takemitsu's music and education through it. Vivified through creative activities, they can connect young students with outer worlds, of the past and the present.

## Modes and Motives in Takemitsu's Piano Music

Takemitsu wrote 12 pieces for piano solo as seen in the following list. The years of composition confirm that the pieces chronologically represent different periods of the composer's life. Analyses of five pieces will be presented since many of the materials are common among the works belonging to the same period (see Table 9.1).

### *Romance*

Romance was the earliest work which was composed when Takemitsu was 18 years old. During his study period, Takemitsu displayed some of his individualistic characteristics. The manuscript *Romance* was found after his death and published four years later. The piece *Romance* was dedicated to his teacher Yasuji Kiyose (1900–81).

**Table 9.1** List of piano works by Takemitsu

| Titles | Years of composition (years of publication) |
|---|---|
| Romance | 1948–49 (2000) |
| Lento in Due Movimenti | 1950 (unpublished) |
| Uninterrupted Rests | 1952/59 (1962) |
| Piano Distance | 1961 (1962) |
| Corona | 1962 (1972) |
| For Away | 1973 (1973) |
| Piano Pieces for Children | 1978 (2000) |
| Les Yeux Clos | 1979 (1986) |
| Rain Tree Sketch | 1982 (1982) |
| Les Yeux Clos II | 1988 (1990) |
| Litany | 1989 (1990) |
| Rain Tree Sketch II | 1992 (1992) |

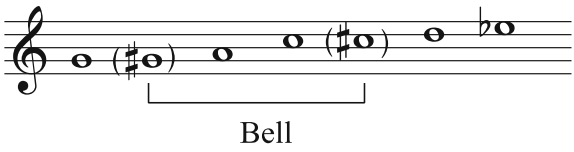



**Fig. 9.1** *Romance*: Five notes with added half steps (Takemitsu, 2000)

Takemitsu was primarily self-taught. He only took several "lessons" from Kiyose, which consisted of general discussions about art and music. Kiyose is considered nationalistic in his compositional style. Takemitsu's piece shows distinct influences from Kivose. The music influenced by Kivose is slow and soft—the fundamental feature that remains throughout his life. It opens and ends in pianissimo as if the music is part of larger flow arising from silence. The opening is a falling fourth G-D. The interval of fourth will become a signature in Takemitsu's melodies and coloristic layers of sounds in later works. While the two-flat key signature suggests G minor, the first five measures comprise the following G minor like five notes plus two "added" half steps (Fig. 9.1).

In Bar 4 and Bar 5, these five and added notes are piled up vertically resulting in several distant minor seconds. Burt calls this type of sound "verticalisation of modally derived pitch materials" and "intensification of such collections by the addition of 'chromatic' pitches external to the mode" and asserts that this was done "to imitate the sounds of traditional Japanese music" (Burt, 2001, p. 28). In "traditional Japanese music," the implication might have been the presence of higher order-overtone in Japanese stringed instruments. It may also be a sonorous derivation of Japanese temple bells that comprise multitudinous non-integer overtone. In any case, the overtone series ends up in minimal pitch relationships, which generate each sound source's tone color, and that may be precisely what the composer, if unconsciously and instinctively, wished to delineate on the piano.

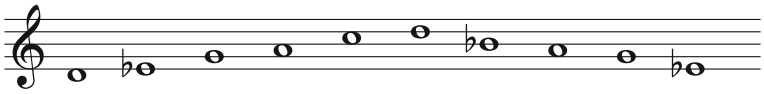


**Fig. 9.2** *Romance*: Japanese *In* mode (Takemitsu, 2000)

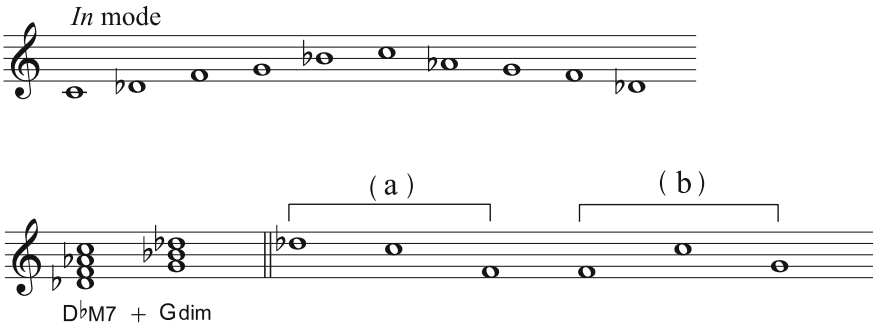



**Fig. 9.3** *Litany*: First movement, Bar 1 (Takemitsu, 1990)

Beginning in Bar 22, a non-accompanied melody appears in the left hand. The melody starts with a falling fourth D-A making a lineage with the opening. But more importantly, the six-measure melody is made of traditional Japanese pentatonic *In* mode. The mode has ascending and descending versions, and the melody embraces both (Fig. 9.2).

In Bar 47, the falling fourth D-A is heard again but this time supported by the vertical piling of the *In* mode. Aside from the piece's youthful naiveness, *Romance* already is a treasure house of Takemitsu's crucial predilections.

## *Litany*

*Lento in Due Movimenti* was performed in 1950 as Takemitsu's debut piece. However, the debut received unkind criticisms and devastated the composer. The two-movement work was never published but was revised as *Litany* in 1989. The first movement starts, in the characteristic manner, softly with a single note. The four-flat key signature connotes F minor, but the opening two measures are made of *In* mode. In Bar 1, the mode is piled to make D-flat major seventh and G diminished chords. The measure also consists of two motives, which become germs for melodic and structural developments in the whole work (Fig. 9.3).

In Bar 17, a strong enunciation of the (b) motive appears in rearranged order F-G-C with the sustaining D-flat and B-flat in the left hand, comprising the *In* mode as a whole. The movement's coda iterates D-flat and C, taken from the (a) motive, in various registers. Suddenly, a single line of three notes, D-flat, E-flat, and A-flat, a transposed and rearranged form of the (b) motive, is played, and the movement ends

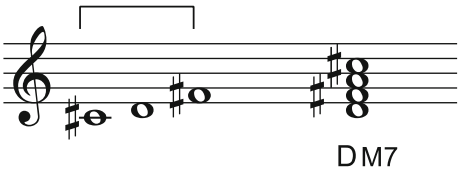



**Fig. 9.4** *Litany*: Second movement, three-note motive (Takemitsu, 1990)

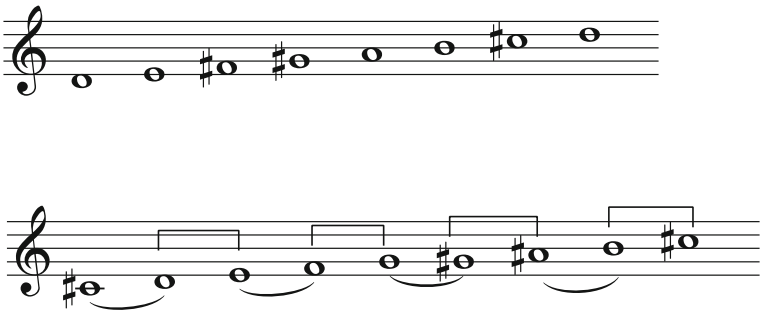


**Fig. 9.5** *Litany*: Lydian mode and Messiaen's second mode of limited transposition (Takemitsu, 1990)

with F in the bass. In a word, the notion here is the (a) motive, D-flat and C repeated and ending on the last F. Rising three-note motives consisting of a fourth, such as the one just heard (D-flat, E-flat, and A-flat), will be signature motives throughout the composer's creative life.

The second movement of *Litany* is in brighter mode centered on D major. It can be initially concluded that the whole work is founded on a three-note motive, C-sharp, D, and F-sharp; the C-sharp (D-flat) from the first note of the (a) motive in the first movement, D the central note of the second movement, and F-sharp (G-flat) the final note of the second movement. The three notes appear as a melody in Bar 6. Again, this is a three-note motive consisting of a fourth. The three notes may also be considered a part of D major seventh chord. Tonal seventh chords also will become signature sounds in his later works (Fig. 9.4).

In Bar 7, a new type of sound color enters, with D Lydian mode (Fig. 9.5). In Bar 30, the Lydian mode is piled up vertically. There is another mode in the movement, Messiaen's Second Mode of Limited Transposition in its second transposition, in the left hand of Bar 18 (Fig. 9.5). The Second Mode takes its turn again in the movement's middle section from Bar 31.

Inclusive of Japanese *In* mode, tonal elaborations, and Messiaen's mode, *Litany* signifies the composer's early admiration toward French music and mediates his ambivalent feelings toward the East and the West.

**Table 9.2** *Uninterrupted Rests* by Shuzo Takiguchi—translated by Noriko Ohtake (Takiguchi, 1967)

| |
|---|
| Of never folding wings |
| Callow moth is enduring the weight of the night's colossal bottle |
| Transient white statue is frozen from the memory of snow |
| The winds perching on gaunt twig are adapting to scant light |
| All |
| Ever silent spherical mirror on the hill |

## *Uninterrupted Rests*

Shuzo Takiguchi (1903–1979) was sort of a guiding spirit for Takemitsu; the former was the artistic and personal mentor of the latter. Takemitsu wrote on the score that the work "was not an attempt to depict poetry using music as a tool, but an attempt to grasp and convey the beautiful feeling created by the poem." The composition portrays the melancholy and sparse quality of the poem, and at the same time, it focuses on the relation of the notes as well as the relation of the notes and silence. *Uninterrupted Rests*, three-movement work, was inspired by the poem of the same title by Takiguchi (see Table 9.2).

The first movement of *Uninterrupted Rests* is titled *Slowly, sadly and as if to converse with*. The poem's surrealistic atmosphere and seemingly unrelated words are translated into the music's intensely reinforced precise dynamic markings. The movement opens with a falling half step A-flat and G, the sigh motive portraying the passive and resigned air of the poem. The top voice in Bar 1 has a chromatic zigzag figure. Within the complex harmony, the first chord actually is made of dominant seventh chord, with the omission of its fifth. In Bar 3, a ninth is added to the same chord. In Bar 4, the "added half step" is now seen in the false relation-like triadic figures. Messiaen's Second Mode echoes in Bar 4. And from Bar 5, the accented notes emphasize a whole tone scale (Fig. 9.6). In brief, the movement is a culmination of Takemitsu's early "French period" with refined connotations of French music and his original preferences.

Composed seven years later, the second movement titled, *Quietly and with a cruel reverberation*, shows the influence of Webern with its pointillistic texture and in the use of serial technique. Though the whole movement is not strictly governed, the 12-tone row (Fig. 9.7) is used in transposition (Bars 3–4) and inversion (Bars 21–23). There is also a phrase (Bars 14–18) that is retrograded later (Bars 38–42). Takemitsu was at the time obsessed with palindromic anagrams as in the Japanese word "mi-ga-ka-nu-ka-ga-mi (unpolished mirror) " (Burt, 2001, p. 68). The musicologist Takashi Funayama noted that there are also 12 different dynamic markings in this movement (Funayama, 1998, p. 90).

The third movement, *A song of love*, is lyrical music reminiscent of Berg. The melodic contour is full of sighing descents, and it apparently can be reduced into

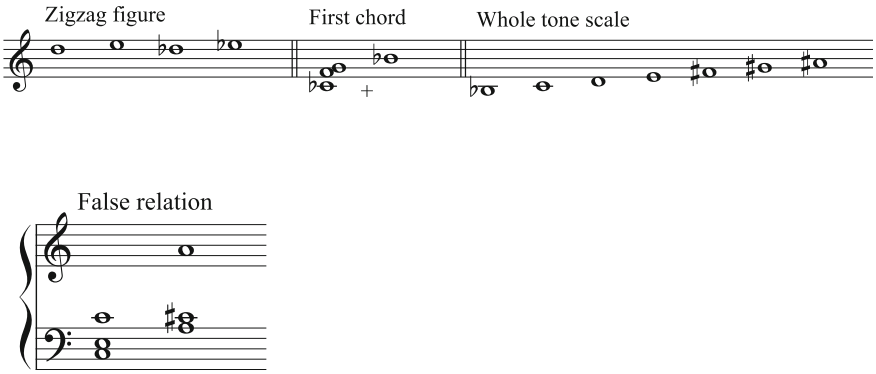



**Fig. 9.6** *Uninterrupted Rests*: Materials in the first movement (Takemitsu, 1962)

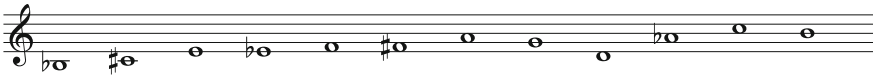


**Fig. 9.7** *Uninterrupted Rests*: 12-tone row in the second movement (Takemitsu, 1962)

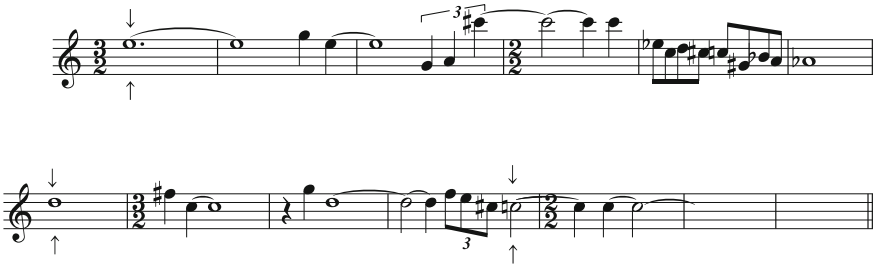


**Fig. 9.8** *Uninterrupted Rests*: Melodic outline of the third movement (Takemitsu, 1962)

three descending notes E-D-C (Fig. 9.8). The vertical notion is full of false relations, recollecting the first movement.

## *Les Yeux Clos*

This masterpiece was composed when the poet of *Uninterrupted Rests* Takiguchi died. The title *Les Yeux Clos* (The Eyes Closed) refers to the lithograph of the same name by the French painter Odilon Redon (1840–1916). Redon's work renders a woman with suggestively closed eyes. The closed eyes are those of Takiguchi. In this way, the music is a personal grief. At the same time, by closing eyes, one can open his ears to unrestricted sounds. In this way, it is a positive envisagement of the painting's dreamy atmosphere. With its harmonics created by the use of sostenuto pedal, sensi-

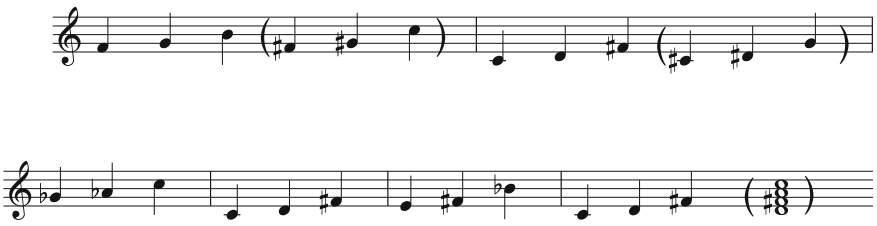


**Fig. 9.9** *Les Yeux Clos*: Recurring three-note motive (Takemitsu, 1986)

tive tone colors interweave one of the most beautiful moments in twentieth-century piano music.

The writing is the most complex among Takemitsu's piano works. Complicated and irregular combinations of rhythm and pitches are braced with a recurring motive. This motive, the signature ascending three notes outlining a fourth, is taken from a chordal figure in Bars 32–33 of the second movement of *Uninterrupted Rests*. The quotation was taken obviously in the memory of the poet. The motive first appears as F-G-B on the second page of the score (the work is not really measured regardless of dotted and bracket-like lines separating each statement) and is paired in two lines at the distance of a major seventh (or a distant half step). This bell-like effect is related to the "added" half steps and the false relations in the earlier works. The motive is played six times, and at the end, the importance of C, D, and F-sharp combination, which may also be a part of D dominant seventh chord, is noticed. Furthermore, the notes in the third to sixth motives combined make up a whole tone scale, illuminating the French liaison (Fig. 9.9).

*Les Yeux Clos*'s sensuous and exotic disposition is founded on the use of Indian *Raga* as seen in the opening. The half step and whole step combination within the *Raga* is the basis of the development section, which does not contain the above three-note motive. Takemitsu was motivated by Indonesian music when he composed *For Away* six years prior to *Les Yeux Clos*. The Asian discovery is associated with the meditativeness of Redon's picture. Lastly, the "piling up" approach is observed in the first chord of the second line. The congested chord can be translated into E dominant ninth chord plus a whole tone scale (Fig. 9.10).

Announcing the beginning of Takemitsu's mature period, *Les Yeux Clos* bound together his individuality and various outer influences on the highest emotional and technical level and brought true universality to his music.

## *Rain Tree Sketch*

One of the most often performed Japanese piano pieces, *Rain Tree Sketch* is the consummation of Takemitsu's beliefs, especially in his later years. Just as rain is a transient state of circulating water, his music is part of the stream of sound and

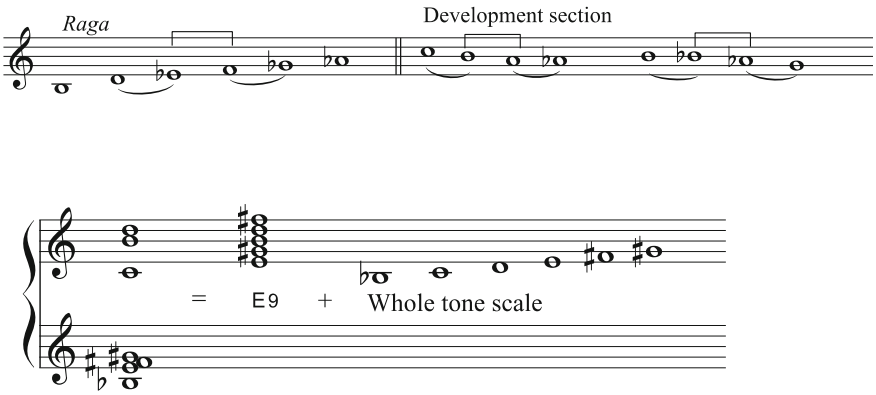



**Fig. 9.10** *Lex Yeux Clos*: Indian *Raga* and the second line chord (Takemitsu, 1986)

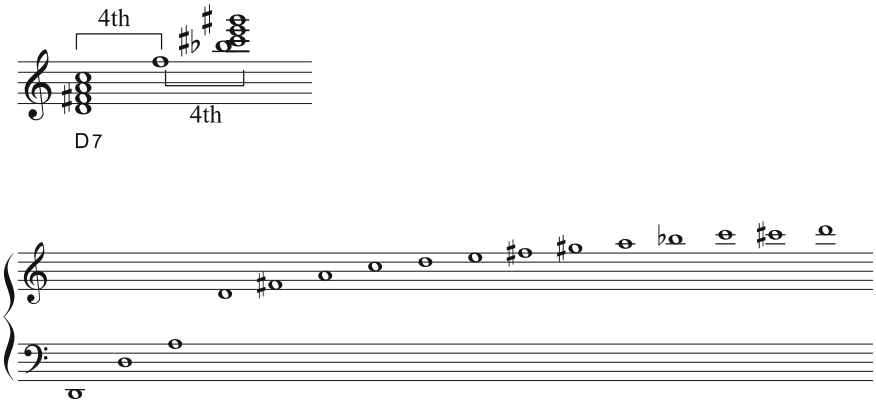



**Fig. 9.11** *Rain Tree Sketch*: Chord analysis and natural overtone series (Takemitsu, 1982)

the society. The work was inspired by Kenzaburo Oe's series of short stories called *Rain Tree*. In one story entitled *An Intelligent Rain Tree*, based on Oe's experience in Hawaii, the narrator talks of the rain tree metaphorically: "It has been named the 'rain tree,' for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves—finger-like—store up moisture while other trees dry up at once. What an ingenious tree, isn't it?" (Oe, 1982, pp. 14–15). Inspired by the story, Takemitsu wished to "musicalize the sensation" by "listening out what can be heard in the story" (Takemitsu, 1987b, p. 86).

The work itself is a "sea of tonality" with copious use of dominant seventh chords. Almost all measures on the first page can be analyzed as such. For example, the left hand in Bar 1 is made of D dominant seventh. It also includes a version of *Les Yeux Clos* motive, C, D, and F-sharp. With the notes of the right hand, the whole measure can be traced as vertically collected natural overtone series on D (Fig. 9.11).

The chain of dominant seventh chords brings forth the unprecedented brightness in Takemitsu's music. The SEA motive turns up several times in the piece. The middle section depicting the cosmic rain tree is made mainly of false relations. Overall, *Rain Tree Sketch* is a final form of the composer's music. What he pursued during the experimental period saw its completion within the frame of ideal instrumental idiom and the clarity of form. It is a stabilized envisionment of the composer's aestheticisms.

## Conclusion

Yukiko Tsubonou was a pioneer of creative music activities in Japan. She took up Takemitsu's *Water Music* in her earliest activity and learned that water could be a sound source and could be transformed into music. "By listening to the sounds, searching for the sounds, selecting the sounds, and in some way combining them and placing them in the flow of time (Tsubonou, 2011, p. 41)," one can truly integrate the process of creative music making with experience of the real world. Water is natural phenomenon and thus its sound should be heard as universal language. However, as another pioneer Hajime Takasu noted, there is "inescapable Japanese sensitivity" (Takasu, 2012, p. 12) among those who practice creative music activities. Through Takemitsu's music, we witness comparable procedure and conception. As he reflected his inherent but individual sensitivity in his selected sounds, we can authentically experience that in our activities.

Takemitsu was a type of composer who needed to have inspirational sources in order to create. However, the act of composing itself was specific and concrete. He realized through his music what he sensed from various influences and what he found as his tonal aestheticism. The creative sources represented a part of society and were a way to connect to the society. From the extramusical sources, he received inspirational energy. Ultimately, creativity epitomized a flow of the workings in human lives.

Takemitsu once wrote:

> When I decided to be a composer, I did not know how to notate on scores. In this regard, no one has taught me. These can be learned through reading theory books. But more importantly, things that have established me as a composer are, though those theory books do have a little to do with it, things like a book I read, a friend I got to know, or a picture. (Takemitsu, 1985, p. 44)

After the "book" or the "painting," Takemitsu placed the sounds where appropriate in order to create shade of color in many layers. If sounds had real lives, they could relate to people. His music was a unique composite of many influences. He found it interesting that Debussy saw inspirations in Japanese Ukiyoe, and Debussy and another French Redon influenced Takemitsu. He called this type of relationship "reciprocal action." Inspirational sources became music through actual methods by the composer. Creativity is a symbolization of human lives and nature. Students,

too, can create with the actual methods and become a part of reciprocal flow in the society. Takemitsu conceived cosmopolitanism and the quality, which determines prominence in art by its ability to relate to human sensibility in any age and place. Through creative music activities, young students will swim in the tonal ocean where there is no boundary.

## References


Burt, P. (2001). *The music of Toru Takemitsu*. Cambridge: Cambridge University Press.

Funayama, T. (1998). *Toru Takemitsu: Hibiki no umi e [To the sea of sounds]*. Tokyo: Ongaku-no-tomo-sha.

Kai, M. (2012). Creating music based on the 'Sea-motif' of Toru Takemitsu. *Journal of Creative Music Activity for Children, 2,* 27–32.

Matsushita, I. (2002–2003). Kodomo hitorihitori ga ikiru rizumu shidou [Rhythmic instruction to make every child alive]. *Kyoiku Ongaku [Educational Music], 57*(11)–*58*(2), 5.

Matsushita, I. (2003). Gendaiongaku no shidou to gakushu [Instruction and study of contemporary music]. *Journal of Study of School Music Educational Practice, 7,* 30–32.

Ministry of Education, Culture, Sports, Science and Technology in Japan (MEXT). (2015). *Courses of Study: Elementary School: Music*. Retrieved from http://www.mext.go.jp/component/english/__icsFiles/afieldfile/2011/03/17/1303755_007.pdf.

Miyoshi, A. (Ed.). (2008). *Ongaku no okurimono [Gift of music] (5)*. Tokyo: Kyoiku-Shuppan.

Niimi, T. (Ed.). (2015). *Ongaku no okurimono [Gift of music] (6)*. Tokyo: Kyoiku-Shuppan.

Oe, K. (1982). *Amenoki o kiku onnatachi [Women listening to rain tree]*. Tokyo: Shincho-sha.

Ohtake, N. (1993). *The creative sources for the music of Toru Takemitsu*. Aldershot: Scolar Press.

Takasu, H. (2012). Ongaku zukuri no kotsu [A hint for creative music making]. In *Ongaku-zukuri no Jyugyou Idea Shu [Ideas for Classroom Creative Music Activities]* (pp. 6–12). Tokyo: Ongaku-no-tomo-sha.

Takemitsu, T. (1956). Ki-sora-tori [Tree, sky and bird]. On *Complete Takemitsu edition* [CD]. Tokyo: Shogakukan.

Takemitsu, T. (1960). *Water music*. Paris: Editions Salabert.

Takemitsu, T. (1962). *Uninterrupted rests*. Tokyo: Ongaku-No-Tomo-Sha.

Takemitsu, T. (1966). *Eclipse*. Paris: Editions Salabert.

Takemitsu, T. (1967). *November steps*. New York: Edition Peters.

Takemitsu, T. (1971). *Munari by munari*. Paris: Editions Salabert.

Takemitsu, T. (1978). *Waterways*. Paris: Editions Salabert.

Takemitsu, T. (1980). *Far calls. coming far!*. Tokyo: Schott Japan.

Takemitsu, T. (1981a). *Rain tree*. Tokyo: Schott Japan.

Takemitsu, T. (1981b). *Toward the sea*. Tokyo: Schott Japan.

Takemitsu, T. (1982). *Rain tree sketch*. Tokyo: Schott Japan.

Takemitsu, T. (1984). *Riverrun*. Tokyo: Schott Japan.

Takemitsu, T. (1985). *Ongaku o yobisamasu mono [Awakening of music]*. Tokyo: Shincho-sha.

Takemitsu, T. (1986). *Les yeux clos*. Paris: Editions Salabert.

Takemitsu, T. (1987a). *All in twilight*. Tokyo: Schott Japan.

Takemitsu, T. (1987b). *Dream and number*. Tokyo: Riburoport.

Takemitsu, T. (1990). *Litany*. Tokyo: Schott Japan.

Takemitsu, T. (1993). Hito wa ikanishite sakkyokuka to naruka [How one becomes a composer]. *Take Off, 64*(35), 24–29.

Takemitsu, T. (2000). *Romance*. Tokyo: Schott Japan.

Takiguchi, S. (1967). *Takiguchi Shuzo no shiteki jikken [Shuzo Takiguchi's poetic experiments]*. Tokyo: Shincho-sha.

Tsubonou, Y. (2011). Souzouteki ongakugakushu kara mita sound education [Sound education from a perspective of creative music making]. *Japanese Journal of Music Education Practice, 9*(2), 40–47.

**Noriko Ohtake** is Professor of Music at Sagami Women's University, Japan. She graduated from the Juilliard School of Music with BM and MM as a piano major and received her DMA from the University of Maryland. Her main teachers include Martin Canin and Thomas Schumacher. As the first-prize winner of Enrico Fermi Foundation Competition and Brooklyn Arts and Culture Association Competition, she has also won the Homer Ulrich Award at the University of Maryland. Dr. Ohtake is an author of a number of musical publications including *Creative Sources for the Music of Toru Takemitsu* (Scolar Press, 1993) and *The Dictionary of Piano Composers and Their Compositions* (Yamaha Music Media, 2011). She has translated into Japanese *Study Guide* Series (Zen-On Music Company, 2000–2010) among many others. She has also edited scores including *Haydn Piano Sonatas* (Zen-On, 2004) and three volumes of *Piano Music for Late Romantic Modern and Contemporary Periods* (Yamaha, 2008–2009).

# Chapter 10
# The Clues of Understanding and Creating Music

**Yukiko Tsubonou**

## Introduction

We often listen to, perform, sing or create music using ideas and metaphors, but do not know music from its inherent perspectives. When children listen to music, they make reference to objects they are familiar. Children called out words such as "Cowboys!", "Bandits!", "Horses!", and "Wild West!" (Bernstein, 1962). In Fact, Children's reactions in Bernstein's first concert after listening to Rossini's *The Overture of William Tell* (Fig. 10.1) were completely different from the intention of Bernstein and Rossini.

We learn about music with texts (songs), music with titles, music with stories (opera, program music, etc.), descriptive music, music connected to some emotion, and music which includes some concrete sound (cuckoo, cats, waves and typewriter, etc.) We relate our feelings to what we hear. For instance, we feel "brightness" from the major chord and "sadness" or "darkness" from the minor chord. Such emotions for the music chords learned as major and minor chords are not culturally universal elements. Indeed, the chords emerged in approximately the seventeenth century in European Classical music. They pervaded into some musical styles including pop and rock. Music with chords or tonality has spread widely. We are familiar with chords and experience them with similar emotions. Some people may exclaim when they listen to atonal or irregular/nonmetrical music.

In Japan, for instance, since the European Classical music was introduced to music education, text interpretation has been focused on singing. On the other hand, students may be asked to write a report when listening to music. The report describes their impressions of the music. Students likely become accustomed to imagining stories or extramusical images. Genres of traditional Japanese music have been connected with ceremonies, religions, literatures, dances, and theater. Musicians of Kabuki may not have distinct boundary between music and sound effects. A sort of sound pattern is

Y. Tsubonou (✉)
Japan Women's University, Tokyo, Japan
e-mail: tsubonou@fc.jwu.ac.jp



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_10

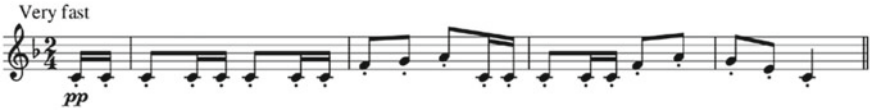



**Fig. 10.1** Rossini's *The Overture of William Tell*

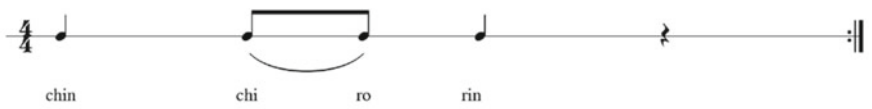



**Fig. 10.2** Chin-Chiro-Rin

connected inseparably with a specific scene. One of the patterns of drum sounds may mean the snow falling and another pattern may express an appearance of a ghost. They are some sorts of metaphors of specific natural scenes and/or phenomena as well as sorts of sound effects.

The musical pattern "Chin-Chiro-Rin" is a piece of music about an insect's chirping. It is a commonly recognized onomatopoeia for the pine cricket insect. It is used as a sound pattern (Fig. 10.2) for playing by the koto or shamisen which are types of plucked string instruments commonly heard in traditional Japanese music. Onomatopoeias express special sound patterns. Initially, "Chin-Chiro-Rin" is meant the chirping of the pine cricket or a musical pattern. Gradually it is widely used in the musical pieces involving insects or the text for pieces relating sceneries of insects or autumn.

## Listening to the Sounds Around Us and Creating Music

I serialized an introductory review in a magazine about the new trends in music education from the 1960s to the beginning of the 1970s in various countries (Tsubonou, 1983–1985). Upon looking back at that time, we can already find most of the names of the musicians who founded creative music making, including Raymond Murray Shafer of Canada, Brian Dennis, and John Paynter both of the United Kingdom. They were composers and creators of music using Contemporary style and graphic notation for children, besides, they recommended children to create music by themselves along the same manner as professional composers. I felt from the books and the textbooks at that time that creative music making had begun to change music education. The new trend had mainly two features. First, we could explore and use all the sounds around us as material for music in creative music making. Secondly, most of the pieces children created were based on the style of Contemporary music and used graphic notation, which is to say the majority of the pieces created by the children had no melody, no tonality, no regular beats, nor usual notations.

A representative who emphasized the importance of sounds around us was the Canadian composer, R. Murray Schafer, who advocated the concept of "soundscape". He wrote several books about soundscape, or the so-called listening to sound, and creating music with young people, including *The Composer in the Classroom* (Schafer, 1965), *Ear Cleaning* (Schafer, 1967), *When Words Sing* (Schafer, 1970), *A Sound Education: 100 Exercises in Listening and Sound Making* (Schafer, 1992) and so on. He showed young students various ways to listen to the sound around us, to write them down visually, and to create their own music. We can find one of the practices which used the onomatopoeia in *When Words Sing* (1970). He gave the students "…an assignment to create a suggestive word in a private language to substitute for moonlight" (Schafer, 1970) which originally has no sound. He wrote some of them in his book as follows:

LUNIOUS
SLOOFULP
NESMOOR
SHALOWA
NU-U-YUL
NOORWAHM
MAUNKLINDE
SHIVERGLOWA
SHEELESK
MALOOMA
SHIMONOELL

Thus, students could experience listening to the soundless sounds of the moon and create new onomatopoeias on their own in this project, but the person who would create the musical piece was R. Murray Schafer himself. He set these words for his piece for the chorus *Epitaph for Moonlight* (1968).

The second example is the innovative music textbook for elementary school children, *Primar Stufe A*, (Breckoff, Küntzel-Hansen, Rogge, Segler, 1971) in West Germany. In this book, we can find a strong influence of Schafer's concepts. Almost every page is covered with Schafer's fundamental idea of listening to the sounds around us. It begins with illustrations inside of a house and with the questions "Was siehst du?" and "Was hörst du?" (p. 1). The first half of this textbook is embodied only by listening to the sounds, for example, the sound of traffic in a city, the sound inside us through a stethoscope, the sounds of the sea and ships, the sounds of cooking and eating and so on. Next, we encounter that the several sorts of sounds are drawn into graphic notations (p. 13). Turning to page 29, there is a musical score composed by the famous Italian composer, Luciano Berio, named *Sequenza III per voce femminile* written in 1966. At first sight, it looks like a usual score as it has five lines and notes, but some parts of it are unusual because there are neither meter, beats, nor definite pitch. After indicating this novel score, the textbook moves onto the children themselves exploring and making various sorts of sounds from an object or an instrument. When children write down their sounds on the graphic score (p. 35)

then put them together (p. 40) and perform it (p. 44), it becomes their own musical piece!

The book shows us that the sounds or even silence around us are a treasure trove of materials to create music, especially in Contemporary music style which is true not only for the professional composers but also for the children. The problem is that whereas the sound materials explored were very interesting, the authors of this book did not indicate clearly the way to create musical pieces from the sounds such as the case of *Epitaph for Moonlight*. It was Schafer himself who developed onomatopoeia into music. In addition, in *Primar Stufe A*, one cannot find ways to constitute the sound into music.

Here, we will move onto another textbook that was also written for elementary school children in West Germany named *Musik Unterricht* (Noll & Rauhe, 1977). This book shows us a wide variety of musical style from mainly Baroque to Contemporary and presents various sorts of musical activities for singing, performing, creating, listening, and reading. It is outstanding that it often uses extramusical implements, namely visual aids. A sort of graphic notation is used to identify musical structures even in the piece of Bach. It confirms that the graphic notation devised through Contemporary music can be applied to any style of music to understand it easily. Considering that music is visually represented in the same way in many textbooks today especially for listening to music, it might have been believed that such an approach was very effective.

This book exploited another extramusical technique in creating music. The first chapter of this book begins with the title "Musik Kann Etwas Erzählen" (Music Can Describe Something) and the subtitle is "Musik Kann Geräusche aus der Natur Darstellen" (Music Can Depict the Sound of Nature). The first three pages are titled "Windgeräusche" (Sounds of the Wind) and on the first two pages, photos of children who are making sounds of the wind using various objects and instruments appear. On the third page, we find a picture of a ship in a storm as well as a photo of an orchestra. While looking at these pictures and the photo, children listen to *Der Fliegende Holländer* by R. Wagner. The theme of children's sound making and their music listening is the same: the "Wind", but the meaning of the activity completely differs from this theme. Are the sounds children produced music or sound effects?

Chapter one fundamentally goes on in the same fashion. Children make sounds of a storm and listen to *Der Barbier von Sevilla* by Rossini while making sounds of a departing train and listening to *Pacific 231* by Honegger. Children continue to make sound effects of water, rain, storm, noise of train, voices of animals, etc., and visualize them into graphics. I boldly contend it is not musical notation because it will never turn into music.

## Creating Music with Stories and Sound Effects in Japan

Since the 1970s, some teachers at the forefront of their respective fields, such as Yoshio Hoshino at the elementary school level, Suguru Taninaka and Fumishige

Yamamoto at the high school level, and Yukiko Tsubonou at the university level, experimented in the area of creative music making with children and various aged students. When *Sound and Silenc*e (Paynter & Aston, 1970) was translated by Yamamoto, F and Tsubonou Y. in 1982, it had a big impact on Japanese music education at that time. In the 1980s, the theory of creative music making as a fad proliferated quite rampantly throughout various districts of school music education and was visibly dispersed in textbooks, music teachers' journals, and lesson plans for study. These activities were a catalyst for the introduction of creative music making in the sixth Course of Study. The atmosphere of music education changed dramatically upon the creation and introduction of the sixth Course of Study in 1989 in which "creative music making" was adopted together with singing and performing in the area of "expressing" for the first time in elementary school music.

Four sorts of music textbooks for elementary school from four publishers were published in 1991 based on the sixth Course of Study (Ichikawa et al., 1991; Kimura et al., 1991; Miyoshi et al., 1991; Yuyama et al., 1991). The author would like to extract here the topics from each textbook for fifth graders. The names of the topics are as follows:

The Monks with Bamboo Hats (Kyouiku-Geijyutusha)

A Change of Wind (Ongaku-no-tomosha)

A Change of Weather (Tokyo-Shoseki)

A Piano Dropped into the Sea (Kyoiku-Shhuppansha).

We can imagine the stories from each topic. "The Monks with Bamboo Hats" is a famous Japanese folktale about an old man and monks; both "A Change of Wind" and "A Change of Weather" may remind us of the scenery of a splendid view of the nature that Japanese people like so much; "A Piano Dropped into the Sea" must reflect the fantastic landscape of the deep sea.

Picking up "A Piano Dropped into the Sea", the correlating picture in the textbook expresses fishes with various colors swimming around a piano, which is a beautifully colored engraving done by the famous artist, Shoji Fujishiro. A short story about them is added as follows:

> When a ship was in a harbor, the rope of the crane broke and a big load fell into the sea. In the bottom of the sea, a piano appeared from the broken box. Fishes come fearfully around the piano. Then, one of the fish touched the piano, and piano made the beautiful sounds…

The theme of the pages is "Make the Sounds Yourself". There are some requirements for the activities listed as such:

Discuss what sorts of sounds you can listen to at the bottom of the sea.

Make the sounds which express the scenes of:

(1) Bubbles in the sea (using a glass of water and straw).
(2) Distant waves breaking against the rocks (using drums with tremolo and the changing of volume).
(3) The flow of water (using a marimba and glockenspiel, etc.).

The editors of this textbook and maybe all of the editors of this time seemed not to worry about the fundamental difference between sounds and music because we never see the word "music" at the pages of that music textbook and they only use "sounds" instead. The other textbooks created similar misunderstandings and only cared about picking up various sounds from the environment rather than creating music from such sounds. Here, the author would like to narrow the reason for this confusion down to three points.

First, the teachers at that time never had much experience with twentieth-century music which wanted to destroy the boundary between musical sounds and noises.

Second, they were accustomed to traditional Japanese theater like Kabuki in which sound effects and music tend to be unclear.

Finally, the biggest reason was that there were no clues which suggested a way to create music through the Course of Study at that time. Teachers had to guide children by depending on culturally understandable stories and the various sound effects around them.

We can find similar sound effects with stories in the books, journals, and videotapes for teachers and the television programs for the school at that time. In this way, the practices of that time in Japan were just filled with sound effects. But we must be aware that approaches like these, which use sound effects with stories (or extramusical images, etc.) are absolutely not the way to create music from the outside, because this sort of gateway will never open a pathway to music! What constitutes the difference between music and sound effects? What is inherent in music?

## *Creative Approaches and Musical Structures*

After publishing his book, *Sound and Silence,* in 1970 (Paynter & Aston, 1970), Paynter wrote *Sound and Structure* in 1992. Over the course of these 20 years, a sort of boom in creative music making in the U.K. as well as music education around the world occurred. We can infer this boom from the many books published at that time and other information produced about creative music making. From the title, *Sound and Structure*, we can imagine that Paynter looked at the importance of "musical structure". The following is a part of an interview with Paynter conducted by the author for *Kyouku-Ongaku* music journal. The original contents from this journal were written in Japanese and then translated by the author for the purposes of this chapter as follows:

> If the music teachers start from extramusical images, they must heighten them into a musical idea. Music might not be connected with the real world and extramusical stories. All the more, music must have structure, such like how many times it must be repeated; how long it must continue. Then, what is structure? It is to understand music as a whole. (Paynter, 1992; Tsubonou, 1992)

Paynter used the word "musical idea" in the interview, and we often find the same word in his book, too. This is one of the keywords of creative music making, because

**Table 10.1** Titles and contents of R. McNicol's *Create and Discover* (1989)

| Title of the project | Composer | Name of the piece |
|---|---|---|
| Folk-songs and drones | L. Berio | *Folk songs* (1964) |
| Ostinato and economy | I. Stravinsky | *The Soldier's Tale* (1918) |
| Horizontal music | A. Schöenberg | *Pierrot Lunaire* (1912) |
| Musical impression | C. Ives | *Three Places in New England* (1908-14) |
| When all notes are equal | A. Webern | *Five Pieces for Orchestra* Op10 (1913) |
| Devil's intervals | W. Lutoslawski | *Chain I* (1983) |

musical idea is one of the bases of music which must be supported and developed by a musical structure.

In 1989, Richard McNicol wrote a book for high school teachers and pupils named *Create and Discover* (McNicole, 1989) in which he developed projects for creative music making based on musical structures picked up from some Contemporary music as follows (see Table 10.1).

Italian composer, Berio composed a piece named *Folk Songs* based on a set of Italian folk songs. As he put very novel drones to each song, the traditional songs took on new appearances and we can recognize an importance of the drone which is one of the fundamental musical structures. In the project of Folk-Songs and Drones, pupils are suggested to create their own pieces of music using drones upon the same songs as Berio. Although the pupils use the same musical structure as Berio, their music has yet their own originalities. After composing their pieces, pupils listen to the music by Berio which has the same structure as their pieces. As a videotape is attached to McNicol's book, we can listen to the musical pieces played in their entirety by the members of London Sinfonietta and hear the explanations of McNicol in which he talks about various parts which indicate the structure of the pieces. Thus, pupils understand the musical structure by creating and listening to music. Today, these types of creative music projects McNicol explored are individually called "educational program", held by various organizations of professional musicians such as orchestras, music halls, and other corporations and spread throughout school education as well as social education in many countries.

Here I would like to recall Leonard Bernstein again. He started his first concert of the "Young People's Concerts Series in1958 posing the question, "What does music mean?". He continued as follows, "No matter what stories people tell you about what music means, forget them. Stories are not what the music means. Music is never about things. Music just is. It's a lot of beautiful notes and sound put together so well that we get pleasure out of hearing them". He continued by add, "All music is a combination of such sound put together according to a plan" (Bernstein, 1962).

The approaches by Bernstein and McNicol are just the same, from the point that they are based on the musical structure. The difference is that in Bernstein's concert

series, children only listened to music. On the other hand, they pupils created music of their own in McNicol's projects.

## Conclusion

Since the revision of the 8th edition of the Japanese Course of Study for music for elementary and high school effective 2008 (Ministry of Education, Culture, Sports, Science and Technology, 2008), the consensus among teachers on how to approach creative music making has changed in part owing to the inclusion of the "Common items". Teachers and children began to pay attention to musical structures like repetition, question & answer, variation, and texture. Common items are comparable to the "musical concepts" which were proposed and adopted into music education in the U.S. from the 1960s through the 1970s and which had a strong influence on world music education. These concepts are important for understanding and creating music because they exist in every style of music.

Here I would like to propose two approaches intend for children to understand and create music based on the concept of intertextuality which is common to some musical structures but doesn't necessarily exist in all styles of music.

1. Approaches from musical structures common in certain groups of musical pieces which are intentionally adopted.
2. Approaches from musical structures which are common but born without mutual influence in many musical cultures by chance.

When we listen to music, we often find elements or structures which are shared by some musical pieces. "Barcarole", which originated from Venetian gondola songs, is one of them. In many cases, it has a slow tempo, six-eighths time, calm melodies, and the accompaniment of a rolling sound pattern. European composers in the nineteenth century such as Mendelssohn, Chopin, Fauré, Tchaikovsky, Puccini, Rachmaninoff, Offenbach and others created barcarole. Barcarole has also been a useful topic for children with which to create music. On the basis of certain barcarole patterns, children create their own music and can become familiar with other barcarole pieces of the composers mentioned above.

In European Classical music, we have other musical forms like rondo, passacaglia or sonata.

Taking an example from Dorian mode which is one of the church modes established in European medieval music, we can see that it has pervaded into various folk music in Europe, besides pieces by modern composers such as Debussy or Ravel, the jazz introduced by Miles Davis, and various pop music of nowadays. Thus, musical forms or modes as well as other musical elements are shared amongst a certain amount of cultures intentionally. This is the first sort of approach.

When I launched The World Music Project with Japanese music teachers and ethnomusicologists in the 1990s, I recognized that some music cultures which had no relationship to each other often had common features. Some of them are repetition or

question & answer, which are universally observed, but some other features belong to only specific music cultures, for instance, the structures of interlocking (lattice-like structure), or "different first beat"(delay of each part). We can find such interlocking in Kechak music in Bali Island, Indonesia, tongatong music of the Kalinga Tribe in the Philippines, Japanese drum patterns in Ohayashi, or agbadza of the Ewe Tribe in Ghana. The commonality of the interlocking was not intentionally adopted, but found by chance after widely looking over various world music. This is the second sort of approach.

