

# Escaping the Historical Influence of the West on Japanese Music Education

by

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## Abstract

Until the 1940s, music education in Japan was under the influence of European classical music and American models of music education. After World War II, the Japanese Ministry of Education produced an official guideline for public education called the "Course of Study." This curriculum focused on Western music up to the end of nineteenth century, and was based on Western aesthetics from that same period. Within this European tradition, many artistic activities had become monopolized by specialized professionals such as composers, performers and publishers, and as a result, music instructors in Japan began to concentrate on technical skills rather than the cultural background of music. Traditional Western aesthetics based on such concepts as "Platonic ethos" and "Aristotelian mimesis" has also exerted a great influence on music education, even in Japan. However, in the Japanese aural traditions, people regarded sound as a psychological image rather than a pragmatic acoustic event. After World War II, Western classical music reached a deadlock of modern abstractionism. To resolve the deadlock, many Western artists became interested in non-Western cultures. However, this created an unequal flow of influence between East and West rather than a natural balance of influences. At worst, such "exchanges" involved only stylistic borrowings instead of a more fundamental rethinking of sound and its social, cultural and environmental role.

In order to clarify these issues I intend to compare Western and non-Western sound cultures with reference to Japanese and selected Asian cultures; to provide a critical analysis of modern music education; and to propose an approach to music education that incorporates the notion of sound as a cultural phenomenon.

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# Table of Contents

Approval.....	ii
Abstract.....	iii
Acknowledgments.....	iv
Chapter One: The Influence of the West on Japanese Music Education	
The History of Western Music Education in Japan.....	1
The History of Western Music in the Eighteenth and Nineteenth Centuries .....	6
Nineteenth Century Metaphysics Is Still Alive Today .....	12
Chapter Two: The Traditional Japanese Aural Culture	
Music and Its Systematization.....	22
Japanese Aural Culture.....	26
The Traditional Doctrine in China .....	30
Japan, As Observed by Roland Barthes.....	31
Chapter Three: Musical Influences East and West in the Twentieth Century	
The History of Western Music in the Twentieth Century.....	36
A Contemporary Musician's Activity in Singapore.....	46
The Contemporary Musical Situation in Japan.....	50
Chapter Four: Post-modernism in Music Education	
The Concept of Soundscape.....	58
Christo and Post-modernism in Visual art.....	71
The Definition of Post-modernism in Music Education.....	73
Chapter Five: Conclusions and Final Thoughts	
Music and Overproduction in Post-modernism Society.....	76
Towards a Music Education As a Nomad .....	80
Epilogue.....	82
References.....	84

# Chapter One: The Influence of the West on Japanese Music Education

1 - 1

## The History of Western Music Education in Japan

The Meiji Restoration Government (1868-1912) intended to establish a public school system in Japan and referred to the Western school system at the end of the nineteenth century as a model (Mashino, 1963). The first school system in Japan was formed and distributed in October, 1872, and music was introduced as one of the subjects, including "singing (Shōka)" in the elementary school and "musical performance (Sōgaku)" in the secondary school. But at this time, Japanese teachers did not know how to teach Western music, because they were not able to find any practical reason why music should be taught at school. At the same time, there was no suitable educational musical material in Japan.

In October, 1879, the Meiji Government established the Music Study Committee (Ongaku torishirabegakari) with Shuji Izawa (1851-1917) as a director. He was a Japanese music educator who studied at Bridgewater Normal School in Massachusetts under the American music educator Luther Whiting Mason's direction. Shuji Izawa invited Mason to Tokyo in March, 1880, and they produced the first music textbook series, such as a Kindergarten Song Collection (Yochien Shokashu) in 1881, and Three Elementary School Song Collections (Shogaku Shokashu) in 1881-84. Shogaku Shokashu became quite popular among Japanese teachers and the first edition sold more than eight thousand copies. Izawa and Mason took advantage of a German folk-song style in these books, and they introduced several German songs such as "Honeybee," "May Song," and "Twinkle."

In 1887, the Music Study Committee (Ongaku torishirabegakari) changed its name to the "Tokyo School of Music" (now, it is the Tokyo University of Music and Fine Art). In 1900, the Secondary School Song Collection was published by

the Tokyo School of Music, which included the first Japanese Western style songs composed by Rentaro Taki (1879-1903), such as Hakone, and Koujo no Tsuki. Rentaro Taki is the first Japanese composer to work in the Western style of music. He studied piano and composition at age fifteen as the youngest student of the Tokyo School of Music. In 1900, aged twenty, he went to Leipzig in Germany as a Japanese Government scholarship student to study piano and composition, but he contracted tuberculosis, and was sent back to Japan a year later. He left many works, and especially his songs are still quite popular and well-known among most Japanese. Since Rentaro Taki, several Japanese composers started their careers, and they were under the influence of German classical music and the American music education system until the 1940s. Most music educators focussed on singing and solmization during that period.

After World War II, the Japanese Ministry of Education produced an official guideline for public music education called the "Course of Study" (COS), which is made up of two main categories: "expression," which includes singing, solo and instrumental ensemble and composition, and "appreciation." Basically, every Japanese school (kindergarten, elementary, secondary and high school) has to follow this COS, regardless of each prefecture and city. There are four private music textbook companies in Japan, and the textbooks which are published by these companies have to be officially approved by the committee in the Ministry of Education. In the case of elementary and secondary levels, several songs and pieces for instruments and works for appreciation are previously adjudicated for the course of study, and the other details of teaching elements in each grade are also mentioned in the course of study. For example, a quarter note, an eighth note, a quarter rest and an eighth rest have to be taught in grade 2, and a half note and a G clef have to be taught in Grade 3, and so on. As a result, these music textbooks are almost all the same. The Japanese music educator Tomiko Kato has introduced the contents of COS at the elementary and secondary level, as follows:



The statement about the over-all objectives of the music subject described in the course of study (New issue, officially announced on 15 March, 1989) is as follows:

To help pupils cultivate fundamental musicality through the activities in musical expression and appreciation, encourage a love and sensitivity for music and enrich the sentiment. (elementary school)

The objectives for each grade are listed in CSE (course of study for elementary school). For instance, the over-all objectives of the music subject for grades 1 and 2 are stated as follows (CSE 1989):

- a. To help pupils develop sensitivity to musical beauty and have an interest and concern in music.
- b. To help pupils develop the ability for expression and appreciation with emphasis on the element of rhythm in both listening and performance.
- c. To help pupils develop the right attitude and habit to make life happy and pleasant through musical experiences.

To help students develop musicality through the activities in musical expression and appreciation, encourage a love and sensitivity for music and enrich the sentiment.

(CSL, course of study for lower secondary school, 1989)

Objectives for each grade are listed in COS. For example, the objectives for grades 2 and 3 in the lower secondary school are (CSL 1989):

- a. To help the student find the variety and beauty of musical structure, to foster the ability for creative expression putting emphasis on aesthetics.
- b. To help the student promote a general understanding of music and thereby develop the ability for appreciating music in its broadest sense.
- c. To help the student feel the pleasure and impression brought by musical learning, to cultivate an attitude to music positively and foster an attitude to make their own lives happy and enriched through music.

(trans: T. Kato, 1992, pp. 71-76 from COS 1989)

Besides this introduction, COS includes a lot of guidelines in each category. For example, in the elementary level:

A. Expression

1. To sing or play while listening to music.
  - a. To sing following live or recorded model performances.
  - b. To sing by imitation or rote-singing in tonic sol-fa.

⋮

B. Appreciation

1. To develop musical sensitivity by listening to music.
  - a. To listen to the music by grasping its mood.
  - b. To listen to the music with special attention to the characteristic of the rhythm, melody and tempo.

⋮ (trans: T. Kato, 1992, p.72 from COS, 1989)

And also at the secondary level:

A. Expression

To teach the following matters through expressive activities:

- a. To deepen expressive ability while appreciating the poetic content of song texts or the feeling of musical composition.
- b. To sing with a full resonant voice and correct pronunciation.
- c. To play the instruments with the basic technique and with concern for producing tones in a musical instrument.
- d. To sing in chorus or to play in a concert in harmony with the total sound while becoming aware of the rules regarding individual parts.
- e. To express while studying the relation between melody and harmony, principal part and other parts.

