

Trends and Issues of “Creative Music Making” in the Music Education of Japan: An Examination Based on the Courses of Music Study in Elementary Schools

Asuna WATANABE, Kayoko YAMAMOTO

Joint Doctoral Program for Sustainability Research
Graduate School of Informatics and Engineering
University of Electro-Communications (UEC)

Outline

1. Introduction
2. Related Work
3. Method
4. Result and Discussion
5. Conclusion

1-1. Introduction

- “Creative music making” (CMM) is a theory of music learning and was spread in Europe of the 1970s
- In Japanese music education, the courses of music study (COMS) introduced CMM in 1989, and the name of CMM was changed to “music-making” in 2008
- Although music-making is being promoted now, the recent survey shows “music-making” practice is still under 15% of the school hours of music education in a year of elementary schools
- If the COMS keeps on promoting CMM in music-making, it is necessary to clarify the current situation in elementary schools from viewpoint of CMM
- This study aims to disclose the current trends and issues of CMM especially in elementary schools

1-2. Backgrounds 1/5

➤ In **1989**,

“Creative Music Making” (CMM) was

introduced into

the courses of music study (COMS) *

*The Japanese government guidelines for teaching

1-2. Backgrounds 2/5

What's **CMM** ?

- A theory of **music learning** established by John F. Paynter in 1970
- It was spread in **Europe** in the 1970s
- Basic concept is on **contemporary music***

*Contemporary music is Western classical music since the end of the 19th century onward. The composition usage shows idea that is free from the standards of Western classical music. **The musical characteristics are still hard to understand for the general public.**

1-2. Backgrounds 3/5

- CMM is a system for **total music learning through children-centered activities** (refer to Fig.1 in the slide No.6)
 - (1) **Playing with music and improvisational musical expression**
 - (2) **Making sounds into music**
 - Learning essential elements of music
music materials, music techniques, etc.
 - (3) **Music appreciation**
- CMM leads **children to cultivate a better understanding of modern music and music creativity**

1-2. Backgrounds 4/5

CMM leads children to cultivate a better understanding of modern music and music creativity