These approaches extracted here are examples of creative music making which I have conducted with children, teachers, and other pupils mainly in Japan. In the music classroom, these two viewpoints will work as clues for children to understand and creat music. For the teachers, these viewpoints can give way to framing new topics for class lessons. Furthermore, we will gain both a comprehensive as well as bird's-eye view of music through these approaches that allow us to develop our musical world from plural points of view and by widely surveying music of the world.

## References


Bernstein, L. (1962/2005). *Young people's concerts* (pp. 1–2). New Jersey: Amadeus Press.

Bernstein, L. (1990). *Young people's concerts.* Leonard Bernstein's Office [DVD].

Breckoff, W., Künzel-Hansen, M., Rogge, W., & Segler, H. (1971). *Musikbuch-Primarstufe A*. Hannover: Hermann Schroedel Verlag KG.

Ichikawa, T., Hatanaka, R., Kawasaki S., Hirayoshi, T., Iinyma N., Urata K. …Kaga K. (1991). *Music for fifth graders of elementary school* (pp. 34–35). Tokyo: Kyoiku-Geijutsusha.

Kimura, N. Hamano M., Iwakawa S., Imanari M., Kusunose T., Takahashi K. …Tsubonou Y. (1991). *New Music for the fifth graders* (p. 7). Tokyo: Ongaku-No-Tomosha.

McNicol, R. (1989). *Create and discover: A course in musical invention: 20 projects for GCSE/standard grade music.* Pupil's book, Teacher's book and Video Tape. Oxford and New York: Oxford University Press.

Ministry of Education, Culture, Sports, Science and Technology. (2008). *Instructional booklet of course of study for elementary school music*. Tokyo: Kyoiku-Geihutu-sha.

Miyoshi, A., Ito T., Ogawa T., Kamata N., Komiyaji B., Shigeshita K. …Yasuda M. (1991). *Music for fifth graders* (pp. 52–53). Tokyo: Kyoiku-Shuppansha.

Noll, G., & Rauhe, H. (Eds.). (1977). *Musik Unterricht; Grundschule* (pp. 8–11). Mainz: B. Schott's Söhne.

Paynter, J., & Aston, P. (1970). *Sound and silence: Classroom projects in creative music.* London: Cambridge University Press. Trans. Yamamoto F., Tsubonou Y. (1982). Tokyo: Ongaku-No-Tomosha.

Paynter, J. (1992) *Sound and structure.* London: Cambridge University Press. Trans., Tsubonou Y. (1994).Tokyo: Ongaku-No-Tomosha.

Schafer, R. M. (1965). *The composer in the classroom*. London: Universal Edition.

Schafer, R. M. (1968). *Epitaph for moonlight: For youth choir with optional bells, (score)*. Toronto: Berandol Music Limited.

Schafer, R. M. (1967). *Ear Cleaning*. Toronto: Berandol Music Limited.

Schafer, R. M. (1970). *When Words Sing* (p. 12). London: Universal Edition.

Schafer, R. M. (1992). *A sound education: 100 exercises in listening and sound making*. Toronto: Arcana Editions.
Tsubonou, Y. (1983–1985). New trend of music education in USA, Canada and Europe. *Kyoiku-Ongaku for elementary and high music teachers*. Ongaku-no-Tomosha.
Tsubonou, Y. (1992). Dialogue with creators, *Kyoiku-Ongaku for elementary and high school music teachers* (pp. 74–78). Ongaku-No-Tomosha.
Yuyama, A., Takagawa, S., Nakamura, M., Murai, Y., & Wakamatsu, S. (1991). *New music for fifth graders* (p. 27). Tokyo: Tokyo-Shoseki.

**Yukiko Tsubonou** is Professor emeritus at Japan Women's University. Since commencing her study of children's creative music making in the 1970s, she has given many types of workshops and concerts, as well as shared creative music with children, teachers, elderly people, and professional musicians. From 1991 to 1997, she worked as the Music Director of the "Dou-gaku" series, in which she held concerts and workshops with musicians and music educators from abroad. In 2001, she worked as the Music Director for "Children's Future" festival which was a part of "International Society for Contemporary Music (ISCM), World Music Days in YOKOHAMA 2001". From 2005 to 2008, she was the President of the Japanese Music Education Society. From 2005 to 2007, she worked as a member of the Education Committee of the Ministry of Education, Culture, Sports, Science and Technology. Now, she is the Director of the Institute of Creativity in Music Education(ICME), as well as the editor of the International Journal of Creativity in Music Education. In addition, she has written papers/books and translated English books about creative music making.

# Chapter 11
# Facilitation-Based Distributed Creativity: The Inari Chorus Performance at the Itoshima International Art Festival


**Mia Nakamura and Hazuki Kosaka**

## Introduction

In Japan, creativity in music has been a vexing issue since Western-derived music education was implemented during the Meiji era. Because the music introduced in educational settings at that time was distinct from that of the indigenous aural culture and incongruent with the Japanese music tradition, music in general has been understood as something to be imitated and acquired. In particular, music teachers, who were taught foremost to master the domain-specific skills in Western music, have had difficulty combining musical expressions with indigenous cultural resources. Although globally famous Japanese composers such as Toru Takemitsu integrated indigenous aesthetics into Western musical idioms, creativity has been underdeveloped in music education, and, if anything, it has been perceived as a combination of Western musical expressions.

In fact, musical creativity has been viewed superficially. For instance, indigenous music such as *minyo* (folk song) has been juxtaposed conventionally with Western classical music in its creative qualities. Though musical geniuses in Western classical music composed their works independently, anonymous people collaboratively produced folk songs in Japan. However, recent sociological findings prompt us to reconsider this dichotomy. Hennion (2015), for example, demonstrates how Bach's works have been rediscovered and appropriated by successive generations. He argues that Bach was not appreciated until producers, performers, distributors, and audiences in the nineteenth century found a new way to perceive his works. In other words, for creativity, "social and contextual factors" are of importance (Paulus & Nijstad, 2003, p. 4), and it may be misleading to attribute creativity to a single individual. On the other hand, the naïve assumption regarding indigenous music also needs to be demystified. The authorship may be obscure now but it does not necessarily mean

M. Nakamura (✉) · H. Kosaka
Kyushu University, Fukuoka, Japan
e-mail: mia@design.kyushu-u.ac.jp



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_11

the music was created in a perfectly egalitarian manner. In general, group creativity requires a facilitative role (Nijstad & Paulus, 2003).

Renouncing the dichotomy between Western classical and Japanese indigenous creativities, the present article explores "facilitation-based distributed creativity" in the creation of contemporary Japanese music. "Distributed creativity" refers to "situations where collaborating groups of individuals collectively generate a shared creative product" (Sawyer & DeZutter, 2009, p. 82). Particularly, facilitation-based distributed creativity involves a responsible leader who facilitates a group in its creative activities and integrates members' ideas and capacities into a final output. It differs from a strong authorship typical of Western classical music, in which an individual has sole responsibility for and an exclusive right to a final product (Odena, 2012; Barrett, 2014a). Further, it is distinguished from an ideal type of group creativity "between equal peers, with no notated score guiding the performance," as in the small-group jazz ensemble (Sawyer & DeZutter, 2009, p. 284; also see Monson (1996). Moreover, this particular creativity implies that intensive group interaction occasionally lets participants break out of their limits and surpass their potential, allowing them to share a newly emerging intersubjective realm where their different subjectivities intersect with each other. In other words, facilitation-based distributed creativity necessarily requires the participants' voluntary creation of a group under a facilitator's leadership, as well as the emergence of an intersubjective realm through their interactions.

This article examines facilitation-based distributed creativity, focusing on the Inari Chorus performance at the 2014 Itoshima International Art Festival. The Inari Chorus is an amateur group of nine adults and three children, organized specifically for a public performance at the art festival. The members collaborated to create an original work, *Song of Inari*, through six workshops, led by recognized composer-pianist Takuji Kawai. The work imaginatively represents their experience of climbing Mount Inari, a site of indigenous religious practices. However, it is by no means an ordinary choral piece, but rather a performing work that includes singing, ritualistic gestures, hand-clapping games, recitations, dance performances, and improvisation. The Inari Chorus performance therefore provides an opportunity to discuss how to incorporate indigenous resources into musical creativity in contemporary Japan as well as how to optimize group creativity with facilitation.

Facilitation-based distributed creativity in music has been observable in Japan, often in the context of art projects, but not so much in bona fide musical settings. Thus, this article first introduces facilitation-based creativity in art projects of Japan. Then, it describes the Itoshima International Art Festival and the Inari Chorus project, followed by analyses of the Inari Chorus performance. Creativity is examined in the representational context and the performing context, respectively. In the representational analysis, our major focus is "intercultural creativity" (Burnard, 2012), whereas in the performance analysis our main target is "distributed creativity." In the latter, specifically, we strategically discuss two kinds of distributed creativity: challenge-based and voluntary-based. Our primary concern in the analyses is the process by which group creativity occurs and the facilitation devices that bring about group creativity.

Although this article does not deal directly with educational issues, it offers a new perspective on musical education through sociological and musicological investigations of unique creative practices. It is our contention that if the 21st century promotes respect for diversity and appreciation for innovation of the common good, music education must be more focused on facilitation-based distributed creativity.

## Art Projects and Facilitation-Based Distributed Creativity

Art scenes in Japan in the twenty-first century differ drastically from those in the preceding period based on a significant increase in the number of art projects. Art projects in Japan are seen as parallel to the development of "relational aesthetics" (Bourriaud, 2002) and "socially engaged art" (Helguera, 2011) in Western countries. They are inevitably bound up with social conditions unique to Japan: Economic recession, serious depopulation, and the 2011 Great East Japan Earthquake. The sense of a social crisis has changed the idea of art in Japan. Art practices cannot be exempted from other social activities. In fact, the Echigo-Tsumari Art Triennial (starting in 2000) and the Benesse Art Site Naoshima (starting in 1989 and developing remarkably in the 2000s) were designed to generate positive economic effects, empower people in depopulated areas, as well as promote artistic endeavors.

Kumakura (2015) points out the five characteristics of art projects as follows: (1) emphasis on the process of art-making and active disclosure of that process; (2) site specificity, with reference to the social context of the site; (3) sustained, long-term, and developing operations, with expectation of diverse ripple effects; (4) collaboration among people of diverse social backgrounds and emphasis on communication to foster such collaboration; and (5) interest and engagement with social fields outside art (p. 2). In such projects, artists are no longer independent, autonomous, skillful masters; rather, they are producers/designers/directors of collaborative works in which their facilitation skills and integration of diverse participants' ideas and capabilities are called into question.

In the 2000s, considerable numbers of art projects were undertaken throughout the country to revitalize towns and promote social inclusion of immigrants, persons with disabilities, and elderly persons. In such art projects, artists have assumed new roles through group creativity, and some musicians have actively participated. Most notable are Yoshihide Otomo (the world-famous guitarist in noise music scenes, also known as a composer of the 2013 popular TV drama *Ama-chan*), and Makoto Nomura (the internationally known composer, pianist, and keyboard harmonica player). Otomo, for instance, organized the Orchestra Fukushima at the Festival Fukushima in 2011 (Nakamura, 2014b). Fukushima is the infamous prefecture where the atomic power plant, Fukushima Daiichi, exploded. The Fukushima-born Otomo collaborated with other musicians and artists to hold a large-scale music-art festival in August 2011. Orchestra Fukushima, in particular, is an improvisational musical group consisting of 200 amateur and professional musicians from Fukushima and other communities. They gather with their musical instruments or objects for making

music under Otomo's direction. They follow a set of simple rules for their improvisations. However, the results largely depend on their voluntary participation and Otomo's facilitation through workshops and during live performances. The orchestra has enjoyed success and popularity, which have led to subsequent and continuing developments (for the Orchestra Fukushima, see the website of "Project Fukushima!" Retrieved August 31, 2015, from http://www.pj-fukushima.jp/en/).

With his advanced improvisational techniques, Nomura has developed unique approaches to group creativity with musically untrained adults, elderly people, and children. His workshop-based, site-specific group performances, often extending well beyond mere musical performances, rival art projects for regional revitalization. His comical but highly artistic output is definitely a personal work, but also a work that remarkably reflects regional participants' concerns and creativity. In 2014, he was appointed as a community program director of the Japan Century Symphony Orchestra (See Nomura's website. Retrieved August 31, 2015, from http://www.makotonomura.net/). Kawai, the leader of the Inari Chorus, may be associated with this group of composer-performers who are critical of conventional musical practices. Born in 1963, Kawai learned Western classical piano techniques before becoming interested in contemporary music (see Kawai's website. Retrieved August 31, 2015, from http://www.sepia.dti.ne.jp/kawai/profile-eng.html). He has played twentieth-century piano music extensively and held improvisational performances in contemporary music scenes in Tokyo and overseas. His repertoire ranges from piano works of John Cage, Morton Feldman, and Yuji Takahashi to keyboard harmonica improvisations in dance/theatrical scenes.

After facing the 2011 earthquake and the Fukushima Daiichi atomic power plant accident, he decided to move from Tokyo to Itoshima—a suburban city encompassing an ocean, mountains, and agricultural lands; it is situated next to Fukuoka (the largest city on Kyushu Island). Partly because it is far from the damaged atomic power plant and partly because it has abundant natural resources despite its proximity to a large city, Itoshima has attracted many artists who have questioned the modern urban lifestyle. Upon moving to Itoshima, Kawai took up farming and began to explore new types of composition, taking advantage of the resources intrinsic to Itoshima. His one of the most distinctive works is *Song of Inari,* performed at the Itoshima International Art Festival in 2014.

## Itoshima International Art Festival and the Inari Chorus Project

The Itoshima International Art Festival is a biannual art project specifically focused on the relationship between arts and agriculture. The festival is called *Itoshima Geinoh* in Japanese. *Geinoh* usually refers to Japanese traditional performing arts, but in the case of *Itoshima Geinoh*, use of an irregular set of Chinese characters conspicuously represents arts and agriculture, thereby giving *Geinoh* a double meaning.

To express thanks for the harvest, the festival takes place in autumn. An Itoshima-born artist, Hiroshi Matsuzaki, founded this festival in 2012. He runs Studio Kura in Itoshima, an art company for international artist-in-residence programs and art schools for adults and children. *Kura* refers to a traditional storehouse of plaster walls. There are two such storehouses on-site at Studio Kura. The second festival in 2014 centered on the Masue Gonkuro Inari Shinto Shrine. Inari is one of the Japanese indigenous gods, and land (often a mountain) is a collective metaphor for organic links of natural entities. Inari Shinto shrines are known for red gates and statues of foxes. The Masue Gonkuro Inari Shinto Shrine involves the land of Mount Inari, natural entities of the mountain, a front shrine (a large hut of worship at the bottom of the mountain), shrine gates, fox statues, and small worship huts on the mountain trails.

For the 2014 festival, a series of pre-workshops were programmed for artists and voluntary participants "to learn the agricultural ceremonies and folklore" of the area (Ito Artsfarm, 2014). These pre-workshops were conducted under the name "Inari Walk" because they took the form of walking tours up and down Mount Inari. Kawai was appointed as a guide for the second tour on May 31st. Consequently, he explored with the participants possibilities for aural communication and musical expression, paying attention to the sounds of trees, stones, and something invisible in the mountain. The tour led to an intriguing outcome: Kawai and the festival committee came up with the idea of the Inari Chorus.

The public performance of the Inari Chorus was set for October 11, 2014, the opening day of the festival. Six 2-hour workshops were also scheduled between July 27 and October 5. Voluntary participants were asked to attend at least four of the six workshops. Eventually, nine adults (three men and six women) and three children (between the ages of four and eight years) performed in public. Some of them had formal musical training but others had little. They were interested in either the art festival or Kawai's unique musical activities in the area, more or less fascinated by indigenous Inari beliefs and agricultural life. Many of them lived in Itoshima as migrants. The workshops and the public performance took place at the front shrine. The descriptions of the workshops largely depend on the authors' interviews with Kawai on April 12, 2015, and with one of the participants, Rie Matsuura, on May 4, 2015. Prior to the workshops, there was no presumption regarding the final outcome. At the beginning of each workshop, they prayed to Inari. Because the purpose of the Inari Chorus project was not to rehearse something already written but to explore aural communication and musical expressions of Inari, the workshops afforded more creative trial and errors than musical practice.

Kawai first asked members to shout loudly without shame. Two groups of members shouted to each other in turn, ultimately competing with each other. The activity helped them break out of their shells to express themselves deeply. Next, Kawai asked them to lie down and swing their bodies slowly, making a vowel sound. He also asked them to feel parts of their bodies and make a corresponding sound; for instance, he asked someone what sound s/he would make with the feeling of his/her pinky toe. In this way, participants learned to express their feelings and relate to each other aurally. These workshop ideas came from outside of Kawai's musical experience. He has

been interested in yoga, tai chi, the Feldenkrais Method, and Noguchi gymnastics. Noguchi gymnastics (*Noguchi Taiso* in Japanese) is a gymnastic method invented by a former professor of Tokyo University of the Arts, Michizo Noguchi (1914–1998); it emphasizes the importance of eliminating excess body tension.

Though certainly not forms of musical training, they have been useful for Kawai's music workshops. During the workshops, Kawai also tried to find out the kinds of expressions that could be produced by Inari Chorus members; he also explored each member's unique artistic potential. Although he had hoped to produce a fully collaborative composition, the goal seemed unrealistic with only six workshops (for a total of 12 h). Therefore, he basically composed and planned the musical framework outside of the workshops and presented ideas during the workshops to see if they would work well with chorus members. To come up with the compositional ideas, he frequently climbed Mount Inari by himself and explored the natural environment and his beliefs. When his ideas did not work well with the members, he modified the concepts and tried them again. In other words, participants' ideas and abilities were "divergent" and "convergent" throughout the workshops, thus enhancing creativity in their public performances (Nijstad & Paulus, 2003, p. 330). Consequently, many of the parts remained indeterminate and improvisational, except for the last song, which was composed fully based on the content proposed by workshop participants.

The description of the public performance is based on one of the author's (Nakamura's) participatory observations. On the opening day of the festival, the Inari Art Tour was conducted. Since many artworks are exhibited on Mount Inari, a tour guide took the audiences to the mountain trail. When the tour came back to the front shrine, the Inari Chorus performed their final production, *Song of Inari*, in public. It takes a suite form, consisting of six pieces:

1. "Opening"
2. "Walking Song"
3. "Seven and Eight"
4. "Walking Song 2"—"Encounter of a God"—"Thunder"
5. "Wandering"
6. "Song of the Front Shrine Gate"

In Japanese, *Song of Inari* is written with the katakana character "i" and two hiragana characters (i.e., *nari*). The Japanese "i" corresponds to "a" in Western pitch, and *nari* means "sound." Therefore, the song has a double meaning: the song of the Inari god and the sound of "a." The whole suite lasts about 20 min. The first piece depicts climbers' praying at the front shrine. The second "Walking Song" expresses the upbeat feelings of entering the woods and climbing the mountain. The third and fourth pieces are intricate narratives, respectively, inspired by a stone epigraph and a roadside shrine on the mountain trail. The fifth explores sounds in the woods, marking a chaotic climax of the suite. Finally, the sixth piece is an epilogue, an imaginative song of an anthropomorphic personification of the Front Shrine Gate. At the performance, Kawai as MC explained *Song of Inari* piece by piece, including anecdotes of the creative process.

## Creativity in the Inari Chorus Performance

This section discusses facilitation-based distributed creativity of the Inari Chorus performance. However, before delving into the analysis, it is important to note that the final output, *Song of Inari*, is considered a work of representation as well as a work of performance. The following bifocal view of music explains it clearly:

> Music may be considered a situated event and activity. As event, music is sound-in-time, organized as culturally informed expressions of human protomusicality. As activity, music is the act of creating and relating to emerging sounds and expressive gestures. (Stige, 2002, p. 82)

Music exists both as culturally rooted acoustics (i.e., representation) and as the human action of making music (i.e., performance). Therefore, it would be necessary to approach creativity from these two different perspectives. In this paper, we will focus initially on the representational analysis in light of "intercultural creativity" and then analyze the performance in light of "distributed creativity." The former analysis is musicological and the latter sociological.

In their study of improvisational theatrical performances, Sawyer and DeZutter (2009) note that "creativity is an ongoing social process, and a full explanation of processes of distributed creativity requires an empirical study of the moment-to-moment processes whereby individual creative actions result in the emergence of a collective creative product" (p. 84). Accordingly, in this study, we examined how each Inari Chorus member interacted with one another, observing the performance not only on-site but also by viewing a video recording of the performance. The musical score and audio CD, which Kawai made after the final workshop for the participants' last-minute practice, were also consulted.

### *Intercultural Creativity in* Song of Inari

As mentioned in the introduction, an issue in Japan has been how to incorporate indigenous cultural resources into Western-derived music. Therefore, it is important to investigate how different cultural elements are integrated into *Song of Inari*. Burnard (2012) considers creativity reflecting cross-cultural integration "intercultural creativity," which "allies itself with cultural construction and links musical creativity with its cultural sounds, transforming musical creativity in such a way that the cultural meanings play a vital role in creativity with a commitment to both tradition and change" (p. 16).

In the following analysis, specifically, we examine each piece of *Song of Inari* according to four aspects: (a) indigenous ritualistic forms, (b) traditional Japanese musical elements, (c) Western musical elements, and (d) indeterminate elements. Although these elements are not always distinguishable, attention to their combinations will promote an understanding of the overall structure of the musical suite

**Table 11.1** Characteristics of each piece in song of Inari

| | (a) Indigenous ritualistic forms | (b) Traditional Japanese musical elements | (c) Western musical elements | (d) Indeterminate elements | (e) Body movement |
|---|---|---|---|---|---|
| 1. "Opening" | X | X | | | Static (ritualistic) |
| 2. "Walking song" | | X | X | X | Dynamic |
| 3. "Seven and eight" | X | | | | Dynamic → static |
| 4. "Walking song 2" | | X | X | X | Dynamic |
| – "Encounter of a god" | X | X | | X | Static |
| – "Thunder" | | X | X | | Dynamic |
| 5. "Wandering" | | | | X | Static → dynamic |
| 6. "Song of the front shrine gate" | | X | X | | Moderate |

and the characteristics of each piece. Table 11.1 provides a summary of the analysis. Column (e) additionally indicates relative degrees of body movement in each piece.

*Song of Inari* begins with two bows and two clapping gestures, which are ritualistic gestures of entering Mount Inari (a). Long unpitched vowel "o" sounds are pronounced first. Following the chord E-A-B of the keyboard harmonica, which sounds like the *sho* instrument in *gagaku*, a pentatonic vowel chanting is repeated in unison (b). Again, long unpitched vowel sounds are pronounced—this time, "u." The piece ends with a bow (a). Thus, this first piece takes a symmetric ritualistic form. In contrast, the second "Walking Song" is active, cheerful, and musical. Accompanied by the keyboard harmonica's short alternating chords of D-F# and D-E, members walk in circles singing a rhythmic theme with "na" sounds unanimously and repeatedly. Percussions such as jingle sticks, castanets, and wooden clappers are used (b, c). As the piece progresses, the theme is divided into two motives; chorus members were encouraged to make polyphonic sounds voluntarily with the motives (c, d). In this way, the second piece develops the theme in a polyphonic and yet indeterminate style.

The third piece, "Seven and Eight," was inspired by the words on a stone epigraph on the trail: *nana-kukuri*, *hachi-mekuri*; *kokorozashi tsuranuite inorunari* (which may be translated as "visit seven times and pilgrimage eight times; follow through with your resolution to pray"). Chorus members shout the first half of the wording, clapping in an irregular meter (alternating seven and eight); then, they sing numerations from one to seven and then from one to eight in the old-fashioned Japanese

way repeatedly (a). The last half of the words are sung in diverse forms and nuances: solo/unison, soft/loud, and somber/exaggerated vibrato (reminiscent of Shinto rituals). The singing, having many leaps in the melody (such as minor seventh, apparently not expected to be sung accurately), may sound like obscure chanting rather than a song.

The fourth piece begins with a shorter version of "Walking Song" ("Walking Song 2") and gradually (i.e., in an indeterminate manner) transforms into the song of the "Encounter of a God" to depict chorus members' arrival at a roadside shrine. This song comprises vowel chanting with Shinto bell sounds, followed by recitation in unison and then by children only (a, b). This combined piece concludes with the song of "Thunder," a 4/4 meter pentatonic song (b). Later, the repeating eight-bar theme is combined polyphonically with a counter theme (c). Of interest is the fact that accompanied clapping is inserted only on the second beats of the 4/4 meter (b). In this piece, two adult women perform an arm dance, swiftly moving only their arms as they sit on their heels.

The fifth piece, "Wandering," expresses the sounds of the woods. This piece is largely indeterminate, except for the beginning (d). Chorus members move and jump around, making sounds with their voices freely, accompanied by the repeated beating of the drum, reminiscent of an indigenous festival (b). At the end, with a percussive signal, they vocalize the "o" sound, starting softly in their lowest pitch and moving toward a big crescendo, which ends loudly in their highest pitch. Then, Kawai announces they have reached the top of the mountain.

Unlike the previous pieces, the "Song of the Front Shrine Gate" takes the form of conventional popular songs although the text is nonsensical: 4/4 meter (with some irregularities) and the A-A'-B-B'-C scheme (c). Syncopated rhythms appear often; it sounds like jazz. However, the melody contains none of the fourth pitch (G) and the seventh pitch (C#) of the D-major scale, except for the very last refrain, thereby forming a typical Japanese pentatonic (b). In one of the workshops, chorus members were asked if they became the Shrine Gate what sound they would make. This song has been assembled based on their material, confirming that it is literally collaborative.

As we have seen, although *Song of Inari* as a whole is based on the regional theme, each piece has unique qualities in terms of cultural integration, and different cultural elements are blended in a diverse way. As Table 11.1 shows, indigenous ritualistic forms (a)—typically bows, clippings, and sitting on one's heels—appear three times through the work as chorus members pray to Inari (in "Opening," "Seven and Eight," and "Encounter of a God"). Japanese traditional music elements (b), appearing in the pentatonic scales and the use of traditional instruments, are consistently observed throughout the work, except in "Seven and Eight" and "Wandering." Western musical elements (c) are mostly concerned with the compositional framework of each piece such as meters, four-measure phrases, repetitive patterns, and variations. Occasional uses of the polyphonic technique are also noteworthy in two versions of "Walking Song" and "Thunder." Finally, indeterminate elements (d) are found throughout the work, most distinctively in "Wandering," which allows the voluntary participation of members. It is also notable that all fixed parts in the work are brief segments, most being four measures long or shorter. These segments allow members to repeat and

combine in an improvisational manner. With the integration of these, intercultural creativity manifests itself in *Song of Inari*.

## Distributed Creativity in Inari Chorus Performance

Having analyzed the representational aspect, we now move on to examining the performing aspect of *Song of Inari*. As Sawyer and DeZutter (2009) write, the range of distributed creativity is fairly wide: "from relatively predictable and constrained, to relatively unpredictable and unconstrained" (p. 82). It seems wise to differentiate distributed creativity here into two kinds: challenge-based and voluntary-based. In what follows, we examine how these two kinds of creativity emerge in the Inari Chorus performance and what device the facilitator utilizes to induce creativity.

Challenge-based distributed creativity arises in an individual's efforts to do his/her best, based on a competitive mindset and feeling of responsibility fostered by group activity. This creativity may be associated with Csikszentmihalyi's concept of "flow", which "refers to a state of heightened concentration, when one is so intent on the activity at hand that all other thoughts, concerns, and distractions disappear and the actor is fully in the present" (Turino, 2008, p. 4). For example, "Seven and Eight" includes a series of hand-clapping games. Chorus members first clap in unison, alternating seven and eight beats; then they switch, clapping with their neighbors side by side. Each person puts his/her left palm on the right palm of the neighbor to the left and, simultaneously, places the right palm on the left palm of the neighbor to the right. As a result, the performance simultaneously exhibits each member's individual existence and the solidarity of the group. However, since the clapping is fast and in unison, alternating seven and eight beats and switching palms are complex and difficult to perform. Without good concentration, chorus members would not be successful. In the course of the piece, there is also a moment when members clap the alternating seven and eight beats as fast as possible. They attempt to clap altogether at the fastest timing. Their clapping may look comical, but their attempt is thrilling to the audience. In the consequent expressions, challenge-based distributed creativity is witnessed.

In the last half of "Seven and Eight," on the other hand, a female member with a loud and rather coarse voice performs a solo, chanting like a cantor in a Christian responsory. However, instead of singing straightforwardly, she attempts to vibrate her voice as much as possible (almost like a melisma). The other members also attempt to perform the same challenge, imitating her as much as possible. The performance sequence is breathtaking for the audience. In "Thunder," something similar happens. The two experienced dancers attempt an odd arm dance, in which they move their arms extremely fast in unison according to a random numerical list (actually, they trace the Japanese alphabet of the sung text).

Optimization of each member's potential seemed to be of foremost importance in the Inari Chorus performance analyzed in this study. Creative potential of a group depends on the levels of group diversity (Nijstad & Paulus, 2003, p. 327). The nine

members of the Inari Chorus are diverse in age, gender, career, and skills. Kawai attempted to maximize their abilities, respecting their potentiality and not forcing them to do things that are not part of their true skill sets. Yet, at the same time, he constantly pushes each member's limit; *Song of Inari* presents members with the need for intense concentration and challenges their limits in a competitive manner. Based on its design, the work gives members the sense that each person has had a responsibility in creating it, inducing challenge-based distributed creativity.

Meanwhile, whereas the beginning, developing process, and ending of each piece are roughly determined in advance, the timing of the transition and the polyphonic combination often depend on members' improvisations, fostering voluntary-based distributed creativity. This kind of creativity arises in an indeterminate section, allowing group members to interact with each other freely and perform improvisationally. For example, the two versions of "Walking Song" have a set of fixed musical segments as mentioned above. They are sung in unison first, but then the set is broken down and combined freely by the performers.

The most distinctive example is in the climactic "Wandering." Here, each member expresses their own experience on Mount Inari through improvisation, making strange sounds like "kya" and "pyo," or imitating birds and animals on the mountain. Although each member first voluntarily expresses his/her own sound, each one begins to interact with the others. As they concentrate on these interactions, members transcend their subjectivities. When interaction eventually reaches chaos, chorus members assimilate into the nature of the mountain, becoming an intersubjective presence.

Demands on members of the Inari Chorus may be different from those imposed on members of common choral groups. In the Inari Chorus, members use their authentic voices for singing. They have never been trained vocally according to the Western classical singing method, nor are they even expected to keep up with accurate pitches and rhythms. All musical segments are also fairly short and simple. However, *Song of Inari* has a number of vague instructions such as "gradually" and "if you get tired of." Members are obliged to improvise in these segments voluntarily and interact with other members.

In the course of the Inari Chorus performance analyzed for this study, group creativity emerged in accordance with the combination of intercultural creativity and distributed creativity (challenge-based and voluntary-based). Despite the diversity of the participants, their creativity converged with each other and maintained a certain consistency because they had discussed and shared the experience of climbing Mount Inari throughout the workshops. Their mutual aim was to explore aural communication and musical expressions of the Inari. Their prayer to Inari, executed before their performance, fortified this principle. The use of Japanese traditional instruments during the performance inspired members to explore their creativity in line with their indigenous experiences.

In summary, the Inari Chorus performance began with the opening ritual and climaxed with members' assimilation into Mount Inari. It reflects a process by which members transformed from their individual states to an intersubjective presence,

while simultaneously opening up such an intersubjective realm in public. This is achieved by members' exertion of intercultural and distributed creativities.

## Conclusion

Creativity in music has been conceived often in terms of domain-specific skills (Burnard, 2012; Barrett, 2014b) . However, music is contingent on culture, and musicality differs from culture to culture (Stige, 2002). The narrow view of musical creativity intimidates those who feel musically untrained (whatever "musically" means) and makes it difficult to incorporate cross-cultural resources. If music was more than a mere acoustic composition in the premodern West and outside of the Western world (Frith, 1996), we had better extend the creative possibilities for music beyond the so-called modern view of musical creativity.

What we have learned from the Inari Chorus performance is the importance of a facilitator. To produce various kinds of creativity, Kawai carefully prepared the framework of the Inari Chorus performance and set devices to induce creativity. First, chorus members prayed to Inari before the performance. This ritual fostered their belief in Inari as a regional god, and it also confirmed that the purpose of their performance was to explore possibilities of aural communication and musical expressions of Mount Inari. Second, Kawai used instruments inspiring chorus members to imagine the indigenous culture during the performance. Examples include the Shinto bell, the keyboard harmonica's chords reminiscent of *sho*, and the stick drum that recalled an indigenous festival. These instruments reminded members of their feelings toward the traditional culture. Third, Kawai selected short musical segments through trial and error in the workshops. Short segments are easy to remember and suitable for versatile applications, such as repetition and polyphonic combinations. Fourth, Kawai set the parts to challenge members' limits. Pushing one's limits elevates a person's mindset. Fifth, Kawai deliberately incorporated a large-scale indeterminate section toward the end of a work in which members could fully improvise and explore their interactions based on a shared narrative. The first two devices are mainly concerned with intercultural creativity; the last three, with distributed creativity.

Creativities of the Inari Chorus may be associated with intersubjectivity in four senses. First, compositional ideas of *Song of Inari* are always proposed according to an awareness of the group's potential; these concepts are sorted out in group workshops. Second, group expression comes into being through voluntary and intensive interaction in performances. Third, intercultural creativity brings about the sense metaphorically that Japanese indigenous and Westernized modern cultures are integrated. Finally, all of them contribute to yielding an intersubjective realm, thereby creating a new communal space.

Application of facilitated-based distributed creativity in an educational setting would be realistic because it does not demand that participants demonstrate revolutionary creativity or expend excess effort. It can take advantage of the diverse

cultural and educational backgrounds of participants, respecting each participant's potential and voluntary participation and efforts to break through personal limits, thereby producing innovation. The experience of sharing a newly emerging inter-subjective realm through a performance may also become a resource for participants in the future (Nakamura, 2014a). If we value diversity and innovation for the common good in this time of globalization, facilitation-based distributed creativity may be a viable option to explore further.

**Acknowledgements** Part of this study was supported by the Japan Society for Promotion of Science (JSPS) KAKENHI Grant Numbers 25580023 and 16K13166.

## References

Barrett, M. S. (2014a). *Collaborative creative thought and practice in music*. Farnham, Surrey: Ashgate.

Barrett, M. S. (2014b). Collaborative creativity and creative collaboration: Troubling the creative imaginary. In M. S. Barrett (Ed.), *Collaborative creative thought and practice in music* (pp. 3–14). Farnham, Surrey: Ashgate.

Bourriaud, N. (2002). *Relational aesthetics* (S. Pleasance & F. Woods, Trans.). Dijon: Les Presse Du Reel.

Burnard, P. (2012). Rethinking 'musical creativity' and the notion of multiple creativities in music. In O. Odena (Ed.), *Musical creativity: Insights from music education research* (pp. 5–28). Surrey, England: Ashgate, New Edition.

Frith, S. (1996). *Performing rites: On the value of popular music*. Cambridge, MA: Harvard University Press.

Helguera, P. (2011). *Education for socially engaged art: A materials and techniques handbook*. New York: Jorge Pinto Books Inc.

Hennion, A. (2015). *The passion for music: A sociology of mediation* (*Music and change: Ecological perspectives*) (M. Rigaud & P. Collier, Trans.). New York: Ashgate.

Ito Artsfarm. (2014). *Intersearch: Researching Masue Inari*. Ito Arts Farm 2014. Retrieved April 30, 2017, from http://2014.ito-artsfarm.com/inari/.

Kumakura, S., & The Art Project Research Group. (2015). *An overview of art projects in Japan: A society that co-creates with art* (Art Translators Collective, Trans.). Tokyo: Tokyo Art Research Lab. Retrieved April 24, 2017, from http://tarl.jp/wp/wp-content/uploads/2017/01/tarl_output_38-1.pdf.

Monson, I. (1996). *Saying something: Jazz improvisation and interaction*. Chicago: University of Chicago Press.

Nakamura, M. (2014a). Retelling, memory-work, and meta narrative: Two musical-artistic mediations for sexual minorities and majorities in Tokyo. *Music and Arts in Action, 4*(2), 3–23.

Nakamura, M. (2014b). *Higashinihon daishinsai wo meguru "ongaku no chikara" no shoso: Mirai no bunkaseisaku to ato manegimento no tame no kenkyu 1* (The "power of music" and the Great East Japan Earthquake: A study for future cultural policy and arts management 1). *Geijutsukougaku Kenkyu, 21*, 13–29.

Nijstad, B. A., & Paulus, P. B. (2003). Group creativity: Common themes and future directions. In P. B. Paulus & B. A. Nijstad (Eds.), *Group creativity: Innovation through collaboration* (pp. 326–329). Oxford, New York: Oxford University Press.

Odena, O. (Ed.). (2012). *Musical creativity: Insights from music education research*. Surrey, England: Ashgate, New Edition.

Paulus, P. B., & Nijstad, B. A. (2003). Group creativity: An introduction. In P. B. Paulus & B. A. Nijstad (Eds.), *Group creativity: Innovation through collaboration* (pp. 3–11). Oxford, New York: Oxford University Press.

Sawyer, K. R., & DeZutter, S. (2009). Distributed creativity: How collective creations emerge from collaboration. *Journal of Aesthetics, Creativity, and the Arts, 3*(2), 81–92.

Stige, B. (2002). *Culture-centered music therapy*. Barcelona: Gilsum, NH.

Turino, T. (2008). *Music as social life: The politics of participation*. Chicago, London: The University of Chicago Press.

**Mia Nakamura** is Associate Professor at Kyushu University, specializing in sociology of music and arts, and cultural policy; particularly interested in how music and arts can empower socially vulnerable people and contribute to change social environments. English articles include "Music Sociology Meets Neuroscience", in *The Oxford Handbook of Music and the Body*, edited by Youn Kim and Sander Gilman, (2018); and "Retelling, Memory-Work, and Metanarrative: Two Musical-Artistic Mediations for Sexual Minorities and Majorities in Tokyo" in *Music and Arts in Action*, 4, (2014).

**Hazuki Kosaka** is a Research Fellow at the Social Art Lab in Kyushu University's Faculty of Design, primarily concerned in the management of arts projects. She received her doctorate in musicology from Tokyo University of the Arts. Outside of her role as Research Fellow, she is also an active critique of Classical Music, and a regular contributor to *Ongaku no tomo* magazine, a major Japanese periodical in the genre.

# Chapter 12
# Creativity, Change in Music Culture, and What Children's Song Should Be


**Atsuko Gondo**

## Introduction

Creativity is a process of bringing something into being, and it should be at the heart of all the affective areas of the curriculum (Paynter, 1992, p. 10) . Sometimes it is discussed with the notion of novelty or originality, but without any skill or knowledge, we might not be contented with the result: that is, we exert certain skills and properly modify the information already acquired to invent something worthwhile in the process. Moreover, in music culture, creativity is not only an individual competence but also intertwined in the cultural–historical and intergenerational context. There underlie accumulated materials of cultural traditions for the creative activities in music culture.

In this chapter, the author delves into three aspects of the development of and changes in Japanese song in order to reconsider the nature of creativity in children's singing. First, the author tries to expound on the conditions of laypeople and their music in order to demonstrate the changes they effected in the modernisation of Japanese music. Second, the author explains the phenomena of acculturation from the perspective of Japanese music history. Third, the author makes some suggestions on what children's song should be (what goals and features it should have) for the benefit of music education in the future.

In 1868, the imperial authority was re-established in Japan. Cultural exchange with the rest of the world started again, after over 200 years of almost complete isolation in the Edo period. The government in this period sought to westernise Japan in order to construct a modern nation that would be received by the Western powers as civilised and enlightened. It adopted a new Westernised school system; as one aspect of this change, the national Ministry of Education attempted to establish a 'new music education' in order to generate a new 'national music' appropriate for

A. Gondo (✉)
Hiroshima University, Higashi-hiroshima, Japan
e-mail: gondoat@hiroshima-u.ac.jp



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_12

Japan as a modern nation. Western classical music began to be regarded as a new form of official music for formal occasions alongside *gagaku*, the traditional court music of Japan (Tsukahara, 2006, p. 110). The Ministry of Education introduced Western notation as 'a universal tool' (Ongaku-torishirabesho, 1884, p. 49). It issued new school song collections and trained music teachers in the new curriculum. All of this effort was part of an attempt to imprint an 'artificial' national identity onto the Japanese people. During this time, a variety of unfamiliar music was introduced and created in Japan. The new music showed a sharp contrast to what the Japanese people were used to, and under the influence of its introduction, they came to change their sense of what music was and accepted music that had originated outside of Japan, especially in the West. The influence of Western music filtered down to the common people in a variety of ways, such as through school songs, military music, the live accompaniment to silent movies and a party of musicians playing in the street for advertising purposes.

Small (1987) mentions in his critical essay on the value of musical culture that Western music has been widely regarded by the West as the highest achievement of the human species in the art of sound, of which all other musical traditions were at best approximations, at worst corruptions (p. 164). 'It is, in fact, the official music of the Western world' (Small, 1987, p. 163). Therefore, it might seem that the Meiji government could not help but assume that Western music was indispensable to put down the roots of an enlightened culture. However, as McCarthy (2012) has noted, 'the process of music education is manifested uniquely in each national context' (p. 40). According to her, there are 'limitations of Western pedagogy in the context of teaching diverse music that are rooted in different assumption and transmission practices' (McCarthy, 2012, p. 52). The Japanese government in the Meiji period adopted Western music pedagogy and literacy, rooted in the forms and theory of Western music, and attempted by doing so to establish a Japanese national identity in Western classical music conceived as a world music. Consequently, genres of Japanese music without special patronage faced the danger of abandonment.

However, lay Japanese people still could not easily acquire a feel for Western music. Outside the realm of the government's official endeavours, laypeople did not seem to notice the existence of the policy to establish a 'national music', and continued learning new songs in music lessons at school, while singing familiar Japanese songs, such as children's play songs, folk songs and popular songs. Under these circumstances, a gap persisted between the 'artificially' created new music or artificially fostered new music culture, on the one hand, and, on the other, the popular preferences that had developed naturally among the common people, who lacked familiarity with Westernised music.

## The Milieu of Official Music and Unofficial Music

Since the Meiji period, there have been two major attitudes towards Western music in Japan. The first is the endeavour of acquiring the original music, and is a tendency

mainly seen among intellectuals. The second involves the rejection of unfamiliar elements alongside the restrictive acceptance of familiar elements with some modification. That is, the common people varied certain elements in songs that they could not sing. By doing so, they incidentally revealed not only their own cultural identity but also their 'creativity' as they played by ear and improvised parts whose rhythm and melody they could not recognise. Here, creativity is, as mentioned in the 'Preface', a process of bringing something into being, which is not only cultural–historical and intergenerational but also an individual activity.

Watanabe (2012, p. 18) suggested that if the 'unofficial' is excluded and only the 'official', which directly concerns government policies, is appreciated, our history might become seriously warped. In our present context, the term 'official' refers to the Westernised music, taught at school or played in the army, whereas 'unofficial' refers to songs that were varied from original songs as school music for parody purposes, which were popular in the daily lives of the common people. What is more, as Blacking (1974) suggested, 'there is no useful distinction between the terms 'folk' and 'art' music', and 'under certain circumstances, a "simple" "folk" song may have more human value than a "complex" symphony' (p. 10). The changes and devices of folk music seen on the street have been of significance throughout the entire history of music, as people have revealed their cultural identity and creativity unofficially in songs in many styles. By examining implicit theories, we might be able to come to know inductively what kinds of musical elements were familiar to the common people historically in Modern Japan and the ways they found of being creative in the face of the prescriptivism in school music.

## Phenomena Seen in *Enka*, Unofficial Music of Modern Japan

To demonstrate the people's musical creativity in our context, we will examine the phenomena seen in the development of historical *enka*, existing approximately from 1887 to 1930, which is different from today's enka as a genre of popular song with some Japanese taste. Historical evidences of enka in modern Japan reveal one aspect of the encounter with exotic music (Gondo, 1988). Enka was initially created to convey a political message to the masses; subsequently, it changed to become a form of street performance, alongside which people made a living with the activity of selling songbooks. In this sense, enka can be traced back to the street vendor of the Edo period. They used to sell newspapers with singing that was akin to the old street ballad in Europe. The melodies of enka are arranged from traditional local folk songs. Enka singers also actively borrowed the catchy elements of the new music appearing in the modern Japan. They boldly adopted up-to-date music styles and techniques to draw the attention of the masses. In this manner, enka singers revealed and elaborated a kind of 'creativity' based on people's musical priorities and cultural identity, which laypeople may have been reluctant to express themselves.

In the first period (1887–1903) of the process of reception of Western music in enka, the majority of this work featured the imitation or rearrangement of traditional

folk songs; an example is ‘Dynamite-bushi’ [‘The Dynamite Song’] (1888), which was itself imitated and parodised. In contrast, in the middle stage (1904–1917), enka songs that imitated or rearranged Western-style music became predominant. Finally, in the last stage (1918–1930) originally composed enka became dominant, whereas enka with melodies borrowed or altered from preexisting songs lost currency.

The relationship between enka and Western music and the influence of the latter on the former has two main aspects. First, enka basically retains the Japanese musical style but includes some elements of Western music. For example, the first representative enka, ‘Dynamite-bushi’, has a melody similar to that of a traditional Japanese folk song; however, as in Western music. it also features four-bar phrases, and the melody patterns move in octaves with a powerful tonic, Second, enka was composed in the Western style but with some modifications. To provide some examples, the piece called ‘Battōtai’ [‘Army March of the Drawn-Sword Corps’], was composed by a French military musician, C. Leroux, at the request of the Japanese military authorities in 1885, and was first staged at the Rokumeikan, the governmental guesthouse for influential foreign dignitaries. It was initially composed as a Japanese army march; however, it was rearranged into more than 15 enka songs after 1904, whose opening, ending and distribution of words to notes were changed to match the traditional Japanese style.