⋮

B. Appreciation

To teach the following matters through activities of appreciation:

- a. To appreciate the functions of the basic elements of music as they characterize individual pieces, the relation between them and the feeling of musical composition.
- b. To appreciate the tone colours of various instruments and voices, and the sounds and effects of their combination.
- c. To appreciate the tone colors and the technique of various

instruments, the characteristics of singing expression in Japanese music and ethnic music from foreign countries. (trans: T. Kato, 1992, p. 77 from COS, 1989)

However, there is no comment concerning the cultural background of music; moreover, COS attempts to teach students to understand ethnic music in the same ways as those for understanding other Western musics. COS focuses on teaching the elements of Western music such as melody, harmony, and rhythm using the staff method of notation, the function of key, major and minor, and Western instruments such as the piano. This educational system has spread throughout Japan even to remote farming villages.

Summary:

There are two characteristics in the course of study.

- 1) It focuses on Western music and notation as it was developed by the end of nineteenth century.
- 2) It is based on Western aesthetics as advocated in the nineteenth century, with an emphasis on "expression" and "appreciation."

As a result of 1) and 2), Japanese traditional music has been rejected until the 1970s in school music education in Japan. This is because Japanese traditional music has its own sophistication and teaching methodology. A traditional teacher regards aural transmission more highly than notation. For example, "shoga" is a system of solmization used in learning the fingerings, playing techniques and rhythm of an instrument or piece in the "gagaku" ensemble and the transverse flute of "Noh," (Moteji, 1992). This teaching style, sometimes secret, has been dominated by the "iemoto" system, the system of licensing the teaching of a traditional Japanese art. The "iemoto" system has also been controlled by the main branch of a family to keep its hereditary

system. Thus, it was difficult to adapt Japanese traditional music to Western music education in schools in Japan. Recently the Ministry of Education has introduced Japanese traditional music and several ethnic musics into school music education through the course of study; however, the way to understand them is still through an extension of the Western aesthetics. Western classical music and aesthetics have a very strong power in school music education in Japan, and it is important to examine some aspects of them before we go further.

## 1 -2

### The History of Western Music in The Eighteenth and The Nineteenth Centuries

To begin with, I will consider music history from the Viennese classicists to the Romantics (Takahashi, 1976) in order to understand the foundation of the present Japanese music education system. European classical music changed as a result of various revolutions in Europe. In the eighteenth century, many concerts existed as societies for entertaining aristocrats rather than purely for listening to music. However, the sponsorship of music switched from the aristocracy to the bourgeoisie from the eighteenth century to 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 the relationship between musicians and audience also changed as a result. A musician came to perform for the general public rather than for the aristocracy.

Many composers (Beethoven, Chopin, Liszt and others), became independent of their patrons and, as a result, music was put into general distribution as a commodity. At the same time, a distribution system of musical scores was established, and the bourgeoisie learned to enjoy playing musical instruments in their homes.

Jacques Attali (1985, p. 69) has written, as follows:

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 productions that could be played on them. Works for a 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 the grocer.

As Attali mentions, music became a commodity through publishers in the nineteenth century, "a means of producing money" (Attali, 1985). But if Western classical music is just a commodity, why do today's music educators concentrate on teaching it? If anything, music educators hardly think that Western classical music is a commodity. This is because there must be a certain psychological background among music educators to support the value of Western classical music, that is to say, its aesthetic value. As distinct from what is mentioned above, it is also important to consider the aesthetics of music from the eighteenth century through the nineteenth century. In this period, the concepts of beauty and art rapidly changed. Several clichés about the concept of art were born, namely, "originality," "a work of art," "a genius," "a prodigy" and so on. Today, we think about art in all kinds of media such as painting, drama, music, literature and architecture. But people in the eighteenth century did not think like that. The word "technique" is derived from Greek "techne," and there was no exact border between technique and art by the middle of eighteenth century. People used art in military tactics, the art of navigation, optics and dynamics. The subject of the aesthetics of music in

this period was to establish the significance of music. Many thinkers asserted the original value of music and tried to rank art as the place where people were able to have the purest experience of beauty. The concept of the aesthetics is expressed by Eduard Hanslick in 1854, as follows: "...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 purely musical sense" (1957, pp. 100-1). This is a most crucial statement concerning the essence of Hanslick's view of "pure music" and "aesthetics." What he tried to explain was "the voluntary and pure act of contemplation which alone is the true and artistic method of listening" (1957, p. 97).

Nicholas Cook (1990, pp. 15-16) has written, as follows:

Hanslick'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 "Art proper and falsely so called". Collingwood (1938, 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."

This is the distinction between art and entertainment in music, one of the strongest and the most important distinctions in the Western aesthetics of music. We can find this kind of aesthetic influence even in the twentieth century composer's words. Arnold Schönberg (Cook, 1990, p. 182), for instance, says:

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 driven 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 valves in order to relieve the interior pressure of a creation ready to be born. They are merely more or less skillful entertainers who would renounce composing if they did not find listeners.

Cook (1990, p. 182) elaborates on Schönberg's words 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'."

Western classical music in the nineteenth century developed amid a mixture of social, economic and philosophical contexts in Europe. Though nineteenth century classical music in Europe became a commodity because 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 musical works were spread among the general population in the eighteenth and nineteenth centuries. This was because the technical innovation inside music allowed it to become a good commodity. And with the spread of this music, it established both an aesthetic and economic dominance.

However, I believe these changes in music had several negative consequences. One such consequence is that many artistic activities became monopolized by specialized professionals such as composers, performers and publishers, etc.

In the early nineteenth century, the "professional" meant what was called the "virtuoso." They attracted an audience using superhuman skills and immaculate technique. In the middle of nineteenth century, many concerts included works by earlier composers. A lot of earlier composers (for instance, J.S. Bach, Mozart, Beethoven, etc.) came to be deified and their biographies were remodeled from the middle to the end of the nineteenth century. For instance, the art historian Alessandra Comini in *The Changing Image of*

Beethoven—A History of Mythmaking (New York, 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 semi-nude like the ancient Greek thinkers and becomes an heroic image.

The concept of "focussed listening" was also born. It meant to appreciate music as part of "high-class" culture, and it brought about a dualism between artist and audience (e.g. the separation of professional and amateur or producer and consumer).

As a result of such changes, music instructors in Japan began to concentrate on technical skills rather than the cultural background of music. The Japanese music educator Tusneaki Miyoshi (1992, p. 303) has written, as follows:

The Meiji Restoration in the 1860s was a drastic reform perhaps better described as a 'revolution'. The new Meiji government aimed to re-organize Japan into a powerful, centralized nation, and it saw education as the most important means by which any modern state could realize such unification. In 1870, it set up the Ministry of Education as an organ of central government for the purpose of control and administration of education. The two 'C's —Control and Competition— which explain the fundamental features of the Japanese education system, are connected with the Ministry of Education which continues to hold powerful authority even today.

Japanese music has a long history. There is a long history of traditional music in Japan including Sankangaku (the third-eighth centuries), Tougaku and Komagaku (the ninth-twelfth centuries), Heikyoku, Noh, Kyougen and Dengaku (the thirteenth-sixteenth centuries), and Bunraku and Kabuki (the seventeenth-nineteenth centuries). But this traditional music is not in the mainstream of Japanese music education at the present time. Modern Japanese music education was introduced from Europe and America, much like a technological import in the early twentieth century during the Meiji period. The Meiji government policy



was to promote the wealth and military strength of Japan. They also wanted to give an appearance of efficient Western music education. It was easier for them not to think about the cultural spirit of music. As a result, they evicted much Japanese traditional music from public schools without hesitation and gave Western forms complete dominance.

## Nineteenth Century Metaphysics Is Still Alive Today

Jacques Attali has (1985, p. 6) written, as follows:

All music, any organization of sounds is then a tool for the creation or consolidation of a community, of a totality. It is what links a power center to its subjects, thus, more generally, it is an attribute of power in all of its forms.

When a certain sound is taken from a soundscape as a musical sound, it is already organized by five constituents, namely, a political power, the framework of a communal society, an economic production style, a mythology system and by influences from other cultures (Yano, 1988). In contrast, the Western concept of the artist in the nineteenth century made music separate from society. Many composers became independent of their patrons such as the church and the aristocracy, and came to be deified as geniuses and virtuosos. The style and form of Western music became increasingly sophisticated. This is because the world itself was condensed inside music, and music was established with an autonomous existence. Consequently, our modern dichotomy between classical music and popular music was born in this period.