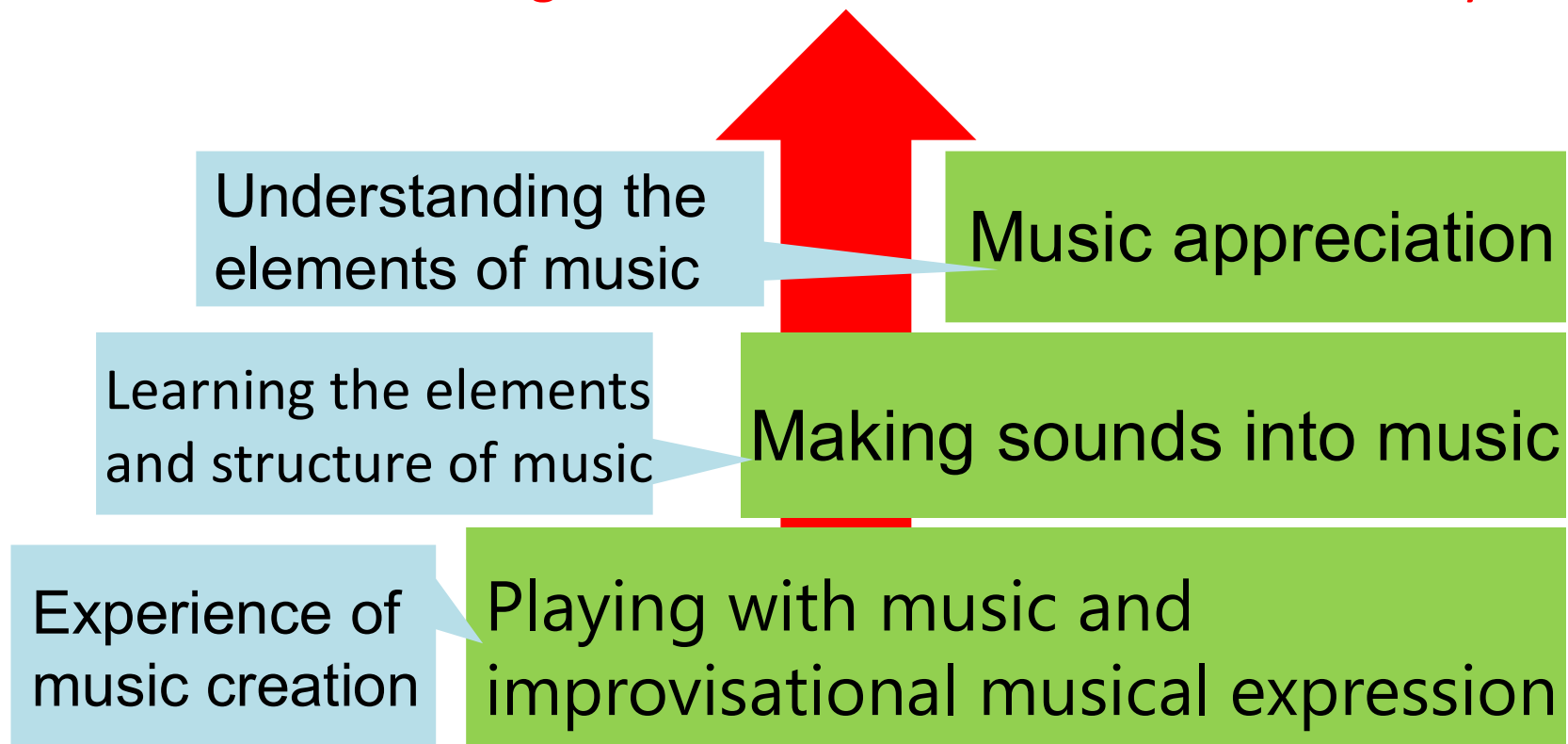


Fig.1 System of CMM

1-2. Backgrounds 5/5

- Researchers on music education have pointed out **confusions** among music teachers, especially elementary school teachers, since the introduction of CMM
 - ⇒ One cause is a **concept of “creativity” is not clear** in the COMS
- The current situation related to CMM **is not sufficiently clarified** because **studies on CMM decreased in the 2000s**