Figures 12.1 and 12.2 illustrate the above discussion with examples for ‘Dynamite-bushi’ and ‘Battōtai’, respectively.

As previously mentioned, the initial way of composing enka was to imitate or rearrange existing melodies. After 1904, the Western-style music was arranged into other songs increasingly and around ten percent of these original melodies were popular songs in the United States, such as ‘Marching through Georgia’ and ‘The Battle Hymn of the Republic’(Gondo, 2001, p. 18). Over half of these original melodies composed by Japanese making a compromise between Japanese and Western styles. Here I will demonstrate three comparative scores of Westernised songs with their

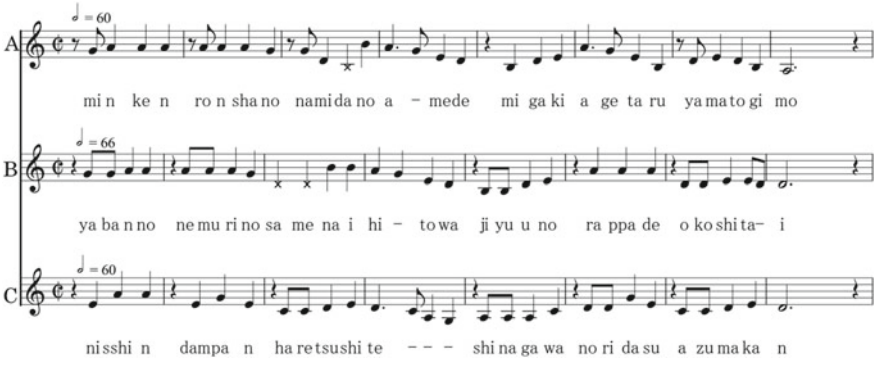



**Fig. 12.1** Comparison of vocal scores at the beginning of ‘Dynamite-bushi’ and its parodies. Tune A is the original melody, whereas B and C are parodies, ‘Kairyō-bushi’ [‘The song of improvement’] (1888) and ‘Kinbu-bushi’ [‘The song of leaping for joy’] (1889), respectively

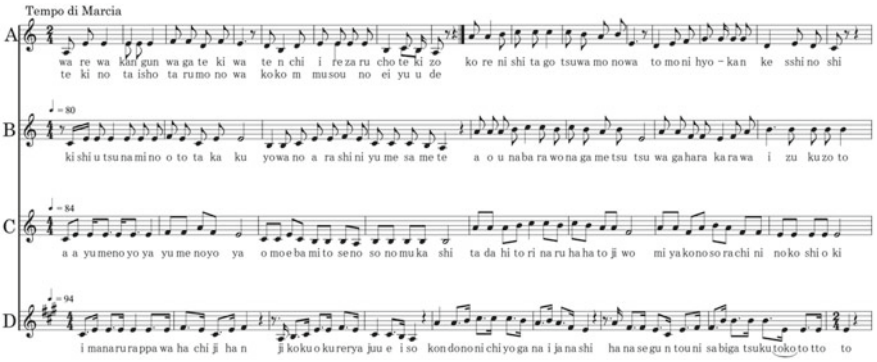



**Fig. 12.2** Comparison of vocal scores at beginning of 'Battōtai' and its parodies. Tune A is the original melody, whereas B, C, and D are parodies, 'The Song of Normanton Incident', 'The Song of Lieutenant Ogawa'(1898), and 'Rappa-bushi' ['The Song of the Reveille'] (1905)

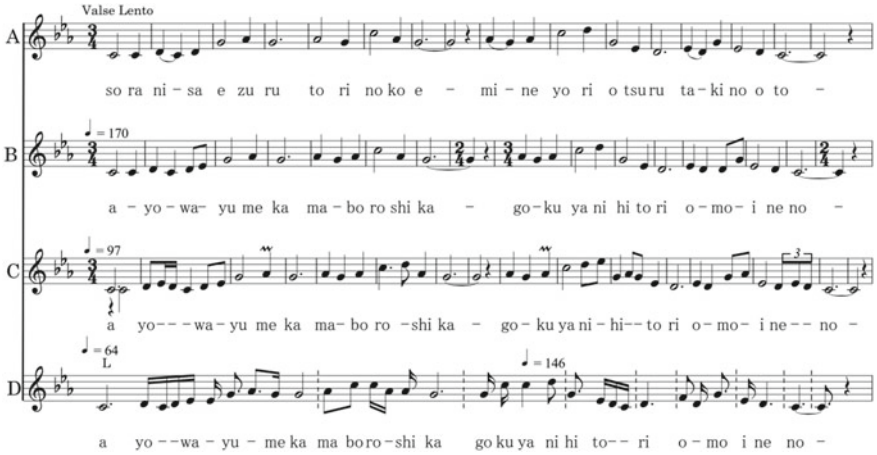



**Fig. 12.3** Comparison of vocal scores in the first half of 'Uruwashiki Tennen' and its parodies. Tune A is the original melody, whereas B, C, and D are three variants of the parody 'Yowa no Tsuioku' (1908)

parodies. A prime example is the song 'Uruwashiki Tennen' ['The Beauty of Nature'] (published in 1902), which was composed by H. Tanaka, a member of a Japanese military band. It was written as a school song, in a Western minor key and triple measure, and later rearranged into several enka variants. There still exist some recordings of 'Yowa no Tsuioku' ['Retrospect at Midnight'] (around 1908), most popular parody of 'Uruwashiki Tennen', in which the tempo, rhythm and movement of the tune were changed (see Figs. 12.3 and 12.4). This song was accompanied on the violin and became popular in street performance.

There is no relation between the lyrics of the original songs and those of the variants; however, the variants usually have the same syllabic rhythm as the original

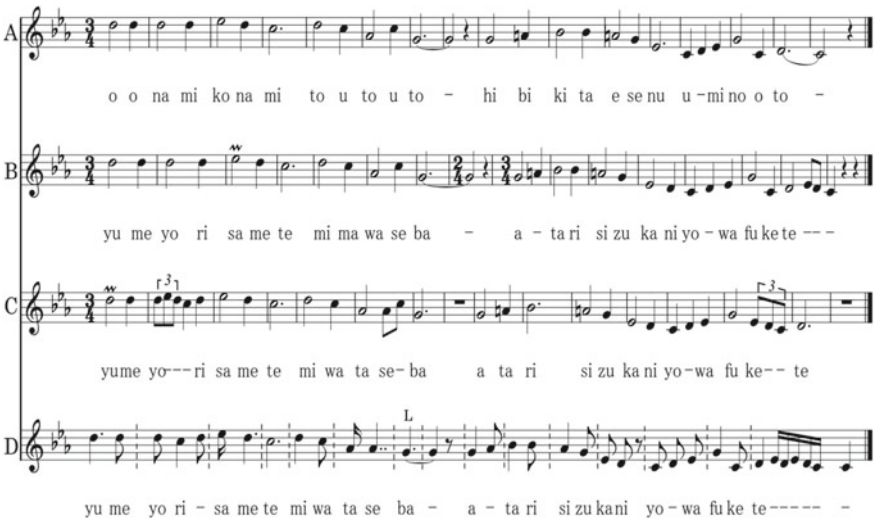



**Fig. 12.4** Comparison of vocal scores in the second half of 'Uruwashiki Tennen' and its parodies. Tune A is the original melody, whereas B, C, and D are three variants of the parody 'Yowa no Tsuioku'

song. In other words, it was easy for enka singers to compose parodies in the same syllabic metre with the original song usually arranged in groups of five and seven syllables. Traditionally, Japanese verses were ideally structured in a set arrangement of five- and seven-syllable lines; enka followed the same form. Even a new school song such as 'Uruwashiki Tennen', featured this structure and thus would have been familiar to enka singers, who were always looking to borrow the catchy elements of the music of the day. For example, below, [A] is the syllabic form of a verse in 'Uruwashiki Tennen', whereas [B] and [C] are those of parody songs formed in the same syllabic rhythm, as follows:

[A] So-ra ni sa-e-zu ru (7) to-ri no ko-e (5) mi-ne yo-ri o-tu-ru (7) ta-ki-no o-to (5)

[B] A-a yo wa yu-me ka (7) ma-bo-ro-shi ka (5) go-ku-ya ni hi-to-ri (7) o-mo-i-ne no (5)

[C] ka-su-mi wo shi-ke-ru (7) so-ra na-ga-ra (5) tsu-ki u-ru-wa-shi-ku (7) u-na-ba-ra wa (5)

A school song, 'Hakone Hachiri' (1901), provides the same syllabic structure, as follows (Fig. 12.5):

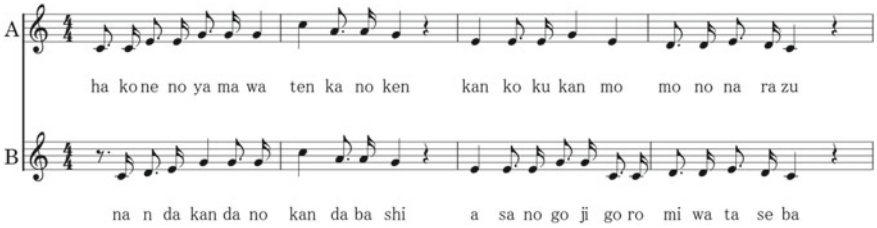
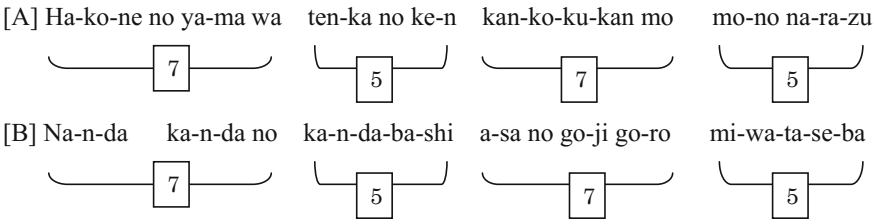



**Fig. 12.5** Comparison of the beginning of 'Hakone Hachiri' and its parody 'The Scholar's Song' (1909). Tune A is the original melody of the song, whereas Tune B is the melody of the parody




These common melodies became part of 'the public domain' as a result of their repeated rearrangement (Hosokawa, 1993). In them, one can see the manifestation of cultural identity, ways of sharing culture and their characteristics—a creative expression of the populace as well as the acculturation of traditional elements. The next section expands on this point.

## Accumulated Materials of a Cultural Tradition and Creative Activity

From a historical perspective, the impact of Western music in modern Japan was indeed intensive, representing a form of acculturation and an encounter with an exotic culture, spurring on the development of Japanese music and other cultural forms that has repeatedly been experienced in Japan going back to earliest times. When we observe the history of Japanese music culture, we notice a continuous acculturation process. In the early or ancient period, there existed a primitive native music. Prior to the tenth century CE, various genres of music were generated through the synthesis of the primitive music with Buddhist music and court music imported from China and Korea. Theories of Japanese music history put forth in the last 100 years, agree on this process of acculturation and regard the influence from the West as the 'second great encounter after the interval of 1000 years'. In this chapter, I will present three such theories, to illustrate the state of scholarly opinion on the development of Japanese music.

## Theory I

In *The New Grove Dictionary of Music and Musician*, Kishibe (2001, p. 816) explains the general history of Japanese music and divides it into five stages of stylistic development, corresponding to stages in the sociopolitical and economic history of the country, as follows:

(1) Early Ancient—period of indigenous music—sixth century CE and earlier;
(2) Late Ancient—period of international music—the Asuka period, 552–645; the Nara period, 710–784;
(3) Early Middle Ages—first period of national music—the Late Heian period, 794–897; the Kamakura period, 1192–1333; the Muromachi period, 1338–1573;
(4) Late Middle Ages—second period of national music—the Momoyama period, 1573–1603; the Edo period, 1603–1868; and
(5) Modern—period of international music—the Meiji period, 1868–1912, and after.

As Kishibe (2001, p. 816) suggests when he states that 'the introduction of continental East Asian music and dance, first from Korea and then from China, greatly changed the character of Japanese music', other countries have repeatedly influenced Japanese music and promoted its development. *Gigaku*, masked dances and pageants, were the first Chinese performing art to reach Japan, followed by gagaku, or Korean and Chinese court music and dance. Kishibe continues: 'the international features of gagaku were modified to Japanese taste and style when the aristocracy replaced the government as the major sponsor of such music early in the Heian period (794–1185 CE). Buddhist chant (*shōmyō*), which has its origin in India and was introduced into Japan via China, was another major imported genre of the period' (2001, p. 816). Various styles descended from shōmyō and modified to Japanese taste traditions exist to this day. Thus, Japanese music mirrors both the native culture of Japan and the great influences that it has experienced from other countries, and is the fruit of their synthesis with home-grown traditions.

## Theory II

Shibata (1988, pp. 20–23, 162–165), who takes a much wider frame of world music history than Kishibe, stretching over millennia, mentions cyclic phenomena in the history of art music in the world and points out that the process of reception, learning and acculturation, of exotic music is repeatedly cycled through in a way that corresponds with the phenomena in the history of Japanese music. He suggests that the cycles are seen in (1) the Jōmon period (c. 8000 BCE–c. 300 BCE), (2) the Yayoi period (c. 300 BCE–c. 300 CE), (3) the age of Buddhist culture (from 453 CE to 1400 CE, as outlined above) and (4) the age of influence from Christian culture from the West (after 1549 CE). In the Jōmon period, migrants from other areas, such

as present-day Indonesia and Cambodia, might have brought their native music(s) into Japan; after that, in the Yayoi period, other peoples, from East Asia, brought both the technique of rice cultivation, which has been foundational for Japanese civilisation, and their native music(s). In the third stage, gigaku, gagaku and Buddhist music from Korea and China were transmitted and eagerly learned along with other features of these cultures. This cycle fell into decline with the abolition of the Tang Dynasty in China, whereas new music, such as *saibara, imayō, heikyoku* and *noh* drama, was generated after absorbing the influence of East Asia and creating Japanese own music. The fourth stage, Shibata hypothesised, was launched in 1547 when Francis Xavier and the Jesuits landed in Kagoshima with musical instruments and music. Though the music of Christianity was not influential in Japan, cultural exchange with the West continued through limited trade with the Netherlands during the age of national isolation (the Edo period). Shibata points out that the fourth cycle resembles the third stage in terms of the cyclic nature of music acculturation from more advanced countries: in the third stage, from the countries at the eastern edge of Eurasia, in the eighth and ninth centuries, and in the fourth stage, from those at the western edge of Eurasia, from the end of the Edo period up to now (1988, pp. 20–24). Both Shibata and Kishibe present remarkable perspectives on the history of Japanese music, and show that it developed through repeated encounters with exotic music.

## Theory III

Now, I would like to focus on the third opinion, elaborated by Takano in the 1920s in his masterpiece *Nihon kayo-shi* [The history of Japanese song] (1926). Though Takano was writing at the dawn of research on the history of Japanese music, ahead of others, he not only suggested a more detailed division of historical stages and introduced the idea of a cyclical development, but also submitted his thoughts on the mechanism of these cyclic phenomena in relation to 'creativity'. His historical division is as follows: (1) early antiquity—the age of domestic music and introduction of Chinese and Korean culture; (2) the 'age of joy in exotic music', for 140 years from the Nara period to the early Heian period; (3) the 'age of harmony between domestic and exotic music', for 340 years from the eighth to the twelfth century, when new genres of music such as saibara, *rōei, wasan, sarugaku* and *dengaku* were generated; (4) the 'age of development of traditional music', from the twelfth to the fifteenth century, when vocal music was generated among the common people, in forms such as *heikyoku, dengaku, sarugaku* and *ennen*, while aristocratic music with its cosmopolitan nature went out of fashion; (5) the 'early age of maturity in traditional music'—the Muromachi period, when noh, *kōwaka-bukyoku*, and *kouta* were generated; (6) the 'later age of maturity in traditional music'—the Azuchi–Momoyama and Edo periods, when r*yūtatsu-kouta, jōruri,* and *kabuki* were generated and the *shamisen*, the three-string fretless plucked lute, was introduced, which made great influence to the later music; and finally, (7) the 'age of innovation in traditional music'—after the Meiji Restoration. Takano's idea of the nature of the historical

development in music is similar to that of Shibata, but he illustrates it much more clearly with reference to new genres of music generated during the cyclic developments and their shared features. In addition, he illustrates the whole history including traditional art music and folk music in every social class, whereas both Kishibe and Shibata generally treat classical music history; this is the eminent characteristic of Takano's notion. Takano's general summary of this cyclic movement is as follows:

> After the encounter with exotic music from Korea, China, and Vietnam, our domestic music was revitalized through the processes of astonishment, imitation and assimilation. It developed and ripened into the traditional music of today. Now, however, again some are crazy about Western music and dedicate themselves to imitating it. Music in Japan, behind other arts and literature, is still far from assimilating Western culture; new national music appropriate for the new great Japan has not been constructed, that is still on its way. (Takano, 1926, p. 9)

Takano (1926) thought that such a new traditional music would be generated by the (re-)application of these processes of astonishment with and imitation and assimilation of exotic music, followed by the next stages of evolution, then perfection. As he took into consideration not only the music of the upper classes but also folk and popular music in his scheme of music history, he explained the newly generated genres in the third, fourth, fifth and sixth stages as follows:

> Be as it may, in these stages the day has come when our nation has made and sung songs freely without the constraint of exotic music. This new traditional music, however, was not generated by people's artificial action, but happened to flourish by natural consequences, that is, exotic music and its parodies, broken down among the aristocracy and out of fashion, was descended to the newly generated music among the common people flavored by Japanese domestic taste. (Takano, 1926, pp. 319–320)

Over time, this new music, descended from what was originally aristocratic music influenced by foreign tastes, was transmitted and remodelled into Japanese traditional music by the unconscious, spontaneous creativity found in the common people. 'There is evidence which suggests that, although human creativity may appear to be the result of individual effort, it is in fact a collective effort that is expressed in the behaviour of individuals. Originality may be an expression of innate exploratory behaviour with the accumulated materials of a cultural tradition' (Blacking, 1974, p. 106) and 'musical creativity can be described in terms of social, musical and cognitive processes' (Blacking, 1974, p. 99). To be sure, Blacking indicates that each piece of music is the result of some act of individual creativity in the past, but that looking at it from a historical perspective, we can nevertheless easily see that the accumulated materials of a cultural tradition are at work in creative activities. From this perspective, on the one hand, the creativity of common people will be expected to have played an important role in Japanese music history, as people adapted exotic music to their indigenous cultural tradition. On the other hand, this creativity should be attributed not only to individuals, but to the accumulated materials available to be exploited and spur the social and cultural development of music.

## Analysis

In the last 150 years, the influences of the West on Japanese music have been overwhelming, and this cycle is still in the process of developing and, from a historical perspective, far from completion. Shibata (1988, p. 23) pointed out that the eager study and preference of Western music in Japan at present is similar to the influence of East Asian music in the eighth and ninth centuries. Then, alongside the decline in the influence of exotic music or after a slowdown in interest in it, indigenous music grows and adapts over the course of time. Takano, who regarded modern Japan as being in the middle of an age of innovation in traditional music, also mentioned this enthusiastic adoption and its decline. He noted in *The History of Japanese Song* (1926) that new musical dramas and new national music appropriate for the new age were appearing appeared in the 1910s but only in the preliminary stage: that is, the Meiji and Taishō (1912–1926) periods were just the beginning of innovation. Twenty-two years later he revised this work, adding 144 pages, two-thirds of which were allotted to the analysis of popular music in the modern age. He explained that enka was the most remarkable and attractive form to the people in this new age. He went on to say that most interesting new products in the song of the Meiji, and Taisho periods surely were the new musical dramas by S. Tsubouchi, enka, *biwa-uta* (song accompanied by Japanese lute), and *shōka* (modern Japanese school songs) (Takano, 1937, pp. 1078–1979). Takano (1937) thought that these innovations in the 'new traditional' music of this era had been accomplished through the creativity of the common people, as previously discussed. In this sense, enka singers were the representative of the common people because they were quite willing to reveal a kind of 'creativity' based on people's musical priority and cultural identity. He praised enka singers for composing songs and singing them himself, and for long-lived popularity.

The arguments outlined above concerning the development of enka and the three theories on Japanese music history here can be summarised to four points:

(1) A bird's-eye view of Japanese music history shows that traditional music has been formed through social and cultural intercourse with 'exotic' cultures, and the cyclic repetition of acculturation shows that the process of assimilating unfamiliar elements is creative.
(2) 'Unofficial' music played an important role in the historical cycle: the common people revealed their creativity in assimilating exotic music free from prescriptive constraints, whereas the upper classes endeavoured to acquire the originals as such.
(3) The creativity of the common people was not born out of thin air but was derived from the accumulated materials of a cultural tradition, such as the syllabic rhythm in words, the traditional tone-system, musical idioms, and sometimes even the whole shapes of existing melodies as a kind of public domain in their repeated rearrangement.

(4) The encounter with Western culture spurred on the development of Japanese music in the modern age. However, Western music has still not been fully assimilated, and therefore, the next stage of the historical cycle has not come yet.

## What Children's Song Should Be in a Music Education Context

In this section, based on what has gone before, we consider the next stage in the cycle of assimilating Western music, or even the next cycle after this 'age of assimilation'. The predictions of theorists differ in this point. Shibata (1988) predicted that Western musical–cultural dominance as such would keep its momentum for a considerable time and continue penetrating Asia and Africa for centuries, consequently leading to uniformity on the one hand, but on the other hand, the advancement of multipolarisation, with the birth of local styles tightly connected with regional languages everywhere (p. 164). Here Shibata referred to Wiora (1965/1967), who also conceived four ages of music history and regards the 'post-Western' music as the age of music all over the world.

Certainly, the influence of music all over the world is in the ascendancy in this age of globalised communication, and a true multipolarisation in music culture could be realised in the future. However, I would like to mention another prediction by Takano. He played an important role in producing textbooks compiled by the Japanese Ministry of Education in the Meiji and Taisho periods, including readers in which he adopted Japanese traditional children's songs as texts. In addition, he said that teachers should teach Japanese folk songs freely to children in their classes. Takano emphasised that song should be an expression of life, and everyone should be able to sing anytime, everywhere, freely, as Paynter (1992) suggests, 'like all the arts, music springs from a profound response to life itself. It is language, and, as a vehicle for expression, it is available in some degree to everyone' (p. 3); 'Creativity should be at the heart of all the affective areas of the curriculum' (Paynter, 1992, p. 10).

Takano expressed his opinion on children's play song as follows:

> It has never mattered for children how deliberate the song is or who made it. They sing the song if it is to their liking, that's all. Though adults may drum a song into them, such songs never capture children's hearts nor are they chosen to be sung of their own accord. Children's song in the field should be their own song, that is, it should match children's immature observations, poor experience, and unrestrained imagination. There exists an imperatively traditional thinking and form in each song, that is why they listen to, imitate, and mature in it absent of reason. (Takano, 1929, pp. 156–157)

On the one hand, his discussion of creativity in children's expression was logical and evidence-based, as shown in the aforementioned historical consideration, but also innovative and reflecting a view of education as incredibly free or unstructured, considering the rigid structure and strict atmosphere that were ubiquitous in education at that time in Japan. On the basis of his historical study of Japanese song, Takano

came to a keen appreciation of the creativity in the songs children spontaneously invent and thought it important for children to be able to sing their feelings as they like.

Throughout history, the common people in all countries have expressed their feelings freely through songs by imitating, parodying, and transmitting them in their daily lives, and their creativity has caused their musical traditions to gradually evolve. These creative activities have been supported by certain tone systems, musical idioms, and melodies constituting a national or ethnocultural musicality, connected to the community's native language. Takano regarded children's song and folk song as standing opposed to deliberate, artificial song, in that they were spontaneously sung and varied. In shōka classes [singing lessons in Modern Japan], however, neither could teachers use a song without official permission nor could children sing variants or parodies of the song in the textbook. The song was fixed, as a 'piece' of music. This is an extremely strange custom required only in the classroom, whereas oral transmission has been the common way to share songs, and in the course of passing a song from one person or place to another, abundant derivations have been generated.

In the future, we should foster children's creativity not in fixed systems but in free-singing discourse on the basis of the accumulated cultural materials. Surveying cultures globally, we find many styles of 'singing discourse' and song-making that offer clues on how to reform music education in Japan.

## Conclusion

In this chapter, the author expounded on the development of and changes in Japanese song in order to reconsider the source and workings of creativity in children's singing, on the basis of the history of 'unofficial music' in modern Japan and the theories of development of Japanese music. Phenomena observed in unofficial music have exemplified how the creativity of the common people harnesses musical materials and changes them, and this observation has been placed in the context of Japanese music history. On the one hand, it is true that children in the pre-speech period seem still to be making songs without any difficulty. On the other hand, creativity is not born out of thin air. Musical traditions in different cultures are rooted in different assumptions and transmission practices; therefore, the process of music education manifests uniquely in each national context, as was mentioned before (McCarthy, 2012, pp. 40, 52).

In the present age, when creativity is so often deemed to be one of the defining skills of the twenty-first century, and believed to be important to success in today's world, but we should ask ourselves what children's song should be and what role it should play in music education going forward; as indicated here, the historical and ethnomusicological accumulation of evidence of the common people's musical creativity might be helpful in finding the answer.

## References

Blacking, J. (1974). *How musical is man?* (2nd ed.). Seattle: University of Washington Press.

Gondo, A. (1988). Meiji/Taishō-ki no *enka* ni okeru yōgaku-juyō [The reception of Western music in the *enka* of the Meiji and Taishō periods]. *Tōyō Ongaku Kenkyū [The Journal of the Society for the Research of Asiatic Music], 53,* 1–27.

Gondo, A. (2001). Meiji/ Taish-ki no yōgaku-kei *enka* ni okeru shakuyō no mondai [A study on the alteration in Western-style *enka* of the period from 1904 to 1917]. *Elisabeth ongaku-daigaku kiyō [The Research Bulletin of Elisabeth University], 21,* 17–27.

Hosokawa, S. (1993). Zanshin na 'Odoroki no Sekai' [The novel *wonderful world*]. In *Machikado no uta: Shosei-bushi no sekai* [Street song: The world of *shosei-bushi*] [Liner notes of CD]. DAI005, Tokyo: Daidōraku Records, 2–9.

Kishibe, S. (2001). Japan. In S. Sadie (Ed.), *The new grove dictionary of music and musicians* (Vol. 12, pp. 815–817). London: Macmillan.

McCarthy, M. (2012). International perspectives. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford handbook of music education* (pp. 40–62). New York: Oxford University Press.

Ongaku-torishirabesho. (1884). *Ongaku-trisirabe seiseki shinpōsho [A report of the accomplishment of examination in music]*. Tokyo: Monbusho.

Paynter, J. (1992). *Sound and structure*. London: Cambridge University Press.

Shibata, M. (1988). *Ongakushi to ongakuron [Music history and music theory]*. Tokyo: Foundation for the Promotion of The Open University of Japan.

Small, C. (1987). *Music of the common tongue: Survival and celebration in African American music*. Hanover, NH: Wesleyan University Press.

Takano, T. (1926). *Nihon kayō-shi [The history of Japanese Song]*. Tokyo: Shunjusha.

Takano, T. (1929). *Minyō dōyō ron [Theory of folk song and children's song]*. Tokyo: Shunjusha.

Takano, T. (1937). *Shintei-zōho Nihon kayō-shi [The revised version of The history of Japanese song]*. Tokyo: Shunjusha.

Tsukahara, Y. (2006). Kindai-nihon no ongaku/geinō wo meguru bunka-seisaku [Cultural policies on the performing arts in modern Japan]. *Tōyō Ongaku Kenkyū [The Journal of the Society for the Research of Asiatic Music], 71,* 110–115.

Watanabe, H. (2012). 'Official' to 'unofficial' no hazama de [Between the 'official' and the 'unofficial': The blind spot of culture and education in music of modern Japan] (Keynote address of the 44th annual congress of the Japan Music Education Society in Tokyo). *Ongaku-kyōikugaku [Japanese Journal of Music Education Research], 42*(2), 15–21.

Wiora, W. (1967). *The four ages of music* (M. D. H. Norton Trans.). New York: W. W. Norton (Original work published in 1965).

**Atsuko Gondo** is Professor of the Graduate School of Education at Hiroshima University. She received Ph.D. from the Tokyo University of Fine Arts with a thesis focusing on the connections between Japanese music and music education in modern Japan (2013). Her main research interests include music history in recent and modern times, folklore and music pedagogy. Among her published works, "Acceptance of Western music in enka in Meiji and Taisho eras" in Tôyô Ongaku Kenkyû. (1987) is one of the most esteemed, often referenced by those researching Japanese enka in the modern era. She has also investigated music in the lives of ordinary people and more recently the spontaneous creativity and expression found in children's song from the historical point of view. She has been a member of the editorial committees of several academic societies and chaired the editorial board of the Japan Music Education Society (2008–2010).

# Part III
# Reviews of Practice and Research in Music Education

# Chapter 13
# The Challenge of Teaching Creativity in School Music Education in Mainland China


**Wai-Chung Ho**

## Introduction

Creativity is completely embraced in every part of our culture. For Bourdieu (1993), a cultural product has "meaning and interest only for someone who possesses the cultural competence, that is, the code, into which it is encoded (p. 7). Csikszentmihalyi (1988) proposed a model of creativity and drew attention to the social context out of which creativity results from a complex interaction among a person, a field and a culture in its innovation. Despite the consideration that creative individuals work in isolation, creativity results in large part from interaction and collaboration with other individuals. Creativity in human achievements has provided many contributions to human civilization. For example, ancient Greeks prided themselves on their creativity in the arts, literature, science and society. Other examples of creativity in human achievements include Michelangelo's Sistine Chapel ceiling, Tolstoy's novel *War and Peace*, Beethoven's Fifth Symphony, van Gogh's painting "The Starry Night," Darwin's work *On the Origin of Species* and Einstein's theory of relativity. These achievements are a general expression of humanity by particular people, and both heritage and creativity have laid the foundations for an innovative, vibrant and prosperous knowledge society.

Creativity is not only related to European civilisation but also to other world civilizations such as ancient China, Egypt and India, which also produced creative geniuses of the highest order. China is recognised as one of the four great ancient civilisations of the world, together with Babylon, Egypt and India. The four great discoveries of the compass, paper, printing, and gunpowder are celebrated in Chinese culture for their historical significance, as each has had a large impact on the development of civilisation throughout the world (Staats, 2011). These great inventions were featured in the opening ceremony of the Beijing Olympics on 8 August 2008.

W.-C. Ho (✉)
Hong Kong Baptist University, Hong Kong, China
e-mail: tediwch@hkbu.edu.hk



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_13

The number 8 (*ba* in pinyin) carries auspicious meanings, and people with the lucky number 8 are believed to have the potential to explore things undiscovered and have strong intuition. The word also sounds similar to the word that means "wealth" or "prosper". The elements of papermaking, moveable-type printing, the compass and gunpowder served as a main thread with which to display China's 5000-year-old civilisation throughout the opening ceremony. On the one hand, the opening ceremony was a clear example of the renewed popularity of Confucius in twenty-first century China. On the other hand, it attempted to dazzle the world with creativity, choreography, costumes and technology. In addition to the Olympic motto "One World, One Dream," the opening ceremony highlighted the performance of the thunderous beat of drums from the Xia Dynasty (regarded as the first dynasty in China, c. 2070–c. 1600 BC) and 2008 voices chanting a classic greeting from Confucius ("How happy we are when we welcome our friends from afar!") to welcome more than 90,000 spectators from all around the world in a manner of ancient Chinese civilisation. According to a survey of 2932 respondents from Beijing conducted by the Beijing Social Facts and Public Opinion Survey Centre, the data showed that the most moving part of the opening ceremony was the programme on the four great inventions (People's Daily News, 15 August 2008).

The glorious discoveries of China's past can be traced to the fulfillment and demands of the Chinese bureaucratic structure and system of the emperor at the time (Johnson & Weiss, 2008; Staats, 2011). As Okazuki (1968, quoted by Weiner, 2000) observed, "throughout most of Chinese history…the majority of artisans were state employed, the industry and the craft being controlled by officials of the central government" (p. 177). This suggests that innovations grew out of the desires and dictates of the authoritarian regimes of ancient China (Staats, 2011). Chinese people are submissive to authorities and feel most comfortable in hierarchical social and professional structures (Elashmawi, 2001). New information has to be filtered through the subjective group perspective rather than based on objective facts alone (Marquardt, Berger, & Loan, 2004). Comparing the policies and practices in creative education between China and the US, it was found that the US displays "the positive relationship between intrinsic motivation and creativity" to support "the bottom-up creative education model," while the top-down approach of China is referred to as "extrinsically driven instructions" that serve "as effective tools to stimulate individual creativity" (Niu & Kaufman, 2013, p. 85) .

Thus, the core question of this chapter is how do the cultural politics of Chinese education influence creativity in school music education in Mainland China? The dynamics and dilemmas of introducing creativity, imagination, self-expression, and whole-person education into school music education in the new global age in Mainland China will be examined by analysing official documents, selected music textbooks adopted by schools, and other relevant literatures.

## A Review of Creativity in China's School Education

Though "a universal and communal standard" for assessing creative ideas exists, Chinese culture uses its historical perception to understand the concept of creativity in terms of "the importance of appropriateness and acceptance of the environment" (Niu & Kaufman, 2013, p. 85). Thus, most sinologists consider that the closest meaning of creativity in ancient China is *dao* or *tao* (way, path, route, or even doctrine), while other similar terms include *tian* (heaven), *taiyi* (the great one), *cheng* (integrity) and *taiji* (the great ultimate) (see Berthrong, 1998; Niu & Sternberg, 2006). The philosophical root of the conception of creativity in Chinese culture is in opposition to "the individual and internally focused perspectives found in American cultures" (Niu & Kaufman, 2013, p. 85) .

An important aspect of Chinese culture that has affected its creativity is collectivism. In Chinese society, collectivism has long been a tradition based on Confucianism, in which social personality is less valued (see Hofstede, 1984; Hofstede & Bond, 1988; Lin & Huang, 2014). Chinese emperors used the Confucian value system to rationalise hierarchical Chinese society as a way to legitimise their political leadership and to promote sociopolitical harmony in traditional Chinese ways (Guo, 2002; Qing, 2013). The learning activities in the traditional Chinese education system were examination-orientated. The Confucian concepts of a hierarchical society and imperial rule were reinforced by civil service examinations, which were used to recruit scholars for government work. The contents of the imperial examinations were Confucian messages outlined in the Four Books and the Five Classics, which were standard texts. Generally speaking, Confucian education valued mostly the classics and the teaching of ethics (Chan, 1999), introduced rote memorization strategies that lacked critical thinking (Clark & Gieve, 2006), and focused on education for collectivistic norms (Pang, 2011). The great body of Confucian thinking is found in the classic texts, which are groups of works by various authors. "The Four Books" is an abbreviation for "The Books of the Four Philosophies." The first is *Lun Yü* (*Digested Conversations*). The second is *Ta Hsio* (*Great Learning*). The third is *Chung Yung* (*Doctrine of the Mean*). The fourth contains the works of Mencius. The "Five Classics" include *Shijing* (*Classic of Songs*), *Shujing* (*Classic of Documents*), *Yijing* (*Classic of Changes*), *Chunqiu* (*Spring and Autumn Annuals*) and *Liji* (*Record of Rites*). The sixth classic, *Yuejing* (*Classic of Music*), existed together with the other five classics and was considered one of the important primary sources dealing with early attitudes towards music. However, it was thought that the first Qin emperor in the third century BC burned all the books and *Yuejing* was lost (see Legge, 1971, pp. 1–3, and Dawson, 1981, pp. 2–3). The Confucian tradition of state ideology was also constructed on a political system and political culture that attempted to shape citizens to be obedient to the state within the "hierarchical family structure of authority" (Chang, 1992, p. 183). Since ancient China, the concept of filial piety has played a strong role in Chinese culture. The Confucian values of sociability, avoidance of conflict, filial piety, respect for elders and the concept of face are reflected in Chinese culture (Tan, 1990). However, the principles of Confucianism have had "a

strong counter-productive" and detrimental impact on the development of creativity in China (Staats, 2011).

In Imperial China, ritual and music often presented a harmonious and consistent appearance in society. As early as the Xia (2070–1600 BC) and Shang (2600–1050 BC) Dynasties, music and ritual rules were set to promote ethical and moral principles and to maintain social order. Music and rituals had "shared values" and their roles were significant in the "achievement of the ideal life and the ideal state of mind" in Confucian education (DeWoskin, 1982, pp. 174–175). The rulers of Imperial China established a unified and standard system for pitches that carried a political role in regulating human relationships (Falkenhausen, 1993). For example, the Music Office of the Zhou Dynasty (1122–221 BC) promoted *Yayue* (refined music) and kept a standard pitch among different areas in the kingdom. Harmonious music was seen as an accomplishment between Heaven and Earth, while rites were the measurement of Heaven and Earth. Music and rites were viewed as pathways to human perfection, bringing human beings in pitch with cosmic harmonies. Music education in China was regarded as a controlling factor in harmonizing human beings into well-ordered Confucian society (Ho & Law, 2015; Law & Ho, 2011).

Since the 1840s, however, Chinese music and music education have been influenced by Western countries. As a result of the Anglo-Chinese Opium Wars in 1842, China opened itself to foreign countries. Chinese intellectuals and leaders recognised that the Confucian approaches to government and education were no longer adequate to save the country. Confucianism (or classical Confucianism) was criticised as impractical and submissive in resolving China's dilemmas as a nation. Chinese leaders thought that science, technology, political institutions and educational developments should be borrowed from the West, while they maintained their traditional ideology and social foundations at the same time (see Gu, 2013; Zhang & Xu, 2007). This marked the end of China as an independent civilisation.

The development of East–West cultural interactions in Chinese music education began to strengthen at the turn of the twentieth century. John Dewey (1859–1952) had a tremendous impact on Chinese education, which was manifested in a change of its curriculum content and instruction methods, the concept of educational theories, and the importance of outcome-based learning such as problem-solving skills, learning by doing, critical thinking skills and life-long learning. He reached China on 1 May 1919 and spent the next two years travelling throughout the nation to give presentations at universities and teachers' colleges, many of which were published or reported in local newspapers. In these lectures to Chinese people, Dewey noted the importance of the democratic way of thinking, doing, and living (see Su, 1995; Wang, 2007). In the 1920s, the Chinese followers of John Dewey, led by Hu Shih (1891–1962), attempted to put his pragmatism into practice in their quest for democracy in China (Tan, 2004).

The dynamics of Western influence on China's school music education were also related to the introduction of Western music learning and more choice in the selection of song lyrics sung in schools. At the turn of the twentieth century, China's school music education was shaped around school songs (*xuetang yuege*) that were based on a model borrowed from Japanese school songs and European folk songs. With

the establishment of the Republic in 1911, there was an introduction of Western instruments, such as piano, harmonium, organ and violin and textbooks based on Western notation and music theory to Chinese school students (Jones, 2001, p. 34). The school songs were full of revolutionary elements, propaganda for democracy, equality, individual freedom and even women's liberation (Jin, 2011; Zhao, 2014). Nonetheless, the openness to democracy and freedom found in the school songs was limited in China's school music education. Singing lessons were compulsory for primary school students, mainly with a view to cultivating their spirit to fight against enemies. During the 1920s, protest songs or revolutionary songs that were mostly copied from Russian tunes with Chinese texts were developed as an important part of Communist propaganda (Wong, 1984). In 1929, Mao Zedong (1893–1976) called for the formal inclusion of the revolutionary songs in the training programme for cadres and soldiers and a committee was established to "produce appropriate songs" (Wong, 1984, pp. 121–122). These songs were further reinforced by military invasions by foreign powers in the Second World War (including the 8-year war against Japanese power between 1937 and 1945) and the 4-year Civil War between 1945 and 1949.

Chinese collectivistic culture continued to be ingrained in Chinese Communist society in 1949. When Mao Zedong officially proclaimed the founding of the People's Republic of China (PRC) on 1 October 1949, music and education continued to be instruments for the transmission of new beliefs and values to build a socialist revolutionary society. Programmes were created and organised based on new ideas, such as the 1956 Hundred Flowers Campaign (also known as the Hundred Flowers Movement), the slogan of which was "Letting a hundred flowers blossom and a hundred schools of thought contend is the policy for promoting progress in the arts and the sciences and a flourishing socialist culture in our land" (Staats, 2011, p. 48). The development of music and education during the Chinese Cultural Revolution (1966–1976) launched by Mao Zedong and the Communist Party of China (CPC) was under the influence of the state-manipulated unification of mass culture. During the Cultural Revolution, Chinese people were encouraged "to take part in building modern industry, agriculture, science and culture, [that] seemed to open an enormous opportunity for a widespread of creativity" (Rudowicz, 2004, pp. 67–68; also see Weiner, 2000). The Chinese government encouraged amateurs, such as factory workers, peasants, soldiers and students, to compose their own songs. This policy of motivating people to create songs was a practical application of Mao's "mass-line" theory for the creation of a modern mass culture. Though the Chinese government encouraged unleashing the creativity, expression, and initiative of the masses through these political programmes, more efforts were made to consolidate the rule of the CPC (Staats, 2011). One song that typified the Cultural Revolution was "The East Is Red," an old revolutionary song. In it, Chairman Mao was "deified" as the sun in heaven and was "glorified" as "the people's savior," working for the people's happiness. This song became the movement's anthem. Other revolutionary songs were regarded as "political commodities" and were monitored to ensure that they conformed to the state's political ideology (Ho, 2017). The only extracurricular musical activities that schools were allowed to attend were eight revolutionary musicals, including the symphonic suite *Shachiapang*, two ballets (*The Red Detachment of Women* and *The*

*White-haired Girl*), and five operas (*Red Lantern's Record*, *Taking Tiger Mountain by Strategy*, *On the Docks, Raid on the White Tiger Regiment*, and *Shajiabang*) (see Chen, 2002; Ho, 2011; Yao, 1989). These music works were used to consolidate the power of the Chinese authorities during this period, while creativity, artistic freedom and imagination were suppressed in school education.

## The New Era of School Education in China After the 1978 Open Door Policy

The development of music and education in China turned from the influence of Communist Eastern European countries to Western countries after the 1978 Open Door Policy was introduced. As noted by Staats (2011), in 1979 Deng Xiaoping (1904–1997) proclaimed that "[t]o be rich is glorious" and he "opened the doors for capitalism" as the major incentive for creativity and innovation (p. 49). After 1979, cultural and economic influences from outside China, especially Hong Kong, Taiwan, and Western nations spread throughout the country. The so-called cultural fever (*wenhua re*), particularly the meanings and implications of Western theories, took place in China's urban centres in the mid- and late 1980s. Chinese policymakers and educators increased their awareness of Western culture by studying Western models that focused on imagination, critical thinking, and creativity to improve learning and education in China.

During the 1990s, the concept of quality education (*suzhi jiaoyu*) and creativity became a hot topic in China, as the discussion moved away from the notion of Chinese students as simply passive learners schooled in the traditional approach of rote learning and submission towards the idea that students should be creative learners. Quality education, which is the core of China's education reforms and involves a more holistic approach to education, is seen as a reaction against "examination-oriented" education with rote memorisation and rote learning as the standard teaching method (Dello-Iacovo, 2009). In 2001, the Ministry of Education (MoE) issued guidelines for Curriculum Reform of Basic Education (trial edition) that emphasised the importance of facing modernisation and the enhancement of quality education with a view to cultivating Chinese students to be world citizens within a highly competitive global environment. The National Music Curriculum Standard for Compulsory School Education (Experiment) provided a new conception for school music education, including an emphasis on aesthetic education as the core of school music education, education for individual personality and encouragement of whole-person development, advocacy of musical creativity, a multicultural approach and the promotion of an integrated approach across disciplines (Ministry of Education, 2001). In the same year, new textbooks (including those for the music subject) were used and students' physical and mental health and their comprehensive development were taken into consideration. With an attempt "to continue to be profitable and growth oriented…China's educational system…move[d] toward critical thinking educational

practices" (Johnson & Weiss, 2008, p. 73). To stimulate creativity, Chinese authorities, local authorities and teachers were given more freedom to exercise curriculum development and the selection of textbook materials, as well as more say in developing a flexible curriculum (Preus, 2007). In 2006, a separate section was attached to Chapter Five of the Compulsory Education Law that highlighted the importance of instructional approaches to help students' "independent thinking, creative ability, and practical ability to promote their all-round development" (Article 34) (Pang & Plucker, 2012, p. 262). In 2010, former Chinese president Wen Jiabao noted that China's economy needed more creative citizens if China was to continue to prosper. He launched his education reform blueprint, calling for classroom learning that focused on critical thinking skills and creativity.

Presently, many Chinese educators are still greatly attracted to John Dewey's pragmatic theory, with its focus on the method of experimental inquiry, and his *Arts as Experience* has profoundly influenced music education and arts education as a whole (see Wang, 2015; Zhang, 2000, 2013). There has been a realisation of the importance of music and other arts education as an essential component in helping students feel included and valued in school music education. The Chinese curriculum acknowledges the key role of the arts in the curriculum in developing creativity as well as cultural understanding (Fang & Su, 2014; Teng, 2004). The arts curriculum guidelines stress that arts education can build and engender creativity and imagination and contribute to cultural and community development. Students can be nurtured and encouraged to experiment and cultivate creativity as a practical as well as theoretical concern for their personality and whole-person development in educational contexts (Editorial Board of the Beijing Institute of Technology Press, 2004; Ministry of Education, 2012).