Post-modern Western thought in the twentieth century has tried to deconstruct metaphysics and logo-centrism, which have continued since Platonic ethos and Aristotelean mimesis. This challenge of post-modernism or anti-philosophy is important for today's musical culture. Especially, the tradition of Western aesthetics, since René Descartes (1596-1650), Immanuel Kant (1724-1804) and Georg Wilhelm Friedrich Hegel (1770-1831), has exerted a great influence on music education. The original concept of metaphysics was derived from ancient Greece. Chinese and Indian thinkers did not call this thought metaphysics, because they were basically thinking that both this world and the

next were almost the same, in other words, all things were constantly changing. In contrast, ancient Greeks believed in the existence of unchanging and everlasting truths of what was called logos, where the world was like a reflection of the world of logos, and was an ephemeral and transient world after all. Simplistically, the ancient Greek logos is equivalent to reason. In recent times, Western people thought that with reason, one was able to realize and rationalize the world. The world was thought of as an objective existence which was controlled by human reason. Natural and social sciences as academic studies were ranked in the highest positions, because they were based on human reason, whereas human sensibility was ranked one rank lower than reason. Kant ranked "reason" higher than understanding as an universal ability. Hegel thought the world included its nature, and history was a result of the development of human reason itself, and any fact could be understood by human reason. Though this logo-centrism created humanism and scientific rationalism, it also created problems for music.

Plato's idealism is typical of Greek philosophy. According to his philosophy, the world exists as a chaotic mass of what is called Greek hyle. Simultaneously, eidolon (Greek, eidos) gives a shape to this mass such as that of a pencil, a desk or a human being, for example. The aggregate of eidolons becomes the Platonic ideal world. Platonic idealism is the origin of ontology and metaphysics in Western philosophy.

In the twentieth century, we can find this same kind of metaphysical attempt to pursue the unchanging truth that is hidden somewhere behind this world. For instance, Susanne K. Langer describes music, as follows: "Not communication but insight is the gift of music; in a very naive phrase, a knowledge of 'how feelings go'" (Langer, 1942, p. 198). She expresses an unchanging truth by such words as "insight." Susan Sontag (1965, p. 30) has also written, as follows:

The complex kind of willing that is embodied, and communicated, in a

work of art both abolishes the world and encounters it in an extraordinary intense and specialized way. This double aspect of the will in art is succinctly expressed by Bayer when he says: "Each work of art gives us the schematized, disengaged, memory of a volition." Insofar as it is schematized, disengaged, a memory, the willing involved in art sets itself at a distance from the world. All of which harkens back to Nietzsche's famous statement in *The Birth of Tragedy*: "Art is not an imitation of nature but its metaphysical supplement, raised up besides it in order to overcome it."

In Sontag's statement, "abolishes the world" may be considered equivalent to "this world" and also "encounters it in an extraordinary intense and specialized way" may be interpreted to apply to "metaphysical attempt to pursue the unchanging truth." Sontag (1965, p. 30) goes on:

All works of arts are founded on a certain distance from the lived reality which is represented. This "distance" is, by definition, inhuman or impersonal to a certain degree; for in order to appear to us as art, the work must restrict sentimental intervention and emotional participation, which are functions of "closeness." It is the degree and manipulating of this distance, the conventions of distance, which constitute the style of the work. In the final analysis, "style" is art. And art is nothing more or less than various modes of stylized, dehumanized representation.

This is a clearer statement for understanding metaphysics in Western philosophy, that is to say, "the lived reality" applies to "this world," "the unchanging truth" expresses "works of art," and "style" should be metaphysics itself.

Examples of these views of metaphysics can be found in some music educators' books, for example, Bennett Reimer's (1989) *A Philosophy of Music Education* and also Keith Swanwick's (1988) *Music, Mind and Education*. Both Reimer and Swanwick cite examples from all kinds of musical genres, classical music, popular music (e.g., jazz and rock), ethnic music from around the world, and contemporary music. In *A Philosophy of Music Education*, Reimer has written

about the difference between feeling and emotion, and aesthetic experience. He says, "Aesthetics must never be the master of music education...it must be its servant" (Reimer, 1989, p. 15), and, "The experiences most people have with art testify to the existence of feeling but feeling as somehow different from the emotions outside art" (Reimer, 1989, p.41). Reimer (1989, p. 185) has also written about the goal of music education, as follows:

The goal or aim of the general music program is to develop, to the fullest extent possible, every student's capacity to experience and create intrinsically expressive qualities of sounds or, to put it another way, to develop every student's aesthetic sensitivity to the art of music. The goal of the performance program is precisely the same.

However, in view of my argument, Reimer's attitudes to music, "expressive qualities of sounds" and the "student's aesthetic sensitivity to the art of music" cannot be applied to today's musical situation, even in the West. Reimer's words are coming from nineteenth century Western aesthetics as articulated by Hanslick according to the musical situation of Western society in those days, in which critics had developed a position where music could exist as an autonomous world. And this kind of attitude by critics can be exclusively seen in the nineteenth century. The writer believes that today's music educators in Japan should reconsider Western aesthetics and its values, not to follow it. Reimer (1989, p. 229) has also written in the last chapter, as follows:

All art serves the same function, which is to provide a means for exploring and experiencing the nature of human feeling. All art fulfills this function in a common manner, which is to embody, in some perceptible medium, conditions which are analogous to the conditions of feeling. All art yields experiences of feeling through the same way of sharing, which is to perceive the conditions expressive of feeling and to react to their affective power.

I am not sure where "the nature of human feeling" and "their affective power" are coming from. Robert Walker (1990, pp. 187-188) has written, as follows:

Common to many aboriginal societies is the importance of dreams and the communications that occur in this state. One of the most important functions of dreams in many such societies is to facilitate the transmission of complete songs. If anything compensates for lack of an objective or methodological basis upon which to found a theory of musical knowledge and practice, it is the role of dreams in transmitting the musical artifact in a complete and perfect state, requiring only replication. It is commonly reported in many ethnological studies of the Australian aboriginal culture, for example, that the Australian aboriginal considers the role of the Dreamtime absolutely crucial to their survival. The Dreamtime is regarded as the truly creative time of their existence. It is time when they make contact with the supernatural forces that shaped their universe. It is also regarded as the source and repository of songs and, indeed, all artistic activities. Through their ability to dream, the Australian aboriginals can tap what is to them this source of immense power and knowledge. They regard the songs given to them as faithfully as possible...In such a belief system, creativity, as Western thought has defined it, cannot exist. There is no place for the individual as "creator" of his or her own music. This represents a significant and qualitative difference between an aboriginal musician and a Western composer such as Liszt.

No particular culture in the world has any universal aspect. Even the "affective power" of music belongs to Western culture. There are no terms for Western affective power in the Australian aboriginal aural culture. As Walker mentions, there is no place for the individual as "creator" of his or her own music outside Western musical culture. However, Reimer tries to understand all kinds of music from Rock to ethnic music as an extension of logo-centrism (or stoicism). He is assuming all music serves the same function for all human beings, and music is a kind of universal language for all human races, that is to say, he believes all human beings have the same brain function and cultural differences arise only from social conditioning. This would be Hegel's and

Kant's position too. Robert Walker (1994, pp. 18-19) argues against Reimer's position, as follows:

But suppose the supporting assumptions about brain function are wrong! This is where we stand at present with our educational enterprise: we do not know the answers but we are assuming that we do in our classroom practices...In essence, then, Reimer's prescription probably cannot work in the classrooms of contemporary society. Schools are now full of children with what some might call a "postmodern" basic rule-set: i.e. a juxtaposition of contradictory, conflicting, and confused rule-sets where none assume any importance or particular relevance over any other. Thus, Reimer's notion of aesthetic education in music is merely one of many competing interpretations of music which the acquired rule-set scans like an impartial, value-free assessor. The values articulated by Reimer are those of 19th century German philosophers and aesthetes such as Schopenhauer, Hegel, Hanslick and Schlegel, and Suzanne Langer is a 20th century heiress to this tradition.

Keith Swanwick tries to erase any cultural context of music, such as the drug culture in rock music or a social structure in ethnic music. Swanwick (1988, p. 81) introduces a story about a seventeen year old British boy's first experience at a sitar recital, as follows:

What did happen was magic! After some time, insidiously the music began to reach me. Little by little, my mind — all my senses it seemed — were becoming transfixed. Once held by the soft but powerful sounds, I was irresistibly drawn into a new world of musical shapes and colors. It almost felt as if the musicians were playing me rather than their instruments, and so I, too, was clapping and gasping with everyone else...I was unaware of time, unaware of anything other than the music. Then it was over. But it was, I am sure, the beginning of a profound admiration that I shall always have for an art form that has been, until recently, totally alien to me.

Afterwards, Swanwick (1988, p. 82) goes on:

Clearly, this young person writing about a single experience with Indian music has moved through the developmental transformations of the spiral to the level of being able to declare some value commitment. Indeed, in the act of describing the whole process of responses for us, he shows that he tends towards the symbolic organization of his experience, analyzing and sharing his finding.