COMS: Courses of music study

CMM: Creative Music Making

2. Related Work 1/2

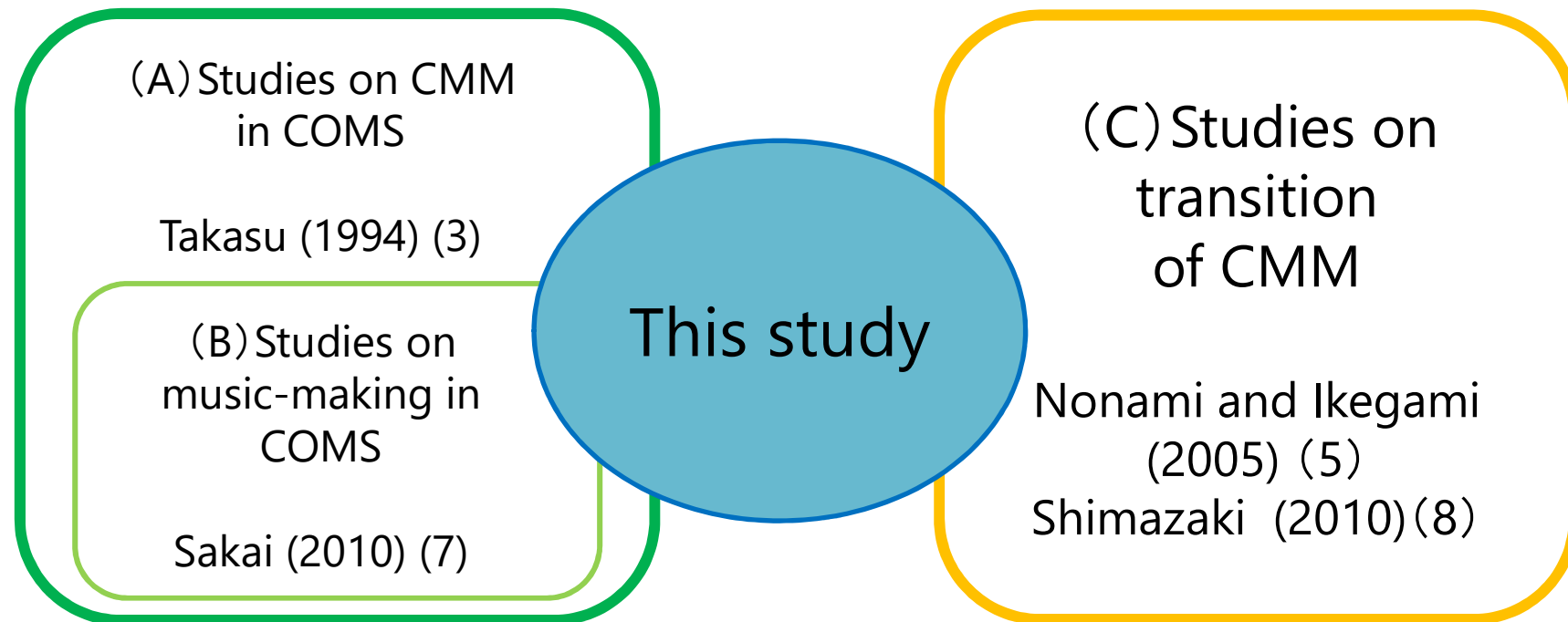


Fig.2 Relationship between this study and previous studies

2. Related Work 2/2

- (A) Studies on CMM in COMS and (B) Studies on music-making **do not consider the trends of CMM** in Japanese music education
 - (C) Studies on transition of CMM **do not consider the theory of CMM itself.**
 - All studies **do not clarify the current situation in COMS**
- ⇒ This study clarifies **the trends of CMM** based on the previous COMS from 1947 to 2017

COMS: Courses of music study

CMM: Creative Music Making

3. Method

1. Grasping the background of CMM introduced into the COMS after the World War II in Japan
reviewing the related literatures
 2. Clarifying the progress of CMM conducting word analysis of COMS by referring the database of courses of study
- This study describes the relationships between the goal of the COMS and CMM

COMS: Courses of music study

CMM: Creative Music Making

4-1. Result: Trends of CMM 1/2

- The results can be classified into **two backgrounds** (refer to Fig.3 in the slide No.12)