The revised music curriculum reform of China's music education encourages a way for music classes to incorporate listening and creative activities along with singing, instrument playing, and other performance activities (Ministry of Education, 2012). The introduction of music curriculum guidelines for Grade 1 through Grade 9 (i.e. compulsory education) is a significant development that embraces new approaches and methodologies (Ministry of Education, 2001, 2012). The school music curriculum attempts to help students perceive an aesthetic dimension in every area (Wang, 2015). The new teaching contents and methods are mainly focused on the cultivation of aesthetic education in terms of musical imagination, creativity, and understanding diverse music cultures to elicit students' creative response and expression of perceptions, insights, interpretations, and knowledge. As stated by the music curriculum guidelines:

> Music education has aesthetics as its centre and manipulates a person's emotional world. The basic value of music lessons lies in their ability to let students experience the beauty and rich emotions in musical sounds and forms by listening to music, performing music, and creating music. This allows students to be attracted to the truth, goodness, and beauty in music and to empathise with the strong emotions in music. Musical art can purify the heart, nourish the soul, and inspire wisdom, as well as allow the power and function of emotion and intelligence to be developed, so as to build a student's healthy and noble aesthetic sense and an optimistic life attitude, and to lay the foundation for loving music, loving art, and loving life. (Ministry of Education, 2012, pp. 34–35, translated by the author)

The nature of composition/improvisation tasks and instructional modes of teaching musical elements should be presented in many ways. Rhythm is an essential component of language, music, and movement. For example, one song entitled "What Is Your Name?" found in an approved Chinese textbook encourages Grade 1 students to improvise their names with two or three Chinese characters to fit the rhythmic patterns of the song (People's Music Publishing House, 2013b, p. 3). Unlike Westerners, the family name in China is listed first, followed by the given name. Chinese given names are mostly made up of one to two characters and are meant to convey special meanings to express the best of wishes for newborn babies. By calling out individual names, these music experiences invite individual creative responses and encourage children's imagination in other creative endeavours. The process of perceiving and processing musical sounds such as listening, creating, composing, learning human voices and music instruments, and learning about artistic and cultural contexts of music is closely connected to students' musical experiences and emotions (e.g., see Shanghai Juvenile and Children's Publishing House, 2013; People's Music Publishing House, 2014a; Shanghai Education Publishing House, 2014, 2015).

Game-like approaches have been suggested to awaken creativity and support a multisensory approach to music learning, where both processes and products are emphasised; in addition, products of composition have been broadened to include learning outputs such as body movements and other performance activities.

Figure 13.1 was reconstructed to show students following their teacher's improvisation of drum playing (refer to People's Music Publishing House, 2013, p. 21). In this scenario, the students are encouraged to improvise subtle movements and dynamics in a variety of space, time and energy to gain a kinesthetic realisation in the music lesson.

Young children develop literacy skills in developmentally appropriate ways by their physical participation in the learning process, as well as by using as many senses as possible, to truly understand music concepts such as tempos and rhythms (see People's Music Publishing House, 2013, pp. 8–13). They are also encouraged to use dramatic play and movements to enact things from daily life and to experiment with sounds or movements at their own developmental level (see Fig. 13.2).

Some music lessons consist of assessment episodes, during which the students self-assess their singing of a familiar song to enable them to reflect on what they learned and judge it against a set of criteria. For example, the students were asked to give a self-assessment of their performance in the four areas of "self-confidence" (*zixin*), "focus" (*zhuanzhu*), "exploration" (*tansuo*), and "cooperation" (*hezuo*) after singing the American children's song entitled "Mary Had a Little Lamb" in Chinese (see Fig. 13.3).

In an increasingly connected and interdependent world, China's school music education is contextual, multilevelled, and always in response to and part of both domestic and global interactions (Ho & Law, 2015; Law & Ho, 2015) . Students are encouraged to appreciate music cultures not limited to traditional Chinese and Western music, but also Western pop, Chinese pop, and the folk songs of China's national minorities, as well as to listen to and perform diverse music cultures from different nationalities, regions, and countries to develop a greater understanding of

**Fig. 13.1** Improvised movements and dynamics in a music lesson

and respect for other cultures (see People's Music Publishing House, 2014b, c, d). For example, a unit on learning foreign film music adopted from German, Argentinean, Yugoslavian, French, and Japanese movies intends to contribute to students' development in multimedia production, film production, and record production, as well as the creative industries (People's Education Publishing House, 2015, pp. 30–37). Music behaviours such as performance and music appreciation, as well as students' association with different social contexts and life experiences, are important goals for nurturing creative musical expression through their understanding of film music. In response to diverse music cultures, students are encouraged to discover a wide range of feelings and thoughts unique to themselves, as well as to those around the globe, by allowing them to explore creative music and their creativity in daily life (e.g. see People's Education Publishing House, 2013a; People's Music Publishing House, 2014d; Shanghai Education Publishing House, 2010).

**Fig. 13.2** Young students exploring sounds and movements in their daily lives

## Challenges to the Introduction of Creativity into School Music Education in the New Global Age

In the past two decades, challenges to creativity in education have been largely undertaken by Chinese authorities, driven by trade liberation and sustainable economic growth. In line with the gradual infusion of individual values as a result of the PRC's Open Door Policy, the values of "creativity and individuality" have been focused on in the curriculum (Hawkin, Zhou, & Lee, 2001, p. 204). The first conference on creatology in the mainland was inaugurated in 1983, and the Chinese Association of Inventions was set up the following year (Li & Johnson, 2015). These two bodies targeted at promoting knowledge of creativity to Chinese students attending Grade 1 through Grade 12 (Li & Johnson, 2015). However, the government's highly top-down planning model has limited students' motivation and has hindered their creative thinking (Pang & Plucker, 2012).

The challenges to creativity in school music education in China are an interplay of the political ideologies of Confucianism, nationalism and Communism, particularly those found in the approved singing materials in the music curriculum. The functional education of Chinese school music is a combination of Confucian education, nationalism, Communism, and the Western philosophies of individualism,

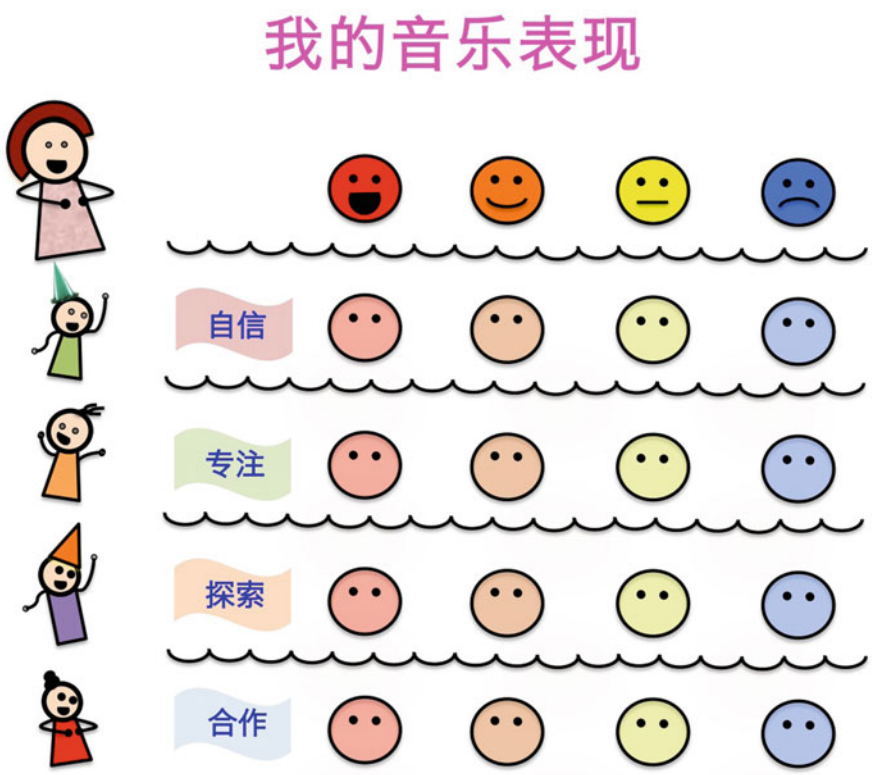



**Fig. 13.3** Self-assessment of music performance

imagination, and creativity with flexible teaching materials in the new philosophy of music education. In particular, song lyrics in approved teaching materials serve as propaganda means to cultivate students' imagination and values education in China's school music education.

School music education has attempted to explore the connections between creativity and the components of Confucianism regarding the family system and hierarchical social relationships such as students' obedience to teachers. The concept of filial piety is specific to Confucian culture and is always found in textbook materials. Chinese students cultivate their imagination and creativity through their understanding of human relationships under Confucianism. School song singing about being Chinese and placing value on working cooperatively, respecting authority and others, learning about the collective, learning how to obey rules, and so on dominates the values officially promoted in school music education (Ho, 2017; Law & Ho, 2009). Popular song lyrics selected from both local and foreign literature affirm social and family harmony, parental love, respect for teachers and friendship. In this decade, controversy surrounding rap music has been at the forefront of Chinese youth society. Teachers are encouraged to use rap singing along with Confucian education to

accommodate creative growth and expression. Materials include lesson plans and ideas, information, and more in support of the effective use of pop music and hip hop in the classroom. For example, students are taught and motivated to learn rap as critical thinking and a creative art form (Jiangsu Juvenile and Children's Publishing House, 2013, p. 6). Using Jay Chou's pop song entitled "Listen to Mother's Words," students learn how to listen to, appreciate, perform, and analyse the effects of rap lyrics and are then asked to suggest some characteristics of the melody's development, the effects of the interactions between the narrative part and the singing part of the song, and to sing with the recording and express deep love and warmth to their mothers. The music video for "Listen to Mother's Words" with English subtitles can be viewed at https://www.youtube.com/watch?v=_1dz_TKqh88. Jay Chou is not the first Taiwanese pop singer in China but he is the first one who made R&B and the rap style popular in China beginning in the 2000s (Fung, 2008). Among his most popular genres, Chou composed music for the last 15 years, and the most distinctive music is his Chinese-style songs with Vincent Fang, who frequently adapted classical Chinese poetry and literature into his lyrics. It is also believed that his success in China was due to the influence of ethos of Chinese nationalism and patriotism in his song lyrics as well as his song types (Lin, 2013).

Another song entitled "Dedication Song to Teachers," on the one hand, challenges students to realise the musical repetition, contrast and variation as well as motivates them to use their own creativity to design the speed, force, singing style, and emotions most effective for listening to and singing as a group (Jiangsu Juvenile and Children's Publishing House, 2013, p. 50). On the other hand, the kind of teacher–student relationship in Confucianism, as delineated in the song lyrics, produces students who are humble, obedient, respectful, and industrious.

With a view to corresponding with the quality of education or aesthetic education, the dynamics between Chinese nationalism and globalization have become a great challenge to contemporary values in China. Nationalism, as defined in the Chinese education system, is compatible with the concept of globalism and the trend towards globalization. The educational emphasis placed on nationalism in school music lessons is an attempt to achieve a proper balance of education for creativity, individualism, and globalism. For the last few decades, ethnic affairs have been a major issue in national unity and social stability for the PRC government. In light of the Chinese authorities' efforts to create ethnic harmony and stability, approved songs (including minority folk songs and folk music) show that harmony with ethnic minorities is a pattern of pluralism and an integration of creativity in music making. For example, the song entitled "Loving Our Nation" is adopted from a folk tune of the Chinese minorities in the southwestern area (Jiangsu Juvenile and Children's Publishing House, 2012, pp. 32–33). Students are asked to try to express their own feelings in singing, to arouse their interest in music creation by using repetitions or modifications of the song and to design some dance moves for the song.

The approved song entitled "The Internet with the World" is a clear example that illustrates the incorporation of Chinese nationalism, individualism, imagination and global outlook. The lyrics embrace an expression of Chinese nationalism, from Mount Tai (the most famous sacred mountain located north of the city of Tai'an

in Shandong Province), the Yellow River (the cradle of Chinese civilization), the Yangtze River (the longest river in China), the Silk Road (an ancient network of international trade) and the Long Wall (the most recognisable symbol of China) to Japan's Mount Fuji, Siberia, the Persian Gulf, Austria's Vienna, Niagara Falls between Canada and the US, Hawaii, and the Egyptian pyramids (Jiangsu Juvenile and Children's Publishing House, 2012, p. 3). Creative imagination can be a primordial phenomenon accessible to students, as the lyrics suggest: "… The West has its fairy story created by people, and connected to the world Internet. The East has its charm from the sky …." The East–West dichotomy is perceived to create vivid images in the students' imagination by mentioning famous iconic Chinese and international landmarks. Another song entitled "The Same Song" is about a dream of children that bounce back from adversity, keep a positive attitude, and practice perseverance while singing the same song together (Jiangsu Juvenile and Children's Publishing House, 2012, p. 23). Other songs such as "Invisible Wings" (Hunan Literature and Art Publishing House, 2012, p. 59), "I Can Fly Higher" (People's Education Publishing House, 2014e, pp. 48–49), and "I Do Believe" (People's Education Publishing House, 2014e, pp. 50–51) focus on freedom and individualism to tap students' imagination and creative potential.

However, past research has shown that while Chinese teachers value the importance of creativity, they know less about how to deliver creativity in their teaching (Chien & Hui, 2010). Over the last two decades, scholars have conducted a number of studies on the apparent lack of perceived creativity among Chinese students and adults in the mainland (e.g., see Niu & Sternberg, 2003; Wu, 2004). Using quantitative and qualitative surveys to study the views of undergraduate students in Beijing, Guangzhu, Hong Kong and Taipei, Rudowicz and Yue (2000, 2001) found that "artistic" and "humour" were missing among the students' perceptions of creativity. According to a survey conducted by an international progress evaluation group in 2008, the data showed that Chinese students' calculation ability was ranked first in the world, while their imagination was ranked last and their creativity ranked the fifth from the bottom (People's Daily News, 4 August 2010). The data also showed that only 4.7% of Chinese primary and secondary school students considered that they had curiosity and imagination, and 14.9% of them wished to have imagination and creativity (People's Daily News, 4 August 2010). One of the major obstacles to implementing creativity into education is examination-oriented education, which suffocates Chinese students' "imagination, creativity, and sense of self, [and] qualities" for their greatest success both within and outside the classroom (Kirkpatrick & Zang, 2011, p. 36). Though quality supplemental education tutoring has been regarded as "very fashionable" in cultivating students' talents in fine arts, music, and painting in China (Kirkpatrick & Zang, 2011, p. 40), the introduction of creativity into the music subject still faces some reservations in its implementation in schools.

Teachers play an important role in developing student creativity and are the facilitators of creativity in China's education system (Chen, 2014). It has been observed that school music teaching and music teacher education in the mainland is influenced by Chinese characteristics, including a high regard for academic authorities and the collective nature of teachers' professional development in a complex mechanism

(Wang, 2010). Recognising that school music education is a continually changing endeavour, this chapter has raised questions about the intents of how school music education can provide an environment to motivate and enrich students in classroom learning and to help school music teachers rethink and redesign innovative teaching methods to present music activities to help students experience diverse music styles and other non-musical values to be delivered and practised in school music education. These challenges are not new, but pre-service and in-service music teachers have to feel better prepared to teach creativity in school music lessons and to experiment with methods to provoke students' creative thinking and creative music making in the classroom. The implication is that creativity should be developed in young students by music teachers who explore their role creatively to make the best use of a school's musical resources, to exploit individual strengths, and to make more meaningful links between the classroom and society in their music making.

## Final Thoughts

China's long history of cultural politics and cultural philosophies has hindered the nation from exploring the development of creativity in its school education. There have been heated debates about creativity in China's school education among Chinese and international intellectual circles since the 1980s. For thousands of years, the Confucian traditions of conformity, hierarchy, and respect for authority have prevailed, followed by Communist China's continuation of these traditions with more emphasis on the ideology of Chinese Communism to respect authority that controls all aspects of life (including school education). Since 2001, creativity has become a core component of China's education reforms and a "priority" in its curriculum development (Vong, 2008). The new wave of school curriculum reform has spread over China and has changed the foci of school curricula from knowledge delivery to the theory that students should be more integrated and life-oriented.

The theory of learning for life has invited policymakers and music teachers to develop new approaches to and techniques for teaching to inspire students' creativity in music thinking and creation. These Chinese education reforms call for producing a rounded education that promotes creative thinking, critical thinking, and aesthetic education but also encourages schools to teach morality, collectivism, and socialism. This discipline has been strongly related to the current debate of what and how arts education should be implemented in Chinese schools. In a symposium at Beijing's Great Hall of the People in October 2014, China's president, Xi Jinping, introduced his pragmatic views on promoting China's arts and creative industries and encouraging artists to achieve a more imaginative, vigorous approach to imbuing the key components of the arts (Roberts, 2014; Thiruchelvam, 2014). However, he stressed that the arts should serve socialism and the people, as well as cultivate Chinese nationalism and patriotism among Chinese youths.

Along this line, there is no doubt that the struggle and balance between the power perceived or existing involving top-down educational policies and individual music

teachers with the knowledge and capabilities of teaching creativity still remains to be seen, warranting further examination. Education reform in China's school music education is still a journey into the soul of the nation and its culture. Fostering creativity in education has been addressed in many concerned areas, including national policymaking, cultural politics, school authorities, individual teachers, and teacher education. When education reform is targeted at promoting creativity and critical thinking in schools, it is also confronted with the problem of translating policy into practice. While the Chinese government has attempted to develop creativity in school education through education reforms away from test-focused rote instruction and towards student-centred creative practices, there is also a question of how Chinese authorities can balance the power of enhancing patriotic education, collectivism, and socialist education in school music education, which may assume robust control of creativity, creative thinking, and music imagination in the implementation of the music curriculum and activities in the music classroom.

**Acknowledgements** The author wishes to acknowledge the generous support of the Hong Kong Research Grants Council who funds this project (HKBU 12608618).

## References

Berthrong, J. H. (1998). *Concerning creativity: A comparison of Chu Hsi, Whitehead, and Neville*. Albany, NY: State University of New York Press.

Bourdieu, P. (1993). In R. Johnson (Ed.), *Field of cultural production*. New York. Columbia University Press.

Chan, S. (1999). The Chinese learner—A question of style. *Education + Training, 41*(6), 294–304.

Chang, D. W. W. (1992). Confucianism, democracy and socialism: The communist search for a new political topology with Chinese characteristics. *Asian Thought and Society, XVII*(52), 179–194.

Chen, X. M. (2002). *Acting the right part: Political theater and popular drama in contemporary China*. Honolulu: University of Hawaii Press.

Chen, Y. T. (2014). From follower to creator: The school as a reform subject. In W. F. Pinar (Ed.), *Curriculum studies in China: Intellectual histories, present circumstances* (pp. 69–82). New York: Palgrave Macmillan.

Chien, C., & Hui, A. N. N. (2010). Creativity in early childhood education: Teachers' perceptions in three Chinese societies. *Thinking Skills and Creativity, 5,* 49–60.

Clark, R., & Gieve, S. N. (2006). On the discursive construction of 'The Chinese learner'. *Language, Culture and Curriculum, 19*(1), 54–73.

Csikszentmihalyi, M. (1988). Society, culture, and person: A system view of creativity. In R. J. Sternberg (Ed.), *The nature of creativity: Contemporary psychological perspectives* (pp. 325–339). New York: Cambridge University Press.

Dawson, R. (1981). *Confucius*. Oxford: Oxford University Press.

Dello-lacovo, B. (2009). Curriculum reform and 'quality education' in China: An overview. *International Journal of Educational Development, 29*(3), 241–249.

DeWoskin, K. J. (1982). *A song for one or two: Music and the concept of art in early China*. Ann Arbor: Center for Chinese Studies, The University of Michigan.

Editorial Committee Board, Beijing Institute of Technology Press. (2004). *Meiyu jiaoyu yu xuexiao jiaoyu (Aesthetic education and arts school education)*. Beijing: Beijing Institute of Technology Press.

Elashmawi, F. (2001). *Competing globally: Mastering multicultural management and negotiations*. Woburn, MA: Butterfield-Heinemann.

Falkenhausen, L. V. (1993). *Suspended music: Chime-bells in the culture of Bronze age China*. Berkeley: University of California Press.

Fang, H., & Su, M. L. (2014). Shangdong sheng chengxiang yishu jiaoyu xianzhuang diaocha yu fazhan celue yanjiu (A survey on arts education and its development strategy in urban and rural areas of the Shandong Province). *Shangdong Higher Education, 8,* 62–71.

Fung, A. (2008). Western style, Chinese pop: Jay Chou's rap and hip-hop in China. *Asian Music, 39*(1), 69–80.

Gu, M. U. (2013). *Cultural foundations of Chinese education*. Leiden: Brill.

Guo, X. Z. (2002). *The ideal Chinese political leader: A historical and cultural perspective*. Westport, Conn.: Praeger.

Hawkins, J. N., Zhou, N. Z., & Lee, J. (2001). China: Balancing the collective and the individual. In W. K. Cummings, M. T. Tatto, & J. Hawkins (Eds.), *Values education for dynamic societies: Individual and collectivism* (pp. 191–206). Hong Kong: Comparative Education Research Centre, The University of Hong Kong.

Ho, W. C. (2011). *School music education and social change in Mainland China, Hong Kong and Taiwan*. Leiden, The Netherlands: Brill.

Ho, W. C. (2017). China: Socio-political perspective on the introduction and development of school music. In G. Cox & R. Stevens (Eds.), *The origins and foundations of music education: International perspectives*. London and New York: Continuum.

Ho, W. C., & Law, W. W. (2015). The promotion of multiple citizenships in China's music education. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford handbook of social justice and music education* (pp. 91–106). Oxford: Oxford University Press.

Hofstede, G. (1984). *Culture's consequences: International differences in work-related values*. Beverly Hills, CA: Sage.

Hofstede, G., & Bond, M. H. (1988). The Confucius connection: From cultural toots to economic growth. *Organizational Dynamics, 16,* 4–21.

Hunan Literature and Art Publishing House. (2012). *Yinyue (Music) (Grade 7)* (Vol. 1). Hunan: Author.

Jiangsu Juvenile and Children's Publishing House. (2012). *Yinyue (Music) (Grade 9)* (Vol. 2). Jiangsu: Author.

Jiangsu Juvenile and Children's Publishing House. (2013). *Yinyue (Music) (Grade 8)* (Vol. 1). Nanking: Author.

Jin, J. (2011). *Chinese music*. Cambridge, UK: Cambridge University Press.

Johnson, H. A., & Weiss, J. W. (2008). A stage model of education and innovation type in China: The paradox of the dragon. *Journal of Technology Management in China, 3*(1), 66–81.

Jones, A. F. (2001). *Yellow music: Media culture and colonial modernity in the Chinese jazz age*. London: Duke University Press.

Kirkpatrick, R., & Zang, Y. B. (2011). The negative influences of exam-oriented education on Chinese high school students: Backwash from classroom to child. *Language Testing in Asia, 1*(3), 36–45.

Law, W. W., & Ho, W. C. (2009). A review of values education in China's school music education: From nationalism to globalisation. *Journal of Curriculum Studies, 41*(4), 501–520.

Law, W. W., & Ho, W. C. (2011). Music education in China: In search for social harmony and Chinese nationalism. *British Journal of Music Education, 28*(3), 371–388.

Law, W. W., & Ho, W. C. (2015). Popular music and school music education: Chinese students' preferences and dilemmas in Shanghai. *China. International Journal of Music Education, 33*(3), 304–324.

Legge, J. (1971). *Confucius: Confucius analects, the great learning and the doctrine of the mean*. New York: Dover.

Li, Z. C., & Johnson, A. (2015). Promoting creativity in Chinese classrooms: An examination based on educational policies. In R. Wegerif, L. Li, & J. C. Kaufman (Eds.), *The Routledge international handbook of research on teaching thinking* (pp. 168–180). New York and London: Routledge.

Lin, W. H. (2013). Jay Chou's music and the shaping of popular culture in China. In L. Fitzsimmons & J. A. Lent (Eds.), *The Palgrave Macmillan popular culture in Asia: Memory, city, celebrity* (pp. 260–271). New York: Palgrave Macmillan.

Lin, K. W., & Huang, K. P. (2014). Moral judgment and ethical leadership in Chinese management: The role of Confucianism and collectivism. *Quality and Quantity, 48*(1), 37–47.

Marquardt, M., Berger, N., & Loan, P. (2004). *HRD in the age of globalization: A practical guide to workplace learning in the third millennium*. New York, NY: Basic Books.

Ministry of Education, the People's Republic of China. (2001). *Yinyue kecheung biaozhun: shiyan gao (Standard of music curriculum: Experimental version)*. Beijing: Beijing Normal University Press.

Ministry of Education, the People's Republic of China. (2012). *Yiwu jiaoyu yinyue kecheng biaozhun [Curriculum standards for primary education and junior secondary education: Music]*. Beijing: Beijing Normal University Press.

Niu, W. H., & Kaufman, J. C. (2013). Creativity of Chinese and American cultures: A synthetic analysis. *The Journal of Creative Behavior, 47*(1), 77–87.

Niu, W. H., & Sternberg, R. J. (2003). Societal and school influence on students' creativity: The case of China. *Psychology in the Schools, 40,* 103–114.

Niu, W. H., & Sternberg, R. J. (2006). The philosophical roots of western and eastern conceptions of creativity. *Journal of Theoretical and Philosophical Psychology, 26*(1–2), 18–38.

Pang, N. S. K. (2011). Educational governance and management in sinic societies. In Y. Zhao (Ed.), *Handbook of Asian education: A cultural perspective* (pp. 7–28). New York: Routledge.

People's Daily News. (2008, August 15). *Four great inventions at Olympic opening warmly-welcomed*. Retrieved August 5, 2015, from: http://en.people.cn/90001/90776/6476950.html.

Pang, W. G., & Plucker, J. A. (2012). Recent transformations in China's economic, social, and education policies for promoting innovation and creativity. *The Journal of Creative Behavior, 46*(4), 247–273.

People's Daily News. (2010, August 4). *Chinese students lack imagination, creativity*. Retrieved August 12, 2015, from: http://en.people.cn/90001/90776/90882/7093100.html.

People's Education Publishing House. (2013a). *Yinyue (Music) (Grade 8)* (Vol. 1). Hunan: Author.

People's Music Publishing House. (2013b). *Yinyue* (*Music*) (*Grade 1)* (Vol. 1). Beijing: Author.

People's Music Publishing House. (2014a). *Yinyue* (*Music*) (*Grade 7)* (Vol. 1). Beijing: Author.

People's Music Publishing House. (2014b). *Yinyue* (*Music*) (*Grade 8)* (Vol. 1). Beijing: Author.

People's Music Publishing House. (2014c). *Yinyue* (*Music*) (*Grade 8)* (Vol. 2). Beijing: Author.

People's Music Publishing House. (2014d). *Yinyue* (*Music*) (*Grade 9)* (Vol. 1). Beijing: Author.

People's Education Publishing House. (2014e). *Yinyue (Music) (Grade 9)* (Vol. 2). Beijing: Author.

People's Education Publishing House. (2015). *Yinyue (Music) (Grade 6)* (Vol. 1). Beijing: Author.

Preus, B. (2007) Educational trends in China and the United States: Proverbial pendulum or potential for balance? *Phi Delta Kappan,* 115–118.

Qing, J. (2013). *A Confucian constitutional order: How China's ancient past can shape its political future* (translated by E. Ryden, D. A. Bell, & R. P. Fan). Princeton, New Jersey: Princeton University Press.

Roberts, D. (2014, October 16). Echoing Mao, China's Xi says art must serve the people and the socialist cause. *Bloomberg*. Retrieved 1 September, 2015, from: http://www.bloomberg.com/bw/articles/2014-10-16/chinas-xi-to-artists-follow-the-party-line.

Rudowicz, E. (2004). Creativity among Chinese people: Beyond Western perspective.

Rudowicz, E., & Yue, X. D. (2000). Concepts of creativity: Similarity and differences among mainland, Hong Kong, and Taiwanese Chinese. *Journal of Creative Behavior, 34,* 175–192.

Shanghai Education Publishing House. (2010). *Yinyue* (*Music*) (*Grade 7, vol. 1*). Shanghai: Author.

Shanghai Education Publishing House. (2014). *Changyou (Singing) (Grade 2, 2nd term)*. Shanghai: Author.
Shanghai Education Publishing House. (2015). *Music (Yinyue) (Grade 4, 1st term)*. Shanghai: Author.
Shanghai Juvenile and Children's Publishing House. (2013). *Yinyue (Music) (Grade 6, 1st term)*. Shanghai: Author.
Staats, L. K. (2011). The cultivation of creativity in the Chinese culture—Past, present, and future. *Journal of Strategic Leadership, 3*(1), 45–53.
Su, Z. X. (1995). A critical evaluation of John Dewey's influence on Chinese education. *American Journal of Education, 103*(3), 302–325.
Tan, C. H. (1990). Management concepts and Chinese culture. In J. Child & M. Lockett (Eds.), *Reform policy and the Chinese enterprise* (Vol. 1 part A of Advances in Chinese industrial studies) (pp. 277–287). Greenwich, Connecticut and London: JAI Press.
Tan, S. H. (2004). China's pragmatist experiment in democracy: Hu Shih's pragmatism and Dewey's influence in China. *Metaphilosophy, 35*(1–2), 44–64.
Teng, S. Y. (2004). Lun shengtai shi yishu jiaoyu (Examination on the ecological perspective of arts education). *Science and Technology Information, 32*(3), 5–16.
Thiruchelvam, S. (2014, November 24). The future of Chinese arts and creative industries. *Forbes*. Retrieved August 1, 2015, from: http://www.forbes.com/sites/sthiruchelvam/2014/11/24/the-future-of-chinese-arts-and-creative-industries/.
Vong, K. (2008). Developing creativity and promoting social harmony: The relationship between government, school and parents' perceptions of children's creativity in Macao-SAR in China. *Early Years, 28*(2), 149–158.
Wang, J. C. S. (2007). *John Dewey in China: To teach and to learn*. Albany: University of New York.
Wang, M. (2010). *Professional autonomy of music teachers in China*. Unpublished PhD thesis. Hong Kong: Faculty of Education, the University of Hong Kong.
Wang, X. P. (2015). Zhongxiao xue: ying zhongshi shenmei xing yu shijian xing de ronghe (Primary and secondary education: Should the importance of the integration of aesthetic character and the practice be valued). *Educational Research, 424,* 133–140.
Weiner, R. P. (2000). *Creativity and beyond: Cultures, values, and change*. Albany: State University of New York Press.
Wong, I. K. F. (1984). Geming gequ: Songs for the education of the masses. In B. S. Dougall (Ed.), *Popular Chinese literature and performing arts in the People's Republic of China (1949–1979)* (pp. 112–143). Berkeley: University of California Press.
Wu, J. J. (2004). Recognizing and nurturing creativity in Chinese Students. In S. Lau, A. Hui, & G. Ng (Eds.), *Creativity: When east meets west* (pp. 169–200). Singapore: World Scientific Publishing Pte. Ltd.
Yao, S. Y. (1989). On the construction and development of China schools' musical education. *People Music (Renmin Yinyue), 10,* 24–27.
Yue, X. D. (2001). Understanding creativity and creative people in Chinese society: A comparative study among university students in Beijing, Guangzhou, Hong Kong, and Taipei. *Asia Pyshcologica Sinica, 33,* 148–154.
Zhang, L. Z. (2000). Cai Yuanpei (1868–1940). *Prospects: The quarterly review of comparative education.* (Paris, UNESCO: International Bureau of Education), *XXIII* (1/2), 147–157.
Zhang, H. J. (2013). *John Dewey, Liang Shuming, and China's education reform*. Maryland: Lexington Books.
Zhang, X. M., & Xu, C. F. (2007). The late Qing dynasty diplomatic transformation: Analysis from an ideational perspective. *Chinese Journal of International Politics, 1,* 405–445.
Zhao, X. Y. (2014). The western influences on early twentieth century Chinese school songs. *International Journal of Music and Performing Arts, 2*(2), 1–10.

**Wai-Chung Ho** is a professor of music education in the Department of Music at Hong Kong Baptist University. Her substantive research interests are the sociology of music, music education curricula, and the comparative study of East Asian music education. Her research has focused on interlinked areas of development, education policy and reform in school education, as well as on values in education across school curricula in Chinese contexts, including Mainland China, Hong Kong and Taiwan. Wai-Chung is a frequent contributor to leading international research journals in education, music education and cultural studies, and has been published in such top-ranking journals as the British Journal of Music Education, International Journal of Music Education and Music Education Research. Her book School Music Education and Social Change in Mainland China, Hong Kong and Taiwan (Brill, 2011) examines recent reforms and innovations in school music education within these changing Chinese societies and compares them from a sociopolitical perspective.

# Chapter 14
# Do You like Music as the Subject at School? Creativity in Self-regulated Learning and Motivation in Music Education

**Mayumi Oie, Yasuhiko Fujie, Yu Okugawa, Shinichiro Kakihana, Shoko Itaka and Hisashi Uebuchi**

## Introduction

Creativity is an emerging area of interest in music education. Half a century ago, Joy Guilford, a leading creativity researcher and psychologist, claimed that "the problems of creativity in the educational setting are endless, and the scope of research in this area is rapidly spreading" (Guilford, 1967, p. 10). Music educators inquired if creativity can be taught (e.g., Running, 2008). Clark (1986), for instance, stated that the product of creativity is inseparable from action of the creative processes.

The study on self-concept in education and in educational evaluation and research has attracted the attention of creativity researchers. In the 1970s, researchers admitted the gaps in self-concept research and the lack of theoretical models and appropriate measurement instruments (Marsh, 1990). Shavelson, Hubner, and Stanton (1976) proposed a multidimensional, hierarchical model of self-concept with uni- and multidimensional perspectives. In their model, at the top of the hierarchy Shavelson et al. (1976) posited a single global component of self-concept. In the second level, the researchers proposed academic (e.g., mathematics, English, and science) and nonaca-

M. Oie (✉) · Y. Okugawa
Tokyo Woman's Christian University, Zempukuji 2-6-1,
Suginami-ku, Tokyo 167-8585, Japan
e-mail: oie@lab.twcu.ac.jp

Y. Fujie
The University of Tokyo, Tokyo, Japan

S. Kakihana
Meiji Gakuin University, Tokyo, Japan

S. Itaka
Kyoritsu Women's University, Tokyo, Japan

H. Uebuchi
Waseda University, Tokyo, Japan



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_14

demic self-concepts (e.g., social, physical, and emotional). Academic self-concept tends to decline from early to mid-adolescence. The decline of academic self-concept extends to adulthood (Liu & Wang, 2005). Academic self-concept reaches its lowest point in middle adolescence (Marsh, 1989). Middle-school students underperformed elementary school students on achievement, interest in school, and perceived self-competence (Holas & Huston, 2012). Our study reported in this chapter aimed to find out the relationships among academic self-concept, music motivation, and music as the subject from the Japanese students. Our participants of the study were sixth, seventh, eighth, and ninth graders of the elementary and junior high schools in Japan. We focus on the associations among intrinsic motivation in music and self-regulated learning ability in music learning.

A child will choose to put the effort into constructing an original interpretation and creating something new if s/he is motivated to do so (Tang, 2010). Self-perceived competence and affect have their theoretical basis in motivation research (Marsh & Ayotte, 2003). Students are intrinsically motivated in areas that they perceive themselves to be competent (Harter, 1992). Positive feedback on their competence increased intrinsic motivation which is related to individual interest (Harackiewicz & Sansone, 2000).

Intrinsic motivation refers to motivation which originates within an individual: Motivation to do something because it is inherently interesting or enjoyable (Ryan & Deci, 2000, p. 55). Intrinsic motivation has emerged as an important phenomenon in education. Students who study music as a school subject willingly likely demonstrate high levels of intrinsic motivation. They engage in learning and practices and perceive music as a pleasurable subject. According to Amabile's (1983) theory of creativity, intrinsic motivation is conducive to creativity. The emotional state of personal deposition such as "flow" (Csikszentmihalyi, 1990; Csikszentmihalyi & Csikszentmihalyi, 1988) represents the state in which people are engaged with genuine satisfaction and pleasure. "Flow" is associated with high creativity. The source of "flow: can be within intrinsic motivation.

Creativity is represented by novel and flexible ideas as a result of the interaction between the individual and the educational environment. According to Amabile's (1983) theory of creativity, intrinsic motivation plays the important role in individual creativity. Motivational mechanisms link to social context to creativity (Liu, Chen, & Yao, 2011) . Our study examined the relationship between creativity and intrinsic motivation that likely strongly related to self-regulated learning in the school context.

Intrinsic motivation is important in facilitating students' creativity in music. Runco (2004) highlighted "actual creative behaviors" including motivation is an important research area. Students' curiosity and interest or motivation are the main sources of creativity( Csikszentmihalyi, 1996). Creativity is likely flourished in the situation which cultivates intrinsic motivation (Amabile, 1996; Collins & Amabile, 1999). Runco (2007) maintained that creative personality is related to intrinsic motivation (Runco, 2007).

Self-regulation "is not a mental ability or an academic performance skill; rather it is the self-directive process by which learners transform their mental abilities into academic skills" (Zimmerman, 2002, p. 64). de Bezenac and Swindells (2009) argued

that "for music learners outside of the Western classical tradition, recordings often constitute a type of aural score, a source from which material may be repeatedly studied and eventually reproduced" (p. 17). It suggests the importance of self-regulated skills to repeat, review and memorize some melodies and phrases for non-Western music learners. Classical music players are "competent at *reading notation*" (p. 17). Such self-regulated learning ability is likely related to creative learning style in both Western and non-Western cultures.

## *School Transition, Development, and Gender*

During school transition from elementary to junior high school, the relationship between intrinsic motivation and self-regulated learning likely change. Eccles and her colleagues conducted a longitudinal study on school transition of 1500 Michigan students from elementary school in sixth grade to junior high school in seventh grade as a series of their research. During the school transition, students' achievement, engagement, and perceived school-competence declined (Eccles, Wigfield, Harold, & Blumenfeld, 1993). Students' perceived competence and value could be distinguished but more correlated with age when they grew up. Eccles et al. (1993) provided further support for the multidimensionality of self-concept for young children. She found that children in Grades 1, 2, and 4 showed differentiated music self-concepts. Wigfield and Guthrie (1997) reported that correlations between competence and interest increased during early childhood, from Grades 1 to 6. Wigfield and Eccles (2002) attributed this to changes in school environments that increasingly made evaluation and competition more salient as students grew older. Declining self-perceived competence reflected an optimistic bias for very young children and increased accuracy in responses, as they grow older. Likewise, Harter (1992) proposed that students feel intrinsically oriented in areas that they perceive themselves to be competent. A shift in psychological development during the middle and late adolescence through early adulthood means that there is a tendency for individuals to question externally imposed regulations, expectations, and values, while they engage in experimenting with different situations. Creech found in her study that involved parents of violinists that even the committed parents may begin to feel "less efficacious" as their child matures "past the age of 11" (Hallam, 2006, p. 110). Adolescents who are after aged 11 seems to seek new identities by turning away from music that associated with choices of parents and educational institutions. They likely turn toward what they enjoy as original and creative. Our research aims to inquire into such phenomenon among sixth graders in elementary schools and seventh, eighth, and ninth graders in junior high schools.

Gender differences in self-concept development are well documented. Girls have a lower self-concept than boys (Young & Mroczek, 2003), but the gender difference may vary across different subjects. Gender-stereotypic differences exist from young in both academic self-concept and music motivation, with girls reporting lower scores than boys for mathematics and sports but higher levels for reading and instrumental

music (Eccles et al., 1993; Wigfield & Eccles, 2002). Gender differences in arts favor girls.

## The Present Study

Our study formulated three hypotheses (H).

Academic self-concept tends to decline from early to mid-adolescence and reaches its lowest point in middle adolescence (Liu & Wang, 2005; Marsh, 1989). Boys and girls possess different beliefs about their academic competencies (Wigfield & Eccles, 2002; Marsh, 1989). Boys indicated higher academic self-concept than girls. Accordingly, we formulated the first hypothesis (H1): Students' academic self-concept declines in the transition from elementary to junior high school, and there is a gender difference in academic self-concept.

Research found gender differences in music classrooms. Girls reported higher academic self-perceptions in nonscience courses (Marsh, 1989). Especially in music at school, girls showed higher levels for reading and instrumental music (Eccles et al., 1993; Wigfield & Eccles, 2002). Accordingly, we formulated the second hypothesis (H2): There is a gender difference in students' music motivation.

In Japan, boys showed higher scores than girls regardless of grade levels during the transition from elementary to junior high school (Oie, Fujie, Okugawa, Kakihana, Iitaka & Uebuchi, 2013). During school transition, students experience different emotions related to failure, shame in grades, detentions, and honor roles in schools, which may undermine their intrinsic motivation (Ryan & Deci, 2000). The low intrinsic motivation in the school transition likely affect their self-regulated learning strategies and skills (Oie et al., 2013). Accordingly, we formulated (H3): There are grade and gender differences in self-regulated learning abilities, academic self-concept and music motivation.

## Method

### *Participants*

A total of 1392 pupils in eight elementary schools and students in six junior high schools in Tokyo participated in the study. They were sixth graders ($n = 414$; male $n = 208$ and female $n = 206$) in elementary schools and seventh graders ($n = 252$; male $n = 108$ and female $n = 144$), eighth graders ($n = 397$; male $n = 183$ and female $n = 214$) and ninth graders ($n = 329$; male $n = 189$ and female $n = 140$) in junior high school in Japan. They filled out a survey questionnaire in 2006.

## *Survey Administration*

The teachers in the schools assisted in distributing the survey to the participants of the study in the class. They briefed the participants of the study the aim of the study. They presented sample items and how to use numeric scales to respond to items on the survey and encouraged the participants to ask questions about items if any. The teachers informed the participants of the study that the information they provided would be kept in confidential. The pupils and students were told to take time completing the survey and if they had any questions to ask the experimenter. During the briefing, the teachers informed the students of their rights to withdraw anytime from the study without consequences. The completed surveys were handed to the researchers. The participants filled out the survey in approximately 30–45 min.

## *Measures*

*Music motivation*. The participants were requested to answer a question on motivation: 'How do you like the following subjects? Please choose the indicator that corresponded to your answer, 1 = "I don't like Music as a school subject at all" to 4 = "I like Music as a school subject very much"'.

*Self-regulated learning*. Self-Regulated Learning Scale (Oie et al., 2013) comprised 28 items which measured the extent to which a child anticipated that he or she could master the skills taught in lessons and review the work at home in autonomy. This scale consists of six subscales, 'preparation and review of lessons' (six items: e.g., 'When I go back to my house, I study until I am certain that I understand what I have learned at school.'), 'ability to tie what learners study at school to their daily life' (six items: e.g., 'I think that what I study at school is useful in solving difficult, everyday problems.'), 'ability to look over with materials' (four items: e.g., 'I look over what I don't understand with dictionaries and illustrated reference books.'), 'ability to study in autonomy' (five items: e.g., 'I prepare what teachers taught me to take not to forget them at home.'), 'note-taking ability' (three items: e.g. 'In class, I take notes along my own rules, such as marking important issues in red so that I can see them easily.'), and 'process orientation' (four items: e.g. 'I usually care more for answers than for how I arrive at them.'). The participants of the study rated the items using a four-point rating scale, with indicators 1 = 'not at all true of me' to 4 = 'very true of me'. Each subscales' points were calculated as averages of the sum of each item, respectively.

*Academic self-concept*. The Academic Self-Description Questionnaire (ASDQ, Marsh, 1990) is multidimensional. Our study used only six items from ASDQ-1 to suit the Japanese educational environment. Instead of the original ASDQ-1's eight-point response scale (1 = definitely false to 8 = definitely true), we adopted a four-point response scale (1 = definitely false to 4 = definitely true). A higher score of the items means a more favorable response. The adopted five items for our study were: "Do

you like school?," "How good do you get marks at school?," "Compared to others my age I'm good at learning something new in school subjects.," "How easy are work in lessons for you?", "How well do you think you can answer teachers' questions in lessons?"

Grade level and gender were included as variables. Grade level was coded as 6(sixth), 7(seventh), 8(eighth), and 9(ninth). Gender was coded as 1 (male) or 2 (female). The IBM SPSS Statistics version 25 was used for the analysis.

## Results

Means and standard deviations of music motivation, self-regulated learning, and academic self-concept in the four grade levels and the two genders are computed and presented in Table 14.1. The researchers also conducted a $4 \times 2$ MANOVA (music motivation, self-regulated learning and academic self-concept by grade and gender). The Box's $M$ test for homogeneity of dispersion matrices was conducted as a preliminary analysis of the data for robustness. With the significant result at Box's $M = 508.04$ ($F = 1.97$, $p < 0.001$, robustness was guaranteed. With reference to Tabachnick and Fidell (2012) the Pillai's trace criterion was referred. All the multivariate $F$ values reported are based on Pillai's trace. Differences among groups were assessed by applying a $4 \times 2$ (grade level $\times$ gender) multivariate analysis of variance (MANOVA) with the six subscales of SRL ability scored as dependent variables. On the basis of Pillai's trace and after analyzing the multivariate effect, univariate tests were performed. As Huberty and Morris (1989) noted, a MANOVA followed by univariate analyses of variance keeps the experiment-wise on-or rate at the lowest level.

Results of the MANOVA showed statistically significant differences on several dependent measures between the two genders (Hotelling's $T^2 = 0.24$, $F$ (8, 1227) = 36.91, $p < 0.001$) as well as among the different grade levels (Wilks's $\Lambda = 0.77$, $F$ (24, 3559) = 14.02, $p < 0.001$). Furthermore, a significant interaction effect was observed between different grade levels and both genders (Wilks's $\Lambda = 0.96$, $F$ (24, 3559) = 2.46, $p < 0.001$).