I do not think this young boy studied either Indian music or Indian culture at all. What he did was to write about his personal experiences. This attitude is a good example of "the danger of reading Western meanings and expectations into passages where they are not relevant" (Meyer, 1956, p. 197), and "people often listen to Japanese, Javanese, Indian music, making comments about it that would be totally unacceptable to an Asian musician, but satisfied that they understand it because they enjoyed it" (Nettl, 1983, p. 44). The writer believes that it is difficult to understand Indian music without knowing Indian culture and its context. This is because, as Martyn Evans says, "perhaps we can, in time, adopt the perspective of the Indian, or of the Venda, so that we really listen through it and not simply to it. But this means living their life" (1985, p. 141). However, Swanwick (1988, p. 101) goes on:

If we believe that any musical tradition is able to be interpreted only through extra-musical references shared within a particular culture, then it follows that responses to music will be a local phenomenon from which people of other cultures are largely excluded...music can be culturally exclusive if the sound-spectrum is strange, if expressive character is strongly linked with a particular culture or sub-culture and if structure expectations are inappropriate. All of these elements, especially expressive characterization, can be amplified by labelling and cultural stereotyping. The task of education is to reduce the power of such stereotypes through a lively exploration of musical procedures, phenomena which can be relatively independent of cultural ownership.

Swanwick is using such terminologies as cultural stereotype, and labelling



them as a negative factor in music education; at the same time, he confuses the word and cultural context. How does he think one can access music in any other cultures? And why is there a necessity for reducing cultural context? In Swanwick's scheme it would be easy for Western people to exploit music in non-Western cultures like the Japanese Kabuki (the traditional Japanese style opera) and the Javanese Gamelan, because any non-Western sound has the possibility to become a commodity. Western people do not have to pay attention to the cultural backgrounds of non-Western aural cultures. This attitude is not so much music education as shopping. In a way, Western people do not have to live non-Western culture. In fact, Swanwick (1988, p. 110) is also introducing several aspects of Western exoticism as "transcending cultures", as follows:

This musical traffic does not only run from west to east or north to south; nor does it only flow from 'classical' traditions to 'folk'. The drift is in all directions, unstoppable. Western 'symphonic' music (for want of a better term) has always absorbed elements from elsewhere like a great sonorous sponge. Haydn absorbed Slavonic turns of phrases; Debussy was impressed by the 'Cakewalk'; Stravinsky copied 'Ragtime'; Puccini did his homework on ancient Chinese turns for *Turandot*; Vaughan Williams soaked up model folk melodies from rural Britain; at some point, 'Moorish' dances became Morris dancing, hence the exotic costumes.

If he proposes to reduce stereotype and labelling, why is he able to accept the music which he mentions above, as "transcending cultures"? If Puccini's *Turandot* is the result of a sort of cultural exchange, it can also be seen as entirely stereotyping Chinese culture. *Turandot* is written in the style of Italian operas in the early twentieth century, and has nothing to do with Chinese music. Swanwick's proposal is an extension of metaphysics or applied Hegelianism to resolve a dead end of Western musical culture and its rationalism. Nicholas Cook (1990, pp. 237-238) has written, as follows:

Music theorists, analysts, and historians have a tendency to assume that

only those aspects of music that a given culture rationalize are of aesthetic significance. Now all musical cultures rationalize certain aspects of their musical production, while leaving others open to determination by ear in the light of the specific musical context. The pattern of rationalization varies between different cultures: for instance, whereas in Western classical music note-to-note structure is highly rationalized but the precise values of intervals are not, in Iranian classical music it is just the other way round. The primary formal unit of Iranian classical music is the *dastgah* (Nettl 1983, 109-10), which resembles the *raga* of North Indian music in that it rationalizes intervallic values to a rather high degree and in a relatively context-sensitive manner, while leaving note-to-note structure effectively up to the direction of the performer (that is why one speaks of Indian and Iranian music being improvisatory).

It has been said that rationalism as we know it in twentieth century scientific endeavors originated in the West. However, as Cook points out, each culture has its own rationalizations. In the West, rationalism and intellectualism have been based on human reason, that is to say, reason being much more important than experience. In a way, Western aesthetics is also based on rationalism. In the East, their own rationalizations have nothing to do with Western rationalism. However, for Reimer and Swanwick, music is still the "aesthetic experience" acquired by a unification or integration of sensibility and mind, consistent with Kant and Hegel.

One may consider Karlheinz Stockhausen as reflecting Swanwick's conceptual background. He tried to establish a "World Music" in the 1960s. He composed *Telemusik* in Tokyo in 1966, and said, "write not 'my' music but rather the music of the whole earth all lands and races" (Griffiths, 1978, p. 138). *Telemusik* includes recordings of sounds from Spain, Vietnam, Bali, the southern Sahara, Japan and Hungary, all appearing fleetingly and caused by electronic means to interact with each other. However, it is not so much a "World Music" as his own music. He merely confused an arbitrary ownership with universality.

Reimer and Swanwick's concepts of music education are totally different from Murray Schafer's concept. Murray Schafer is trying to release music from

the narrow frame of Western thought to a chaotic physical acoustic space, and to reconsider what the meanings of sounds are once again through the concept of soundscape. Schafer (1977, p. 256) has written, as follows:

Since modern man fears death as none before him, he avoids silence to nourish his fantasy of perpetual life. In Western society, silence is a negative, a vacuum. Silence for Western Man equals communication hang-up. If one has nothing to say, the other will speak; hence the garrulity of modern life which is extended by all kinds of sonic jabberware.

In other words, he is trying to reflect on Western society from the bottom up. In fact, the concept of music itself does not matter in *A Sound Education* (Schafer, 1992). He writes about environmental education in sound rather than Western music education. However, Reimer and Swanwick's concepts in music education have still had a much bigger influence among music educators in Japan than brand-new approaches like Schafer's concept of soundscape. Because the dominant models of music education have originated within Western society, people who live in non-Western societies are still following this kind of Western approach in spite of their cultural backgrounds, and they are not sure why they have to study Western music in non-Western societies.

## Chapter Two: The Traditional Japanese Aural Culture

II -1

### Music and Its Systematization

In Chapter One, I described the influence of the West on Japanese music education, especially in terms of nineteenth century metaphysics. But traditional Japanese aural culture has another kind of philosophical concept that has nothing to do with metaphysics in the West. According to Attali as cited in part three of Chapter One, any music in both the East and West has to be thought as having a symbiotic relationship with its social background (Yano, 1988). The Japanese sociologist Toru Yano (Yano, 1988) has written about the five constituents which systematize music or sound as an element of this symbiotic relationship, namely, political power, the framework for a communal society, an economic production-style, the influence of a mythology system and influences from other cultural spheres. These suggestions by Yano are quite important, because Western aesthetics in the nineteenth century did not consider the social background of music, and also music education in Japan has not dealt with it, as mentioned in Chapter One. To illustrate the inadequacy of Western metaphysics to deal with the social background of music, I am going to give examples from several musical and aural cultures from around the world according to Yano's five constituents, as follows:

#### 1) Music as a political power

A political ritual ranks music as a regalia or one of the ritualistic elements that distinguishes between public and private. In southern India, musicians become one of the classes that monopolize the playing of music because of their caste. Moslems do not admit the existence of music as it

functioned in the nineteenth century Western world because Islamic "music" has to be systematized as a public music according to religious authority (Yano, 1988). Music must be sanctioned by political power which it therefore serves to reinforce.

## 2) Sound as a framework for a communal society

Murray Schafer (1977, p. 215) has written about a communal society, as follows:

Throughout history the range of the human voice has provided an important module in determining the grouping of human settlements. For instance, it conditioned the "long" farm of early North American settlers, where the houses were placed within shouting distance of one another in case of a surprise attack, and the fields ran back from them in a narrow strip. The acoustic farm may still be observed along the banks of the St. Lawrence River though its *raison d'être* has vanished. In his model Republic, Plato quite explicitly limits the size of the ideal community to 5,040, the number that can be conveniently addressed by a single orator. That would be about the size of Weimar in the days of Goethe and Schiller. Weimar's six or seven hundred houses were for the most part still within the city walls; but it was the voice of the half-blind night watchman which, as Goethe tells us, could be heard everywhere within the walls, that expressed best the sense of human scale which the poets found so attractive in the small city-state.

Any sound has to be framed by a communal society. Schafer (1992, p. 10) has also written about contemporary society, as follows:

The modern soundscape has stimulated an appetite for noise. With increased sound levels in working environments and on the streets, higher levels of sound have been demanded in music and recreational activities. Generally ignorant of the dangers this poses for health, the modern citizen may actually be opposed to a reduction of noise, feeling it would bring about a loss in the vitality of life.