(1) The outlines of COMS

⇒ **4-1-1. Outlines of COMS**

(2) The progress of CMM in COMS

⇒ **4-1-2. Progress of CMM in COMS**

COMS: Courses of music study

CMM: Creative Music Making

4-1. Result: Trends of CMM 2/2

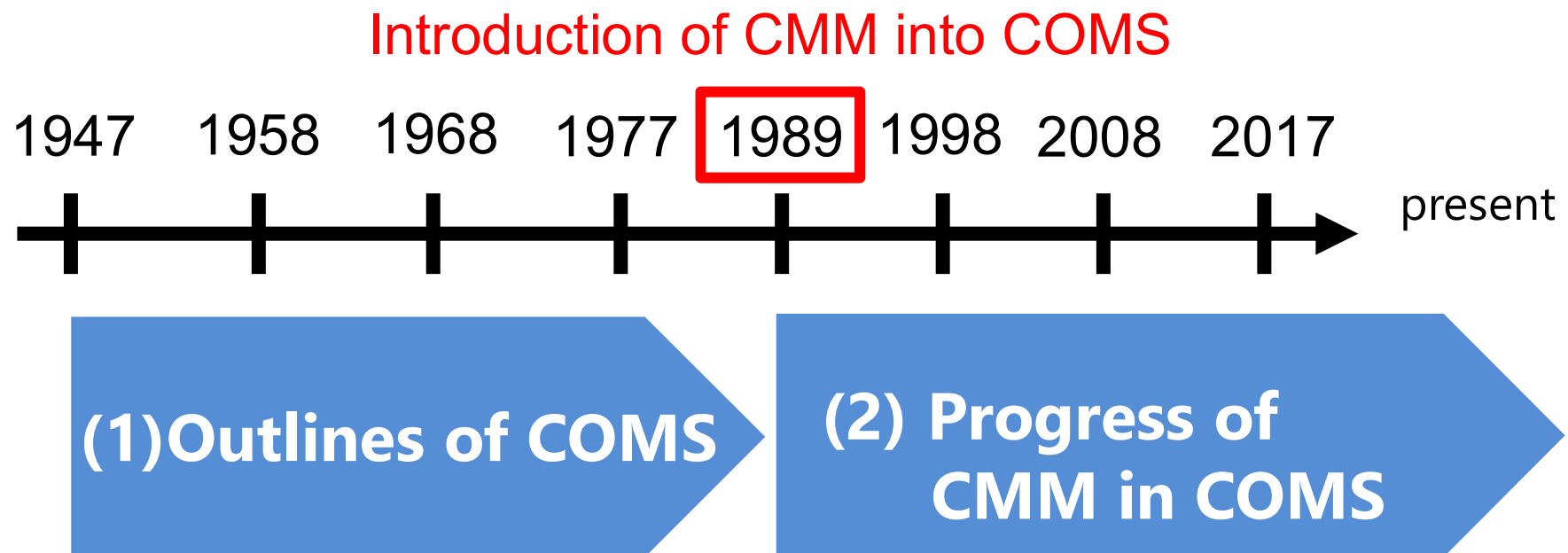


Fig.3 History of COMS

4-1-1. Outlines of COMS 1/9

In 1947

- Beginning of the COMS
- COMS declared to promote music education as the **cultivation of student's aesthetic sentiments** in its preface
- COMS set **six subject-goals** by musical ability (refer to Table 1 in the slide No.14)
- Musical **creativity** was cultivated only by **composing** in the subject-goals of No.3
- Musical **expression** was cultivated by **singing and playing the instruments** in the subject-goals of No.4

4-1-1. Outlines of COMS 2/9

Table1 Subject-goals in COMS (1947)

No.	Subject-goals
1	Nurturing a rich humanity
2	Acquiring musical skills and knowledge
3	Cultivating musical creativity (Composing)
4	Cultivating musical expression (Singing, Playing the instruments)
5	Cultivating score-reading skills
6	Cultivating music-appreciation skills

4-1-1. Outlines of COMS 3/9

- COMS had **two practical problems**
 - (1) **Cultivating artistic creativity**
 - (2) **Teaching biased to music skills**
- COMS has been **revised the subject-goals, the learning contents and its structure three times** to solve the problems:
in 1958, 1968 and 1977

4-1-1. Outlines of COMS 4/9

In 1958

- COMS emphasized **children-centered education**
- Musical creativity was cultivated **by not only composing but also singing and playing the instruments** in the subject goal of No.3 (refer to Table 2 in the slide No.17)
- COMS organized **two learning fields**

(1) **Expression**

Learning contents were **Singing, Playing the instruments** and **Composing**

(2) **Appreciation**

Learning contents was **Music appreciation**

4-1-1. Outlines of COMS 5/9

Table 2 Subject-goals in COMS (1958)

No.	Subject-goals
1	Cultivating aesthetics through the experience of enrich music and developing musical sensation
2	Developing the attitude and ability through listening to the excellent music, and getting close to mind to the music
3	Learning musical expression skills through the activities: singing, playing the instruments and making the melody, and improving the ability of creative expression with music.
4	Understanding knowledge of the music through music appreciation and musical expression to enrich your music experience
5	For rich everyday life, Fostering attitudes and manner through musical experience

4-1-1. Outlines of COMS 6/9

In 1968

- COMS aimed **cultivating children's musical abilities step by step**
- Adding **"foundation"** into the learning fields
- **"Foundation"** are **commons to "expression" and "appreciation"** (refer to Fig.4 in the slide No.19)