### *Grade-Level Differences*

Univariate results showed significant differences among the four grade levels on the dependent variables: the six SRL variables and academic self-concept. However, no significant differences on music motivation. Concerning SRL, all the six subscales revealed significant differences among four graders. Post hoc comparisons using Bonferroni correction suggest that ninth graders demonstrated lower "preparation and review of lessons," "ability to tie what students study at school to daily life," and "ability to study in autonomy" than sixth, seventh, and eighth graders in the SRL

**Table 14.1** Means and standard deviations of the dependent variables in four grade levels and gender

| Variables | | 6th | | 7th | | 8th | | 9th | |
|---|---|---|---|---|---|---|---|---|---|
| | | Male | Female | Male | Female | Male | Female | Male | Female |
| Music motivation | Means | 3.02 | 3.48 | 2.96 | 3.46 | 2.93 | 3.47 | 2.84 | 3.56 |
| | SD | 0.07 | 0.07 | 0.09 | 0.08 | 0.07 | 0.06 | 0.07 | 0.08 |
| SRL | | | | | | | | | |
| Preparation and review of lessons | Means | 2.06 | 2.27 | 2.21 | 2.29 | 2.01 | 2.27 | 1.95 | 1.80 |
| | SD | 0.05 | 0.05 | 0.07 | 0.06 | 0.06 | 0.05 | 0.06 | 0.06 |
| Ability to tie what students study at school to daily life | Means | 3.02 | 3.02 | 2.95 | 2.92 | 2.80 | 2.81 | 2.68 | 2.65 |
| | SD | 0.05 | 0.05 | 0.06 | 0.06 | 0.05 | 0.04 | 0.05 | 0.06 |
| To look over with materials | Means | 2.98 | 3.05 | 2.83 | 2.98 | 2.85 | 3.17 | 2.78 | 2.85 |
| | SD | 0.06 | 0.06 | 0.08 | 0.07 | 0.06 | 0.06 | 0.06 | 0.07 |
| Ability to study in autonomy | Means | 2.85 | 3.03 | 2.63 | 2.88 | 2.78 | 3.01 | 2.63 | 2.57 |
| | SD | 0.05 | 0.05 | 0.06 | 0.05 | 0.05 | 0.04 | 0.05 | 0.05 |
| Note-taking ability | Means | 3.01 | 3.34 | 2.73 | 3.46 | 3.30 | 3.72 | 3.34 | 3.65 |
| | SD | 0.05 | 0.05 | 0.06 | 0.05 | 0.05 | 0.04 | 0.05 | 0.05 |
| Process orientation | Means | 2.96 | 3.03 | 2.86 | 2.95 | 2.91 | 3.00 | 2.87 | 2.82 |
| | SD | 0.04 | 0.04 | 0.05 | 0.04 | 0.04 | 0.03 | 0.04 | 0.04 |
| Academic self-concept | Means | 15.62 | 15.26 | 14.77 | 14.48 | 14.00 | 14.29 | 14.02 | 13.72 |
| | SD | 0.20 | 0.19 | 0.27 | 0.23 | 0.21 | 0.19 | 0.20 | 0.23 |

strategies. Six graders showed most of the SRL higher than ninth graders except "note-taking ability" significantly. Means and standard deviations are reported in Table 14.2. The univariate tests showed that the multivariate main effects of the factor "grade" were obtained for "preparation and review of lessons," $F$ (3, 1234) = 13.94, $p < 0.001$, "ability to tie what students study at school to daily life," $F$ (3, 1234) = 19.78, $p < 0.001$, and for "ability to study in autonomy," $F$ (3, 1234) = 19.82, $p < 0.001$. Ninth graders had lower scores than sixth, seventh, eighth graders. No significant differences were found between 6th and seventh grade students. In addition, a significant main effect of grade was revealed for "to look over with materials," $F$ (3, 1234) = 4.65, $p < 0.001$, and "process orientation," $F$ (3, 1234) = 5.93, $p < 0.001$. For each factor, ninth graders showed lower scores than sixth and eighth graders. There were no significant differences among sixth, seventh, and eighth graders. Only "note-taking ability" was reported as increasing in score as grade went up: it had a significant main effect, $F$ (3, 1234) = 37.14, $p < 0.001$, with eighth and ninth graders scoring higher than sixth and seventh graders. There were no significant differences between fifth and sixth graders and between seventh and eighth graders.

In terms of academic self-concept, a significant main effect, $F$ (3, 1234) = 23.13, $p < 0.001$, with six graders scoring higher than seventh, eighth, and ninth graders. Also, seventh graders showed higher score than ninth graders.

## *Gender Differences*

Gender as a factor of the multivariate test showed a significant result. Possible gender-related differences in music motivation, the six SRL variables, academic self-concept, and academic self-concept were tested by univariate analyses. The results of this analysis are presented in Table 14.3. Gender-related differences were found in music motivation, $F$ (1, 1234) = 113.09, $p < 0.001$. Female students demonstrated higher scores than males.

Four subscales of the SRL except "ability to tie what students study at school to daily life" and "process orientation" revealed significant differences among two genders. The univariate tests showed that multivariate main effects of the factor "gender" were obtained for "preparation and review of lessons," $F$ (1, 1234) = 5.92, $p < 0.05$; "ability to review materials," $F$ (1, 1234) = 11.13, $p < 0.001$; "ability to study autonomously," $F$ (1, 1234) = 17.84, $p < 0.001$; and "note-taking ability," $F$ (1, 1234) = 162.23, $p < 0.001$. Female students demonstrated higher scores than males. No significant differences between two genders for their responses on academic self-concept.

In sum, our findings supported H1 partially. Students' academic self-concept declined during the school transition from elementary to junior high school, but there was no gender difference in academic self-concept. Our findings supported H2 fully. There was a gender difference in students' music motivation. Female students rated higher scores in music motivation than males. Findings supported H3 partially. There were grade and gender differences in several self-regulated learning abilities.

**Table 14.2** Means and standard deviations of the dependent variables in four grade levels

| | 6th | | 7th | | 8th | | 9th | | $F(3, 1234)$ |
|---|---|---|---|---|---|---|---|---|---|
| Variables | Means | SD | Means | SD | Means | SD | Means | SD | |
| Music motivation | 3.25 | 0.05 | 3.21 | 0.06 | 3.20 | 0.05 | 3.20 | 0.05 | 0.25** |
| SRL | | | | | | | | | |
| Preparation and review of lessons | 2.16 | 0.04 | 2.25 | 0.05 | 2.14 | 0.04 | 1.87 | 0.04 | 13.94** |
| Ability to tie what students study at school to daily life | 3.02 | 0.03 | 2.93 | 0.04 | 2.81 | 0.03 | 2.66 | 0.04 | 19.78** |
| To look over with materials | 3.01 | 0.04 | 2.91 | 0.05 | 3.01 | 0.04 | 2.81 | 0.05 | 4.65** |
| Ability to study in autonomy | 2.94 | 0.03 | 2.76 | 0.04 | 2.89 | 0.03 | 2.60 | 0.04 | 19.82** |
| Note-taking ability | 3.17 | 0.03 | 3.10 | 0.04 | 3.51 | 0.03 | 3.50 | 0.04 | 37.14** |
| Process orientation | 3.00 | 0.02 | 2.90 | 0.03 | 2.96 | 0.02 | 2.85 | 0.03 | 5.92** |
| Academic self-concept | 15.44 | 0.14 | 14.62 | 0.18 | 14.14 | 0.14 | 13.87 | 0.15 | 23.13** |

** $p < 0.001$

**Table 14.3** Means and standard deviations of the dependent variables in two genders

| Variables | Male | | Female | | $F$ (1, 1234) |
|---|---|---|---|---|---|
| | Means | SD | Means | SD | |
| Music motivation | 3.25 | 0.05 | 3.21 | 0.06 | 113.09** |
| SRL | | | | | |
| Preparation and review of lessons | 2.16 | 0.04 | 2.25 | 0.05 | 5.92* |
| Ability to tie what students study at school to daily life | 3.02 | 0.03 | 2.93 | 0.04 | 0.11 |
| To look over with materials | 3.01 | 0.04 | 2.91 | 0.05 | 11.13** |
| Ability to study in autonomy | 2.94 | 0.03 | 2.76 | 0.04 | 17.84** |
| Note-taking ability | 3.17 | 0.03 | 3.10 | 0.04 | 162.23** |
| Process orientation | 3.00 | 0.02 | 2.90 | 0.03 | 3.22 |
| Academic self-concept | 15.44 | 0.14 | 14.62 | 0.18 | 1.15 |

$^{**}p < 0.001$, $^{*}p < 0.05$

There were only grade differences in academic self-concept and gender differences in music motivation.

## Discussion

The present study explored the relationship among intrinsic motivation in music as the school subject, self-regulated learning ability, and academic self-concept. The first and second hypotheses were formulated to test if there were grade level and gender differences in music motivation and academic self-concept. Our research indicated that there were no significant differences between the four grade levels in music motivation and between two genders in academic self-concept. The findings for academic self-concept showed that six graders of our study scored significantly higher than seventh, eighth, and ninth graders. Our findings supported Eccles and her colleagues' results that during the school transition, perceived school-competence generally declined (Eccles, Wigfield, Harold, & Blumenfeld, 1993). Wigfield and

Eccles (2002) suggested the changes in school environments from elementary school to junior high school in Japan could be the reason.

Significant gender differences were found in music motivation where girls scored significantly higher than boys. Our findings supported those of the previous researches that girls demonstrated higher levels in instrumental music (Eccles et al., 1993; Wigfield & Eccles, 2002). Our findings on academic self-concept were different from those reported by Marsh (e.g. 1989). In his studies, girls scored lower in self-concepts than boys did. We did not find any significant gender difference in academic self-concept.

With reference to our third hypothesis (H3), there are grade and gender differences in self-regulated learning abilities, academic self-concept and music motivation, our findings showed that there was a difference in academic self-concept and self-regulated learning between highly motivated students and lower motivated students in music as the school subject. Students whose academic competence was high would be motivated in music as the school subject. Their motivation was higher than motivation of students who were not confident in their academic learning.

In sum, our research findings lend support to create a nurturing collaborative environment for creativity in music. In a society with its interdependent culture teaching in music education in Japan tends to appreciate collaboration and group performance inside and across lessons and groups. Schools also emphasize learning to play instruments, composing creative and novel music pieces, and introducing original music. Elementary and junior high school students in Japan are sometimes enthusiastic when they are involved in organizing music cultural festivals such as chorus competition, ceremonies, and extracurricular activities. We are able to observe scenes when students are united in autonomous groups and motivated to succeed in music festivals harmoniously. This can be a way of maintaining music motivation in school transition from elementary to junior high school. Further research may like to find out the relationship between autonomy support and creativity in music education. Future research may also like to find out how teaching autonomy can contribute to children's creativity as well as how harmonious teaching method can enhance creativity in music education and mediate the relationship among academic self-concept, music motivation, and self-regulated learning. We hope our research has deepened our theoretical and practical understanding of creativity in music education in Japan and has encouraged future creative research in music education.

**Acknowledgements** Preparation of this article was supported in part by a research grant from the Grants-in-Aid for Social Scientific Research (research project number 17011021) by Japanese Ministry of Education, Culture, Sports, Science, and Technology.

## References


Amabile, T. M. (1983). Social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology, 45,* 357–376.

Amabile, T. M. (1996). *Creativity in context*. Boulder, Colorado: Westview Press.

Collins, M. A., & Amabile, T. M. (1999). Motivation and creativity. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 297–312). Cambridge, UK: Cambridge University Press.

Csikszentmihalyi, M., & Csikszentmihalyi, I. S. (Eds.). (1988). *Optimal Experience: Psychological studies of flow in consciousness*. Cambridge: Cambridge University Press.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper and Row.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: Harper/Ccjllins.

Clark, W. H., Jr. (1986). Some thoughts on creativity. *Journal of Aesthetic Education, 20,* 27–31.

de Bezenac, C., & Swindells, R. (2009). No pain, no gain? Motivation and self-regulation in music learning. *International Journal of Education & the Arts, 10*(16). Retrieved [date] from http://www.ijea.org/v10n16/.

Eccles, J. S., Wigfield, A., Harold, R., & Blumenfeld, P. B. (1993). Age and gender differences in children's self- and task perceptions during elementary school. *Child Development, 64,* 830–847.

Guilford, J. P. (1967). *The nature of human intelligence*. New York, NY: McGraw-Hill.

Hallam, S. (2006). *Music psychology in education*. London: Institute of Education.

Harter, S. (1992). The relationship between perceived competence, affect, and motivational orientation within the classroom: Processes and patterns of change. In A. K. Boggiano & T. S. Pittman (Eds.), *Achievement and motivation: A social-developmental perspective* (pp. 77–115). Cambridge, UK: Cambridge University Press.

Harackiewicz, J. M., & Sansone, C. (2000). Rewarding competence: The importance of goals in the study of intrinsic motivation. In C. Sansone & J. M. Harackiewicz (Eds.), *Intrinsic and extrinsic motivation: The search for optimal motivation and performance*. San Diego, USA: Academic Press.

Holas, I., & Huston, A. C. (2012). Are middle schools harmful? The role of transition timing, classroom quality and school characteristics. *Journal of Youth and Adolescence, 41,* 333–345. https://doi.org/10.1007/s10964-011-9732-9.

Liu, D., Chen, X.-P., & Yao, X. (2011). From autonomy to creativity: A multilevel investigation of the mediating role of harmonious passion. *Journal of Applied Psychology, 96,* 295–309. https://doi.org/10.1037/a0021294.

Liu, W. C., & Wang, C. K. J. (2005). Academic self-concept: A cross-sectional study of grade and gender differences in a singapore secondary school. *Asia Pacific Education Review, 6*(1), 20–27.

Marsh, H. W. (1989). Age and sex effects in multiple dimensions of self-concept: Preadolescence to early adulthood. *Journal of Educational Psychology, 81,* 417–430.

Marsh, H. W. (1990). The structure of academic self- concept: The Marsh/Shavelson model. *Journal of Educational Psychology, 82,* 623–636.

Marsh, H. W., & Ayotte, V. (2003). Do multiple dimensions of self-concept become more differentiated with age? The differential distinctiveness hypothesis. *Journal of Educational Psychology, 81,* 70–85. https://doi.org/10.1037/0022-0663.95.4.687.

Oie, M., Fujie, Y., Okugawa, Y., Kakihana, S., Iitaka, S., & Uebuchi, H. (2013). Self-Regulated Learning in School Transition and as a Creative Process. In Tan Ai-Girl (Ed.), *Creativity, talent and excellence* (pp. 89–106). SG: Springer.

Runco, M. A. (2004). Creativity. *Annual review of psychology, 55,* 657–687. https://doi.org/10.1146/annurev.psych.55.090902.141502.

Runco, M. A. (2007). Creativity. Theories and Themes: Research, Development and Practice. Amsterdam: Elsevier.

Running, D. J. (2008). Creativity research in music education: A review (1980–2005). *Applications of Research in Music Education, 27,* 41–48. https://doi.org/10.1177/8755123308322280.

Ryan, R. M., & Deci, E. L. (2000). Intrinsic and extrinsic motivations: classic definitions and new directions. *Contemporary Educational Psychology, 25,* 54–67. https://doi.org/10.1006/ceps.1999.102.

Shavelson, R. J., Hubner, J. J., & Stanton, G. C. (1976). Validation of construct interpretations. *Review of Educational Research, 46,* 407–441.

Tabachnick, B. G., & Fidell, L. S. (2012). *Using multivariate statistics* (6th ed.). Boston: Allyn and Bacon.

Tang, M. (2010). *China's young inventors: A systemic view of the individual and environmental factors.* Dissertation, LMU München: Faculty of Psychology and Educational Sciences.

Wigfield, A., & Guthrie, J. T. (1997). Relations of children's motivation for reading to the amount and breadth of their reading. *Journal of Educational Psychology, 89,* 420–432. https://doi.org/10.1037/0022-0663.89.3.420.

Wigfield, A., & Eccles, J. (2002). The development of competence beliefs, expectancies for success, and achievement values from childhood through adolescence. In A. Wigfield & J. Eccles (Eds.), *The development of achievement motivation* (pp. 91–120). San Diego, CA: Academic Press.

Young, J. F., & Mroczek, D. K. (2003). Predicting intraindividual self-concept trajectories during adolescence. *Journal of Adolescence, 26,* 589–603. https://doi.org/10.1016/S0140-1971(03)00058-7.

**Mayumi Oie** is Professor and head of the teacher education programme at Tokyo Woman's Christian University, Japan. Her main research interests are in the relationship between motivation and creativity in transition from elementary school to junior high school. Her English publications include "Self-Regulated Learning and Creativity as Related to Age and Gender in the transition from Elementary to Junior High School". In A. G. Tan (Ed.), Creativity, Talent, and Excellence. (Springer Verlag, 2013), "The Intersection of Psychology and Leisure Studies After March 11, 2011 in Japan". Creativity and Leisure: An Intercultural and Cross-disciplinary Journal, 1 (2012), "What makes collegial reflection creative? A longitudinal case study on Wiki in Physics in higher education". Creativity and Leisure: An Intercultural and Cross-disciplinary Journal, Special Issue: Reframing Creativity, 3, (2014).

**Yasuhiko Fujie** is Professor of Graduate School of Education and Department of Excellence of School Education at the University of Tokyo. He is currently interested in emergence classroom discourse, developmental process of teachers and children at school, and expertise on teaching. His recent concern is related to lesson consultation which encourages the teacher to reflective reform practice. He has many collaborative teachers at kindergarten, elementary, secondary, and high schools in Japan, for whom he is also an excellent supervisor, advisor, and lecturer.

**Yu Okugawa** is former Graduate Student at Graduate School of Humanities, Division of Psychology at Tokyo Woman's Christian University. Her research interests are social cognition and regulation. Her recent researches are on the effect of the perceived delay while viewing a webpage on the attitude toward the information on the webpage, and on the effect of regulatory focus on the tendency to overestimate the detectability of lies.

**Shinichiro Kakihana** is Associate Professor of Faculty of Psychology, Meiji Gakuin University. His interests are in young children's acquisition of Japanese letters. In 2005, he got an honor prize for young scholars from Japanese Association of Educational Psychology. In series of his studies, he clarified the mechanisms of how Japanese young children learn to read voiced kana letters (letters with daku-on diacritics) and letter combinations (yo-on combinations), and to develop instructional methods of each of the notations.

**Shoko Itaka** is part-time Lecturer of Kyoritsu Women's University. Her current interests are economic psychology, moral, and motivation in mathematics and science. Especially, she is interested in cognition on value and economic inference of young children. Her recent works are related to motivation on math and science in elementary and secondary schools which she studied using quantitative method.

**Hisashi Uebuchi** is Professor of Faculty of Education and Integrated Arts and Sciences, Waseda University. He is interested in emotion organization, potential cognition, relatedness, qualitative approach to education, integration of adaption and learning, expertise, and autonomy. He is an excellent editor of many books which he published with his collaborative scholars in Japanese on motivation, emotion, and cognition. His recent and current editorial positions are an editor of the Japanese Psychological Association, Japanese Association of Qualitative Psychology, and the Japanese Association of Educational Psychology.

# Chapter 15
# Teaching Strategies, Knowledge, Higher-Order Thinking Skills and Creative Musical Product in Music Improvisation


**Ku Wing Cheong**

## Introduction

Improvisation has a prevalent role in music performance practice throughout the development of Western classical music and has a significant role in the performance practice of the Baroque and Classical periods. Great composers such as J. S. Bach, Mozart and Beethoven were highly skilled accomplished master improvisers and teachers of improvisation. Improvisation is an "art of thinking" (Colles, 1954, p. 991; Rosfeld, 1989) and a "manifestation of musical thought" (Azzara, 1993, p. 330). Elliott (1995) described improvisation as spontaneous music making which is "thoughtful, premeditated, studied and conscious"; a type of musicianship which involves "musically think-in-action" (p. 169). Improvisation is procedural in essence in which a "cognitive unit" manifest itself in practical action (Elliott, 1995, p. 57). Schön (1983) described the process of improvisation as "reflecting-in-action" where the improvisers are "thinking" and "evolving" musical ideas simultaneously (p. 56).

From the twentieth century till to date, improvisation has been an essential component in the music education curriculum such as Orff, Kodaly, Dalcroze and Yamaha Music Education System. It has a vital role in cultivating musical creativity and encouraging creative achievement (Ashley, 2009; Webster, 1987, 2002). Studies in improvisation also suggest that improvisation has an effect on general intelligence, academic ability and performance achievement. In this chapter, the author first presents the teaching strategies in improvisation, the importance of procedural knowledge and metacognitive knowledge in improvisation. She shared a study she conducted on effects of aural-imitative and aural-motivic analysis teaching strategies on higher-order thinking skills and creative musical product. According to the find-

K. W. Cheong (✉)
University of Malaya, Kuala Lumpur, Malaysia
e-mail: kuwing623@hotmail.com



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_15

ings of her study, the author suggested a teaching–learning framework and theoretical model of higher-order thinking skills and creative musical product in improvisation.

## *Teaching Strategies in Improvisation*

It was documented that the first method of melodic improvisation for young pupils was conceived around 1025 by Guido d'Arezzo, a Benedictine monk (Green, 2007; Miller, 1973). In the nineteenth century, Carl Czerny (1836, 1836/1983) wrote a compositional treatise on piano improvisation, *A Systematic Introduction to Improvisation on the Pianoforte*, Op. 200, which provides many valuable contributions and insights into the musical thinking and approaches towards the pedagogy of improvisation. In the past five decades, there has been an increase in the scholarly research investigating the effectiveness of teaching strategies and methods in improvisation (e.g., Aitken, 1975; Allen, 1999; Bash, 1983; Ciorba, 2006; Coy, 1989; Davidson, 2006; Hargreaves, 2016; Hores, 1977; Partchey, 1973; Paulson, 1985; Rosfeld, 1989; Watson, 2008).

For the understanding of improvisation skills, researchers have explored various teaching strategies on the causal effects of aural imitation (e.g., Aitken, 1975; Allen, 1999; Paulson, 1985); musical modelling (e.g., Bitz, 1998); comparing aural with other teaching strategies (e.g., Bash, 1983; Partchey, 1973); comparing the effect of aural and music notation (e.g., Davidson, 2006; Hores, 1977; Laughlin, 2001; Watson, 2008); and comparing aural imitation with technical and theoretical effects (e.g., Heil, 2005).

Music activities in various cultures are based on the aural tradition; and aural memory is central to all music learning through imitation and apprenticeship. As stated by Sarath (1993), learning to improvise requires an extensive "aural assimilation phase" in which learner "listen and emulates" the masters (p. 24). It is through aural transmission that music vocabulary is assimilated and internalised for improvisation. Considerable research on improvisation has been conducted emphasising the concept of "putting listening first" (Priest, 1996) and "advantaging the ear" (Odam, 1995). Azzara (1993, 1999) has employed an audiation-based improvisation technique to improve the music achievement of elementary instrumental students. He proposed an aural approach to improvisation (1999) suggesting that the improvisational skill should begin with listening and learning by ear.

Imitation is a developmental stage advancing from novice to expert improviser. The novice improvisers learn improvisation through copying and imitating the model to acquire musical vocabulary or musical ideas as apprenticeship. Developmental stages in improvisation begin with imitating and assimilating the musical vocabularies, and finally exhibiting the inventiveness through new combination of musical ideas. Studies were conducted to identify the predictor variables for improvisation achievement (Bash, 1983; Ciorba, 2006; Greennagel, 1994; Heil, 2005; Madura, 1996; May, 2003; McPherson, 1993). Improvisation research literature has indicated

aural imitation ability as one of the most significant predictors for improvisation achievement (Madura, 1996; May, 2003).

Music analysis is concerning making sense of a musical work by breaking it into simpler components and make connections between them. It is to provide the "resolution of a musical structure into relative simpler constituent elements within that structure" (Bent, 1980, p. 340). Melodic motivic analysis has been used to explore the process of composition, through the study of composers' sketches. Gingerich (1986) identified three interdependent stages in a complete melodic motivic analysis, that is: (1) to identify the motives within the musical work; (2) to describe how the motives are varied or developed throughout the work; and (3) to determine the function of motivic development within the structure of the work as a whole (p. 75). According to Gingerich (1986), the ultimate goal of the analysis is the third stage, to discover how the structure of the entire work is affected and related by the development of melodic motives with complete understanding of the relationships between each individual motive.

Studies were conducted to compare the effectiveness of aural and notated exercise on improvisation achievement (Davidson, 2006; Hores, 1977; Laughlin, 2001; Watson, 2008). From the findings of the studies, the effects of aural and notated pedagogical materials yield inconsistent results. From the jazz domain, Berliner (1994) discussed his views on the interplay of theoretical and aural ideas, in which the "theoretical and aural knowledge constantly inform one another" (p. 167). He stated that, the interpretation of an appealing idea is to "facilitate exploration of the idea's implications, generate new phrases in the process of experimentation" (p. 168). However, according to Berliner, the relationships between theoretical notions and practice remain a source of dispute in which the theoretical approaches might inhibit and undermining the improvisers' creative thinking (p. 252).

Learning to improvise through imitation or rote learning, information could be ambiguous and disconnect. Pressing (1998) also noted that novice improvisation techniques can be "incomplete in detail" and "poorly linked" (p. 53). In order to attain the "richness and refinement of the organised knowledge structure" (Pressing, 1998, p. 53), music analysis provides information to facilitate the depth of understanding and knowledge of the referent and motives to achieve its developmental potential. Analysis enables immediate access to relevant knowledge for better problem solving, faster decision-making and meaningful application to musical improvisation.

## *Procedural Knowledge and Metacognitive Knowledge in Improvisation*

Procedural knowledge is essentially the knowledge of "knowing-how", interweaving thought and action. It is a "knowledge of how to do something", which implies an understanding of the underpinned principles in order to demonstrate in actions (Anderson & Krathwohl, 2001, p. 25). Procedural skills are essential in the process

of improvisation, the improvisers demonstrate the ability to discriminate and select; apply and extend the proficient actions; and analyse their own actions to scrutinise and synthesise the known and unknown challenges. They evaluate and make judgements on their own actions of know-how through critical assessment and situated adjustment. The creating, reorganising into the new and coherent whole is validated by the quality of the improvisational process and product.

Metacognitive knowledge involves knowledge of "when to use", "how to coordinate" and "how to monitor various skills" in problem solving (Mayer, 1998, p. 53). It is the "knowledge about cognition" and the "awareness of and knowledge about one's own cognition"; and encompasses strategic knowledge, and self-knowledge (Anderson & Krathwohl, 2001, p. 27). In music improvisation, metacognitive knowledge or metacognition is analogous to Elliott's (1995) supervisory knowledge, a situated knowledge and reflective in nature, a knowing of how to manage, guide and advance one's musicianship. It is a form of musical knowing which includes the disposition and ability to "monitor, adjust, balance, manage, oversee and regulate" (p. 66) one's musical thinking in the process of improvisation.

## *Higher-Order Thinking Skills*

The notion of higher-order thinking has its historical roots which extend from the ancient Greek philosophers Socrates, Plato and Aristotle. Fostering students' higher-order thinking skills is considered as an important educational goal. Lipman (1991) stated that the process of higher-order thinking, involves the complementary "twin pillars" of both critical and creative thinking (p. 23). He summarises the process of higher-order thinking as the interplay between critical and creative thinking, gravitating towards complexity; displaying unity, coherence and quality (p. 94). The most important aspect of higher-order thinking is its creative property, to generate and produce meaningful product through understanding and interpretation.

Nickerson (1999) compared and contrasted creative thinking and critical thinking. He described creative thinking as "expansive, innovative, inventive and unconstrained thinking" which associated with "exploration and idea generation"; and critical thinking is "focused, disciplined, logical and constrained thinking" (p. 397). He advocated that creative and critical thinking are independent dimensions to be promoted together. Combination of critical and creative thinking is important as good thinking.

Creative thinking has a significant role in music education. Nickerson (1999) attributes creative thinking as the inventiveness of original ideas; and critical thinking evaluates the proposition of creative thinking focuses on its quality (p. 399). He proposed that both idea generation and evaluation ensue simultaneously and continuously during creative process (p. 399). Hickey (1995) described creative thinking as divergent and convergent thinking processes which ultimately lead to a creative product. Wallas's (1926) four-stage theory of creative process is referenced as an early model for the research in creative process and creative thinking in music edu-

cation. Webster (1987) developed a conceptual model for creative thinking in music with Wallas's four stages of creative thinking—preparation, incubation, illumination and verification as the core. In Webster's notion of creativity in music, the creative thinking process in music is driven by a product intention in music improvisation, composition and analysis activities (Webster, 1987, 1988). He described creative thinking as a dynamic process which interplays between convergent and divergent thinking, progressing in stages within the enabling skills and enabling conditions to form a musical product.

Music creativity also involves the use of critical thinking to identify the most potent musical ideas. Elliott's (1995) notion of critical thinking in music is the "reflecting-in-action" (p. 63) that exhibits through musical thinking-in-action involving different forms of musical knowledge, knowing when and how to make musical judgements in a musical context of musical problem finding and musical problem solving. Younker (2002) reviewed studies on critical thinking in music composition and music listening and identified critical thinking process in music which includes identifying, applying, generating, analysing, synthesising and evaluating. Brophy (2000) refers critical thinking in music as the ability to "consciously applying cognitive processing" to musical experience through reflective thinking about, procedural thinking in and metacognitive thinking about own musical growth (p. 234). He proposed a trilateral model of critical thinking in music which comprises three ways of critical thinking components: metacognition, procedural application and reflection.

Few studies have focussed on the cognitive processes in improvisation (Berkowitz, 2010; Kenny & Gellrich, 2002; Norgaard, 2011; Pressing, 1988). Pressing (1988) presented a cognitive model to illustrate the cognitive processes in music improvisation. In the model, improvisation is construed as a sequence of musical events. Kenny and Gellrich (2002) proposed an integrative model for learning to improvise which comprises three aspects of improvisation: generative, mental processes and learning processes. Berkowitz (2010) described thinking in the continuing process of improvisation as retrieving, recalling, organising, selecting and applying the most appropriate musical ideas.

## *Creative Musical Product*

Sternberg (2006) defined creativity as thinking that aims at producing ideas or products that are "novel and compelling" (p. 2). Sternberg and Lubart (1996) also maintained that creativity is the ability to produce work that is both novel and appropriate. Schön (1983) stated that creative musical activity like improvisation consists in "varying, combining and recombining a set of figures" to give unity to the performance (p. 55). It is the process of evolving out the interwoven contributions through reflecting-in-action; making sense of music direction and adjusting music performance (pp. 55–56).

Sato (1996) listed the essential characteristic features for successful improvisation: (1) coherency, to create a sense of unity in the improvisational process; (2)

economical use of material, focus, expand and elaborate the selected musical ideas; (3) skills of transition, natural flow in the transition of new materials; (4) ability to develop a material and exhibit how the musical materials are developed and contrasted; (5) originality, presenting a unique idea and (6) tone quality, to be maintained throughout the improvisational performance. The following discusses the components of creative musical product: (a) motive, (b) motivic development, (c) variety, (d) unity, (e) recombination and (f) style.

Schoenberg (1967) considered the motive as the "germ" of the idea with characteristic features that produce "unity, relationship, coherence, logic, comprehensibility and fluency" (p. 8). It is the "smallest common multiple" in which almost every figure within a piece reveals some relationship to it. It is also considered as the "greatest common factor" since it is included in every subsequent figure within a piece (p. 8). McEwen (1912) viewed motive as a "unit of thought" (p. 68) and Pike (1971) described motive as the "small coherent structural unit" in music (p. 79).

Berliner (1994) described motivic development as the recurrent use and varied of a musical idea while preserving its fundamental identity (p. 193). The knowledge of motivic development can acquire and reinforce through analysis of other artists' performances. Pressing (1988) also suggested two strategies to generate musical "event clusters" or "musical ideas" in his cognitive model of improvisation. He proposed two types of continuation, that is the "associative" and the "interrupt generation" (p. 155). In the process of associative generation, the improviser maintains continuity by introducing similar and contrasting musical materials, whereas in interrupt generation, the improviser discontinues and takes off to introduce new musical ideas.

Stravinsky (1970) stated that musical discourse is based on ontological time, creating similarity and contrast, variety and unity. It is these two principles of similarity and contrast that dominate the creative process and parallel to the concepts of variety and unity. Stravinsky elaborated that contrast is an element of variety which divides our attention, whereas similarity strives for unity and the concomitance of both is essential. Sarath (2010) stated that variety and unity are important factors in creating musical interest in improvisation. Similarly, Pressing (1988) also considered "inventiveness" and "coherence" as two essential components in developing improvisational skills. These two skills though contradicting, but inventiveness emerges from variety to avoid repetition while coherence is achieved by structural unity with repetition (p. 166).

Schön (1983) stated that improvisation consists of "varying, combining and recombining" motivic ideas to give coherence to the performance (p. 55). Recombination involves the ability to combine several motivic patterns to form a new coherent whole. The process of recombination involves the transposition and elaboration of the simple patterns to generate rich and varied materials for improvisation. Berkowitz (2010) proposed transposition, variation, recombination and use of model as the four basic pedagogical strategies in learning how to improvise. Transposition is basically sequence generated by motive, variation is the motivic development and recombination is the chain of "several motives to create continuous musical flow" (p. 40).

Stravinsky's (1970) notion of style is a "particular way a composer organises his conceptions and speaks the language of his craft" (p. 91). Meyer (1989) defined style

as a "replications of patterning", an outcome from a "series of choices make within some set of constraints" (p. 3).

## Towards a Framework of Teaching

### *A Study*

The author carried out an investigation as part of her Ph.D. studies from June to August 2008 aiming to find out the effects of the aural-imitative and aural-motivic teaching strategies on the higher-order thinking skills and creative musical product in improvisation (Cheong, 2013). The author employed a randomised pre-test–post-test between groups design (Chua, 2011). Her study involved 65 participants (45 girls, 69.23% and 20 boys, 30.77%), aged 10–16 (average mean age = 12.3 years old). The participants were recruited through an improvisation program open to all piano students at a local music school. The study was conducted at the music school with 60-minute weekly intervention session in eight consecutive weeks. Thirty-two participants of the study were randomly grouped to the intervention treatment for the aural-imitative teaching approach and 33 of them to the intervention treatment for the aural-motivic analysis teaching approach. All the participants of the study had piano as their principal music instrument and also had music lessons with musical emphasis on Western classical art music. The participants of the study had a wide range of musical experience in listening and playing tonal music, some experience in improvisation, but with no standardised systematic training in improvisational skills.

The intervention procedures for aural-imitative included the following: *The participants of the study sight played an 8-bar melodic theme on the keyboard. The instructor played a melodic variation to the 8-bar melodic theme. The participants of the study then imitated and played the melodic theme phrase-by-phrase aurally. The instructor repeated the melodic theme several times until the participants of the study were to recreate it correctly. The participants of the study played the variation retrieved from memory, or from their own spontaneous variations.* The intervention procedures for aural-motivic analysis included the following: *The participants of the study sight played an 8-bar melodic theme on the keyboard. The instructor played a melodic variation to the 8-bar melodic theme. The participants of the study then imitated playing phrase-by-phrase aurally. The instructor repeated several times the melodic theme until participants were able to recreate it correctly. The participants of the study played the variation retrieved from memory, or according to their own spontaneous variations. The instructor presented a typed score of a motivic idea adapted from a masterpiece. The participants of the study and the instructor analysed the characteristics of the motivic idea. The participants of the study created their own spontaneous variation applying the characteristics of motivic idea.*

Both groups were given the repertoire list, as described by Schoenberg (1967) that motive generally appears in a "characteristic and impressive manner" with intervallic

and rhythmic features, "combined to produce a memorable shape or contour" (p. 8). Hence, the repertoire selected comprised of reputable classics of the eighteenth century keyboard pieces by Haydn, Mozart and Beethoven with consideration of their technical appropriateness, characteristic melodic and rhythmic features.

Pre-test was administered prior to treatment intervention and post-test was administered after the completion of treatment intervention (Bonate, 2000). The pre-test and post-test music materials included an 8-bar theme in C major, 4/4 time and an 8-bar theme in G major, 3/4 time. The improvisation pieces of the student participants of the study were audio-recorded during the pre-test (before the first session of intervention) and post-test (after the eighth session of intervention). The audio-recorded improvisation pieces were assessed independently by three experts of improvisation and musicians independently using the two measurements (HOTT and CMPT) developed by the author on a 10-point Likert scale with the indicators: *not at all* (1–2), *somewhat* (3–4), *moderately so* (5–6), *much so* (7–8) and *very much so* (9–10) and totalled as a single score which resulted in one final score for each of the six items.

The author designed two measurement instruments that were used in the study: Higher-order Thinking Skills Test (HOTT) in improvisation and Creative Musical Product Test (CMPT) in improvisation. The improvisation of the student participants were audio-recorded during the pre- and post-tests. The HOTT translated the knowledge and cognitive dimensions of the Bloom's taxonomy (Anderson & Krathwohl, 2001) into indicators to assess the higher-order thinking skills in improvisation. The tests included the procedural and metacognitive knowledge, each comprised of six dimensions of cognitive process: *Remembering*, *understanding*, *applying*, *analysing*, *evaluating* and *creating*. *Remembering* is the ability to retrieve relevant musical knowledge from long-term memory; to recall melodic and rhythmic ideas from previous music learning experience; to remember simple melodic embellishments and simple rhythmic patterns and to recognise the basic style in improvisation. *Understanding* is the ability to construct musical meaning from instructional message; to demonstrate knowledge of melodic and rhythmic ideas; to exemplify knowledge of melodic embellishments and rhythmic ideas and to understand the basic style in improvisation. *Applying* is the ability to carry out or use a procedure in a given musical task; to apply specific rhythmic and motivic ideas in improvisation; to execute specific melodic embellishments and specific rhythmic ideas in improvisation and to implement specific style in improvisation. *Analysing* is evidenced by the ability to break musical materials into constituent parts and to determine how parts related to one another and to overall musical structure; to analyse appropriate application of specific rhythmic and motivic ideas in improvisation; to organise appropriate application of specific melodic embellishments and specific rhythmic ideas in improvisation and to attribute to an appropriate style in improvisation. *Evaluating* is the ability to make judgements based on musical criteria and standards; to evaluate the effective application of specific rhythmic and motivic ideas in improvisation; to check the effective application of specific melodic embellishments and specific rhythmic ideas in improvisation and to evaluate the effective application of a characteristic style in improvisation. *Creating* is the ability to put musical elements together to form a coherent whole and reorganise musical elements into a new pattern or structure;

to generate specific rhythmic and motivic ideas in improvisation; to produce and create specific melodic embellishments and specific rhythmic ideas in improvisation and to devise strategies to solve musical problem in improvisation. Five items were constructed for each dimension.

The CMPT was developed from the literature review (Bash, 1983; Berkowitz, 2010; Ciorba, 2006; Gordon, 2002; Hores, 1977; Kenny & Gellich, 2002; May, 2003; Partchey, 1973; Pressing, 1988; Schilling, 1987; Watson, 2008) to test the quality in the creative improvisation musical product which includes six evaluative criteria, *motive*, *motivic development*, *variety*, *unity*, *recombination* and *style*. In CMPT, *motive* is evidenced in the ability to generate and select a motivic idea; *motivic development* is evidenced in the appropriateness in the development of a motivic and rhythmic; *variety* is evidenced in the appropriateness in the elaboration of melodic and rhythmic figuration; *unity* is defined as the coherence in melodic and rhythmic motivic ideas; *recombination* is defined as the chain of different melodic and rhythmic motivic ideas and *style* is evidenced in the appropriateness and consistency of musical style. For CMPT, each of the evaluative criteria consisted of two items for measuring creative musical product in improvisation. The three independent assessors rated the improvisation performances of the student participants of the study using a 10-point Likert scale with the indicators: *not at all* (1–2), *somewhat* (3–4), *moderately so* (5–6), *much so* (7–8) and *very much so* (9–10).

The findings of the study were published in the conference proceedings (Cheong, Chua, & Pan, 2014). Interrater reliabilities of the three independent assessors were high ranging between 0.61–0.98 for HOTT and 0.61–0.91 for CMPT. Effect sizes of the findings were computed and to be included into this chapter. The pre-test and post-test data of higher-order thinking skills and creative musical product in improvisation from the study were analysed with a mixed between–within subjects ANOVA also known as split-plot ANOVA (Pallant, 2010, p. 274) which is frequently used in the experimental studies (Blanco, 2010; Chua, 2012; Koutsoupidou & Hargreaves, 2009) to compare the repeated measures (improvement) of the two treatment groups. Chua (2012) indicated through two-factor repeated measures of split-plot ANOVA analysis ($2 \times 2$) on dependent variables that the treatment effects can be determined if a significant interaction occurs. The interaction effect is most interesting in studies based on experimental manipulation (Cohen, 2013, p. 554).

SPSS statistical analysis was performed. Pillai's Trace was used to interpret results. The $\alpha$ level of $p < 0.05$ was set as the criterion to determine significant differences between the means across time for the interaction effects. The statistical analysis of the effect size, with eta-squared statistics ($\eta_p^2$) was computed for each of the dependent variables to examine the magnitude of the differences in the treatment effects between the two experimental groups (Blanco, 2010; Kazdin, 2000). Cohen's (1988) suggested eta-squared value of which 0.01 represents a small effect size; 0.06 represents a medium effect size and 0.14 represents a large effect size.

As reported in Cheong, Chua and Pan (2014), mean scores of the groups with the aural-imitative and aural-motivic analysis groups increased from pre- to post-treatment on each of the six cognitive variables in Procedural Knowledge and Metacognitive Knowledge Improvisation Tests 1 and 2, and on each of the six eval-

uative criteria in Creative Musical Product Improvisation Tests 1 and 2. The aural-motivic analysis group showed a greater increase in mean scores compared to the aural-imitative group. The results of the split-plot ANOVA test (multivariate Pillai's Trace test) indicated a significant interaction effect on the higher-order thinking skills total composite scores, and that account for Procedural Knowledge Improvisation Test 1 (PKIT 1), [$F(1,193) = 6.32$, $p < 0.05$, $\eta_p^2 = 0.032$]; Metacognitive Knowledge Improvisation Test 1 (MKIT 1), [$F(1,193) = 8.48$, $p < 0.01$, $\eta_p^2 = 0.042$]; Procedural Knowledge Improvisation Test 2 (PKIT 2), [$F(1,193) = 13.99$, $p < 0.01$, $\eta_p^2 = 0.068$] and Metacognitive Knowledge Improvisation Test 2 (MKIT 2), [$F(1,193) = 12.07$, $p < 0.01$, $\eta_p^2 = 0.059$]. A significant interaction effect indicated improvement of the treatment group from the pre-test to the post-test for Procedural Knowledge in Improvisation Test 1 with small effect size ranging from $\eta_p^2 = 0.026$ to 0.040; Metacognitive Knowledge Improvisation Test 1 with small effect size ranging from $\eta_p^2 = 0.025$ to 0.048; Procedural Knowledge in Improvisation Test 2 with small effect size ranging from $\eta_p^2 = 0.022$ to 0.070; Metacognitive Knowledge in Improvisation Test 2 with effect size ranging from $\eta_p^2 = 0.034$ to 0.069, small to medium (Cohen, 1988).

The results of the split-plot ANOVA test (multivariate Pillai's Trace test) indicated a significant interaction effect on the creative musical product total composite scores, and that account for Creative Musical Product Test 1 (CMPIT 1), [$F(1,193) = 5.9$, $p < 0.05$, $\eta_p^2 = 0.030$] and Creative Musical Product Test 2 (CMPIT 2), [$F(1,193) = 11.97$, $p < 0.01$, $\eta_p^2 = 0.058$]. A significant interaction effect indicated improvement of the treatment group from the pre-test to the post-test for Creative Musical Product Test 1 with small effect size ranging from $\eta_p^2 = 0.023$ to 0.042; Creative Musical Product Test 2 with effect size ranging from $\eta_p^2 = 0.050$ to 0.067 (Cohen, 1988).

## Conclusion

The results of the study suggested that aural-motivic analysis has its effect in enhancing *create* in which the improvisers develop the abilities in constructing the musical elements into a coherent whole and reorganising musical elements into a new pattern or structure. Aural-motivic analysis also advances the process of idea generation, producing specific melodic embellishment and rhythmic ideas in improvisation; and enhances the ability to devise strategies to solve musical problems in improvisation. The results indicated that the aural-motivic analysis teaching strategy has improved the quality of all the components in the creative musical product, *motive*, *motivic development*, *variety*, *unity*, *recombination* and *style*. This shows that aural-motivic analysis has improved the ability to produce "novel" and "appropriate" creative musical product; to generate and select a motivic idea; to develop a motivic and rhythmic idea appropriately; to elaborate a melodic and rhythmic figuration appropriately and achieve coherent; to chain several motives to create continuous musical flow and achieve stylistic appropriateness and consistency.