### 3) An influence from an economic production-style

Many traditional Japanese folk songs were influenced by people's working styles in terms of the instruments, melody lines and rhythms. The songs were sung by lumberjacks, fishermen, farmers and so on. Each song had its own character that was influenced by a particular economic production-style (Koizumi, 1958).

Attali (1985, p. 72) has also written about the "genealogy of the popular star" in Europe, as follows:

The process of the selection and emergence of stars in the popular song of the eighteenth and nineteenth centuries relates to the same dynamic of musical, culture, and economic centralization. Up until that time, popular song found expression mainly in the street, the traditional domain of the jongleurs. Its confinement and pricing, first in the cabarets, then in café concerts. In the middle of nineteenth century, these halls became the heart of the economy of music; they were essential source first of exchange, then profit, and gradually replaced the other sites of musical expression, whose capacity to realize surplus-value was insufficient.

Music became a commodity through an economic production-style in Europe. The same thing applies to any other Western pop music including jazz.

### 4) The influence of a mythology system

Music outside of the West has been influenced by the mythology systems found in each culture. For example, the Javanese Gamelan existed as a tool to develop respect for the Court and performance was limited to the Court. The Javanese Gamelan has two kinds of modes, namely, Gamelan Slendro and Gamelan Pelog. There are two theories about the origin of Gamelan Slendro,

the first theory is the Hindu's Sura-Indra (Sky-Indra), and the second is the Hindu Dynasty's King Saitendra. Gamelan Pelog was created by human beings to offer to Indra, and Gamelan Slendro was blessed by Indra. The Gamelan was developed by various methods which belonged to several dynasties (i.e., Madjapahit, Mataram, Solo and Jogja) (Kurosawa, 1963).

Many traditional Japanese performing arts are offered to the Gods of the village shrines on festival days as prayers for good harvests and health for the village people (Fujita, 1992).

#### 5) Influences from other cultural spheres

Gagaku is the orchestral music of the Japanese court. It was founded in the eighth century and has been preserved through to the twentieth century. Gagaku is originally from China and Korea. But it was adapted as the music of the Japanese court according to the Japanese people's psychological preferences (Randel, 1978). Persian and Arabic music are also the strong predecessors of the traditional Turkish music (Yano, 1988).

There are as many types of music as there are ethnic groups in the world. Moreover, music reflects the variety of life-styles of each ethnic group. For example, some African groups use the "drum language (talking drum)" in addition to spoken language (Kawada, 1988). The native people of Papua New Guinea can distinguish the voices of many birds by their distinctive sound system, some of them sing a song, some cry, some imitate the flute and speak a language. Consequently, the forest becomes a microcosm of acoustic messages (Feld, 1982). The organization of music is influenced by these five constituents and cannot exist without a social background, favorable psychological process, and contextual constraints. In the next section, I am going to introduce examples of traditional Japanese aural culture to make clear my argument.

## Japanese Aural Culture

## 1) Sound of the bloom of a lotus flower

In the early Shouwa 昭和 period (1925-1989), people gathered to listen to the sound of the bloom of a lotus flower at Sinobazu-no-ike pond in the early summer. This pond is one of the most famous ponds in Tokyo, which is in the Ueno Park, Tokyo. However, the frequency of that sound is approximately 9-16 Hz. We can usually hear sound within a frequency of range from 20 Hz to 20,000 Hz. Since it is physically impossible for people to listen to this kind of low sound, we should understand that this sound is a metaphor. That is to say, people were unable to actually hear the sound of the bloom of a lotus flower, but they loved and wanted to listen to that phantom sound. The experience was a kind of communal auditory hallucination (Tanaka, 1989). But people are not gathering today because of traffic noise (i.e., they still cannot hear it). This is because people tend to listen to environmental sounds as a total "soundscape" rather than as each single sound. The soundscape includes other social and cultural aspects of people's daily lives.

## 2) The sound installation, Suikinkutsu (水琴窟)

The Japanese musicologist Naoko Tanaka is one of the most important soundscape researchers in Japan. In her thesis, she investigates the Japanese sound installation, "suikinkutsu 水琴窟." She describes a kind of old Japanese sound installation which was set at a stone-basin or a wash-basin in the Japanese style garden from the end of Edo period (1603-1867) to the early Showa period (Tanaka, 1986). "Sui 水" is equivalent to the English "water," "kin 琴" is the Japanese zither and "kutsu 窟" means the English "cave." The sound of "suikinkutsu" was made by the stream of a drain from a stone-basin or a wash-basin. A gardener usually dug a thin hole under a drain, and he always covered



it with stones to allow water to flow naturally. In the case of "suikinkutsu," the gardener made a drain using an overturned water pot or barrel. There was water at the bottom of the pot. When someone washed their hands, water dropped slowly falling to the bottom of the pot, and these sounds were amplified inside the water pot. People enjoyed listening to sounds coming from underground which were quite thin and faint. Moreover, people did not always appreciate the sound of "suikinkutsu." They had to wait for a while until they were able to listen to the sound after they washed their hands because of its structure. It was very effective in stimulating people to listen to other environmental sounds in a garden. They looked at the garden plants and stones, listened to the voices of birds or the whispering of the wind in the trees, and perhaps "suikinkutsu" came to make a faint sound a few moments later. Therefore, they forgot their ordinary time sensations little by little during the time they spent in the Japanese style gardens.

Suikinkutsu is not similar to high culture art objects. It is always set not only in a garden but also just beside a washroom or inside a washroom. It has nothing to do with any art form like the Japanese tea ceremony or the art of flower arrangement. This aspect is important to any understanding of the old Japanese aural culture. People listen to the sound of suikinkutsu along with other environmental sounds. The sound of suikinkutsu does not force us to listen, but neither is it ever erased by other environmental sounds. The sound of suikinkutsu is also relevant to our five sensory organs and physical movements. This is because the sound of suikinkutsu is made by people's daily actions, such as washing hands, gargling and bending one's knees for washing and gargling (Tanaka, 1986).

### 3) Ear witness accounts from literature research

We can find references to Japanese musical sensations in ancient Japanese literature such as *The Tale of Genji* (*Genji Monogatari*, 源氏物語) (1008?-1010?) which was written by Murasaki-shikibu (Lady Murasaki) (A.D. 978?-1014). The

Prince Genji is the ancient Japanese aristocrat, who is a son of the Emperor and his concubine Kiritsbo. Monogatari is equivalent to the English "tale" or "story." Kin is a Chinese stringed instrument with seven strings, and classified as a zither.

If a former master plays the kin, it gains a great power to move the earth and a fierce god, and all kinds of instruments have a variety of effects according to kin sounds. However, sometimes kin sounds move the moon and the stars, make snow and frost out of season and disturb the clouds and thunder when poor players play the kin. Thus, kin is the greatest instrument, so what kind of instruments should we choose as a standard in order to tune all sounds except kin? (trans: Imada from Tanaka, 1986, pp. 144-145)

Tanaka (1986, p. 145) says, as follows:

We should understand 'all sounds' as 'sounds of all things in nature'; therefore it is equivalent to 'soundscape of the world' rather than 'sounds of all kinds of instruments.' The sound of the kin was important not only as a musical sound but also as a kind of symbol which was able to move the world. Therefore, sounds which were organized by kin players were not only sounds of the instrument but 'all sounds' in the world.

This idea is very close to the Western concept of the Music of the Spheres.

Murray Schafer (1977, p. 260) has written, as follows:

Before man, before the invention of the ear, only the gods heard sounds. Music was then perfect. In both East and West arcane accounts hint at these times. In the Sangita-makaranda (I, 4-6) we learn that there are two forms of sound, the anahata, "unstruck," and the ahata, "struck," the first being a vibration of ether, which cannot be perceived by men but is the first basis of all manifestation. "It forms permanent numerical patterns which are the basis of the world's existence." (Alain Daniélou, *The Ragas of Northern Indian Music*, London, 1968) This is identical with the Western concept of the Music of the Spheres, that is, music as rational order, which goes back to the Greeks,

particularly to the school of Pythagoras. Having discovered the mathematical correspondence between the ratios of the harmonics in a sounding string, and noting that the planets and stars also appeared to move with perfect regularity, Pythagoras united discovery with intuition and conjectured that the two types of motion were born expressions of a perfect universal law, binding music and mathematics. Pythagoras is reported to have been able to hear the celestial music, though none of his disciples was able to do so. But the intuition persisted.