4-1-1. Outlines of COMS 7/9

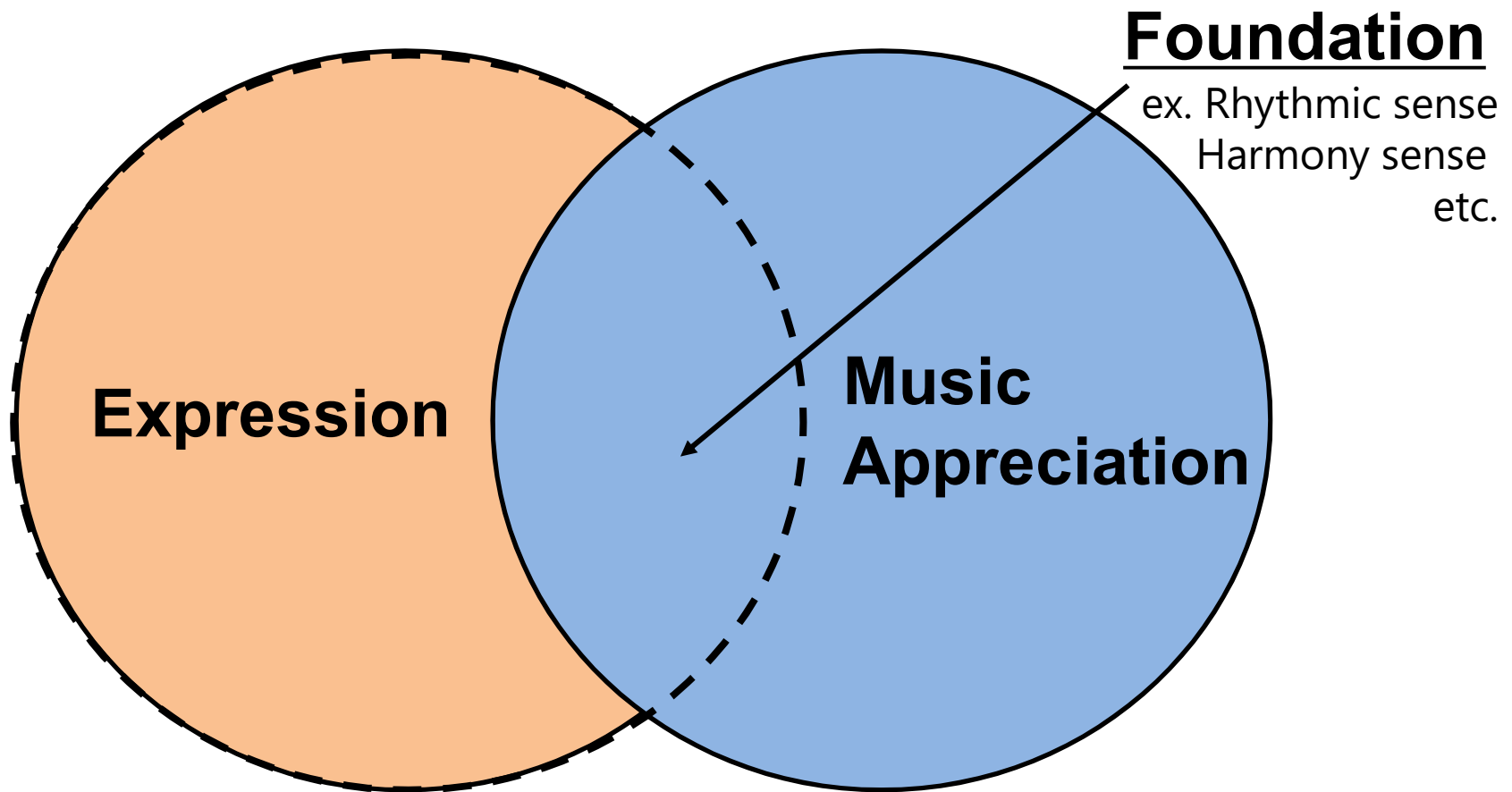


Fig.4 Structure of learning field (1968)

4-1-1. Outlines of COMS 8/9

There were **problems** as follows:

- Most of music teachers taught the music activities of “expression” (singing, playing the instruments and composing) **separately**
- **Too much emphasis on musical skills by adding “foundation”**

4-1-1. Outlines of COMS 9/9

In 1977

- Since the 1970s, the Japanese government has promoted **flexible education**
- COMS **eliminated** "foundation"
- COMS described subject-goals in one sentence and added a new phrase, "**a love of music in human nature**"