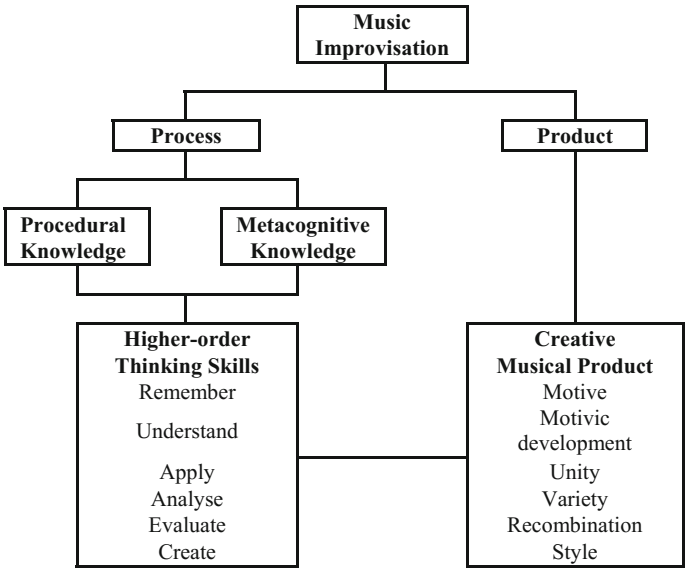



**Fig. 15.1** Teaching–learning framework for improvisation

## *A Teaching–Learning Framework and Theoretical Model of Higher-Order Thinking Skills in Improvisation*

From the study mentioned above, a teaching–learning framework is proposed to contribute to the area of classical improvisation pedagogy which has significant pedagogical implication related to the acquisition of higher-order thinking skills in melodic improvisation (see Fig. 15.1). The teaching–learning framework aims to serve as a basis for music teachers to understand the general nature of the cognitive process involved in higher-order thinking and to consider the conditions and factors that influence these processes during improvisation. This teaching–learning framework is intended for the development of the effective teaching strategies and the evaluation of the thinking skills in music improvisation. It assimilates a plan in structuring curriculum and also serves as a conceptual tool to facilitate effectiveness in teaching music improvisation. It provides knowledge in defining teaching–learning objectives and outcomes; setting teaching goals and reflecting on the progress towards achieving the goals; to analyse and evaluate the students' improvisation process and product. The relevant knowledge dimensions involve in music improvisation include procedural and metacognitive knowledge.

The cognitive processes in the higher-order thinking skills include *remember*, *understand*, *apply*, *analyse*, *evaluate* and *create* which formed the basis of a conceptual framework for the thinking process in improvisation. The criteria for the creative musical product include *motive*, *motivic development*, *unity*, *variety*, *recombination* and *style*. The two teaching strategies are aural-imitative and motivic analysis which

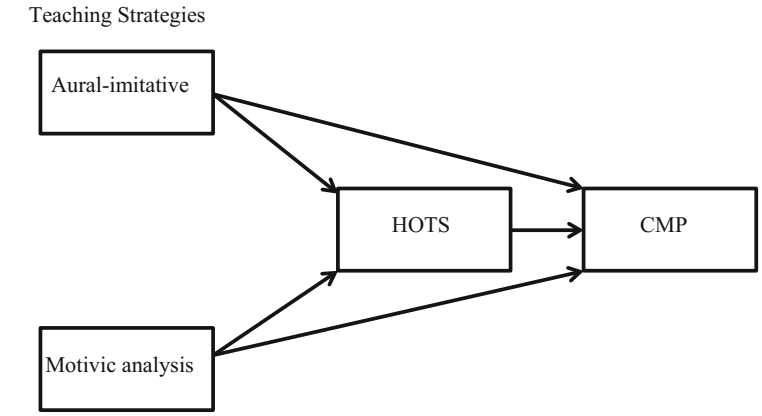



**Fig. 15.2** Theoretical model of higher-order thinking skills in improvisation

have a direct consequence of higher-order thinking skills and facilitate cognitive variation. Motivic analysis has a more significant role in provoking the cognitive organisation of music events during improvisation. Instructions which involve analysing, evaluating and creating elevate the learning experience in improvisation to advance beyond a basic application of musical knowledge to strategic cognitive skills to generate, make decision and select musical ideas to produce a more desirable music outcome.

A successful music improvisation involves the dynamics interaction between effective teaching strategies, higher-order thinking skills and creative musical product. This study proposed a theoretical model of teaching higher-order thinking skills in improvisation (see Fig. 15.2). The model indicates that teaching strategies such as aural-imitative and aural-motivic analysis contribute to the effective execution of higher-order thinking process in improvisation. Higher-order thinking skills improve with the appropriate application of teaching strategies. The model also indicated that creative achievement is influenced by the teaching strategies and mediated by the cognitive capacities in the higher-order thinking skills.

## *Final Remarks*

The study contributed to the existing body of knowledge relating to the acquisition of higher-order thinking skills and creative musical product in music improvisation. It provided robust evidence for the associations among teaching strategies, higher-order thinking skills and creative musical product. The findings of the study implied that in the acquisition of the ability to improvise, teaching strategies should emphasise

on aural and motivic analysis to enhance the development of higher-order thinking skills.

**Acknowledgements** The author drew the contents of this chapter from her Ph.D. dissertation. She made reference to an article she co-published with her dissertation supervisors (see Cheong, Chua & Pan, 2014).

## References

Aitken, E. A. (1975). *A self-instructional audio-imitation method designed to teach trumpet students jazz improvisation in the major mode.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No.7615018).

Allen, J. (1999). *A methodical approach to the introduction of jazz improvisation for the flutist.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9927727).

Anderson, L. W., & Krathwohl, D. R. (Eds.). (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. New York: Longman.

Ashley, R. (2009). Musical improvisation. In S. Hallam, I. Cross, & M. Thaut (Eds.), *Oxford handbook of music psychology* (pp. 413–420). Oxford: Oxford University Press.

Azzara, C. D. (1993). Audiation-based improvisation techniques and elementary instrumental students' music achievement. *Journal of Research in Music Education, 41*(4), 328–342. Retrieved from http://www.jstor.org/stable/3345508.

Azzara, C. D. (1999) An aural approach to improvisation. *Music Educators Journal, 86*(3), 21–25. Retrieved from http://www.jstor.org/stable/3399555

Bash, L. (1983). *The effectiveness of three instructional methods on the acquisition of jazz improvisation skills.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 8325043).

Bent, I. (1980). Analysis. In S. Sadie (Ed.), *The new Grove dictionary of music and musicians* (Vol. 1, pp. 340–388). London: Macmillan.

Berkowitz, A. (2010). *The improvising mind: Cognition and creativity in the musical moment*. New York, NY: Oxford University Press.

Berliner, P. (1994). *Thinking in jazz*. Chicago: University of Chicago Press.

Bitz, M. (1998). *A description and investigation of strategies for teaching classroom music improvisation.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9909407).

Blanco, P. J. (2010). Impact of school-based child-centered play therapy on academic achievement, self-concept, and teacher-child relationships. In J. N. Baggerly, D. C. Ray., & S. C. Bratton (Eds.), *Child-centered play therapy research: The evidence base for effective practice* (pp. 125–144). Hoboken, NJ: Wiley.

Bonate, P. L. (2000). *Analysis of pretest-posttest designs*. Boca Raton: Chapman & Hall.

Brophy, T. (2000). *Assessing the developing child musician: A guide for general music teachers*. Chicago, IL: GIA Publications.

Cheong, K.W. (2013). *The effects of aural-imitative approach and motivic analysis on the acquisition of higher-order thinking skills and creative musical product in improvisation.* (Unpubilshed Ph.D. dissertation). University of Malaya. Kuala Lumpur.

Cheong, K. W., Chua, Y. P., & Pan, K. C. (2014). Effects of aural-imitative and aural-motivic analysis on higer-order thinking skills and creative musical product in music improvisation. *Procedia Social and Behaviotal Sciences, 116,* 5130–5134.

Chua, Y. P. (2011). *Research methods and statistics* (2nd ed.). Shah-Alam, Malaysia: McGraw-Hill Education.

Chua, Y. P. (2012). Effects of computer-based testing on test performance and testing motivation. *Computers in Human Behavior, 28*(5), 1580–1586.
Ciorba, C. R. (2006). *The creation of a model to predict jazz improvisation achievement.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 3243107).
Cohen, J. (1988). *Statistical power analysis for the behavioral sciences* (2nd ed.). Hillsdale, NJ: Lawrence Earlbaum Associates.
Cohen, B. H. (2013). *Explaining psychological statistics* (4th ed.). New York: John Wiley & Sons.
Colles, H. C. (1954). Extemporization or improvisation. In E. Blom (Ed.), *Grove's dictionary of music and musicians* (5th ed., Vol. 2, pp. 991–993). London: Macmillan.
Coy, D. A. (1989). *A multisensory approach to teaching jazz improvisation to middle school band students.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9010106).
Czerny, C. (1836, 1983). *A systematic introduction to improvisation on the pianoforte, Op. 200.* (A. L. Mitchell, Ed., & A. L. Mitchell, Trans.) New York: Longman.
Davison, P. D. (2006). *The role of self-efficacy and modeling in improvisation: The effects of aural and aural/notated modeling conditions on intermediate instrumental music students' improvisation achievement.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 3254179).
Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.
Gingerich, L. L. (1986). A technique for melodic motivic analysis in the music of Charles Ives. *Music Theory Spectrum, 8*, 75–93. Retrieved from http://www.jstor.org/stable/746071.
Gordon, E. E. (2002). *Rating scales and their uses for measuring and evaluating achievement in music performance*. Chicago: GIA.
Green, E. (2007). What is chapter 17 of Guido's "Micrologus" about: A proposal for a new answer. *International Review of the Aesthetics and Sociology of Music, 38*(2), 143–170. Retrieved from http://www.jstor.org/stable/25487523.
Greennagel, D. J. (1994). *A study of selected predictors of jazz vocal improvisation skills.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9500235).
Hargreaves, W. (2016). Exploring the 12-key approach: Perceptions and experiences of improvising jazz vocalists. *International Journal of Music Education*, *34*(3), 369–378.
Heil, L. T. (2005). *The effects of two vocal jazz improvisation methods on high school choir students' attitudes and performance achievement.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 3234220).
Hickey, M. M. (1995). *Qualitative and quantitative relationships between children's creative musical thinking processes and products.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9614754).
Hores, R. G. (1977). *A comparative study of visual- and aural-oriented approaches to jazz improvisation with implications for instruction.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 7818637).
Kazdin, A. E. (2000). *Psychotherapy for children and adolescents: Directions for research and practice*. New York: Oxford University Press.
Kenny, B. J., & Gellrich, M. (2002). Improvisation. In R. Parncutt & G. E. McPherson (Eds.), *The science and psychology of music performance: Creative strategies for teaching and learning* (pp. 117–134). Oxford, UK: Oxford University Press.
Koutsoupidou, T., & Hargreaves, D. J. (2009). An experimental study of the effects of improvisation on the development of children's creative thinking in music. *Psychology of Music, 37*(3), 251–278.
Laughlin, J. E. (2001). *The use of notated and aural exercises as pedagogical procedures intended to develop harmonic accuracy among beginning jazz improvisers.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 3042832).
Lipman, M. (1991). *Thinking in education*. New York, NY: Cambridge University Press.

Madura, P. D. (1996). Relationships among vocal jazz improvisation achievement, jazz theory knowledge, imitative ability, musical experience, creativity, and gender. *Journal of Research in Music Education, 44*(3), 252–267. Retrieved from http://www.jstor.org/stable/3345598.

May, L. F. (2003). Factors and abilities influencing achievement in instrumental jazz improvisation. *Journal of Research in Music Education, 51*(3), 245–258.

Mayer, R. E. (1998). Cognitive, metacognitive, and motivational aspects of problem. *Instructional Science, 26*(1), 49–63. Retrieved October 26, 2011, from http://www.cimm.ucr.ac.cr/ojs/index.php/eudoxus/article/download/169/303.

McEwen, J. B. (1912). *The thought in music*. London: Macmillan.

McPherson, G. E. (1993). *Factors and abilities influencing the development of visual, aural and creative performance skills in music and their educational implications.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9317273).

Meyer, L. B. (1989). *Style and music: Theory, history, and ideology*. Philadelphia: University of Pennsylvania Press.

Miller, S. D. (1973). Guido d'Arezzo: Medieval musician and educator. *Journal of Research in Music Education, 21*(3), 239–245. Retrieved from http://www.jstor.org/stable/3345093.

Nickerson, R. S. (1999). Enhancing creativity. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 392–410). Cambridge: Cambridge University Press.

Norgaard, M. (2011). Descriptions of improvisational thinking by artist-level jazz musicians. *Journal of Research in Music Education, 59*(2), 109–127. Retrieved from http://jrm.sagepub.com/content/59/2/109.

Odam, G. (1995). *The sounding symbols: Music education in action*. Cheltenham: Stanley Thornes.

Pallant, J. (2010). *SPSS survival manual: A step by step guide to data analysis using the SPSS program* (4th ed.). New York: McGraw Hill.

Partchey, K. C. (1973). *The effects of feedback, models, and repetition on the ability to improvise melodies.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 7416058).

Paulson, J. C. (1985). *The development of an imitative instructional approach to improvising effective melodic statements in jazz solos.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 8529930).

Pike, A. (1971). The perceptual aspects of motivic structure in music. *The Journal of Aesthetics and Art Criticism, 30*(1), 79–81. Retrieved from http://www.jstor.org/stable/429576.

Pressing, J. (1988). Improvisation: Methods and models. In J. Sloboda (Ed.), *Generative processes in music: The psychology of performance, improvisation and composition* (pp. 129–178). New York: Oxford University Press.

Pressing, J. (1998). Psychological constraints on improvisational expertise and communication. In B. Nettl & M. Russell (Eds.), *In the course of performance: Studies in the world of improvisation* (pp. 47–68). Chicago: University of Chicago Press.

Priest, P. (1996). Putting listening first: A case of priorities. In G. Spruce (Ed.), *Teaching music* (pp. 206–215). London: Routledge.

Rosfeld, M. D. (1989). *The development of a series of instructional units for teaching improvisational principles to pianists.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 8919976).

Sarath, E. W. (1993). Improvisation for global musicianship. *Music Educators Journal, 80*(2), 23–26. Retrieved from http://www.jstor.org/stable/3398688.

Sarath, E. W. (2010). *Music theory through improvisation: A new approach to musicianship training*. New York and London: Routledge.

Sato, S. (1996). *Motivic Improvisation: Approach and analyses of two selected works.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9716912).

Schilling, R. (1987). The feasibility of objective diagnostic measurement of jazz improvisation achievement. *Jazz Research Papers, 7,* 149–158.

Schoenberg, A. (1967). *Fundamentals of musical composition*. London: Faber & Faber.

Schön, D. A. (1983). *The reflective practitioner: How professionals think in action*. New York: Basic Books.
Sternberg, R. J. (2006). Introduction. In J. C. Kaufman & R. J. Sternberg (Eds.), *The international handbook of creativity* (pp. 1–10). New York: Cambridge University Press.
Sternberg, R. J., & Lubart, T. I. (1996). Investing in creativity. *American Psychologist, 51*(7), 677–688.
Stravinsky, I. (1970). *The poetics of music: In the form of six lessons*. Cambridge, Mass: Harvard University Press.
Wallas, G. (1926). *The art of thought*. New York: Harcourt, Brace & World.
Watson, K. E. (2008). *The effect of aural versus notated instructioanl materials on achievement and self-efficacy in jazz improvisation.* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 3305685).
Webster, P. R. (1987). Refinement of a creativity measure. In C. K. Madsen & C. A. Prickett (Eds.), *Applications of research in music behavior* (pp. 257–271). Tuscaloosa, AL: The University of Alabama Press.
Webster, P. (1988). Creative thinking in music: approaches to research. In J. Gates (Ed.), *Music education in the United States: Contemporary issues* (pp. 66–81). Tuscaloosa: University of Alabama Press.
Webster, P. (2002). Creative thinking in music: Advancing a model. In T. Sullivan & L. Willingham (Eds.), *Creativity and music education* (pp. 16–33). Edmonton, AB: Canadian Music Educators' Association.
Younker, B. A. (2002). Critical thinking. In R. Colwell & C. P. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 162–170). New York: Oxford University Press.

**Ku Wing Cheong** is a faculty member at the Cultural Centre, University of Malaya. With a special interest in music education and music pedagogy, Ku Wing has extensively explored the field of instrumental teaching and learning, working as a piano teacher and group class music teacher at the Yamaha Music School Malaysia. She holds Bachelor of Music (University of London), and Master of Arts (Trinity College of Music) and Ph.D. (University of Malaya) in music education. As a music education researcher, Ku Wing's research interests have been oriented to thinking skills and musical creativity.

# Chapter 16
# Creativity in the Japanese National Curriculum for Music


**Hajime Takasu and Akemi Takasu**

## Introduction

In the field of music education, creativity has been of interest to researchers, bureaucrats, and politicians in Japan since the end of World War II. The aim has been to promote a new kind of multi-perspective thinking among children, endowing them with the wisdom to solve international problems and elect appropriate leaders to keep the peace. It is believed that creativity exists in diverse ways of thinking. The strong relationship between music education and creativity has been evidenced in research (Gingras, Honing, Peretz, Trainor, & Fisher, 2015; Hargreaves, 2012; Ramachandran & Hirstein, 1999; Villarreal et al., 2013; Wiggins & Bhattacharya, 2014). In this chapter, the author shares development of creativity and music education in Japan from the lens of the course of study for music. He elaborates the choices of creativity in music education from the perspectives of the contemporary understanding of creativity. He made reference to the Japanese government's particular attention to creativity, the kind of creativity in question, as well as the kind of creativity to be nurtured among children in the Japanese society.

Hajime Takasu: Deceased.

H. Takasu
Tamagawa University, Machida, Japan

A. Takasu (✉)
Umegaoka, Setagaya, Tokyo, Japan



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_16

## *Early Versions of Course of Study*

After World War II, music education in primary and secondary schools in Japan was reformed. The Course of Study was established in 1947 under the direction of the United States of America (US) occupying army (General Headquarters of the Allied Forces), at which time it was not legally binding. The first versions of the Course of Study, which regulated the aims and contents of all subjects and school activities, were proposed by the Japanese Ministry of Education in 1947 and 1951, respectively. These first and second versions of the Course of Study were not initially statutory. The third version was made statutory in 1958 (Ministry of Education, 1958). It was revised almost every decade, retaining an emphasis on creativity in music education. The legal basis of the Course of Study is endowed by a hierarchy of three Acts within the Constitution, namely the Basic Act of Education, the School Education Law, and the Regulation of School Education Law, the latter of which regulates school subjects and the number of lessons allocated to each subject, such as music, mathematics, and science.

The current Course of Study for music has a great focus on creativity. It has been revised in accordance with the Basic Act of Education and the School Education Law. Recently, these laws were revised and were influenced by the *Twentyfirst Century Skills*, which emphasizes among others on creativity. The Twentyfirst Century Skills comprise ten skills, of which *creativity and innovation* belong to the primary set. Binkley et al. (2012) regard creativity and innovation as ways of thinking. They elaborate creativity by making reference to subjects such as music, new digital media, art, drama, and multimedia.

Saburo Moroi (1903–1977) was a specialist in music education at the Japanese Ministry of Education who recognized the relationship between creativity and music education. In 1947, Moroi strongly advocated nurturing children's creativity, mainly through composing activities in the national curriculum, the formal title of which is the *Course of Study*. Specialists at the Ministry of Education and further afield agreed with Moroi, conducting research into the kinds of creativity that could be nurtured among children. Moroi was responsible for setting up the first version of the Course of Study for music and made efforts to include creativity.

Before the start of World War II in Japan, music as a school subject comprised merely singing. Although some highly motivated teachers at elementary school levels (particularly those at schools attached to teacher's colleges and higher level teacher's colleges) attempted to introduce the playing of instruments, composing, and listening, singing remained the only activity prior to the war. Moroi adopted additional musical activities to the existing singing in the first version of the Course of Study for music. These activities were meant to enable teachers to nurture children's creativity. In his words, "…three activities [playing instruments, composing, and listening] have a deep relationship, for example, listening to and appraising music lead to singing and playing instruments well, and as a result, enrich children's creativity" (Ministry of Education, 1947, p. 9). Six aims of music education in the first version of the Course of Study in 1947 were outlined: Understanding and gaining a sense of the beauty of

music might raise children's high aesthetic sentiments and enrich and vary human nature; making children acquire knowledge and skills in terms of music; creativity might be enhanced (through composing tunes or music); children's expressive faculties might be honed (though singing and playing instruments); children's faculties of reading and writing notation might be improved; and the ability to appraise music might be developed (Ministry of Education, 1947, p. 1). To Moroi creativity may be nurtured through composing, and as a result, human nature may be enriched and varied.

Moroi's awareness of various roles of musical creativity was included in later versions of the Japanese Course of Study for music. Susumu Mashino (1926–2014), another member of the Japanese Ministry of Education, took over Moroi's position. He was involved in the subsequent versions (from the second to the fifth) of the Course of Study. He retained the emphasis on the potential of composing as a predominant activity to raise children's creativities. In the second version, Mashino (1955) used the term *creative expression*, which mainly indicated composing, rather than singing, playing instruments, or listening. Composing, thus took a central role in encouraging children's creativity and in the idea that such creativity might transfer to other musical activities. In the third version of the Course of Study, Mashino boldly used the expression *composing*. As Mashino explained (Ministry of Education, 1965), "…in a broad sense, music making is one of the part of spiritual life among every ethnic group as a pattern to express their feeling and emotion" (p. 3).

## *The Sixth Version*

In the sixth version of the Course of Study for elementary school regarding music, the Ministry of Education in 1989 introduced *Making Music and Expressing It,* which aimed to improve the context for composing within the Course of Study. A reason for including the activity of Making Music and Expressing it was that in the reports on research conducted by Ministry of Education, composing had not been implemented fully (Ohara, 2015, p. 21). Fumishige Yamamoto (1938–) and Yukiko Tsubono (1949–), two music education researchers, strongly encouraged the inclusion of the musical activity *Making Music and Expressing It* during the Course of Study revision discussion. They were the first few researchers who were interested in Paynter and Aston's 1970 book, *Sound and Silence: Classroom Projects in Creative Music*. Yamamoto and Tsubono translated this book into Japanese. Yukiko Tsubonou was a pioneer researcher encouraging creative activities through composing. Yamamoto's research on Paynter and Aston's frameworks was the basis for Ohara's introduction of *Making Music and Expressing It*. According to Ohara (2015), these efforts were realized in the eighth version of the Course of Study, issued in 2008 (p. 22).

Japanese music education was influenced by views of the music of Paynter and other British musicians such as Wishart (1975, 1977) and McNicol (1989a, 1989b). Japanese leaders involved in the Course of Study and British researchers and practic-

ing professionals were the driving force to include composing activities for nurturing children's creativities. They appeared to have assumed that composing activities might cultivate children's creativities, without providing any theoretical proof or empirical evidence for their claim. They also did not identify or specify the kinds of creativity to be cultivated by composing activities. Their claim seems to be a simply postulation that composing entails creating something new, and therefore, composing leads to creativity.

## Creativity in Music Lessons

All Japanese children attend music courses as part of their compulsory education. Thus, music education does not aim to raise students as professional musicians, but to let them enjoy music in accordance with their values for their entire lives. Students in schools may choose to join a choir, a brass band, or an orchestra, or to listen to or compose music. Through such musical activities, the next generation of a music culture is created, as is the field of the arts, based on nurtured creativity through creative music making. The choices of creativity in music education are in line with different forms of creativity suggested by creativity researchers after the Second World War (see the descriptions of the mini-, little, professional, and big creativity below). The choices of creativity in music education in Japan are evidence of Japanese conscious movement toward creativity for all and for everyday different experiences.

In 1950, Joy Paul Guilford (1897–1983), the then president of the American Psychological Association, gave a keynote address on the importance of research on creativity (Guilford, 1950). The past decade's psychologists, educators, and researchers have conducted research on creativity. They have deepened understanding of creativity. Csikszentmihalyi (1996) and Kersting (2003) proposed creativity that is more than one form: *Big-C creativity* and *little-c creativity*. Big-C creativity entails an ability to create something never seen before. Examples of Big-C are such as the inventions and ideas of Thomas Alva Edison (1847–1931) and Albert Einstein (1879–1955). Little-c creativity is observed in "activities that people engage in every day; modifying a recipe when you don't have all of the ingredients called for; avoiding a traffic jam by finding a new way through side streets; figuring out how to apologize to a friend for an unintended insult" (Sawyer, 2012, p. 8). Kaufman and Beghetto (2009) challenged the theory of the learning process in gaining creativity to go beyond the Big-C versus little-c dichotomy. Feldman (2003) proposes *middle-c creativity* as a bridge between Big-C and little-c creativity. Kaufman and Beghetto (2007, 2009, 2013) propose *mini-c creativity* and *Pro-c creativity* as two additional forms of creativity. Kaufman and Beghetto (2009) state that "central to the definition of mini-c creativity is the dynamic, interpretive process of constructing personal knowledge and understanding within a particular sociocultural context" (p. 3). They also "believe that a further distinction needs to be made to account for what we call professional creativity (or Pro-c)" (p. 2). In the context of education, mini-c is about

the discovery of new things and can be encouraged by teachers, parents, and mentors. It can happen in our early years of life. Professional c is acquired with years of advanced schooling and expertise in domain-specific areas of interest.

## *A Sociocultural Approach to Creativity*

In Japanese elementary and junior high schools, activities for music making are often implemented in small groups of four to six students. Collaborative and sociocultural creativity is essential for social problem solving. Creativity as suggested in the Course of Study for music can be understood from the sociocultural approach to creativity and creativity is regarded as an ability that can generate rich value for a society. Adopting the sociocultural approach Csikszentmihalyi (1997) proposes that creativity occurs not inside our minds "but in the interaction between a person's thought and a sociocultural context" (p. 23). Sawyer (2003, 2007, 2012) develops this idea further and suggests individual creativity and sociocultural creativity. According to Sawyer (2012), individual creativity (by an individualist definition) refers to "creativity (that) is a new mental combination that is expressed in the world" (p. 7, *added "that" to ease reading*). He highlights that a sociocultural approach to creativity was a new wave of creativity research: "…creativity is the generation of a product that is judged to be novel and also to be appropriate, useful, or valuable by a suitably knowledgeable social group" (Sawyer, 2012, p. 8). Sawyer (2012) insists that "…all creations that satisfy [Big-C] will by default also satisfy the individual or *little c* definition—because any product that is novel to a social group must also be novel to each individual within that social group" (p. 8).

Sawyer (2003) examined the importance of *group creativity* through practical studies of jazz jam sessions and improvisational theater, in which he found that *group genius* compared favorably to *individual genius*. Sawyer (2007) points out that:

> We're drawn to the image of the lone genius whose mystical moment of insight changes the world. But the lone genius is a myth: instead, it's group genius that generates breakthrough innovation. When we collaborate, creativity unfolds across people; the sparks fly faster, and the whole is greater than the sum of its parts. (p. 7)

Sawyer (2007) stresses the importance of group improvisation, appropriate balance between improvisation and planning, and group flow (a sense of coming together in a group).

The above view is supported by research on the sociology of music. Research conducted by Martin (1997) has shown the correlation between musical structure and social structure. Students may use knowledge of musical and social structure creatively to develop new ideas and new ways of resolving social problems. Children's creativities nurtured in music education likely transfers to other areas of learning, such as language, mathematics, science, as shown by research on multiple intelli-

gence (e.g., Costley, 2011; Dawn, 2010) and cognitive neuroscience (e.g., Nutley, Darki, and Klingberg, 2013).

## *Practical Problems of Creative Music Making*

The current Course of Study intends to nurture creativity for solving problems in the modern society by encouraging students to understand social structure through musical structure, by knowing and using musical elements, such as repletion, question and answer (call and response), and texture in creative music making activities in social groups. Musical structure reflects the structure of society. Teachers are encouraged to realize this model of music education. Music lessons, however, are generally taught by a teacher-centered approach. Most music teachers have been taught and trained in skills of singing and playing instruments, with limited creative interpretation. In classroom lessons, music teachers often focus on precise pitch, rhythm, tempo, and phonation, rather than on creativity. Furthermore, music teachers often impose their personal expression and interpretation of the music on their students. As a result, most music teachers tend to focus more on teaching techniques and skills than on nurturing creativity through teaching music.

Some problems emerge in creative music making in the Japanese context. First, Japanese students and their music teachers tend to be satisfied with random sounds as music, and tend not to develop sounds to structured music. Japanese traditional music originated from the sounds of nature, such as the flowing river, the singing insects, and the songs of birds. Japanese traditional music connects strongly with nature. Japanese students and music teachers who have received training in the Western music likely perceive natural sounds as music.

Second, children tend to create depictive music. A good example of this appears in Bernstein's (1990) DVD, *Young People's Concert*. Bernstein (1990) explains the difference between depictive music and program music, which is accompanied by extra-musical concepts, such as scenario or poetry, functioning to structuralize the music. In music making and appraising, Japanese students and music teachers who have a tendency to relate music to nature likely find difficulty in understanding music as something coherent in its own right. They likely face difficulty in knowing the how to develop music. Music teachers who regard creative music making as a composing activity using the theory of functional harmony likely regard creative music making as difficult, and avoid doing it.

Third, there is a lack of improvisation, including sound and music play in music lessons in the Japanese school context. Teacher training courses for higher levels of music education rarely provide opportunities to learn improvisation. Instead, the courses focus on playing and singing composed music. Students are often required to obey the teacher's instructions. They are seldom allowed to play an instrument or sing according to their own interpretation. The music courses lack creative activities, including improvisation. Teachers and students at higher education levels may regard

**Table 16.1** Contents of creative music making

| | | |
|---|---|---|
| Elementary school level | Grades 1–2 | • Enjoying musical games with various sound sources, including human voices<br>• Creating simple musical pieces from various sound sources based on musical structures |
| | Grades 3–4 | • Improvising with various musical ideas, based on diverse sound sources and their combinations<br>• Creating simple musical pieces based on musical structures as well as one's own intention, using various sound sources |
| | Grades 5–6 | • Improvising with various musical ideas, based on previous musical experiences<br>• Creating simple musical pieces based on musical structures as well as the perspective of music as a whole, using various sound sources |
| Junior high school level | Grade 7 | • Creating simple melodies with creative expression by perceiving the characteristics of language and musical scales<br>• Creating music by having an image that one would like to express; utilizing characteristics of sound components; and devising compositions for aspects like repetition, variation, and contrast |
| | Grades 8–9 | • Creating simple melodies with creative expression by utilizing the characteristics of language and musical scales<br>• Creating music by having an image that one would like to express, utilizing characteristics of sound components and devising compositions and cohesiveness for aspects like repetition, variation, and contrast |

composing as random sparks of inspiration. Music teachers at elementary and junior high school levels are hesitant to implement creative music making.

## The Course of Study and Creativity Education Policy

The Course of Study for music comprises three parts: Elementary school (grades 1–6), junior high school (grades 7–9), and high school (grades 10–12). The Course of Study for elementary and junior high school music (available online in English) includes creative music making (see Table 16.1) which is based on the Ministry of Education, Culture, Sports, Science, and Technology's (MEXT) (2008a, b) Ordinance Numbers 27 and 28.

To reflect the intentions of the relevant educational laws, the Course of Study for music renamed the former domains of *expression* and *appreciation* to *music making* and *appraising*. Furthermore, MEXT (2008a) recommended that elementary school teachers implement creative music making, which consisted of improvising (sound play or music play adhering to specific rules) and composing that is based on

musical structures (in order to develop sounds into music). At the junior high school level, MEXT (2008b) recommended creative music making comprising creating simple melodies and creating music based on musical structures. Through creative music making and self-expression, students come to understand how sound can be transformed into music. As such, students can expand their ideas about what music can be, and about how to create music. Creative music making and self-expressions are aimed at helping students to become individuals who can create future forms of music culture.

Teachers are recommended to implement appraising through which students develop ideas and learn the structures of music as the foundation of learning (MEXT, 2008a, b). When students understand what music is and how random sounds can be organized into music, their new interpretation of music induces an affirmative attitude toward recreating existing music. The Course of study highlights the contents of traditional music in school music education, which has yet to be well received. Traditional music is important not only as the basis for new ideas, but also for students' Japanese identity formation. Students go beyond being inheritors of traditional music. They are creators of traditionally based music. Music teachers should instruct students on creating their own music based on traditional music.

The connection between creative music making and appraising, discussed above, is reflected by a further addition in the current Course of Study for music, namely *common items for each activity* for elementary and junior high school (see Table 16.2) based on MEXT's (2008a, b) Ordinance Numbers 27 and 28. The Central Council for Education, an advisory organization of MEXT, submitted a final report indicating the basic knowledge, skills, and abilities children need to acquire during compulsory education (at elementary and junior high school levels). This report suggested the common items to be taught in music through activities (see Table 16.2). The Course of Study presents the items as necessary for developing abilities in music making and appraising. Efforts should be made to provide sufficient supports to carry out each activity, and methods should be devised to enhance such instruction at both elementary and junior high school levels.

Musical elements (the elements that shape music) are more than just the basic and knowledge, skills, and abilities that children acquired through singing, playing instruments, creative music making, and appraising. They form the foundation for children to understand different kinds of music, including Western traditional music, pop music, Japanese traditional music, ethnic music, and so on. The Course of Study recommends to include musical elements in the common items for activities across different kinds of music. That means, when students master commonality at the level of musical elements, they likely are able to apply their knowledge of musical elements to understand any kind of music, by listening to it and judging its value. Applying knowledge of music elements, they likely can identify the uniqueness of certain pieces of music they have not heard. Understanding musical elements shall go beyond mastery of the general rules. Students understand the uniqueness of music elements function in each piece of music. Children and adults can show their preference to particular music according to their evaluation of music based on the understanding of such musical elements.

**Table 16.2** Contents of music making and appraising

| | | |
|---|---|---|
| Elementary school level | Grades 5–6 | • To perceive (a) and (b) among the musical elements, and to be sensitive toward their goodness, enjoyment, and beauty<br>(a) Elements characterizing music, such as timbre, rhythm, tempo, melody, dynamics, vertical relationships of pitches or harmony, beat, and phrase<br>(b) Musical structures, such as repetition, Q&A, change and texture<br>• To become familiar with notes, rests, and other notational symbols as well as musical terms, through musical activities |
| Junior high school level | Grades 7–9 | • To perceive the elements that shape music, such as tone, rhythm, tempo, melody, texture, dynamics, form and composition and the relationship between these elements, and to be sensitive to the characteristics and atmosphere produced by their functions<br>• To understand through musical activities the terms and symbols which represent the elements that shape music and their functions |

Students who have acquired knowledge of musical elements, and who have realized their commonality can use such elements for creating music. Creative music making is a process that allows students to learn the existing different kinds of musical elements, the intentional use of them, and the how to express their intentions through music. In this way, students can develop new ideas on their own. Their creativity is developed and encouraged. Teachers play an important role in ensuring such learning occurs. The teacher should coordinate the learning environment and organize groups of students to take part in activities. Since 1998, MEXT has not prescribed instructional methods for teaching creative music making (Ministry of Education, 1998a, b). MEXT focuses on disseminating the subject matter to Japanese local education committees and has left the responsibility of prescribing teaching methods to these committees. The local committees select methods appropriate for their own students in their own local contexts.

## Discussion and Conclusion

Three challenges in promoting creativity in music education in Japanese are discussed from the perspectives of development of course of study for music and creativity education. First, Japanese education adopted the Twentyfirst Century Skills framework. For example, the Ministry of Education, Culture, Sports, Science, and Technology (MEXT), which was reorganized from the Ministry of Education to its present form in 2001, has recommended that elementary, junior high, and high schools use information communication and technology (ICT) and digital blackboard systems. In 2009, The National Institute for Educational Policy Research (NIER) launched an

ongoing research project named *Basic Research on Curriculum Development*. The NIER contributes to the promotion and formulation of educational policy plans for MEXT. NIER's Curriculum Research Center and Guidance and Counseling Research Center work together with the Japanese government to carry out specialized research surveys, and to enhance the support and recommendation functions of the institute. The fifth volume of the report on the mentioned project (NIER, 2013) proposes the equivalent of Twentyfirst Century Skills for Japan, which were slightly modified from the original set of ten skills and adopted the taxonomy of objectives proposed by Marzano and Kendall (2007) (see Fig. 16.1). For the reader's information, the original Twentyfirst Century Skills comprise a set of 10 skills identified by the international education experts and business leaders. It has been believed that students shall acquire these skills for their success in working lives and as citizens in the twenty-first century. The 10 skills are as follows (Binkley et al., 2012, pp. 18–19): *Ways of thinking (*creativity and innovation; critical thinking, problem solving, and decision-making; and learning to learn, metacognition), *Ways of working* (communication and collaboration or teamwork), *tools for working* (information literacy and ICT literacy), and *living in the world* (citizenship———local and global, life and career, and personal and social responsibility, including cultural awareness and competence). Keywords within the skills framework are *knowledge-based society*, *globalization*, *society for sustainable development*, and *diversification of vocation*.

The twenty-first century skills are based on an assessment framework that is parallel PISA and TIMMS. The skills are difficult to measure including the primary skill set of creativity and innovation (Binkley et al., 2012). It is also difficult to define creativity and to determine the type of creativity to be fostered. The Twentyfirst Century Skills had a significant influence on the reform of the Basic Act of Education in Japan. The 2006 reform was the first reform in the postwar period. The attempt to develop creativity among the Japanese citizens is evidently shown in the preamble of the Act who referred to the paragraphs of creativity twice. There is a common aspiration of nurturing creativity between the School Education Law and Twentyfirst Century Skills. The School Education Law which was enacted after World War II was reformed. An article was established to standardize children's abilities and achievements in education. The article stated that teachers are responsible for ensuring students' acquisition of basic knowledge and skills and for nurturing their thinking, judgment, expression, and other abilities required for problem solving.

Second, there is a need to change teacher-centered approach to a student-centered approach to teaching music. The national system for teacher training with its shortcomings could be the cause for teacher-centered music education. A student-centered approach to teaching music engage the teachers in many ways. For instance, teachers determine what they may teach and how they can encourage students' spontaneous activities. In this way, teachers can support the transformation of students from passive learners to active learners.

Since 1998 MEXT has distanced from setting guidelines for instructional methods. However, in November 2014, MEXT requested the Central Council for Education to consider revising the current Course of Study and "…to consider *active learning* at schools." It remains unclear, if MEXT wishes to nurture children's creativity

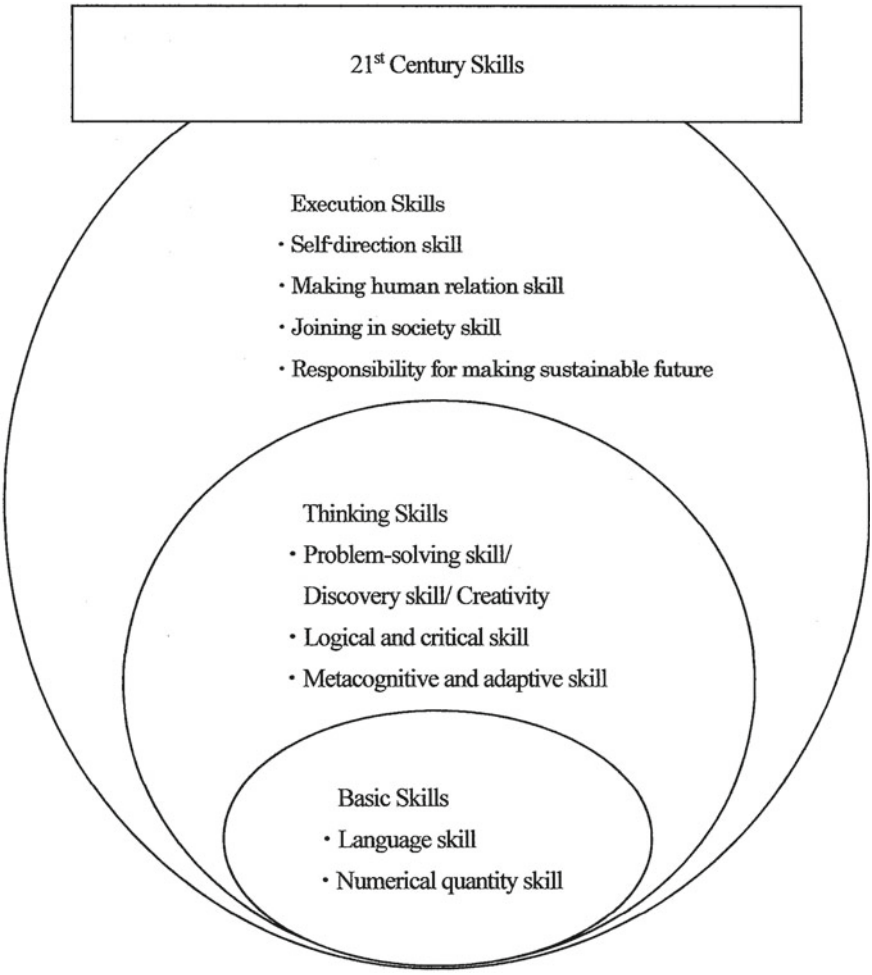



**Fig. 16.1** A model of Twentyfirst Century Skills, specifically a Japanese version proposed by NIER (2013, p. 83). The author translated Japanese into English and represented the contents of the figure. According to the figure, NIER reorganized the original 10 Twentyfirst Century Skills as 11 skills divided into three categories, namely basic skills, thinking skills, and execution skills

would involve modeling effective instructional examples of methods to implement creative music teaching to guide music teachers.

Third, creative music making activities are generally performed in groups. Rarely students take part in individual improvising and composing activities in Japan. Sawyer (2003, 2007) supported teachers' implementation of creative music making through group activities. As teachers in Japan become more engaged in systematically examining their teaching practice (Lewis & Hurd, 2011; National Association, 2011), music teachers in cooperation with researchers can advance research on cre-

ative music making through group activities. Key areas for future research include finding out types of creativity, and how these may be developed in future music education.

## Remarks

The chapter of this volume went through rounds of internal review processes conducted by the editors. The author attended to the revisions with due diligence. The author sudden departure saddens the community of music education. The chapter was revised by Professor H. Mito (with reference to comments from the first round of external review process) and then by the second editor (after the comments of the second round of review process). Revisions done in the absence of the author preserved the author's original contents and intent. The editors of this volume are indebted to Prof. Mito for his generous assistance without which the chapter would not be possibly make it to the publication desk.

**Acknowledgements** Hiromichi Mito, a Professor of Music Education at the Meiji Gakuin University rendered help in proof-reading the chapter after the departure of the late Professor Hajime Takasu.

## References

Association, National. (2011). *Lesson study in Japan*. Tokyo: Kesuisha.

Bernstein, L. (1990). *Young people's concerts* [DVD]. Leonard Bernstein's Office.

Binkley, M., Erstad, O., Herman, J., Rauzen, S., Ripley, M., Miller-Ricci, M., & Rumble, M. (2012). Defining twenty-first century skills. In P. Griffin, B. McGaw, & E. Care (Eds.), *Assessment and teaching of 21st century skills* (pp. 17–66). London: Springer. https://doi.org/10.1007/978-94-007-2324-5.

Costley, K. C. (2011). *The link between musical and academic achievement of young children.* Retrieved from http://files.eric.ed.gov/fulltext/ED513911.pdf.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.

Csikszentmihalyi, M. (1997). *Creativity: The psychology of discovery and invention*. New York: Harper Perennial Modern Classics.

Dawn, O. E. (2010). Integrating middle school mathematics into the music classroom. Unpublished doctoral dissertation, Walden University, Minnesota. Retrieved from http://search.proquest.com/docview/755479330.

Feldman, D. H. (2003). The creation of multiple intelligences theory: A study in high-level thinking. In R. K. Sawyer, K. Moran, R. J. Sternberg, D. H. Feldman, & M. Csikszentmihalyi (Eds.), *Creativity and development* (pp. 139–185). New York: Oxford University Press.

Gingras, B., Honing, H., Peretz, I., Trainor, L. J., & Fisher, S. E. (2015). Defining the biological bases of individual differences in musicality. In The Royal Society, *Philosophical Transactions B* (pp. 307–1664). https://doi.org/10.1098/rstb.2014.0092.

Guilford, J. P. (1950). Creativity. *American Psychologist, 5*(9), 444–454.

Hargreaves, D. J. (2012). Musical imagination: Perception and production, beauty and creativity. *Psychology of Music, 40*(5), 539–557.
Kaufman, J. C., & Beghetto, R. A. (2007). Toward a broader conception of creativity: A case for "mini-c" creativity. *Psychology of Aesthetics, Creativity, and the Arts, 1*(2), 73–79.
Kaufman, J. C., & Beghetto, R. A. (2009). Beyond big and little: The four C model of creativity. *Review of General Psychology, 13*(1), 1–12.
Kaufman, J. C., & Beghetto, R. A. (2013). Do people recognize the four Cs? Examining layperson conceptions of creativity. *Psychology of Aesthetics, Creativity, and the Arts, 7*(3), 229–236.
Kersting, K. (2003). What exactly is creativity. *Monitor on Psychology, 34*(10), 1–40.
Lewis, C. C., & Hurd, J. (2011). *Lesson study step by step: How teacher learning communities improve instruction*. Portsmouth: Heinmann.
Martin, P. J. (1997). *Sound and society: Themes in the sociology of music*. Manchester: Manchester University Press.
Marzano, R. J., & Kendall, J. S. (2007). *The new taxonomy of educational objectives* (2nd ed.). Thousand Oaks: Corwin Press.
McNicol, R. (1989a). *Create and discover: A course in musical investigation*. Oxford: Oxford University Press.
McNicol, R. (1989b). *Create and discover: A course in musical invention*. Oxford: Oxford University Press.
Mashino, S. (Ed.). (1955). *Teaching of composing: Course of music education*. Tokyo: Zen-On Music Company.
Ministry of Education. (1947). *Course of study for music (draft proposal)*. Tokyo: Tokyo-Shoseki.
Ministry of Education. (1951). *Course of study for music (draft proposal)*. Tokyo: Kyoiku-Shuppan.
Ministry of Education. (1958). *Elementary school course of study notification number 80*.
Ministry of Education. (1965). *Teaching of composing: Series of music education teaching material in elementary school*. Tokyo: Ongaku-Kyoiku-Tosho.
Ministry of Education. (1989a). *Elementary school course of study notification number 24*. Retrieved from https://www.nier.go.jp/guideline/h01e/index.htm.
Ministry of Education. (1989b). Junior high school course of study notification number 25. Retrieved from https://www.nier.go.jp/guideline/h01j/index.htm.
Ministry of Education. (1998a). Elementary school course of study notification number 175. Retrieved from https://www.nier.go.jp/guideline/h10e/index.htm.
Ministry of Education. (1998b). Junior-high school course of study notification number 176. Retrieved from https://www.nier.go.jp/guideline/h10j/index.htm.
Ministry of Education, Culture, Sports, Science, and Technology. (2008a). Elementary school course of study notification number 27. Retrieved from http://www.mext.go.jp/component/a_menu/education/micro_detail/__icsFiles/afieldfile/2009/04/21/1261037_7.pdf.
Ministry of Education, Culture, Sports, Science, and Technology. (2008b). Junior-high school course of study notification number 28. Retrieved from http://www.mext.go.jp/component/a_menu/education/micro_detail/__icsFiles/afieldfile/2011/04/11/1298356_6.pdf.
National Institute for Educational Policy Research. (2013). *A report (Volume 5). Basic research on development of curriculum project*. Tokyo: NIER.
Nutley, S. B., Darki, F., & Kingberg, T. (2013). Music practice is associated with development of working memory during childhood and adolescence. *Frontiers in Human Neuroscience,* 1–9. https://doi.org/10.3389/fnhum.2013.00926.
Ohara, K. (2015). Interview of Koichi Ohara: The significance and problem of music education from the viewpoint of a former member of the Ministry of Education and music educator. *Japanese Journal of Music Education Practice, 13*(1), 18–29.
Paynter, J., & Aston, P. (1970). *Sound and silence: Classroom projects in creative music*. Cambridge: Cambridge University Press.
Ramachandran, V. S., & Hirstein, W. (1999). The science of art: A neurological theory of aesthetic experience. *Journal of Consciousness Studies, 6*(6–7), 15–51.