People in Japan used the word music as soon as Western musical influence came to Japan in the early twentieth century (Tanaka, 1986). In ancient times, music meant the foreign instrumental sounds which were mostly from Korea and China. Simultaneously, people in ancient Japan said about their own music "singing and dancing," "playing" and "sound of a thing." That is to say, the ancient Japanese people thought about various sounds not only as acoustic phenomena but also as cultural and religious events, existing in a more inclusive context. This traditional way of listening in Japan is a sort of amalgam of environmental sound, instrumental sound and any other environmental facts.

It is very difficult to explain the Japanese musical sensations in *The Tale of Genji* using English. It seems the ancient Japanese people considered various sounds as total "scenery," and being more imaginative than us, there was no border between sound and music in the ancient Japanese aural culture. The Japanese people have regarded sound as a psychological image rather than a pragmatic acoustic event, like the sound of the bloom of the lotus flower and *suikinkutsu*, for instance. The concept of sound was extended from the real sound of an instrument to sounds of a variety of phenomena in ancient Japanese culture, and therefore was more inclusive, without the artificial divisions found in the West between speech, music and soundscape.

## The Traditional Doctrine in China

I plan to introduce Chinese (and Japanese) traditional doctrine in this section in order to clarify the cultural difference between the Orient and the Occident. I must emphasize that today's Asian culture has many cultural influences from the West (cultural influences between East and West will be discussed in Chapter Three). However, some Asian influences still persist.

The Yin-yang doctrine is called "In-yō" (陰陽) in Japan. The Yin-yang doctrine means that all objective existences consist of the essential concordance of two different characters, namely, the positive and the negative. Yin is the negative which includes woman, moon, autumn and even numbers, and Yang is the positive which includes man, sun, spring and odd numbers, for example. The Yin-yang doctrine is organized by the principle of monism. The elements which are included in Yin cannot exist without the elements of Yang at the same time. As a matter of course, Yang needs Yin to exist in itself. The most important thing is the combination. Therefore, there is no debate and conflict between these two aspects. I think that this doctrine is the most important reason why Asian traditional and folk music remain unchanged unlike Western music. Everything, including music, was organized by the the Yin-yang doctrine in ancient China, and as a result, music was unable to depart from this doctrine.

The Yin-yang doctrine has continued to the present. There are very special fortune-tellers called the wind and water masters in China and also Japan (Fūsuisshi 風水師). They judge the good and bad luck from the climate using traditional Chinese astrology and topology. They always use some special items, for instance, a kind of compass. Some important buildings in Hong Kong are designed by these fortune-tellers. They have a stronger influence on design than the owners or architects. For instance, they can request the architects to

construct escalators adjusting to the direction of the mineral veins. If someone puts a special compass called "lúo pán" (羅盤) at the center of the building, the needle should indicate a fixed direction "ba guà" (八卦). It takes more than five years before one can use this special compass. The Mainland Chinese government banished these fortune-tellers during the Great Proletarian Cultural Revolution. Two years ago, the Japanese fiction writer Hiroshi Aramata went to the China Bank (designed by I. M. Pei) in Hong Kong, which is under Chinese national management, with the famous Chinese fortune-teller Jin Jue Long. Aramata and Long placed the compass "lúo pán" at the center of the China Bank, and the needle indicated a fixed direction ba guà (Aramata, 1991). That is to say, the Chinese government has adopted these fortune-tellers, and moreover, they seem to work at a high-level, in secret. Asian tradition is still alive even in such a very pragmatic field.

II-4

#### Japan, As Observed by Roland Barthes

Roland Barthes (1982, p. 4) has written about Japan, as follows:

Today there are doubtless a thousand things to learn about the Orient: an enormous labor of knowledge is and will be necessary (its delay can only be the result of an ideological occultation); but it is also necessary that, leaving aside vast regions of darkness (capitalist Japan, America acculturation, technological development), a slender thread of light searches out not other symbols but the very fissure of the symbolic.

Roland Barthes visited Japan as a member of a French cultural mission in 1966. *Empire of Signs* is a sort of impressionistic criticism of Japan which was written by Barthes in 1970. What Barthes expected to reveal are things which have been concealed by metaphysics — "another wisdom (the latter might appear thoroughly desirable)" — but he is keeping his perspective as an outsider and

trying to forget his own background as a French person. I find a sort of common point of view between the trend today in Japan for people to abandon their individualities and Barthes' position. But it is not exactly the same. Barthes had a need to escape from metaphysics and logo-centrism in the West, but the Japanese do not need to escape. What they need to do is just to return to their tradition since the Edo period (1603-1867). Japanese behave according to a cultural manner that Barthes likes, but it is always done involuntarily unlike him. Where does this kind of Japanese attitude come from?

The Japanese artist Fumio Nanjo (1988, p. 315) has written, as follows:

In the Japanese language there is no word able to express the idea of individual identity in the Western sense. One's own identity can only be thought of in terms of a relationship with another person or thing: that is, in a subjective sense. This is derived primarily from Buddhist philosophy, in which the concept of the self or ego, is held to be an illusion — responsible for mankind's desires for wealth, power and the flesh — which must be escaped in order to see the reality of the world around us.

Even today, many Japanese are not sure about the difference between individualism and egoism. The absence of individuality is one of the most important sociocultural differences between Japan and Europe. Barthes (1982, pp. 61-62) also found this kind of Japanese tradition present in Bunraku, the Japanese puppet performance:

Take the Western theater of the last few centuries; its function is essentially to manifest what is supposed to be secret ("feelings," "situations," "conflicts"), while concealing the very artifice of such manifestation (machinery, painting, makeup, the sources of light). The stage since the Renaissance is the space of this lie: here everything occurs in an interior surreptitiously open, surprised, spied on, savored by a spectator crouching in the shadows...Bunraku does not directly subvert the relation of house and stage (though Japanese theaters are infinitely less confined, less enclosed, less

weighted down than ours); ...Bunraku practices neither the occultation nor the emphatic manifestation of its means; hence it rids the actor's manifestation of any whiff of the sacred and abolishes the metaphysical link the West cannot help establishing between body and soul, cause and effect, motor and machine, agent and actor, Destiny and man, God and creature: if the manipulator is not hidden, why—and how—would you make him into a God? In Bunraku, the puppet has no strings. No more strings, hence no more metaphor, no more Fate; since the puppet no longer apes the creature, man is no longer a puppet in the divinity's hands, the inside no longer commands the outside.

Barthes believes that, Japan as an empire of signs, is opposed to the West as an empire of meanings. This opposition between sign and meaning is equivalent to the opposition between full and empty. According to Barthes, people in the West always have a desire to fill signs with meanings, that is to say, the Western world is fulfilled by the metaphysics of Christianity and humanism. However, Japanese people reject filling signs with meaning involuntarily. Signs in Japan always exist with a kind of lack of meaning as if they are empty signs. People do not have any desire to fill signs with meanings. In this quote he clarifies the most important difference between the West and Japan, namely, there is no antinomy in the Japanese Bunraku in contrast to the fact that a basic antinomy plays a very important role in Western drama. In the West, this antinomy is called dualism. Especially the modern Western thinkers, for example Descartes, tried to understand the world as divided into the spirit and the body, mind and matter. Though we can find many common points between the Western and Japanese puppet performance in that they have a puppet, story, music, actor, audience and so on, the concept is completely different, that is to say, Bunraku is not based on Western dualism. Barthes contrasts the Western theater and the Japanese Bunraku, however, the Japanese have never regarded the Bunraku like Barthes does, that is to say, they have never tried to analyze the Bunraku.

"Ecriture" (writing) is one of Barthes' best-known terms. It has an original meaning of "written language," "a literary expression," or "literary

style." But he thinks *écriture* is a tendency which is seen in a certain period of literature and is independent of each single work. In *Empire of Signs*, *écriture* becomes a general term for a visual and spatial sign system. He (1982, p. 4) says :

Writing (*écriture*) is after all, in its way, a *satori*: *satori* (the Zen occurrence) is a more or less powerful (though in no way formal) seism which causes knowledge, or the subject, to vacillate: it creates an emptiness of language. And it is also an emptiness of language which constitutes writing; it is from this emptiness that derive the features with Zen, in the exemption from all meaning, writes gardens, gestures, houses, flower arrangements, faces, violence.

For Barthes, writing is "not in order to read it (to read its symbolism) but to follow the trajectory of the hand which has written it: a true writing," (Barthes, 1982, p. 45). He has also written about the Japanese Kabuki actor, "The Oriental transvestite does not copy Woman but signifies her" (1982, p. 53). He thinks *écriture* is formed by a gesture of ideology (Sō, 1974), and that is why the Oriental transvestite is a gesture of the ideology of woman and is not plagiarism. "The whole of Zen wages war against the prevarication of meaning. We know that Buddhism baffles the fatal course of any assertion (or of any negation) by recommending that one never be caught up in the four following propositions: this is  $\Lambda$ —this is not  $\Lambda$ —this is both  $\Lambda$  and not  $\Lambda$ —this is neither  $\Lambda$  nor not- $\Lambda$ ...The Buddhist way is precisely that of the obstructed meaning: the very arcanum of signification, that is, the paradigm, is rendered impossible" (Barthes, 1982, p. 73).