In 1989

- **CMM was introduced into COMS**

4-1-2. Progress of CMM in COMS 1/3

Table 3 Changes in learning contents of CMM-related classes

Year	Name	Learning contents
1989	Creating and expressing the music	Singing Playing instruments Composing
2008	Music-making	Composing
2017	Music-making	Composing 1. Playing with music and improvisational musical expression 2. Making sounds into music

4-1-2. Progress of CMM in COMS 2/3

In 1989

- CMM was indicated as “creating and expressing the music” in the COMS for elementary schools
- The learning contents included the three contents:
 - (1) singing,
 - (2) playing the instruments and
 - (3) composing

Table 3 Changes in learning contents of CMM-related classes

Year	Name	Learning contents
1989	Creating and expressing the music	Singing Playing instruments Composing
2008	Music-making	Composing
2017	Music-making	Composing 1. Playing with music and improvisational musical expression 2. Making sounds into music

COMS: Courses of music study

CMM: Creative Music Making

4-1-2. Progress of CMM in COMS 3/3

In 2008

- The COMS changed the name to "music-making"
- Learning contents of "music-making" include only **composing**

Table 3 Changes in learning contents of CMM-related classes

Year	Name	Learning contents
1989	Creating and expressing the music	Singing Playing instruments Composing
2008	Music-making	Composing
2017	Music-making	Composing 1. Playing with music and improvisational musical expression 2. Making sounds into music

In 2017

- COMS separated music-making into two activities:
 - (1) **Playing with music and improvisational musical expression**
 - (2) **Making sounds into music**

4-2. Discussion 1/3

The outlines of COMS are as follows:

- Expanding the interpretation of musical creativity in 1958
- Emphasis on cultivating basic musical abilities step by step in 1968
- The integrated musical activities (singing, playing the instruments, composing and music appreciation) based on foundation learning in 1968
- Promoting the system for total music activity to solve the problems in 1977 (refer to the slide No.20)

4-2. Discussion 2/3

- Progress of CMM in COMS can be broadly classified into **three phases** (refer to Fig.5 in the slide No.27)
 - (1) Introducing the **concept of CMM** into COMS
from 1989 to 2008
 - (2) **Focusing on the learning contents** of CMM
from 2008 to 2017
 - (3) Subdividing of the **activity contents** of CMM
from 2017 to present
- “**Music-making**” was indicated to **create sounds and music** based on children’s ideas and creativity **without the expression of existing musical works** in 2008