Sawyer, R. K. (2003). *Group creativity: Music, theater, collaboration*. London: Lawrence Erlbaum Associates.
Sawyer, R. K. (2007). *Group genius. The creative power of collaboration*. New York: Basic Books.
Sawyer, R. K. (2012). *Explaining creativity: The science of human innovation* (2nd ed.). New York: Oxford University Press.
Villarreal, M. V., Cerquetti, D., Caruso, S., Aranguren, V. S. L., Gerschcovich, E. R., Frega, A. L., et al. (2013). Neural correlates of musical creativity: Differences between high and low creative subjects. *PLoS ONE, 8*(9), e75427. https://doi.org/10.1371/journal.pone.0075437.
Wiggins, G. A., & Bhattacharya, J. (2014). Mind the gap: An attempt to bridge computational and neuroscientific approach to study creativity. *Frontiers in Human Neuroscience, 8,* 1–15. https://doi.org/10.3389/fnhum.2014.00540.
Wishart, T. (1975). *Sound fun: A book of musical games*. London: SOCD.
Wishart, T. (1977). *Sound fun 2: A second book of musical games*. London: SOCD.

**Hajime Takasu (late)** was the Professor of Music Education at Tamagawa University. His research theme has been children's creative activities at music lessons at schools since the beginning of his career as a researcher. His previous post was a Senior Curriculum Specialist at Japanese Ministry of Education, Culture, Spots, Science and Technology. At that time, he has responsibility for Music in the National Curriculum ('The Course of Study') and effort to introduce creative music making to it. His presentation in terms of the musical development of school age children in Japan at the international conference (the International Society of Music Education) which took place in Bergen, Norway in 2003 was great draw for participants. Current his activities are not only to deepen research on creativity but also to publish books and give lectures to Japanese music teachers in order to promote creative music activities. He departed from us during the manuscript preparation period. We missed him dearly.

# Chapter 17
# Developing Creativity in Musical Performance: An Analysis of Famous Musicians' Autobiographies


**Hiromichi Mito**

## Introduction

Creativity is one of the most important issues in education. In 2013, the National Institute for Educational Policy Research, a Japanese governmental organization, proposed a new idea, named the twenty-first-century ability, which is a set of abilities that students need to develop in order to survive in the twenty-first century (National Institute for Educational Policy Research, 2013). The twenty-first-century ability consists of fundamental abilities, cognitive faculty, and practical abilities; creativity is part of cognitive faculty, and has become one of the most important competencies for children to acquire; this will lead many schools to include creativity in their educational goals.

However, it is not easy to show how creativity can be developed through various kinds of learning in school. As many studies have shown, debates on whether creativity is domain-general or domain-specific remain unsolved (Kaufman & Baer, 2005). Since creativity can include many aspects, it is still unclear which subject can nurture which element of creativity. Such a problem also exists in music education. Although it is possible to learn many characteristics of creativity through different types of musical activities, it remains unclear what kind of creativity can be developed through each type of activity. For example, students can develop their creativity by composing music, whereas a musical performance may engender a different type of creativity.

Although the importance of creativity in musical performance is widely appreciated, studies of creativity have often focused on efforts at composing, in which one constructs musical notes from scratch (e.g., Burnard & Younker, 2002; MacDonald, Byrne, & Carlton 2006). However, creativity is one of the most important factors in a musical performance (Clarke, 1995; Persson, 2001) and strongly contributes

H. Mito (✉)
Meiji Gakuin University, Tokyo, Japan
e-mail: mito@psy.meijigakuin.ac.jp



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_17

to its value (Williamon, Thompson, Lisboa, & Wiffen, 2006). Performers express music via their own rich interpretation of the musical notes. If works by great composers such as Bach, Beethoven, and Debussy are excellent outcomes of creativity, then outstanding performances by renowned artists are also the result of creative processes.

Studies of musical creativity have focused on composing because musical performance is bound by various constraints. Although creativity requires expressing original ideas, musical performance is considerably more restricted than other creative endeavors. One of the greatest limitations on musical performance is that the presentation is a reproduction of notes that have already been determined. Contrary to composing—wherein composers construct musical sequences from scratch—musical performance is a creative process in which the notes that have to be played are already written in musical notation or transmitted aurally by others. Accordingly, music education has often focused on composing as the main undertaking for developing creativity; its importance in musical performance has been largely undermined. Although many musical pursuits in school lessons consist of performances, and music education in primary and secondary school places considerable emphasis on developing creative musical expression, few scholars have examined the significance of creativity in musical performance.

Mito (2015) explored professional musicians' notions of creativity in musical performance. The six musicians who were interviewed specialized in Indian, traditional Japanese, Western classical, and jazz music; the interviews addressed the importance of creativity, musical factors that constitute a creative rendition, and the development of creativity. All participants considered creativity an essential part of musical performance, and unanimously suggested that its existence clearly determined the value of a performance. This study strongly implies that music education must take into account how the process of learning musical performance can contribute to the development of creativity. There may be various possibilities for music education to foster creativity through performance.

It is necessary to answer several questions in order to discuss creativity in school musical performances. First, what constitutes creativity in musical performance? Mito (2015) explored the qualities that comprise creativity in musical performance, and considered originality and tradition to be crucial elements. In Mito's study, many participants deemed originality as one of the most important factors for determining a performance's value. They believed that attempting to express oneself authentically was indispensable for musical performance. In contrast, the musicians stated that genuine expression should be built into the framework of traditional performance styles that musicians in the same culture have shared among themselves. An important finding of Mito's study is that many participants considered performances built with these two components to exhibit rich creativity.

Although Mito's study illustrated a broad sense of the component of creativity in musical performance, studies have not shown concrete examples of these two factors. When discussing the development of creativity in musical performance, it is crucial to demonstrate true instances of originality and tradition, and definitively illustrate which components of creativity reflect originality and tradition.

The second question is how do musicians develop originality and tradition in a balanced way? As stated earlier, musical performance is limited in the sense that musical notes are predetermined. In addition, each style of musical performance, such as romantic, baroque, or in the style of Beethoven or Chopin, has its own way of expressing musical notes that have endured throughout time. Traditional conventions are based on the rules and laws of the performance style that members of the same cultural group have shared with each other. However, the same piece is often reproduced differently, even among renowned performers (Mito, 2015). Musical performances do hold the possibility of variation. Therefore, the problem is that originality and tradition contradict each other. This may be an oversimplification; while originality requires performers to express music in different ways, tradition necessitates presentations to be the same. Research on creativity in musical performance must consider how musicians cultivate these two conflicting aspects in a balanced way.

The final question addresses the level of creativity. In discussing creativity in school musical performances, we must consider originality and tradition with respect to musicians' varying skill levels. In the aforementioned study (Mito, 2015), both traditional Japanese and Western classical musicians suggested that creativity is part of a performance's essential nature, which every level of musical performance should possess. This idea of creativity implies that creativity in musical performance is not only important for students majoring in music or professional musicians. At any musical level, from established musicians to primary school children who only sing simple songs, expression through musical performance can be a creative process. If creativity is for everyone, it is necessary to explain the procedure that beginners use to initiate originality and tradition.

This study focuses on originality and tradition in terms of creativity in musical performances. Initially, notions of musical performance held by established musicians are analyzed. By examining the musicians' autobiographies, clear examples of originality and tradition are delineated. Next, the growth of creativity is explored, with respect to how musicians balance the two elements in the process of acquiring creativity through musical performance. Then, various levels of creativity are considered based on the findings, within the conceptual framework of the mini-c model (Beghetto & Kaufman, 2007) . Finally, the development of creativity in school music education is addressed.

## Method

The autobiographies of seven established musicians were analyzed: Claudio Arrau León, Daniel Barenboim, and Pablo Casals (Western classical music); Ray Charles, Miles Davis, and B. B. King (soul, jazz, and blues); and Ravi Shankar (Indian traditional music). The autobiographies included not only their life stories, but also their notions of musical performance. Since few empirical studies have investigated notions of creativity among established musicians, the autobiographies served as a

valuable resource for exploring the attributes of creativity in musical performance. In order to balance the genres of the musicians, musicians were selected from Western classical music, popular music, and traditional music. Furthermore, all autobiographies analyzed in this study were written by the musicians themselves.

As mentioned earlier, the present study considered originality and tradition as important components of creativity in musical performance. This study aimed to clearly depict which musical aspects comprise originality and tradition. Furthermore, this study focused on the process that musicians used to acquire these two traits. Therefore, the musicians' remarks about originality and tradition were extracted from their autobiographies and subjected to analysis. The profiles of the seven musicians are as follows:

(1) Claudio Arrau León (1903–1991) was a Chilean pianist and is widely regarded as one of the greatest pianists of the twentieth century. He firmly established his name via his thorough interpretation of the music of Beethoven, Liszt, and Schubert.
(2) Daniel Barenboim (1942–present) is an Argentine pianist and conductor. He has given an enormous number of concerts as a pianist and a conductor. He has been a music director of many opera houses and orchestras, including La Scala in Milan, the Berlin State Opera, the Chicago Symphony Orchestra, and the Orchestre de Paris.
(3) Pablo Casals (1876–1973) is viewed as one of the greatest cello players of the twentieth century. He made many recordings for solo, chamber, and orchestral music; Bach Cello Suites is considered his most representative work.
(4) Ray Charles (1930–2004) was an African-American singer, pianist, and composer, and is widely considered an exceptional musician of the twenty-first century. He established a new style of African-American music called "soul" by combining elements of jazz, gospel, country, and rhythm-and-blues.
(5) Miles Davis (1926–1991) was an African-American jazz musician, trumpeter, and composer, and regarded as one of the most influential musicians of the twentieth century. His 1959 album *Kind of Blue* is one of the best known albums in jazz music.
(6) B. B. King (autonym: Riley B. King, 1925–2015) was an American blues singer and guitarist. King was known for his sophisticated solo guitar style based on fluid string bending and shimmering vibrato. His performance style influenced many subsequent electric blues guitarists.
(7) Ravi Shankar (1920–2012) was an Indian musician and composer who was one of the best-known musicians of North Indian Hindustani classical music. In 1956, he began his international career by touring Europe and the Americas, where he played an important role in spreading Indian traditional music across the globe. In the 1960s, he started collaborating with musicians in other genres, such as the violinist Yehudi Menuhin and the Beatles guitarist George Harrison.

## Results

### *What Aspects of Creativity Represent Originality and Tradition?*

First, this study aimed to explain the features of originality and tradition as concretely as possible. By analyzing the remarks of seven famous musicians, specific notions of originality and tradition were elucidated.

### *Originality*

The autobiographies include many comments from the musicians about their reflections on their own performances and their reviews of other musicians' performances. Although they did not directly use the word "originality," their comments provide profound insight into which elements of musical performance they believe comprise originality. We can divide these components into four aspects: sonority, timing and rhythm, emotion, and inevitability.

**Sonority**. The most frequently mentioned characteristic of performance was holistic sonority. Regardless of the musical genre, the musicians suggested that sonority, such as the sound of the instrument and the disposition of the voice, strongly characterize great performances. The musicians seemed to be aware that excellent musicians possess their own sound, which makes their performance attractive.

Analysis of the autobiographies revealed that the pop and jazz musicians often attended to the qualities of sounds, and were continuously examining their own. They began to establish their own sounds by imitating their favorite musicians. Charles mentioned that starting in the early stages of his career, he tried to imitate new sounds and was searching for his own (Charles & Ritz, 1978). Attention to one's own sound was also Davis's main interest through his process of instrumental learning. He recalled that when he was playing in his ensemble, everybody always seemed to like his tone (Davis & Troupe, 1989):

> They [my band friends] all encouraged me, liked the way I sounded, the way I approached playing. They always used to tell me I had a lot of imagination on the instrument. (p. 32)

Like other musicians, King used to copy his heroes, such as Blind Lemon Jefferson and Lonnie Johnson, and was clearly aware that sonority was deeply individual. He acknowledged that his attempts to imitate his favorite musicians' sounds were a failure, and he developed his own (King, 1996):

> Like many guitarists coming up in the late thirties and early forties, I tried to copy T-Bone's sound. I couldn't. And because I couldn't I had to keep working until, by accident or default, I developed a sound that became me. I'm not entirely settled with that "me" sound today. See, T-Bone's sound was completely individual. Couldn't be no one but him. It was as much part of him as his liver. I've strived for that feeling. (p. 84)

Sonority is also the focus for Western classical musicians. Arrau frequently focused on sonority when describing other pianists' performances. He declared Busoni the most interesting pianist alive, and reported that Busoni's Bach performance could produce sonorities of an organ and a harpsichord (Horowitz, 1982). He made many remarks on other famous pianists' performances by reviewing their individual sonority. For example, he described Gieseking's Debussy this way: "[his] immaterial pianissimos were fantastic" (Horowitz, 1982, p. 89).

Throughout Barenboim's autobiography, he stressed that his performance was strongly influenced by Rubinstein, and remembered Rubinstein's original sonority (Barenboim, 2002):

> Rubinstein was famous for the unique sound he produced on the piano. It was truly noble and full—he disliked what you might call a disembodied sound (which can be quite useful for playing French music). To him, sound had to have a center and a natural and expressive quality. (pp. 40–41)

Barenboim expressed a strong belief that the performers' sonority is individual. He reviewed a performance by his friend, who was a pianist (Barenboim, 2002):

> Curzon had a very personal sense of sound—especially with Mozart and Schubert. He produced a bell-like quality on the piano. (p. 57)

**Timing and rhythm**. Delicate timing and a characteristic sense of rhythm also seemed important for creating an authentic performance. When listening to a solo performance by Thelonious Monk, Davis said he was "knocked out" by Monk's use of space (Davis & Troupe, 1989):

> Monk's use of space had a big influence on the way I played solos after I heard him. (p. 58)

King reported the exact same experience based on the performance of his idol, T-Bone Walker. King reported that T-Bone's hallmark way of cutting off the notes and leaving spaces between phrases took his breath away; he felt that T-Bone's music was "edgy, cool, and a little dangerous" (King, 1996, p. 83).

The classical musicians focused on the sense of rhythm. Barenboim suggested that a sense of rhythm gives a performance an inimitable vitality, and that a strong sense of rhythm is the performer's most valuable asset, via which a personal, unique sound is produced. Barenboim pointed out that a strong rhythmic sense created Rubinstein's marvelous performances (Barenboim, 2002):

> He also had a unique sense of rhythm, of correct rhythm; there was something almost physical about his rhythmical stability. He claimed that when he was younger he had played many things too fast, but his wonderful sense of rhythm added a sense of great pride to some of his playing, especially the typically Polish pieces like Chopin's polonaises and mazurkas. (p. 41)

**Emotion**. In addition to the musical aspects discussed above, emotion also seemed one of the most critical components for developing an original performance. Barenboim recollected Furtwängler's emotional power when conducting the orchestra, and gave a full account of Furtwängler's ability "to make the orchestra play with almost terrifying intensity" (Barenboim, 2002, p. 30). Barenboim described it as follows: "I

have never heard the expression of desperation so clearly from any other conductor" (Barenboim, 2002, p. 30).

Arrau expressed such a powerful emotion as "creative drunkenness" (Horowitz, 1982, p. 88), and stressed the need to strongly commit to a performance. Interestingly, Arrau also described Furtwängler's conducting in the same way as Barenboim. Arrau strongly agreed with his interviewer's opinion that Furtwängler's spirit was possessed; that is, inhabited by another being (Horowitz, 1982).

**Inevitability**. Based on the description of performances by famous musicians, it is obvious that no performance is the same. The musicians understood that there are many ways of expressing musical pieces, and each of them could have value. However, it is interesting that original performances show strong inevitability. Although original performances vary to a great degree, musicians make people feel that their performance at a given time is the only "correct" one.

Based on his experiences with Rubinstein, Barenboim suggested that Rubinstein "had a unique flair for convincing one that the way he played a piece was the only possible way of playing it" (Barenboim, 2002, p. 45). He also described his wife Jacqueline du Pré's performance as follows (Barenboim, 2002) :

> There was something in her playing that was so completely and inevitably *right*—as far as tempo and dynamics were concerned. She played with a great deal of rubato, with great freedom, but it was so convincing that you felt like a mere mortal faced with somebody who possessed some kind of ethereal dimension. (p. 75)

Although such strong original renditions convince audiences that they are seeing the "right" version, we must differentiate between "valuable" and pretentious presentations. The musicians were averse to performances that deliberately sought attention. They suggested that although arbitrary, artificial shows often surprise a mass audience and gain enormous popularity, whereas such intentional performances do not appeal to sensitive audiences.

Casals demonstrated sincere respect for his father's musical attitude; Casals' father put his whole heart and soul into playing at village festivals. For his father, "Beauty was his aim, and he was without pretension" (Kahn, 1970, p. 24). Barenboim also disliked ostentatious shows. He described Jacqueline du Pré's attitude as follows: "She had a horror of anything that was fake, or insincere, of anything artificial" (Barenboim, 2002, p. 75). He encountered the same attitude in Arrau's performance (Barenboim, 2002):

> He had the courage to play only according to his convictions and his ideas, not in any way yielding either to easy success or to cheap effects simply to win an audience. (p. 66)

## *Tradition*

The discussion so far has revealed the definitive features of originality. However, creativity in musical performance consists not only of originality but also traditional

rules and laws from the past. Previous studies clearly showed that musicians place importance on traditional conventions that underpin the value of performance.

Many remarks demonstrated that the musicians highly regarded the acquisition of "style", which is the aggregation of traditional rules. Casals strongly suggested the need to focus on the true inner meaning of music and to learn about style. He explained that his teacher, Jesús de Monasterio, was most influential to him in terms of this point. Casals studied with Monasterio during the *fin-de-siècle* period, when mannerisms and melodramatics were in fashion. Monasterio strongly opposed this trend and greatly stressed the underlying principles of music.

Based on Casals' comments, it is possible to see how these principles are firmly demonstrated in musical performances. Based on his experience learning in Monasterio's classes, Casals explained music's fundamental rules by describing them as similar to language (Kahn, 1970):

> Sometimes in class when he would talk about the laws of music—for him, music was a language, with similar laws of accent and values and constant variety—or when he would give examples on his violin, he would look at me out of the corner of his eye, as if to say, "You understand me!". (p. 62)

Casals said that Monasterio reinforced his convictions in terms of the need to develop a compulsion for accurate intonation and musical accents, which musicians of the time undermined. Arrau also hinted at the importance of developing musical language. Early on in his life as a concert pianist, Arrau played the complete cycle of all Bach's clavier works, and one of the reasons that he memorized and played Bach's complete clavier output was to understand fully a composer's musical language (Horowitz, 1982).

Shankar, a traditional musician, also highlighted the value of intonation and phrasing, and tried to master it by repeatedly practicing long-established Indian pieces (Shankar, 1968):

> These are vocal or instrumental pieces, either traditional compositions or the teacher's own, that students learn and memorize by playing over hundreds, even thousands, of times to be able to produce the correct, clear sound, intonation and phrasing. Thus, Baba lays a solid foundation for the student to know the sanctified framework of the *ragas* and *talas*. (pp. 63–64)

## *How Did the Musicians Establish Originality and Tradition?*

The second goal of this study is to discuss how the musicians established creativity in relation to originality and tradition. The musicians' processes of developing their performance styles were elucidated by examining their autobiographies, and the results above discern how they balanced originality and tradition. The musicians clearly suggested that one should first learn the fundamentals, consistent with tradition, and build originality upon tradition. Shankar was alarmed by the neglect of the basics during the early stages of learning (Shankar, 1968):

> When the student, after some years of training, has fairly good control of the basic technique of the instrument, has learned a few more important morning and evening *ragas* (Sarang, Todi, Bhimpalasi, Bhairav, Yaman Kalyan, Bihag and so on) and has some mastery of the fundamentals of solo playing, then he may expand his creative faculties and is encouraged to improvise as he plays. (p. 64)

Barenboim also reflected on the value of learning the essential rules of music. He advised that original inspiration was not possible without a deep understanding of music's inner meaning (Barenboim, 2002):

> We should not be amazed by the beauty of music, but we should endeavor to fathom the cause of its beauty, to understand its laws and its ingredients. Only then can a divine spark illuminate what was perceived by reason. Shakespeare actually defined skill as reason. Inspiration can only constitute the next step after reason has been applied. It will certainly not come about while waiting for a miracle, like the advent of the Messiah. (p. 53.)

Although the musicians underscored learning traditional laws, the processes they used to develop their fundamental knowledge differed. Traditional musicians were more likely to learn style by imitating, and repetition was encouraged. In contrast, Western musicians placed more emphasis on theoretical learning. Shankar explained these differences (Shankar, 1968):

> Unlike Western musicians, who spend a number of years learning the entire history and background of their musical traditions and their own instruments, Indian musicians for the most part learn from their gurus [teachers] as much practical, actually performed music as they can, and dwell relatively little on theoretical ideas and concepts of history. (p. 15)

As Shankar explained, in traditional, blues, and jazz music, style is usually acquired through imitation. For example, in Indian classical music, disciples normally spend years staying with a guru (teacher), and absorbing the tradition by repeatedly imitating the guru's performance. Similar to traditional musicians, in the early stages of learning blues and jazz, musicians also learned about conventional performance style by playing with musicians they admired, or emulating their idols' performances by listening to a recording. Charles put it the following way: "In fact, I followed him for nearly a decade. Musically, I walked in his footsteps until I found a stride of my own. I stole many of his licks" (Charles & Ritz, 1978, p. 44).

Traditional, blues, and jazz musicians learned style by imitating: they copied their teachers or their idols as much as possible. Yet the musicians had a clear intention to establish their own approach. For example, Davis remembered an influential experience that made him understand the value of creating his own style. When Davis was emulating Harry James's vibrato, his teacher Mr. Buchanan strongly warned him (Davis & Troupe, 1989):

> Look here, Miles. Don't come around here with that Harry James stuff, playing with all that vibrato. Stop shaking all those notes and trembling them, because you gonna be shaking enough when you get old. Play straight, develop your *own* style, because you can do it. You got enough talent to be your own trumpet man. (p. 32)

At the time, although Mr. Buchanan's words embarrassed Davis, he could finally forget James and discovered that Mr. Buchanan's advice was sound. Davis said Mr.

Buchanan's instruction was very useful for creating his own approach, and he decided to search for it.

King clearly explained how his personal guitar style evolved; although King started to form it—but not based on his own convictions—his comments reveal that he strove to develop his own style in a way that was consistent with his skills (King, 1996):

> The late forties was a critical period for me, not only because I'd soon record my first song, but because I'd flat-out given up copying others. I did it out of frustration, not conviction. Just couldn't pull it off. If I had the chops to become a T-Bone Jr. or a Django Jr., that'd be a thrill enough. But my fingers were too stupid and my mind refused to work that way. I had no choice but, by accident or default, to forge a style that fit my abilities. (p. 130)

Although in traditional music, the relationship between master and disciple is generally strong and indissoluble, Shankar explained that he chose to walk his own path in order to be independent from his master (Shankar, 1968):

> Late in 1944, I left Baba and the little town of Maihar with my wife and son Shubhendra, who was about three, and went to Bombay. Though Baba was reluctant to let me go, I felt it was time, after seven years of training with him, for me to work on my own and build a career for myself. (p. 86)

Different from traditional, blues, and jazz musicians, Western classical musicians expressed a different manner of learning traditional laws and originality. As stated earlier, the classical musicians placed more emphasis on theory. Casals' remarks are interesting. The following opinion shows that studying a work's inner meaning seemed to be a way to investigate conventional rules. Casals claimed that new and original expressions emerged from this process (Kahn, 1970):

> To be a true conductor, one must interpret truly. Above all, a conductor must fully understand the work he is performing—he must understand not only all of its technical aspects, and the role of every instrument, but also the music's inner meaning and the nature of the work as a whole. That understanding cannot be static but, like life itself, must constantly grow. No matter how often I have conducted a work, I study it intensively in preparation for each performance, annotating the score for days, and sometimes weeks before the rehearsals, as if I were conducting the work for the first time. And invariably I discover something new. With my own orchestra, of course, I followed this procedure. (p. 157)

## Discussion

This study explored famous musicians' notions of creativity in musical performance. At the outset of this article, it was suggested that tradition and originality contribute to the construction of creativity in musical performance. By analyzing musicians' autobiographies, definitive elements of originality and tradition were revealed. Four main aspects of originality were identified: sonority, timing and rhythm, emotion, and inevitability. The musicians seemed to consciously review and evaluate the originality of performances through these four qualities. Regarding tradition, the musicians

highlighted the underlying principles of music, which are reflected in the rules of performance style. Furthermore, these rules—intonation, accent, and phrasing—are similar to the properties of language.

In addition to these creative qualities, the process of developing originality and tradition was elucidated, specifically how the musicians balanced these two conflicting traits. The musicians' comments demonstrate that they began to learn conventional rules by imitating others or studying theory. However, they were consciously seeking time to develop their own styles.

The final goal of this study was to explore how creativity in musical performance can be developed in school music education. The present study extracted the definitive attributes of originality and tradition from the comments of extremely skilled musicians. The question is: How do the results of the present study apply to developing creativity in musical performance of beginning musicians? To answer this question, it is necessary to examine creativity at different levels of musician. The following section discusses the application of the results of this study to the school music education using psychological theories of creativity.

In psychology research, scholars first theorized about levels of creativity by distinguishing between "big-C" and "little-c" creativity (Csikszentmihalyi, 1996; Weisberg, 1993). Big-C refers to "monumental and everlasting creativity" (Beghetto & Kaufman, 2007, p. 75) , which is represented in works by historical artists or scientists such as Beethoven, Monet, and Edison. Big-C is strongly determined by external judgments, and the nature and impact of the creative products. Big-C can be described as the kind of creativity that have a large impact on our lives and certain domains (Csikszentmihalyi, 1996). In contrast, little-c applies to more everyday forms of creativity, including those produced by students and young children, which can be regarded as part of the human condition (Csikszentmihalyi, 1996) . Although little-c also relies on external judgment and products' essence and influence, the creative magnitude is smaller than that of big-C.

The difference between big-C and little-c provides insight into various levels of creativity. However, this conceptual framework remains limited in terms of explaining the creativity of novices. Since dividing creativity into two levels simply differentiates monumental creativity from "others" creativity, little-c includes many levels of creativity, from the highly accomplished creativity of professionals to that of students. Furthermore, since little-c stresses the products of creativity as does big-C, the spark of creativity that occurs during its initial stages of development cannot be explained. It is necessary to define little-c in a more sophisticated way.

Recognizing such limitations, Beghetto and Kaufman (2007) expanded on the conceptual framework by adding mini-c. Mini-c explains people's initial spark of creativity and illustrates its growth. Mini-c focuses on "the personal creative processes involved in students' development of new understanding and personal knowledge construction" (Beghetto & Kaufman, 2007, p. 75); as such, mini-c does not need to be new or useful in the sense of creativity. That is, mini-c is not evaluated based on external judgments.

The conceptual framework of mini-c has broadened the possibilities for studying the potential and development of the novice's creativity. The question is how can this

notion apply to the growth of creativity in musical performance for novice students? Since the definitive components of originality and tradition noted in the present study were extracted from the experience of established musicians, the discussion is needed regarding how these components can inform the creativity of novice students.

The application of the mini-c concept leads to the idea that the concrete components of originality and tradition demonstrated by this study become targets for novice students. Namely, exhibiting the concrete components of creativity contributes to identifying where creativity begins in children's musical performances, and in demonstrating how to nurture this initial spark of creativity.

According to mini-c, it is necessary to focus on the development of creativity. Hence, the outcome of a musical performance is not the focus of education. It is important to not inhibit creativity, and to connect its source to little-c (and ideally, also to big-C). To do so, one must first illustrate the goals of originality and tradition as clearly as possible. In this context, the current findings can contribute to the development of creativity in school musical performances. That is, the concrete elements of originality and tradition revealed in the current study provide indicators to promote creative education in musical performance. The findings clearly show the direction in which the mini-c level of creativity should be directed, in terms of musical performances.

Scholars and teachers have repeatedly stressed the importance of creativity in music education. In Japan, students are encouraged to express themselves via self-motivation, and in activities such as singing and playing instruments. However, few efforts have been directed toward revealing the learning processes and curriculum content that foster creativity in musical performances. The course of study in Japan requires specific goals for musical expression, which focus on musical features such as sonority and rhythm. However, the process of learning these attributes is not well organized for the purpose of developing creativity.

It is understandably difficult for children just starting to learn music to acquire originality and tradition, which one can use in an external evaluation of a performance. However, it might be possible to make children pay attention to the elements of originality and tradition. The current findings illuminate the goal of creative education.

As has been explained, the musicians whose autobiographies were assessed strove ceaselessly to learn the fundamental principles of music, some by practice and others through theory. At the same time, they greatly aspired to find their own style. First and foremost, their attitudes established creativity as an important part of musical performance. Such an outlook relates to creative education. In conclusion, music education should teach students the importance of tradition, and inspire them to create their own performances.

## References

Barenboim, D. (2002). *A life in music: Daniel Barenboim*. London: Weidenfeld & Nicolson.
Beghetto, R. A., & Kaufman, I. C. (2007). Toward a broader conception of creativity: A case for "mini-c" creativity. *Psychology of Aesthetics, Creativity, and the Arts, 1–2,* 73–79.
Burnard, P., & Younker, B. A. (2002). Mapping pathways: Fostering creativity in composition. *Music Education Research, 4*(2), 245–261.
Charles, R., & Ritz, D. (1978). *Brother Ray: Ray Charles' own story*. Cambridge: Da Capo Press.
Clarke, E. F. (1995). Expression in performance: Generativity, perception and semiosis. In J. Rink (Ed.), *The practice of performance: Studies in musical interpretation* (pp. 21–54). Cambridge, UK: Cambridge University Press.
Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: Harper Collins.
Davis, M., & Troupe, Q. (1989). *Miles: The autobiography*. New York: Simon & Schuster Paperbacks.
Horowitz, J. (1982). *Conversations with Arrau*. New York: Limelight Editions.
Kahn, A. E. (1970). *Joys and sorrows: Reflections by Pablo Casals*. New York: Simon and Schuster.
Kaufman, J. C., & Baer, J. (Eds.). (2005). *Creativity across domains: Faces of the muse*. Mahwah, NJ: Erlbaum.
King, B. B. (1996). *Blues all around me: The autobiography of B. B. King*. New York: Avon Books.
MacDonald, R., Byrne, C., & Carlton, L. (2006). Creativity and flow in musical composition: An empirical investigation. *Psychology of Music, 34*(3), 292–306.
Mito, H. (2015). Creativity in musical performance: Musicians' notion of tradition, originality and value of performance. In A. G. Tan & C. Perleth (Eds.), *Creativity, culture, and development* (pp. 221–233). Singapore: Springer.
National Institute for Educational Policy Research. (2013). Basic study on organization of curricula: Basic principal for organization of curricula developing nature and ability which responds to the social change [Report 5]. Tokyo: National Institute for Educational Policy Research.
Persson, R. S. (2001). The subjective world of the performer. In P. N. Juslin & J. A. Sloboda (Eds.), *Music and emotion: Theory and research* (pp. 275–290). Oxford, UK: Oxford University Press.
Shankar, R. (1968). *My music, my life*. San Rafael: Mandala Publishing.
Weisberg, R. (1993). *Creativity: Beyond the myth of genius*. New York: Freeman.
Williamon, A., Thompson, S., Lisboa, T., & Wiffen, C. (2006). Creativity in musical performance: Creativity, originality, and value in musical performance. In I. Deliége & G. A. Wiggins (Eds.), *Musical creativity: Multidisciplinary research in theory and practice* (pp. 161–180). Hove and New York: Psychology Press.

**Hiromichi Mito** is a Professor of Music Education in the Faculty of Psychology at the Meiji Gakuin University where he teaches research methodology and piano pedagogy. He holds Master's (Musashino Academia Musicae, Japan, 1986) and Ph.D. (Roehampton University, UK, 2007) degrees in music education. An ISME member since 1995, Hiromichi is a Commissioner for the Research Commission (2004–2010) and a Board member (2010–2012). Hiromichi is an editorial board member of Research Studies in Music Education and British Journal of Music Education. His research into informal musical learning has been supported by nationally competitive grants. He has published extensively in many journals and books.

# Chapter 18
# Teaching Music in the Early Childhood Classroom for Convergent Creativity: Views from a Meta-synthesis


**Fadzlianie Binte Yusof and Ai-Girl Tan**

## Introduction

This chapter presents our views on creativity in teaching music in the early childhood classroom for good life. In conceptualizing convergent creativity in music education in the preschool classroom setting, we posed a question of inquiry: What factors affect music teaching in a preschool classroom? The theory of convergent creativity in everyday experience (Tan, 2015) considers life flows through and forth itself with three interrelated and complementary mechanisms of creating: Convergence in divergence for emergence (Tan, 2014). Simply, convergence is about synthesizing, divergence concerns analyzing, and emergence refers to transforming. In the context of music teaching in the early-year classroom, convergence engages in regulating peace and harmony, divergence commits to diversity and variation, and emergence involves creation of a shared identity. A theory of convergent creativity (Tan, 2014) for shared experience and common good builds upon principles of experience (Dewey, 1937/1997), cultural development (Vygotsky, 1978) , and values in an ecological system (Bronfenbrenner, 1979, 1986, 1995). The mechanisms of creativity in the realm of experience adhere to the principles of continuity, interaction (Dewey, 1937/1997), and complementarity (Bohr, 1950). Convergence as a mechanism of creativity concerns bringing diversity and divergence into unity and commonness in experiencing. Diversity is an umbrella term including for instance irregularities, conflicting forces, competition, and otherness. Divergence is a basis of variation, quality change, and selection. The mechanisms of creativity in music education for early years are expanded by borrowing the understanding of semiosphere (Lotman, 2005), which is originally used to explain how the culture of language and communication emerges within the boundary and in its irregularity. Culture divides the world into its internal space and their external space (Noeth, 2006, p. 255).

F. B. Yusof · A.-G. Tan (✉)
National Institute of Education, Nanyang Technological University, Singapore, Singapore
e-mail: aigirl.tan@nie.edu.sg



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_18

The term "biosphere" (from V. I. Vernadsky) is a cosmic mechanism, which occupies a specific structural place in planetary unity (Lotman, 2005, p. 207). In analogy, the semiosphere is a specific sphere, possessing signs assigned to the enclosed space that makes possible communicative processes and the creation of new information (Lotman, 2005, p. 207). Semiosphere "may be regarded as the totality of individual texts and isolated languages as they relate to each other means" (p. 208). Lotman (2005) explained that "all semiotic space may be regarded as a unified mechanism …(Its) primacy .. lie in .. the 'greater system', namely the semiosphere … outside of which semiosis … cannot exist." (Lotman, 2005, p. 208, word in bracket added by the author) He used the term "a universe" to indicate the whole, totality, and life of a semiosphere. We conceptualize the space of music or expression and communication of music as a specific yet an open space, *Musicosphere* can be regarded as the totality of the individual signs of music (convergence) and isolated languages of music as they relate to each other means (divergence). The *music space* or *musicosphere* is heterogeneous in its loci (Noeth, 2006), but can be regarded as a unified mechanism, and its primacy lies in the greater system or the universe—the whole, totality, and life of a *musicosphere*—without which *music* cannot exist. Teaching preschool music for enhancing life, well-being, creativity, and the like everyday activities challenge our understanding of factors that affect inclusion of music in early childhood education. It is not always clear to the teachers, the purpose of music in early childhood education and the means to conduct music education creatively or bring the *musicosphere for creativity* to the children's life, even if teachers support the importance of music in early childhood education (Lee, 2012). A study conducted by Lee (2012) showed that music had yet to obtain the status of a subject in early childhood education, but only as part of other subject matters. Early childhood teachers can receive support from their music colleagues to ensure that children be exposed to quality music education (Lee, 2012). They are yet music educators with the professional status as subject specialists in early year education. Given this insufficiency among early childhood educators, nurturing creativity and enriching life of the young through music education is thus in question.

## *An Inquiry Question for Meta-synthesis*

We conducted a meta-synthesis on teaching music in early-year classroom. Meta-synthesis originated from meta-ethnography (Noblit & Hare, 1988) aims at integrating a body of qualitative research by interpreting and translating the selected studies (Barroso et al. 2003), and at identifying common themes on a general topic (Brotherson, Erwin, & Summers, 2011). Meta-synthesis as a cycle of inquiry is comprehensive, which can involve seven phases of analysis and synthesis. The method of synthesis is in-depth as meta-synthesis converges findings of multiple studies (Walsh & Downe, 2005). The seven phases of meta-synthesis start with formulating a research question or research questions (phase 1) to guide the purposeful search of the articles. The purposeful search can be creative, varying, and nonlogical or

sequential. The team of researchers selects the e-databases and identifies the key terms for iterative searches. Articles that meet the exclusion and inclusion criteria of selection and critically appraised (e.g., by critical appraisal skills program, CASP) are read (phase 3) repeatedly to extract key concepts (using a table of summary, phase 4) for interpretation and inference (phase 5–6) and for emergence of the line of argument (phase 7). The line of argument of meta-synthesis can be regarded as a middle-range theoretical framework or a guide to practice.

## *Search History and Quality Assessment*

To embark on the search for the relevant article, various databases were identified from the university library, the EBSCOhost which allowed simultaneous search. The databases were: Academic Search Premier, British Education Index, Business Source Primer, Communication and Mass Media Complete, Computer Source, EconLit, Education Source, ERIC, GreenFILE, Hospitality and Tourism Complete, Index to Legal Periodicals and Books, International Bibliography of Theatre and Dance, Library, Information Science and Technology Abstracts, MathSciNet, PsyARTICLES, PsycCRITIQUES, PsyINFO, The Philosopher's Index, Regional Business News, RILM, SPORTDiscus, Teacher Reference Center, American Doctoral Dissertations, and Comprehensive Database of Archaeological Site Records in Japan. In March 2017, the following search terms were used: music education AND teach* AND (kindergarten or young children or early childhood or preschool or pre-kindergarten). The search from the databases identified 11 554 titles from the keyword search. The inclusion criteria were qualitative studies, academic journal articles, and teacher's and children's experiences with their music programme in their preschool setting. The search excluded dissertations and books. Fifty-three publications entered into the next phase of search after the first exclusion with the above criteria. They were subjected to title and abstract review to identify the relevant contents on teaching of music in the preschool classroom. Twelve articles were finally selected for full article review and appraisal (Fig. 18.1). The quality of the articles was determined using the CASP (Critical Appraisal Skills Programme, 2017) checklist specific for qualitative research (Table 18.1). All articles were accepted for the next phrases of meta-synthesis based on the outcome of the CASP.

## *Reading, Summarizing, Interpreting, and Translating*

The articles were read several times and the contents were summarized in a table according to the identified details: Theoretical orientation, research design, the sample, the context, the results, key findings, and limitations (Table 18.2). The findings of the articles were interpreted with reference to three orders of abstraction. The first-order abstraction concerns the participants' quotes reported in the articles. The

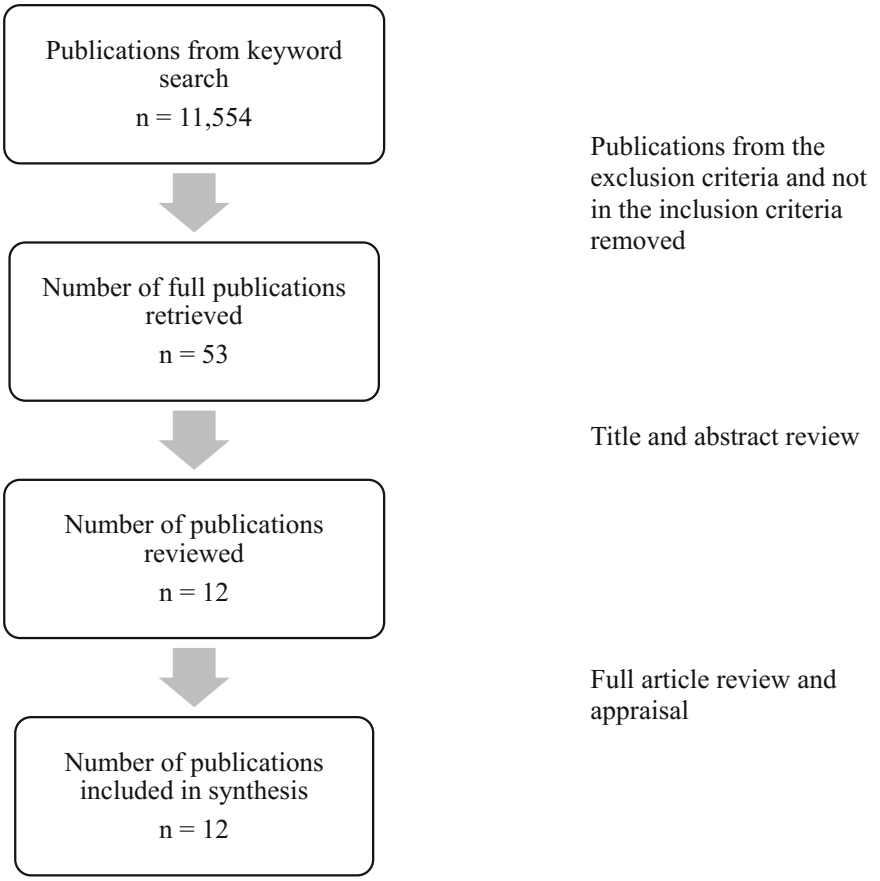



**Fig. 18.1** Flowchart of included studies in the qualitative review

second-order abstraction refers to findings of the constructed themes. The third-order abstraction was related to interpretations of the researcher of the meta-synthesis. Preliminary themes emerged from the three levels of abstraction. To establish the relations among themes, the researcher conducted the translational analysis by comparing and contrasting the emerged themes articles by articles. Reciprocal translation analysis found the commonalities among themes. Refutable translation analysis identified differences or variations among themes in all studies.