This "exemption from meaning" is exactly what the Japanese culture values based on "ruminating" and "satori." Barthes explains "satori," as follows: "Westerners can translate only by certain vaguely Christian words (illumination, revelation, intuition), is no more than a panic suspension of language, the blank which erases in us the reign of the Codes, the breach of that internal recitation which constitutes our person" (Barthes, 1982, p. 75). There is a



practical space in Bunraku and Kabuki and it is impossible to explain by words, that is to say, we must not use any words to understand traditional Japanese culture. If anything, we have to forget words and try (this word "try" might be too strong to use here) to ruminate the world through our intuitions. There is no metaphor, no implication and no dualism at all.

The Japanese people have to retrieve their own intuitions before the sensations are monopolized by a stereotype and a preconceived idea. It is hard to return to ancient times. However, I have to say that the Japanese have already lost their heritage in terms of the surface of today's musical culture because of the influence of Western culture. At the same time, contemporary Asian musicians have created some new types of music as a result of the influence of Western culture. Is it possible to adapt the present Asian musical situation to ideas found in twentieth century musical practice? This question will be discussed in the next chapter.

# Chapter Three: Musical Influences East and West in the Twentieth Century

III -1

## The History of Western Music in the Twentieth Century

If there were to be new releases in music, it would come not from the West but from the East. Musical Orientalism has a long history — most of the standard western orchestral instruments can be traced back to Arab sources — but as far as modern music is concerned the trend has its origins, again, in Debussy's *Prélude à 'L'après-midi d'un faune.'* In 1889, three years before he began work on that composition, Debussy had been greatly impressed by the eastern music he heard at the Paris Exhibition.

(Griffiths, 1978, p. 124)

I intend to write on the present musical situation of Western and Asian music following the Second World War to make clear the nature of what I describe as a deadlock of modern abstractionism after Anton Webern in Western classical musical culture. This deadlock created an unequal flow of influence between East and West rather than a natural balance of influence. At worst, such "exchanges" involve only stylistic borrowings instead of a more fundamental rethinking of sound and its social, cultural and environmental context. Simultaneously, non-Western culture has been under an influence of the West for well over a hundred years. The Western world, however, has never been a cultural minority. Western culture has assumed the role of a supervisor to non-Western cultures like a presiding judge from the cultural majority. Inequality comes from such a relationship between East and West, and only a cultural minority carefully understand a non-Western culture.

Griffiths (1978, pp. 124-126) has written, as follows:

The tide of exoticism in the arts was encouraged, from 1909 onwards, by the annual appearance of Diaghilev's Russian Ballet in Paris, for the company's first great successes were tales of eastern splendour (such as Shéhérazade, danced to Rimsky-Korsakov's symphonic poem)...As yet, however, no composer had made a serious study of eastern music, nor done much more than apply oriental features to works of western form and style. Things began to change in the thirties, when the music of the east started to become more widely and thoroughly known through recordings and the reports of musical ethnologists. Perhaps, too, a certain lack of confidence in the continuing strength of the western tradition ...had a part in encouraging a more whole-hearted and searching investigation of alternatives. The American composer and musicologist Colin McPhee (1901-64) spent several years in Bali studying the music of the gamelan and using what he learned in his own compositions...

"A certain lack of confidence in the continuing strength of the western tradition" (Griffiths, 1978, pp. 126) is equivalent to a lack of confidence in the concepts of Western modernism, such as metaphysics, rationalism, individualism and so on, and this modernism in European classical music developed in the nineteenth century as I discussed in Chapter 1-2. In the twentieth century, several Western composers tried to avoid the system of major and minor keys that was homogenized in the seventeenth century. There are two different examples: Debussy advocated "impressionism," using neomodality, open chords (fifth and octaves without thirds), whole-tone scales, parallelism, free rhythms and wide spacing and extreme registers. Debussy received musical inspiration from the eastern music he heard at the Paris Exhibition. Arnold Schoenberg and his pupils, Alban Berg and Anton Webern proposed "expressionism." Especially, Schoenberg created "serialism" and the "twelve-tone system," which is related to atonality (Miller, 1972). Unlike Debussy, Schoenberg and his pupils were not under the influence of East.

Barry Truax (1984, p. 102) has written, as follows:

In 19th-century music, the balance leaned toward the predominance of

harmonic structure at the expense of melodic freedom, but new levels of information were added with the exploitation of orchestral coloration and thematic development. The early atonal compositions of Schoenberg and Webern frequently resorted to simplified or even traditional forms once the unifying force of tonality and harmonic structure were lost, and sounds started to exist "on their own" once again as individual units.

These "new releases in music" in Europe, however, did no more than point out some problems inside Western classical music, such as tonality and harmonic structure, that is to say, Schoenberg's and Webern's works are confined to modernism in music. Robert Walker has also (1990, p. 86) written about Schoenberg, as follows:

The ultimate stage, and nemesis for the great Pythagorean tradition, involved the increasing use of chromatic harmony in the late nineteenth century, which evolved into the use of so-called twelve-note serialism in the music of Schoenberg and his pupils in the early years of this century.

I think a lack of confidence in the continuing strength of the Western tradition comes from the Pythagorean tradition, and twelve-note serialism is where the the Pythagorean tradition came to an end. As a result, since Debussy, many Western compositions, Olivier Messiaen's (1908-1991) *Turangalila-symphonie* (1946-48), John Cage's (1912-1992) *Music of Changes* (1951), *4:33* (1952), Pierre Boulez's (1925-) *Le marteau sans maître* (1952-54), Karlheinz Stockhausen's (1928-) *Telemusik* (1966), Terry Riley's (1935-) *In C* (1964), and Steve Reich's (1936-) *Music for 18 Musicians* (1976), found inspiration in non-Western cultures. However, each ethnic culture has its own environment and sophistication, and we are unable to abstract just the musical elements from these cultures. That is to say, each ethnic group's culture is quite complicated and sophisticated, because it is organized by social fluidity, psychology, and regulations possessed by each of the ethnic groups (Chapter

Two).

As I discussed in Chapter Two, non-Western music (or sound) consists of many aspects that not only include space and environment, but also each ethnic group's reality of lives, logical and illogical aspects, everything. If we want to learn Aboriginal music, we have to be Aboriginal people ourselves. Some Western musicians and music educators should reconsider what has actually happened to Western culture in the last thirty years before they pick some musical elements from non-Western culture. More recently, Western musicians have suddenly come to find the value of non-Western music as well as early Western musical works. This situation seems somewhat hypocritical. Some composers say, "We have to introduce non-Western music to extend our Western musical concept. At the same time, this activity should help to retain non-Western music in itself." I worry about this point of view. For example, Steve Reich (Griffiths, 1978, p. 139) has written in his Some Optimistic Predictions about the Future of Music (1970) as follow:

Non-Western music in particular will serve as new structural models for Western musicians. Not as new models of sound. (That's the old exoticism trip.) Those of us who love the sounds will hopefully just go and learn how to play these musics.

In my view, this opinion is too optimistic. He has not made clear the difference between his opinion and the old exoticism. If "those of us who love the sounds" just go to the third world, and if they learn how to play this music, this activity is "the old exoticism." We have to reflect European modernism, otherwise this activity becomes the same as colonialism.

John Cage understood this sort of dilemma between Western culture and non-Western culture much more accurately than Steve Reich. Griffiths (1978, pp. 126-127) has written, as follows:

Cage's work with unpitched sounds in these pieces led him naturally

to use rhythmic rather than harmonic means of construction, for there could be no harmony where there was no pitch. He came to the conclusion that rhythmic structuring was to be preferred as a method, since duration is the most fundamental musical characteristic, shared by both sound and silence. "It took", he wrote, "a Webern and a Satie to rediscover this musical truth, which, by means of musicology, we learn was evident to some musicians in our Middle Ages, and to all musicians at all times (except those whom we are currently in the process of spoiling) in the Orient.

That quote relates to today's Asian musical situation. "The process of spoiling" has continued for more than 40 years somewhere outside the Western world. But Cage is as guilty as anyone. For example, he studied Zen Buddhism under the Japanese Orientalist Dr. Daisetsu Suzuki's direction at Columbia University in New York. No Buddhist monk, however, has ever wanted to be a composer at all. There is no doubt that Cage is one of the greatest American musicians in Western classical music history but, he is a Westerner using non-Western ideas and sometimes misunderstanding them.