4-2. Discussion 3/3

Introduction of CMM
into COMS

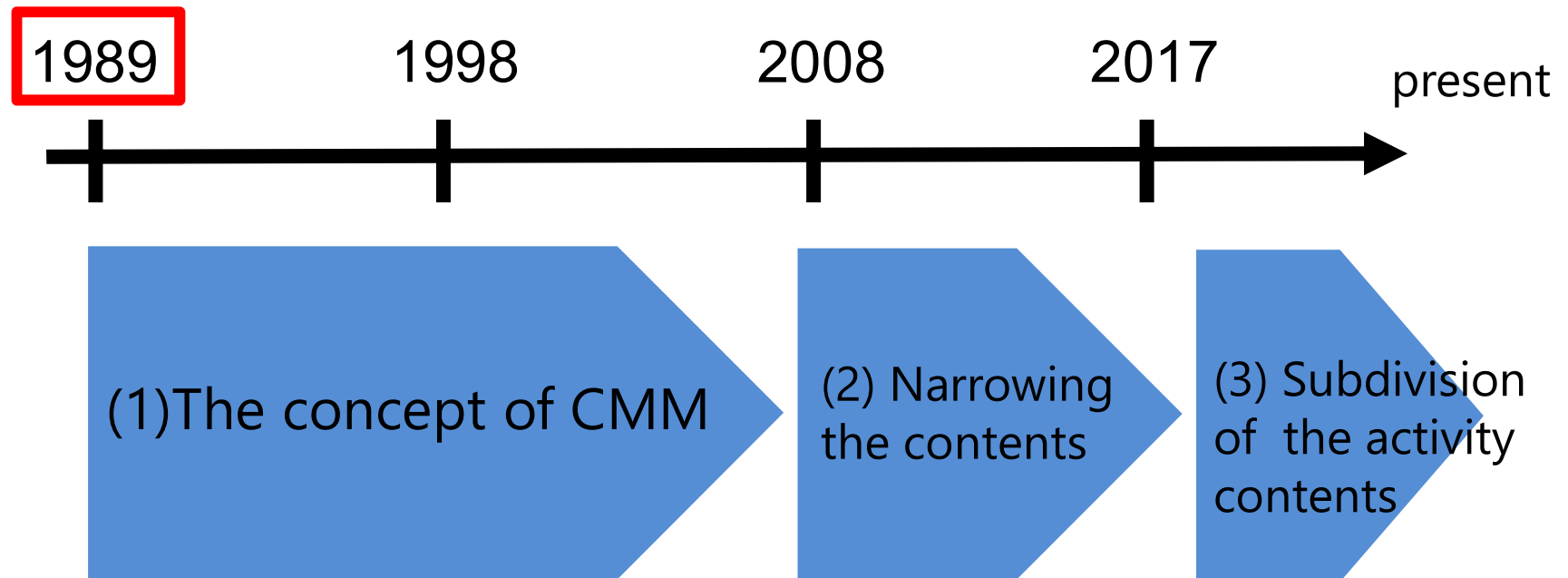


Fig.5 Progress of CMM in COMS

4-3. Issues of CMM

- The active contents in 2017 and the contents of CMM are **almost the same** (refer to Fig.1 in the slide No.6)
- Although CMM promotes making sounds into music to **music appreciation**, COMS **do not shows the process for music appreciation** in learning contents of music-making (refer to Table 3 in the slide No.22)

5-1. Conclusion 1/2

The current trends and issues of CMM in elementary schools are as follows:

- CMM is still being promoted by changing to “music-making” (4-2. Discussion in the slide No.26)
- Although the learning contents of music-making should be more specific in COMS, COMS do not clarify the process for music appreciation (4-3. Issues of CMM in the slide No.28)
- COMS needs to show the contents of the process

COMS: Courses of music study

CMM: Creative Music Making

5-1. Conclusion 2/2

The objectives of CMM based on the outlines of COMS are as follows: (4-2. Discussion in the slide No.25)

- Eliminating the bias of learning contents by promoting a system for total music education