**Table 18.1** Quality criteria and results (Critical Appraisal Skills Programme, 2017)

| Questions | Yes | No | Unclear |
|---|---|---|---|
| 1. Was there a clear statement of the aims of the research? | 12 | 0 | 0 |
| 2. Is the qualitative methodology appropriate? | 12 | 0 | 0 |
| 3. Was the research design appropriate to address the aims of the research? | 11 | 0 | 1 Niland (2015) |
| 4. Was the recruitment strategy appropriate to the aims of the research? | 9 | 0 | 3 Ehrlin (2015), Ehrlin and Wallerstedt (2014), Harris (2011) |
| 5. Was the data collected in a way that addressed the research issue? | 11 | 0 | 1 Niland (2015) |
| 6. Has the relationship between researcher and participants been adequately considered? | 12 | 0 | 0 |
| 7. Have ethical issues been taken into consideration? | 11 | 0 | 1 Lau and Giehaber (2010) |
| 8. Was the data analysis sufficiently rigorous? | 8 | 2 Lee (2016), Lau and Giehaber (2010) | 2 Ehrlin (2015), Matthew et al. (2016) |
| 9. Is there a clear statement of findings? | 11 | 0 | 1 Lee (2016) |
| 10. How valuable is the research? | 12 | 0 | 0 |

*Note* Publications that answer "Yes" at least 8 out of 10 of the questions will be included in the synthesis

## Themes and Line of Argument

With reference to the ecological system (Bronfenbrenner, 1979) 4 core themes emerged from the 15 themes. The themes and findings were outlined into four levels of ecological system. In the middle of the ecological system, the children in the classroom represent what Bronfenbrenner classify as the individual. The role of the teachers in the music classroom represented the microsystem of the children in the school. The interactions among their teachers and principals in their workplace were at the mesosystem level. The external support that the school received, and the

**Table 18.2** Summary of studies in the meta-synthesis

| Authors | Year | Theoretical framework used | Participants | Data collection | Main results |
|---|---|---|---|---|---|
| Bond | 2015a | Thematic analysis | 2 classes of children, teachers, parents, and administrators from 2 schools | Semi-structured interviews, classroom observations | Different forms of musicking from the children in different schools<br>Different forms of facilitation from the teachers in different schools<br>The difference was due to the sociocultural differences and the different types of funding each school received |
| Ehrlin | 2015 | Ethnographic Study, hermeneutics theory, and sociocultural theory | 11 teachers and 3 principals from 3 schools | Semi-structured interviews, classroom observations | The schools' leadership could have restrictive and supportive influence in the music programme |
| Ehrlin and Wallerstedt | 2014 | Sociocultural perspective, ethnographic approach | All teachers who teach 3–5 years old children in 2 schools | Semi-structured interviews, classroom observations | With training, teachers acted confidently in dealing with music and showed competency in teaching music. However, teachers still mentioned their lack of competency<br>Teachers claimed use of music as a tool to teach language, but in practice, music was the content of learning |

(continued)

**Table 18.2** (continued)

| Authors | Year | Theoretical framework used | Participants | Data collection | Main results |
|---|---|---|---|---|---|
| Gruenhagen | 2012 | Thematic analysis | 1 teacher | Observations, semi-structured interviews, and recordings | A first-year music teacher could be taught on the structures and frameworks of music education and the early childhood development, and building relationship with her students. The teacher would benefit from building a learning community and collaboration with fellow colleagues |
| Harris | 2011 | Thematic analysis<br>Documentary analysis | 1 music specialist, 1 teacher, 17 parents, 17 children<br>(9 months–4 years old) | Semi-structured interviews, classroom observations, and government documents | Parents' perceptions on the purpose of music education shifted to the development of music skills and language<br>Effective adult–child interactions appeared to be key in fostering language development through music |
| Lee | 2016 | Interpretative phenomenological analysis | 5 children, 92 children, the author | Semi-structured interviews | Through the action research, teachers reported that positive changes in students' social interactions and behavior are fostered when the six-core personal character values are incorporated into classroom instruction. Furthermore, when musical activities are combined with character development, children are better equipped to proactively address problems in their daily lives |

(continued)

**Table 18.2** (continued)

| Authors | Year | Theoretical framework used | Participants | Data collection | Main results |
|---|---|---|---|---|---|
| Miranda | 2004 | DAP from NAEYC (constant comparative), ethnography | 64 children from 3 classrooms, 3 music teachers | Semi-structured interviews, videotapes of classroom activity, and classroom observations | Practices congruent with DAP: engagement as co-learners, inclusion of children's requests, inclusion of play, adjustment to individual needs, assessment in authentic contexts, and respect for family contexts<br>Practices in congruent with DAP: favoritism, lack of response to developmental needs, inflexible curricular decisions, and sparse communication with families |
| Lau and Grieshaber | 2010 | Case study | 1 Kindergarten teacher, 1 class of 3–4 year olds | Semi-structured interviews (individual, focus groups, and videos of classroom activities | Teacher could scaffold child to use invented musical notation |
| Bond | 2015b | Thematic analysis, cross-case analysis, and Reggio Emilia Approach | 3 classes of mixed-aged children, 3 focus groups of parents, 3 administrators, and classroom teachers | Semi-structured interviews (focus group, individual), classroom observations, participant observations, and documents | Children were engaged in musicking, but the actions were catalyzed by the environment, the classroom management, and the teachers and the children |

(continued)

**Table 18.2** (continued)

| Authors | Year | Theoretical framework used | Participants | Data collection | Main results |
|---|---|---|---|---|---|
| Matthew et al. | 2016 | Thematic analysis, critical lens | 10 teachers teaching kindergarten to 5th grade | Semi-structured interviews | The teachers talked about what rhythm meant to them, what they saw as the significance of rhythm in the teaching and learning process, and the challenges they faced when incorporating the programme |
| Niland | 2015 | Ethnographic approach Portraiture methodology → thematic analysis | 12 children (6 months to 2 years old) | Classroom observations, videotapes, and the metaphorical story from a favorite song | Themes of identity, togetherness, and intersubjectivity and communicative musicality were identified in the analysis of data. The portrait shows the intrinsically interactive nature of singing, providing rich evidence of ways in which singing both supports and reflects the children's relationships, and hence their sense of identity and belonging |
| St. John | 2016 | Flow experience and Vygotskian theory, thematic analysis | 12 children (4 to 5 years old) | Classroom observations, videotapes | The narratives of musical activities illustrate the children's negotiation strategies and complementary process Children "play off" of each other like jazz musicians |

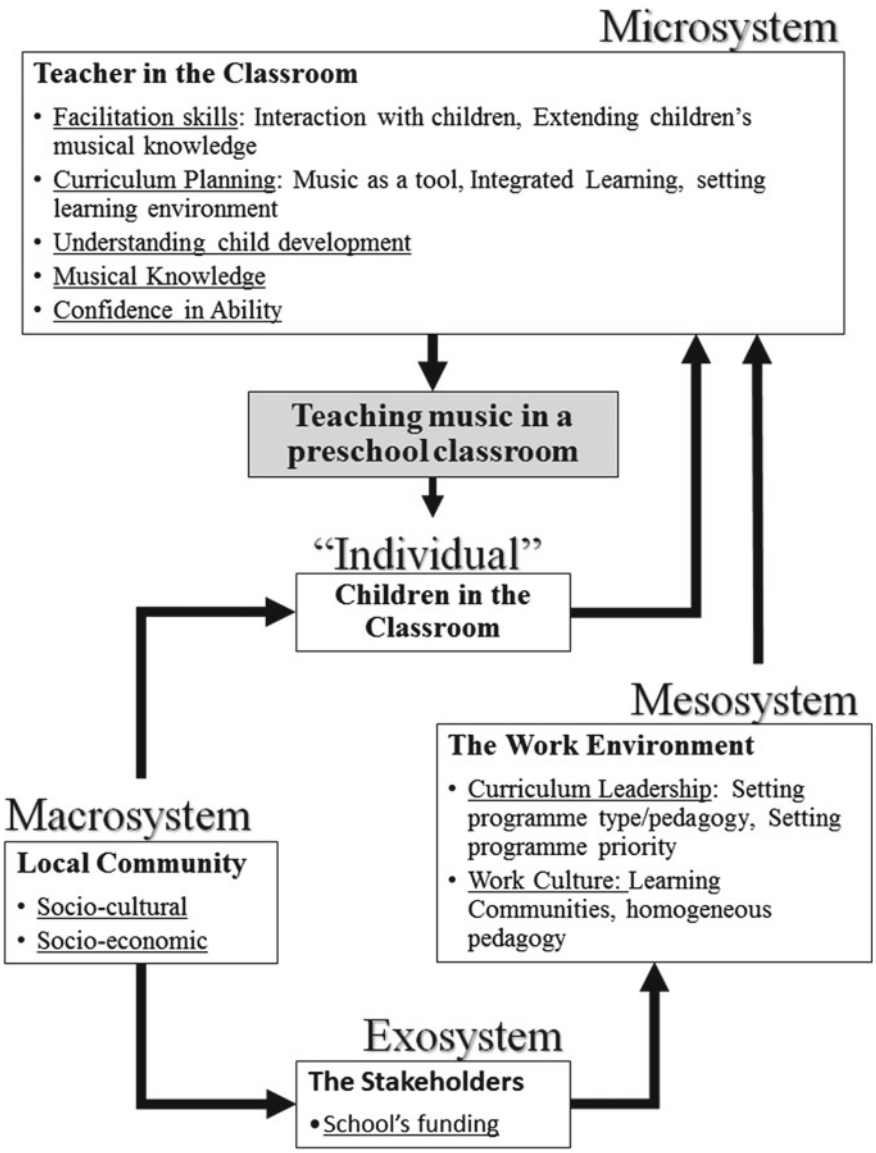



**Fig. 18.2** A conceptual model of factors affecting music teaching in a preschool classroom

cultural and economic situations of the local community represent the exosystem and macrosystem, respectively. The themes are the factors that affect the music teaching in a preschool setting (Table 18.3): Music pedagogies; the supportive work environment; the stakeholders' involvement; and the local community (see Fig. 18.2 for the line of argument).

**Table 18.3** Themes supported by each article in meta-synthesis

| Meta-synthesis themes | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | Microsystem: Teacher in the classroom | | | | | | | |
| Author and year | Interaction with children | Extending children's knowledge | Music as a tool | Integrated learning | Setting learning environment | Understanding child development | Musical knowledge | Confidence in ability |
| Bond (2015a) | X | | | | | X | X | |
| Ehrlin (2015) | | | X | X | X | | | X |
| Ehrlin and Wallerstedt (2014) | | | X | X | | | X | X |
| Gruenhagen (2012) | | | | | | X | X | X |
| Harris (2011) | X | X | X | X | | | X | |
| Lee (2016) | | | X | X | | X | X | |
| Miranda (2004) | X | | | | | X | | |
| Lau and Grieshaber (2010) | X | X | | | X | | X | X |
| Bond (2015b) | X | | X | X | X | X | X | |
| Matthew et al. (2016) | | | | | | | X | X |
| Niland (2015) | | X | | X | | X | X | |
| St. John (2016) | X | | X | X | X | X | | |

(continued)

**Table 18.3** (continued)

| Meta-synthesis themes | | | | | | | |
|---|---|---|---|---|---|---|---|
| | Mesosystem: The work environment | | | | Exosystem: School's funding | Macrosystem: Local community | |
| Author and year | Setting the programme/pedagogy | Setting programme priority | Learning communities | Homogeneous pedagogy | Stakeholder's involvement | Sociocultural | Socioeconomic |
| Bond (2015a) | | X | | X | X | X | X |
| Ehrlin (2015) | X | X | X | X | | | |
| Ehrlin and Wallerstedt (2014) | | | X | | | | |
| Gruenhagen (2012) | | | | | | | |
| Harris (2011) | | | | | | | |
| Lee (2016) | | | | | | | |
| Miranda (2004) | | | | X | | | |
| Lau and Grieshaber (2010) | | | | | | | |
| Bond (2015b) | | | X | X | | X | X |
| Matthew et al. (2016) | X | | | X | | | |
| Niland (2015) | | | | | | | |
| St. John (2016) | | | | | | | |

### *The Teacher's Music Pedagogies in Microsystem*

The first theme is about how the teachers interacted with the children during their music programmes resulted in differing musical and nonmusical responses from the children (Bond, 2015a, 2015b; Ehrlin, 2015; Ehrlin & Wallerstedt, 2014; Gruenhagen, 2012; Harris, 2011; Lau & Grieshaber, 2010; Miranda, 2004; Niland, 2015; St. John, 2006). The teacher's music pedagogies are about teachers' planning and preparation, and their choice of music in the *microsystem* of the preschool classroom (Bronfenbrenner, 1979) for children's language, literacy, and social–emotional development. First, music-facilitated social–emotional development. Lee (2016) investigated how teachers integrated music as a tool to build everyday social–emotional competencies of the children. Teachers used music as an outlet for children to express and to exert their energy in a meaningful way (Bond, 2015b). Singing in a group provided a conducive environment for children to build their sense of identity and relationships with others (Niland, 2015) and to build self-esteem and confidence (Ehrlin, 2015). Second, teachers integrated music for language and literacy development. Musical rhymes, songs, and chanting required children to engage their auditory memory skills important for literacy learning (Harris, 2009) and to build vocabulary and language fluency (Bond, 2015b). The teacher's facilitation allowed the children to engage in questioning, language modeling, and to use their conversational skills during the activities (Harris, 2009).

Three prerequisites of teacher preparation for teaching music in the preschool classroom: Planning and preparation, knowledge, and self-confidence. First, the teacher needs to plan and prepare the learning environment to enrich learning. Reggio Emilia inspired schools to prepare the environment (Bond, 2015a, 2015b) for the students to exhibit musical concepts on their own during child-initiated play. The learning environment needs to be carefully set up for the children to practice their musical skills and for the adults, such as the teachers, parents, and researchers, to identify the children's musical abilities and development.

Second, teachers need to have a basic understanding of child development so that they are able to facilitate the classroom activities and to plan the programs. They ensure that the music programs are designed in accordance with children's needs and current skills (Miranda, 2004). The developmentally appropriate programs (Miranda, 2004) extend children's musical skills through thinking skills, showing appropriate interaction with children (Harris, 2009; Lau & Grieshaber, 2010; Niland, 2015). Further, teachers need to possess the musical knowledge. The knowledge could help teachers to identify the children's understanding of the musical elements and identify ways to scaffold them (Bond, 2015a, 2015b; Ehrlin, 2015; Gruenhagen, 2012; Harris, 2011; Lau & Grieshaber, 2010; Lee, 2016; Matthews, Ubbes, & Freysinger, 2016). Musical knowledge and understanding child development often goes hand-in-hand as young children are at different stages of development (Miranda, 2004). Teachers who had a prior knowledge and experience with much would have an advantage as they had developed an appreciation of how children can learn music (Gruenhagen, 2012). Third, teachers shall have the confidence to enhance the interest in teaching music.

Teachers who had undergone training to build up their teaching and musical skills showed great competency. However, they still expressed weakness in their musical ability (Ehrlin, 2015). Some teachers felt their work would not be comparable to that of the professionals (Ehrlin & Wallerstedt, 2014). A teacher felt good when her skills were recognized during one of her meetings in her learning community (Gruenhagen, 2012).

### *The Supportive Environment in Mesosystem*

The second theme is about the supportive environment in which teachers' practices in music classroom were influenced by how teachers worked with colleagues or how their work environment or the *mesosystem* (Bronfenbrenner, 1979) support their emergent pedagogies. The supportive environment in the mesosystem would enhance teachers' beliefs, practices, and the programme planning. The findings of the studies showed that the principals of preschools could make decision on how to implement the programme and the type of teaching practices or pedagogy that they hoped their teachers to carry out (Ehrlin, 2015; Matthews et al. 2016) The principals were responsible to prioritize their programmes, including music programmes (Bond, 2015a; Ehrlin, 2015). A suggestion is to create a learning community within the preschool setting to facilitate mutual support between the teachers and principals (Ehrlin, 2015; Lau & Grieshaber, 2010; St. John, 2006) such as enhancing the teachers' confidence through the empowerment to implement recognized solutions in their classroom. Further, teachers showed effective facilitation and questioning about music when they applied the same pedagogy to other activities and programmes (Bond, 2015a, 2015b; Ehrlin, 2015; Miranda, 2004). The children in a learning environment that allowed continuation in experience (Tan, 2015) could effectively respond to their teachers' questions and requests during their music programme.

### *The Stakeholders and Community in Exo-and-Macrosystems*

The third theme concerns how the stakeholders and the local community in the exosystem embraces the micro- and meso-systems, in which the organizations and social institutions have some influences on the immediate environmental contexts (Bronfenbrenner, 1979). Some of the articles, especially the comparative case studies articles, observed the difference in the teachers' musical pedagogy and musical responses from the children between schools that catered to needs of children from different socioeconomic backgrounds. School that received additional funding to support children from lower SES had lesser freedom to encourage musical exploration than their well-to-do counterparts. Such schools were bounded by stakeholders' demands to ensure their funding would not go into waste (Bond, 2015a).

The macrosystem consists of the social contexts such as the societal norms, political climate, and economic situations that form the social environment. The chronosystem concerns the changes that happen over time (Bronfenbrenner, 1979). For this chapter, the individual in the model refers to the teacher and the children in the classroom. The comparative case studies highlighted how the different community cultures and socioeconomic statues (SES) of the children could factor into teachers' pedagogy. The differences in SES of the local community affect the type of funding that the school would receive (Bond, 2015a). Schools in the lower SES had more restrictions from requirements and expectations of their stakeholders for the school to set high priority to cater to the developmental needs of the children. The children who came from different cultural backgrounds react differently to their music (Bond, 2015b). Children from lower SES exercise musical agency during leisure time while children in the middle SES had restrictions based on their parents' scheduled activities. The teachers had to cater to the differing needs and set different requirements with reference to the social contexts of the children.

## *Line of Argument*

Our experiences are diverse in their appearances, but are inherently continuous and interactive (Dewey, 1937/1977). The space of music as a mechanism of development maintains its life through continuous interaction, interrelation, and transformation from the past to the present and further to the future, from the external to the internal, the social to the personal, from the collective to the individual, and vice versa (Vygotsky, 1978) . Humanness is convergent and co-constructed by values and meanings over generations. Values and meanings glue humanness to our societal and cultural systems (Bronfenbrenner, 1979, 1986, 1995). Human development according to the ecological theory (Bronfenbrenner, 1979) explains the interactions between the individuals and the various environmental contexts such as school, parents, and many more. The *individual* and their characteristics are embedded in the *microsystem*, in which the interactions occur between the *individual* and their immediate environmental contexts such as families and friends. In the context of preschool setting, the children's ability to learn musical concepts and extending their own music development is dependent on the teachers' ability to juggle various things in order to teach music or with music efficiently and effectively. The children and the teacher's individual characteristics in the microsystem of the classroom interact. The findings did not just classify the themes into different ecological systems. The themes or the different systems affected each other. The effectiveness of a music programme was not only the individual themes in the model but also the relations between the themes or the systems. The relations make it difficult to address the themes individually. Therefore, it is necessary to understand that effective music teaching to young children would require us to evaluate the different interactions in the school's ecological system. The categorization of the subthemes into the key themes and relationship between the key themes for a model of teaching music creatively to emerge

in line with the Bronfenbrenner's ecological theory model. In discussion, we relate the line of argument to the theory of convergent creativity and the understanding of music space of musicosphere for some practical insight into teaching music in the classroom of young children.

## Discussion

### *Teacher's Confidence in Pedagogical Abilities and Knowledge*

The findings from the meta-synthesis showed the relations between teachers' abilities and knowledge and children's music learning. Classroom facilitation skills of the teachers could encourage the children's thinking and ability in musicking (Harris, 2011; Lau & Grieshaber, 2010; Niland, 2015). These skills affect teachers' various ways to plan their music curriculum (Bond, 2015b; Ehrlin, 2015; Ehrlin & Wallerstedt, 2014; Harris, 2011; Lee, 2016; Niland, 2015). With these skills teachers showed their understanding of how to support child development (Bond, 2015b; Lee, 2016; Miranda, 2004; Niland, 2015; St. John, 2006) and of how extensive were children's musical skills and knowledge (Bond, 2015a; Ehrlin, 2015; Ehrlin & Wallerstedt, 2014; Gruenhagen, 2012; Lau & Grieshaber, 2010; Lee, 2016). In this manner, the structure of the music programme was dependent on the teachers' pedagogical skills and knowledge. Ehrlin (2015) reflected on the difference between early childhood music education and formal music education. Music education utilizes the same elements of music, but uses music programmes for different purposes and with different pedagogies. Teachers who had training on how to teach music to young children (see Ehrlin & Wallerstedt, 2014) showed their capability in teaching music to young children. These teachers, however, regarded themselves not being good enough.

We deepen our understanding of teaching music from the space of music or *musicosphere* within the microsystem of the preschool classroom. Referring to the understanding of Lotman (2005) there is a division of self from the other, the filtration of external communication or musical expression, and the translation thereof into its own language or rhythms, as well as the transformation of external nonmusic communication/expression into communication/music expression. The border is a mechanism, translating external communications into the internal language of the *musicosphere* and vice versa. This mechanism of the border that translates the external to the internal exemplifies the mechanisms of convergence in divergence for emergence as espoused in the theory of convergent creativity (Tan, 2015). For convergence in divergence to support emergence of creative music teaching for children's good life, teachers' confidence in their pedagogical skills is crucial. Teacher's confidence reflects how teachers use their knowledge about the subject and hold their assumptions about their knowledge to support children's music learning for growth. Teachers who have prior exposure to music such as the participants from Gruenhagen (2012) showed confidence in their knowledge to guide their teaching

in the early childhood setting. Early childhood teachers without prior knowledge in music felt inferior to the professional music educators who receive extensive training in musical skills and teaching music (Ehrlin, 2014). Appropriate knowledge and skills are like the help of the boundary of the *musicosphere* able to establish contact with nonmusic and extra-music spaces of the children (see Lotman, 2005). Teachers need to have the appropriate skills such as musical knowledge, facilitation skills, and understanding of developmental appropriateness of their programme (examples of help of boundary). Their perception of their own teaching and musical skills had effect on the teachers' confidence in conducting preschool music programme (Ehrlin, 2015; Ehrlin & Wallerstedt, 2014; Gruenhagen, 2012).

## *Transforming Teachers in the Multisystemic Musicosphere*

The findings of the meta-synthesis showed how the leadership of the school and their colleagues could help transform or build up the teachers' musical abilities and knowledge, and their capacities in curriculum planning. Teachers do not work in isolation but with their colleagues and work environment. The musicosphere or the music space in the totality of the individual rhythms and isolated sounds is specific and open to the effective interactions in all systemic levels. Evidently, the principals had an influential role in supporting or hindering their staff's musical development. The principals' decisions would influence the types of professional development training from prioritizing programmes to setting up programmes and pedagogies and would affect the choices of programmes of the teachers, the content of the curriculum, and the overall structure of the school's education programme (Bond, 2015a; Ehrlin, 2014). In addition, colleagues with whom the music teachers interacted influenced the music teachers' professional development and the teaching culture in their schools. A group of supportive staff would form a beneficial learning community for all levels of staff.

In a study, Gruenhagen (2012) showed how a novice teacher gained knowledge and recognition from her learning community her insufficient training in the field of preschool music. When principals attended the same music courses as their staff (Ehrlin, 2014), the teachers could benefit and gain support from both their school leaders and from their colleagues. Bond (2015b) mentioned that regular teachers could benefit from expert music teachers that their school hired when the teachers wished to implement music into their regular programmes (Bond, 2015b). The work environment in which the teachers are engaged (the *mesosystem*) transforms with the *musicosphere* and be part of it when the colleagues and leaders lend support to the teachers to enhance their musical abilities and knowledge, as well as their curricular planning processes. In the musicosphere across the border of the systems within the totality of teaching music in the preschool classroom, the collaborative and supportive effort among colleagues, principals, and teachers create a safe environment or space of music education for teachers to implement their music programmes. Within the *musicosphere*, the music abilities and knowledge converge with the individual teach-

ers' capability to learn and adapt, and the conducive working environment enriches the teachers' professional development journey.

## *The Social Context in Totality*

Our theory of convergent creativity espouses three principles of experience (continuity, interaction, and complementarity), three mechanisms of creativity (convergence in divergence for emergence), and three values of creativeness (harmony, compassion, and wisdom). Humanness emerges through continuous efforts to interact with each other, to embrace variations, and to uphold values of harmony, compassion, and wisdom. Diversity is part of life. To unite diversity, the mechanism of converging is essential. Interacting and upholding are convergent. Embracing is emergent. The cultivation of values of social harmonies, goodness and wellness of the citizens and residents construct a balance toward convergence in music creativity in the *musicosphere* of irregularities.

Lotman's (2005) view of semiosphere from cultural life, which is a reality, totality, or the whole in every day, continuous, interactive, and transformational existence. Likewise, the musicosphere is neither discrete nor comprises separate acts or isolated elements of music. Social differences in music education are part of the *macrosystem* of the preschool music learning system or the emergence of the musicosphere. The macrosystem, despite the small number of studies with substantial data, is necessary to include into the line of argument and the theory of convergent creativity for everyday experience in music education. Any changes in the type of programme at the macrosystem will affect the programs the children and decisions of programming at the other level of system—the *exosystem*. The terms of boundary and irregularity (Lotman, 2005) extended the meanings of the sum of translatable "filters" passing through the border when the music elements are translated to the rhythms, songs, or coherent pieces of music situated outside the musicosphere of the classroom setting in preschools. The border of music space is essential functional and structural position for the creative mechanism of music education. It points the transfer of the external stimuli (the social context) into one of the music expressions of the internal space (the classroom).

With the music space in the classroom, the children's reactions and responses will influence their teachers' next steps and thinking on how to further support their children's learning. The teachers would react accordingly based on sociocultural context in their behavioral differences. A teacher, who is knowledgeable and skillful, would be respectful and be sensitive toward the children's cultural background (Miranda, 2004), and make use of the children's prior knowledge to extend their musical skills. Bond (2015a) mentioned that the socioeconomic situations affect the different types of funding that the schools were receiving to provide for the children in their schools. The power of the stakeholders upon which the school was dependent could influence the school's education priority and programme.

"All mechanisms of translation, serving external contacts, lie within the structure of the musicosphere" (see Lotman, 2005, p. 211) when it identifies itself with the assimilated "cultural" space, then the spatial distribution of music forms takes the following shape in a variety of cases. To illustrate this statement, we refer to Bonds' (2015a) highlight on how the stakeholders who provided the school funding have some influence on the school's programme priority. The urban school received funding from various third-party sources, which affected their freedom in decision-making to meet the various stakeholders' requirements. Meanwhile, the suburban school received funding directly from their children's parents. Therefore, due to their financial security, their staff could maintain their "pedagogical power" (Bond, 2015a, p. 125) in the school. In this case, the suburban school could implement their music programme as indicated in their Reggio Emilia pedagogy. In sum, the social context of the local community in which the school was (*macrosystem*) influenced the stakeholders' (*exosystem*) expectations for the school that benefited the children, the members of the local community.

## Conclusion

The meta-synthesis is a methodology developed to converge findings of various qualitative studies on a phenomenon. Convergent creativity for everyday music experiences in the preschool classroom brings life of the musicosphere into existence when the multiple stakeholders and teachers work together for the growth of the children across the border, boundaries, and irregularities. For some decades, Csikszentmihalyi's (1988) three systems model of creativity has recognized how the open systems of the individual, the social institution, and the culture interact in the space of creating. The empirical studies using qualitative research methodology provided evidence to deepen our understanding of how the intersystemic interactions enhance or hinder the mechanisms of creativity in the space of music teaching. The enhance theory of convergent creativity can help formulate research questions to explore how various factors in the exosystem and the macrosystem can influence music programmes in preschools and creative imagination of the children (Vygotsky, 2004) .

Convergence in creation occurs when two or more elements or ideas fuse to bring something into existence (see Table 18.4). Fusion of the nucleus of a pollen grain from an anther and that of an egg in the ovule is an example of convergence in creation. An agent is present when fusion involves two independent systems. Examples of agents of fusions are bees, Birmingham birds, or butterflies. Handclaps synchronize drumbeats. In this incident, bodily movements flow into the rhythm of the music. Synchronization of diverse sounds is an example of convergence in music creation. Convergence is a crucial mechanism in natural and cultural creation. This is especially true in creating music. The rule of organization of the *musicosphere* is the inherited internal irregularity (Lotman, 2005), which is a structural level increases fusion of all levels. The center of the space of *musicosphere* is conservative and has the tendency toward stability and regularity, but its periphery has the tendency

**Table 18.4** Teaching music in early-year classroom for convergent creativity

| | Convergence | Divergence | Emergence |
|---|---|---|---|
| Intersystemic interaction in the classroom | Children and teacher in the classroom | The stakeholder<br>Working environment<br>Local community | Teaching music in the preschool classroom |
| Musicosphere | Skills, competence, and confidence | Irregularity<br>Border and boundaries | Fusion |

toward creativity and instability (Noeth, 2006). The role of the cultural and economic contexts of which the school, teachers, and children were a part did not receive much attention in the qualitative research. Comparative case studies such as (Bond, 2015a) evidently showed that cultural differences such as in the materials used in the learning environment and in how the children responded to music. The socioeconomic differences tie greatly with the social–cultural differences and practices between the lower class population and middle/upper class population (see Bond's [2015a, 2015b] studies, for the difference between the urban and suburban populations). Boundary as a frontier of inner and outer space separates the culture of one's own good and harmonious from that of its bad and chaotic. The center of the musicosphere has the tendency to conserve stability but its periphery has the tendency to irregularity and creativity (Noeth, 2006). Teaching music in the preschool classroom with reference to the musicosphere for convergent creativity and for good life shall consider the power of the conservative power from the authority and experts with a tendency to stability. Teachers shall maintain their openness to the periphery of musicosphere that is with a tendency to creativity. As Noeth (2015) noted the possibilities of the word of web users, who are producers of knowledge and creativity, the cyberspace can become a *musicosphere w*ith the potential of self-organization, self-description, and self-regulation. The cyber-musicosphere also remains in constant exchange with other cyber-musicospheres, in a permanent process of self-transformation resulting in an ongoing growth of signs and culture of music. The *musicosphere a*s the space of music culture seethes like the sun; centers of activity boil up in different places, in the depth and on the surface, irradiating relatively peaceful areas with its immense energy (Lotman, 2005). The twenty-first century of discourse on convergent creativity from the practice of teaching music in the preschool classroom shall take into consideration qualitative leaps of boundary crossing and appreciation of irregularities in behavior and expression of music of young children and teachers. In the search for the creative pedagogies to nurture creativity for life, teachers shall be open to all possibilities in life, and to sounds made by the children when they attempt to cross the boundaries of what they know and how they regulate themselves naturally and culturally.

## References

Barroso, J., Gollop, C., Sandelowski, M., Meynell, J., Pearce, P., & Collins, L. (2003). The challenge of searching for and retrieving qualitative studies. *Western Journal of Nursing Research, 25*(2), 153–178.

Bohr, N. (1950). On the notions of causality and complementarity. *Science, 111*(2873), 51–54.

*Bond, V. L. (2015a). Created in context: A comparative case study of the use of music in two reggio emilia-Inspired schools. *Early Childhood Education Journal, 43*(2), 199–126.

*Bond, V. L. (2015b). Sounds to share: The state of music education in three Reggio Emilia–inspired North American preschools. *Journal of Research in Music Education, 62*(4), 462–484.

Bronfenbrenner, U. (1979). *The ecology of human development: Experiments by nature and design*. Cambridge, MA: Harvard University Press.

Bronfenbrenner, U. (1986). Ecology of the family as a context for human development: Research perspectives. *Developmental Psychology, 22,* 723–742.

Bronfenbrenner, U. (1995). Developmental ecology through space and time: A future perspective. In P. Moen, G. H. Elder, & K. Luscher (Eds.), *Examining lives in context: Perspectives on the ecology of human development* (pp. 619–647). Washington, DC: APA Books.

Brotherson, J. M., Erwin, J. E., & Summers, A. J. (2011). Understanding qualitative meta-synthesis: Issues and opportunities in early childhood intervention research. *Journal of Early Intervention, 33*(3), 186–200. https://doi.org/10.1177/1053815111425493.

Critical Appraisal Skills Programme. (2017). CASP Qualitative Checklist. Retrieved March 7, 2017, from Critical Appraisal Skills Programme. http://www.casp-uk.net/checklists.

Csikszentmihalyi, M. (1988). Society, culture, and person: A system view of creativity. In R. J. Sternberg (Ed.), *The nature of creativity* (pp. 325–339). New York: Cambridge University Press.

Dewey, J. (1937/1997). Experience and education. New York: Touchstone.

Ehrlin, A. (2014). Swedish preschool leadership–supportive of music or not? *British Journal of Music Education, 2,* 163–175.

*Ehrlin, A. (2015). Swedish preschool leadership–supportive of music or not? *British Journal of Music Education, 32*(2), 163–175.

*Ehrlin, A., & Wallerstedt, C. (2014). Preschool teachers' skills in teaching music: Two steps forward one-step back. *Early Child Development and Care, 184*(12), 1800–1811.

*Gruenhagen, L. M. (2012). Learning in practice: A first-year early childhood music teacher navigates the complexities of teaching. *Research Studies in Music Education, 1*, 29–44.

*Harris, M. (2009). *Music and the young mind: Enhancing brain development and engaging*. Lanham, MD: Rowman & Littlefield Education.

*Harris, D. J. (2011). Shake, rattle and roll–can music be used by parents and practitioners to support communication, language and literacy within a pre-school setting. *Education 3–13, 39*(2), 139–151.

*Lau, W. C., & Grieshaber, S. (2010). Musical free play: A case for invented musical notation in *a Hong Kong kindergarten. *British Journal of Music Education, 27*(2), 127–140.

Lee, S. (2012). Tracing the transformation of early childhood music education in young children from 1985 to 2010. *Visions of Research in Music Education, 22,* 1–27.

*Lee, A. (2016). Implementing character education program through music and integrated activities in early childhood settings in Taiwan. *International Journal of Music Education, 34*(3), 340–351.

Lotman, J. (2005). On the semiosphere (1984, translated by Wilma Clark). *Sign Systems Studies, 33*(1), 205–229.

Matthews, D. R., Ubbes, V. A., & Freysinger, V. J. (2016). A qualitative investigation of early childhood teachers' experiences of rhythm as pedagogy. *Journal of Early Childhood Research, 14*(1), 3–17.

*Miranda, M. L. (2004). The implications of developmentally appropriate practice for the kindergarten general music classroom. *Journal of Research in Music Education, 52*(1), 43–63.

*Niland, A. (2015). 'Row, row, row your boat': Singing, identity and belonging in a nursery. *International Journal of Early Years Education, 23*(1), 4–16.

Noblit, G. W., & Hare, R. D. (1988). *Meta-ethnography: Synthesizing qualitative studies*. Newbury Park: Sage.
Noeth, W. (2006). Yuri Lotman on metaphors and culture as self-referential semiospheres. *Semiotica, 161*(1/4), 249–263.
Noeth, W. (2015). The topography of Yuri Lotman's semiosphere. *International Journal of Cultural Studies, 18*(1), 11–26.
*St. John, P. A. (2006). Finding and making meaning: Young children as musical collaborators. *Psychology of Music, 34*(2), 238–261.
Tan, A. G. (2014). Creativity in cross-disciplinary research. In E. Shiu (Ed.), *Creativity research: An interdisciplinary and multidisciplinary research handbook* (pp. 68–85). London: Routledge.
Tan, A. G. (2015). Convergent creativity: from Arthur Cropley (1935–) onwards. *Creativity Research Journal, 27,* 271–280.
Vygotsky, L. (1978). *Mind in the society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.
Vygotsky, L. (2004). Imagination and creativity in childhood. *Journal of Russian and East European Psychology, 42*(1), 7–97.
Walsh, D., & Downe, S. (2005). Meta-synthesis method for qualitative research: a literature review. *Journal of Advanced Nursing, 50*(2), 204–211.
Legend * articles selected for metasynthesis.

**Fadzlianie binte Yusof** was a graduate student of the National Institute of Education, Nanyang Technological University, Singapore.

**Tan Ai-Girl** is a faculty of the National Institute of Education, Nanyang Technological University, Singapore. She was a visiting professor at the Department of Psychology, University of Munich, Germany sponsored by the German Academic Exchange Service, and a visiting scholar at the Department of Asian Studies, Kansai Gaidai University, Osaka, Japan. Currently, she is the program leaders of higher degree research (Master and Ph.D.) for the department of early childhood and special education. She supervised Master level meta-synthesis study projects (human development, integrative project, and critical inquiry term papers), theses, and dissertations at the Master and Ph.D. levels. Her research projects include critical making and creativity, and play- and strength-based education.

# Chapter 19
# Creativity in Music Education: Moving Forward


**Ai-Girl Tan**

## Introduction

In finding out the state of art of creativity in music education, the editors of the volume invited international music educators, scholars, and researchers to share their views, ideas, practices, and research findings. After reading the contents of the chapters presented in this volume, we are pleased to report some positive observation on the contemporary understanding of creativity *in* music education.

First, music educators and authors of our volume share a converging view that everyday creativity is essential for learning music and learning to be creative in music that is mediated social–culturally. The authors are convinced that creativity is within every individual child or learner; and it emerges in open, supportive, and nurturing environments. A socially mediated explanation to an individualistic explanation is preferred for the practice of creativity in the field of music and in teaching and learning music. The above is in line with comments of Humphreys (2006) that: "New theories of music cognition also reject assumptions about individualism upon which constructivism rests, such as the notion that individuals 'construct meaning' largely, or perhaps solely, from their own experiences" (p. 354). To Humphreys (2006), scholars today opt for socially mediated explanations for creativity in music: "Creativity as a social construct, together with intelligence and music ability/talents" (p. 358). The creative approaches to encountering and making and encountering creativity in music in everyday life in socially supported learning and teaching environment are narrated in multiple chapters in this volume (see Chaps. 2, 3, 4, 5, and 6 under part one: *Everyday creativity in music education*). In group compositions processes, music making involves simultaneous performing of music ideas (Humphreys, 2006). Experiencing intuitive and effortful creativity is socially mediated. For instance, the

A.-G. Tan (✉)
National Institute of Education, Nanyang Technological University, Singapore, Singapore
e-mail: aigirl.tan@nie.edu.sg



Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0_19

child and learner guided by the teacher encounters music pieces, move with the sounds created by the instrument or played by the teacher, appraise their movement with the music, appreciate creativity of the music and musician, and make their own music. In this manner, the teacher who understands the relations between agency and creative learning, teach creatively by playing a piece of the song with a piano, and by guiding the child to sense the music, appraise their experience with music, and create their own music. The child engages in intuitive, multisensory learning, imaginary and possibility learning, and creative making. Acquiring, appraising, transforming, evaluating, imagining, composing, and so on are emergent encounters of the learner.

Second, the volume with its rich collection of creative music education ideas can help join the dots of a missing link of creativity in music education. The contents of chapters in part two can be built by interpreting and translating the key concepts, metaphors, and interpretations of the authors in the chapters. New ideas music education in multiple chapters (see part two: *Ideas of creative music education*, 6, 7, 8, 9, 10, 11, and 12) can be synthesized into a framework of creative music pedagogies. The ecological perspective in Chap. 6 based on views of Batesonian-Deleuzian and the eminent scholar Takamitsu's creativity in Chap. 9 can complement the contemporary and historical perspectives of creative music education spelled out in Chaps. 7 (embodiment), 8 (history of music), 10 (combination of cultural and traditional music), 11 (distributed creativity showed in festivals), and 12 (creation of songs from without and from the culture).

Third, creativity *in* music education in the systems requires "checked and balanced" processes for policies implementation through continuous reviews and research practices. In Chap. 18, the authors conducted a qualitative literature review adopting steps (S) of a metasynthesis methodology (Noblit & Hare, 1988). With the steps, the authors examine if the outcomes of a scientific inquiry converge with their intuition on an issue of concern. The steps of metasynthesis are framing a question around an issue of concern (S1: What is the state of art of understanding creativity in music education among international music educators?), searching for the relevant resources that are available to review (S2), reading repeatedly to identify key concepts and metaphors (S3). We can outline the main contents of the chapters with the same headings (S4). The views of the authors are interpreted from descriptions, language use, and conceptual understanding (S5). The multiple interpretations from the authors and the researcher who synthesize the literature are compared and contrasted to reach a coherent understanding. Codes are identified and categories or themes are grouped from the codes (S6). The relations of the themes are represented in a diagram and in a coherent story or line of argument (S7). Music educators employ both quantitative and qualitative research orientations. The authors of the volume adopted qualitative methodologies to study creativity in music education (Chaps. 4, 5, and 17) and qualitative methodologies to discover relationships among factors that influence creativity in music education (Chaps. 14 and 15).

## What Can Be Done More?

Creativity *in* music education engages music educators to make efforts in understanding the "whats" of creativity, creativity in music, and creativity in music education. What is creativity? What is creativity in music? What is then creativity in music education? It also awaken awareness of music educators to generate and implement ideas of creative music education to nurture creativity of the learners. The "hows" to do creativity *in* music education are asked alongside with the "whats" are. In *teaching creatively,* Brinkman (2010) suggests the learners to focus on everyday, little c, or "ordinary" creativity that they can envision being creative. He recommends music education to include a structure that can sustain the learners' interest and motivation to acquire expertise and skills relevant to music making and composing, and to master creativity relevant skills in taking risk, brainstorming, problem solving, and being humorous and witty (Amabile, 1983). A structure of teaching music shall include allowing the learners to have sufficient time to let their creative idea in music develops. Music educators shall understand that creativity takes time. Incubation can be a part of the creative process that the learners experience in developing their creative music ideas to creative music products. In preparing for teaching creatively, music teachers sustain their own motivation in modeling how to create music and how to bring music idea to music pieces. They master expertise in music, pedagogies of music, and pedagogical content knowledge of music as well as creativity relevant skills in music, music pedagogies, and pedagogical contents knowledge of music (Shulman, 1986). Questions that we can pose for teaching creatively can be the following:

"Where do teacher explanations come from? How do teachers decide what to teach, how to represent it, how to question students about it and how to deal with problems of misunderstanding?

What are the sources of teacher knowledge? What does a teacher know and when did he or she come to know it? How is new knowledge acquired, old knowledge retrieved, and both combined to form a new knowledge base?" (Shulman, 1986, p. 8).

To *teach music creatively*, music teachers need to *subject matter content knowledge* of music which includes understanding the "what" and the "why" of certain contents or phenomena and their importance of the discipline of music. Music teachers need to master *pedagogical content knowledge* of music such as an understanding of what makes the learning of specific topics (e.g., composing, music listening and improvisation) easy or challenging. They are aware that learners will bring conceptions and preconceptions according to their ages and backgrounds to the class when they teach some topics and lessons. Music teachers need to master *curricular knowledge* of music, which is represented by music programs designed for the teaching of music at a given level with a variety of instructional materials in relation to the programs, and the set of characteristics that serve as indications and contraindications of music curriculum, program materials (Shulman, 1986, p. 10).

Fourth, creativity of the person in the society interacts with the supporting systems in the social institution and culture. The policies of creative music education (Chap. 13) and curriculum of creativity in music education (Chap. 16) interact dynamically with intelligences and creative talents of the learners in the community of practice. The authors of the chapters describe changes in curriculum of music that likely fosters creativity of the learners in the context of music education (Chap. 16) but present reserved reflections on challenges of implementation of policies of music education (Chap. 13).

Taking insights and views of the authors of this volume into consideration, developing ways to teach creatively and to teaching creativity in music education can be suggested and tested. Creativity in music education is for humanity, positive growth, healthy personhood, and the good. Humanity is the ultimate outcome of creativity in music education. Examples of humanity in practice are respect, love, integrity, kindness, compassion, and benevolence.

Music teaching for creativity is composed of *a structure* that allows continuation and renewal of knowledge *useful* for the learners during and after classroom learning (Bruner, 1960) . A structure of teaching ensures that new knowledge or specific contents are part of the broader knowledge in the discipline. Creative music teaching awakens internal processes to react, act, engage, and create. It arouses awareness to do good, to collaborate, and to communicate. Creative music teaching is more than disseminating information. It is a process of inviting learners to engage in genuine conversation and meaningful dialogue for the emergence of love for life-long learning. Music learning is a creative experience comprising simultaneous processes of acquiring, transforming, and evaluating knowledge for good use or for personal and social development (Bruner, 1960). Creativity in music is constructive in the presence of love for learning, compassion for unavoidable sufferings, and readiness to compensate incompleteness in life.

Creative music teaching with "*spiral curriculum*" spells out the aspiration of education for growth and development beyond the classroom (Bruner, 1960). It embraces *intuitive thinking* that complements logical thinking. Confident music learners honestly accept any discrepancy in the process and outcome of learning emerging from thinking intuitively and thinking logically. Creative music teaching ensures that instructions and materials are organized for elaboration and for memory (Bruner, 1960).

Creativity emerges from interactions of the mind and the body and with objects, people, and systems (Buber, 1937) The conceptions of creative approaches to teaching music fit well to the systems theory of creativity. A creative person is an open system which is interactive with social-culture which are also open systems (Csikszentmihalyi, 1996). Openness, freedom to act and interact, and unconditional support are essential for creativity to emerge constructively within the person (Rogers, 1961). The authors are committed to compiling and synthesizing resources in their communities for music teaching and learning. They seem to be convinced of overgenerational effects of creativity (Simonton, 1999): Creativity of the past generations can influence creativity of the present generation and the latter can influence creativ-

ity of the next generations. The over-generational influences are observed through scaffolding, mentoring, and the will to share and create.

## Conclusion

Research can be a feedback tool of creativity in music education on the effectiveness of curriculum, materials, instructions, and policies of music education (see Hodges, 2010). It serves as a feedforward tool for creative teaching and teaching for creativity in music. As a feedback tool, research can employ designs and methods that analyze cause and effect and experiences of teaching and learning. Creativity is cross-disciplinary and boundary crossing. Research on creativity in music education employs both quantitative and quantitative research methodologies and designs.

## References

Amabile, T. M. (1983). The social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology, 45*(2), 357–377.

Brinkman, D. J. (2010). Teaching creatively and teaching for creativity. *Arts Education Policy Review, 111,* 48–50.

Bruner, J. S. (1960). *The process of education*. Oxford, England: Harvard University Press.

Buber, M. (1937). *I and Thou (translated by Ronald Gregor Smith)*. Edinburg: Clark.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollinsPublishers.

Hodges, D. A. (2010). The impact of a funded research program on music education policy. *Arts Education Policy Review, 111,* 71–78.

Humphreys, J. T. (2006). Towards a reconstruction of "creativity" in music education. *British Journal of Music Education, 23*(3), 351–361.

Noblit, G. W., & Hare, D. R. (1988). *Meta-ethnography: Synthesizing qualitative studies*. Newbury Park, CA: Sage.

Rogers, C. (1961). *On becoming a person*. Boston: Houghton Mifflin.

Shulman, L. S. (1986). Those who understand: Knowledge growth in teaching author(s). *Educational Researcher, 15*(2), 4–14.

Simonton, D. K. (1999). *Origins of genius: Darwinian perspectives on creativity*. New York: Oxford University Press.

**Ai-Girl Tan** is a faculty of the Nanyang Technological University, Singapore. She was a visiting professor at the Department of Psychology, University of Munich, Germany sponsored by the German Academic Exchange Service, and as a visiting scholar at the Department of Asian Studies, Kansai Gaidai University, Osaka, Japan. Currently, she is the program leader of higher degree research programs (Master and Ph.D.) at the department of Early childhood and special education. She supervised study projects (human development, integrative project, and critical inquiry term papers), theses, and dissertations at the Master and Ph.D. levels. Her research projects include meta-ethnography/meta-synthesis critical making and creativity, play and strength-based education.

# Author Index





Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0

# Subject Index





Y. Tsubonou et al. (eds.), *Creativity in Music Education*, Creativity in the Twenty First Century, https://doi.org/10.1007/978-981-13-2749-0