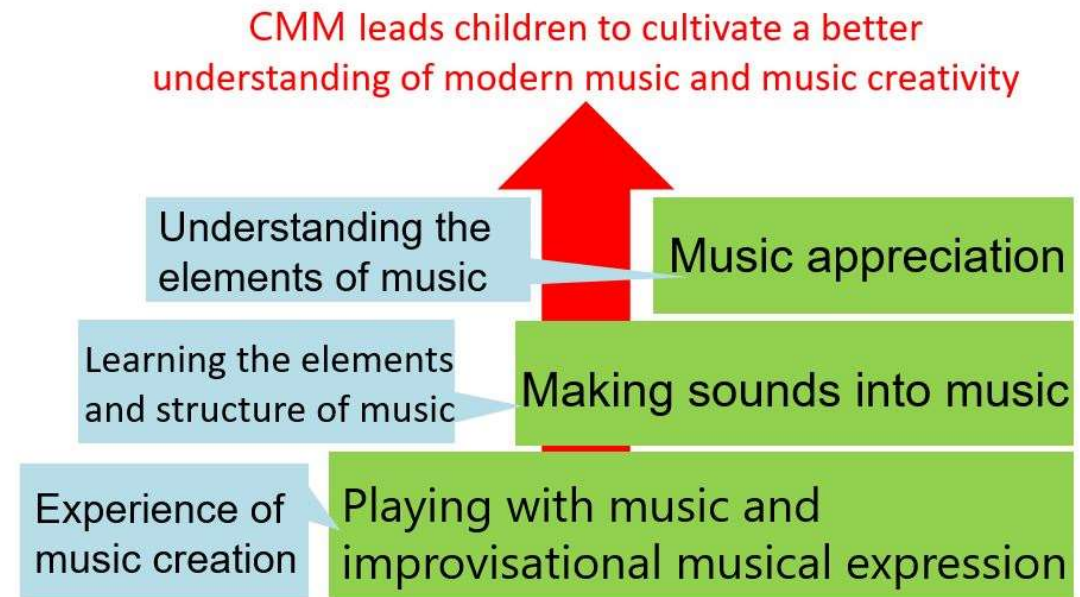


Fig.1 System of CMM

5-2. Future Research

- However, **it is not clear whether CMM have been achieved the objectives** (refer to the slide No.30)
 - ⇒ CMM is likely to be **just a system** because CMM is not sufficiently put into practice yet **among music teachers**
- It is necessary to **analyze the examples of CMM practice**, and clarify whether it can be put into practice in an effective and efficient manner

COMS: Courses of music study

CMM: Creative Music Making

References 1/2

- (1) Matsumoto, Tsunetoshi and Yamamoto, Fumishige (1986). Souzouteki Ongaku Gakusyu no Kokoromi (An attempt to practice of CMM). Tokyo: Ongaku no Tomo Sha Corp.
- (2) Ministry of Education (1989). Shyougakkou Shidoushyo Ongakuhen (The courses of music study). Tokyo: Kyoiku-Geijutsu Sha.
- (3) Takasu, Hajime (1994). Souzouteki Ongakugakusyuu ni okeru "Souzousei Ikusei" no Saikou: Souzousei Ikusei ni kansuru J.F. Paynter no Kennkai wo to shite (Reconsideration of "Creative Music Making" - through the opinion by J.F. Paynter about raising creativity), Onngaku Kyouikugaku (Japanese journal of music education research), vol.24 (2), pp.25-36.
- (4) Ministry of Education (1999). Shyougakkou Shidoushyo Kaisetsu Ongakuhen (The Guide of courses of music study). Tokyo: Kyoiku-Geijutsu Sha.
- (5) Nonami, Takehiko and Ikegami, Satoshi (2005). Souzouteki Ongaku Gakusyu no Keifu III (Tracing back the history of creative music-making (III) : achievements and problems of creative music-making in the context of music education and teacher training in Japan), Bulletin of the Faculty of Education, Yamaguchi University, vol.55, pp.251-264.
- (6) Ministry of Education, Culture, Sports, Science and Technology (2008). Shyougakkou Shidoushyo Kaisetsu Ongakuhen (The Guide of courses of music study). Tokyo: Kyoiku-Geijutsu Sha.

References 2/2

- (7) Sakai, Megumi (2010). "Ongaku-Dukuri" no Kyouikuteki Konkyo ni kannsuru Kenkyuu: Yoisa no Kai no Jissenn wo tegakari ni Oto wo kikukoto ni tuite no Bigakuteki Kousatu wo humaete (A study on the Educational Grounds of "music-making": The Aesthetic Considerations about listening to sounds based on the practice of Yoisa-no-kai Society). Tokyo University of the Arts, Doctoral Dissertation.
- (8) Shimazaki, Atsuko (2010). Nihon no Ongaku Kyoiku ni okeru Souzouteki Ongaku Gakusyuu no Donyu to Sono Tenkai (Introduction of Creative Music Making to Music Education in Japan and its Development), Annual report of the Faculty of Education, Bunkyo University, vol.44, pp.77-91.
- (9) Ministry of Education, Culture, Sports, Science and Technology (2017). Shyougakkou Gakusyuu Shidoushyo (Hesei 29 nenn Kokuji) Kaisetsu Ongakuhen (The courses of music study). Tokyo: Toyokan Publishing
- (10) Tanimoto, Naomi (2017). "Kyoushi no Htsuwa Bunseki kara Miru'Ongaku-dukuri' no atarashi Igi" (The New Role of Creative Music Making from the Viewpoint of Teachers' Utterances: Compared with Singing and Playing Instruments). Research bulletin, Toin University of Yokohama, vol.37, pp.21-28.
- (11) National Institute for Educational Policy Research. (2019). Database of courses of study, Retrieved Feb, 5, 2020, from <https://www.nier.go.jp/guideline/>