Only an American composer could have made such a drastic revision of the notion of what music is about, substituting Zen 'non-intention' for the achievement of a product of the individual will, the goal of European art since the Renaissance.

(Griffiths, 1978, p. 129)

How can an American composer substitute Zen "non-intention" for "the goal of European art since the Renaissance?" If Cage utilized Zen "non-intention" as a substitution for the concept of music in Europe, Zen "non-intention" already was not "non-intention." That is to say, Cage's own concept "non-intention" springs from European individual will since the Renaissance and has nothing to do with Zen "non-intention" in Japan. Griffiths (1978, p. 129) goes on:

An anecdote related by Cage has some pertinence here. 'Once in Amsterdam', he recalled, 'a Dutch musician said to me, "It must be very difficult for you in America to write music, for you are so far

away from the centers of tradition." I had to say, "It must be very difficult for you in Europe to write music, for you are so close to the centers of tradition."

American music might be so far away from the centers of European tradition, but it is a part of Western music. Cage's works might be seen as a kind of cultural exchange between East and West, however, for me, it is a part of Western music and its history, and hard to find Japanese tradition in it. The Japanese composer Haruna Miyake (1980, p. 243) has written about this kind of Western musical activity, as follows:

I somehow remembered Albert Schweitzer's (1875-1965) words, which are quite famous and moving, but very ignorant, namely, "all human beings are brothers, but we (Caucasian) are an elder brother."  
(trans: Imada from Miyake)

Claude Lévi-Strauss has written in *Tristes Tropiques*, as follows:

The paradox is irresoluble: the less one culture communicates with another, the less likely they are to be corrupted, one by the other; but on the other hand, the less likely it is, in such conditions, that the respective emissaries of these cultures will be able to seize the richness and significance of their diversity. The alternative is inescapable: either I am a traveller in ancient times, and face with a prodigious spectacle which would be almost entirely unintelligible to me and might, indeed, provoke me to mockery or disgust; or I am a traveller of my own day, hastening in search of a vanished reality. In either case I am the loser—for today, as I go groaning among the shadows, I miss, inevitably, the spectacle that is now taking shape. (Sontag, 1963, p. 69, I have cited Sontag's *The anthropologist* as hero. Readers can also refer to Lévi-Strauss, 1973, p. 43)

In my view, the earliest experience of anthropology was an extension of colonialism, based upon Western rationalism, and was quite Eurocentric. However, Lévi-Strauss attempted to clarify the negative aspects in Western civilization through finding a sort of universality between "cold" societies

(primitive tribes and unchanging culture) and "hot" societies (modern civilized societies). Finally, he reached a certain point view which let him find Utopia in the "cold" unchanging cultures. He (Sontag, 1963, p. 81) mentioned in his inaugural lecture at the Collège de France about the post-Marxist vision of freedom, as follows:

history would henceforth be quite alone, and society, placed outside and above history, would once again be able to assume that regular and quasi-crystalline structure which, the best-preserved primitive societies teach us, is not contradictory to humanity. It is in this admittedly Utopian view that social anthropology would find its highest justification, since the forms of life and thought which it studies would no longer be of mere historic and comparative interest. They would correspond to a permanent possibility of man, over which social anthropology would have a mission to stand watch, especially in man's darkest hours.

Once upon a time, anthropology was "one of the rare intellectual vocations which do not demand a sacrifice of one's manhood. Courage, love of adventure, and physical hardiness—as well as brains —are called upon" (Sontag, 1963). Why does Europe seek itself in the exotic —in non-Western cultures? There is a big contradiction in the Western concepts of "other" and "self." "Self" always wishes to colonize all exotic experiences, even in music education. And eventually, this Western curiosity extends to modern pessimism or nihilism. This Utopia, proposed by Lévi-Strauss is not Utopia for people who live there; the same thing applies to Japan as described by Barthes. My argument is that the concepts of "other" and "self" come from Western individualism and are the center of Western academic subjects. No matter how European anthropologists research non-Western cultures, they cannot give a correct answer. The same thing applies to Cage. He studied Zen "non-intention," but he could not throw his individuality away. He was not interested in Zen "non-intention" except through realizing the concepts of "self" and "other." That is to say, any European has to be a tourist in any non-Western country, no matter how much of a



thorough knowledge of non-Western cultures they have. Sontag (1963, p. 74 and p. 81) has written about this Western paradox, as follows:

The anthropologist is not simply a neutral observer. He is a man in control of, and even consciously exploiting, his own intellectual alienation. A technique de *dépaysement*, Lévi-Strauss calls his profession in Structural Anthropology. He takes for granted the philistine formulas of modern scientific "value neutrality." What he does is to offer an exquisite, aristocratic version of this neutrality. The anthropologist in the field becomes the very model of the 20th century consciousness: a "critic at home" but a conformist elsewhere.

The anthropologist is thus not only the mourner of the cold world of the primitives, but its custodian as well. Lamenting among the shadows, struggling to distinguish the archaic from the pseudo-archaic, he acts out a heroic, diligent, and complex modern pessimism.

"A technique de *dépaysement*" (as technique of de-nationalization) is a technique for becoming a good tourist, and a "critic at home" implies that anthropologists cannot quit living European culture and exchange anything for non-Western cultures. The country where the Western wish for "value neutrality" will be fulfilled is, for Barthes, Japan. As I discussed in Chapter Two, his position is that of an outsider and he tries to erase his background as a French person to overcome this contradiction of "self" and "other." Barthes (1982, p. 3) has written, as follows:

I can also—though in no way claiming to represent or to analyze reality itself (these begin the major gestures of Western discourse)—isolate somewhere in the world (faraway) a certain number of features (a term employed in linguistics), and out of these features deliberately form a system. It is this system which I shall call: Japan.

Why does any Western researcher have to seek modern scientific "value neutrality" and to think about differences between "self" and "other" and also

"home" and "out there"? Why did Lévi-Strauss have a necessity to pursue *technique de dépaysement* (technique of de-nationalization)? If there were no deadlock in Western modernism, they would not seek the exotic. And the same thing applies to music and music education in the twentieth century. That is to say, many Western classical composers in the twentieth century needed to find a different concept and quality of music, but they could not create a new method of music without borrowing various concepts from non-Western cultures. Today's modern world was created by the leadership of West. The concept of individuality and logocentrism are at the core of European values.

As I proposed in Chapter One, music in the West changed as a result of the rise of the bourgeoisie and metaphysics in the nineteenth century. As a result of this process, many outstanding musical works were spread among the general population, and many musical activities became monopolized by professionals called virtuosos. This was because of the technical innovation inside music. In the twentieth century, many composers have taken advantage of non-Western aural culture such as Stockhausen (Chapter One) and Steve Reich (Chapter Three), and several music educators pick up non-Western music as material in music education (e.g., Reimer and Swanwick (Chapter One)). However, these Western people have still kept the concept of individuality in the West. As I also discussed in Chapter Two, non-Western culture has nothing to do with Western culture and its concept of individuality, so it must be very dangerous for non-Western culture to interact with European values.

However, several Europeans have an optimistic view towards understanding non-Western cultures. They believe that Western academic studies such as ethnomusicology can go beyond the cultural barriers between East and West. The following is an example of European misunderstanding regarding non-Western culture. John Blacking (1987, pp. 129-130) has written, as follows:

It is sometimes said that an Englishman cannot possibly understand African, Indian, and other non-English musics. This seems to me as

wrong-headed as the view of many white settlers in Africa, who claimed that blacks could not possibly appreciate and perform properly Handel's Messiah, English part-songs, or Lutheran hymns. Of course music is not a universal language, and musical traditions are probably the most esoteric of all cultural products. But the experience of ethnomusicologists, and the growing popularity of non-European musics in Europe and America and of 'Western' music in the Third World, suggest that the cultural barriers are somewhat illusory, externally imposed, and concerned more with verbal rationalizations and explanations of music and its association with specific social events, than with the music itself...When the words and labels of a cultural tradition are put aside and 'form in tonal motion' is allowed to speak for itself, there is a good chance that English, Africans and Indians will experience similar feelings.

I cannot agree with this statement. This statement is just an extension of Western thought. I have several questions: Are those words "the experience of ethnomusicologists, and the growing popularity of non-European musics in Europe and America and of 'Western' music in the Third World" suitable as the reasons why an Englishman can possibly understand non-Western musics? Why do non-Western musics have to be researched by Western methodology such as ethnomusicology? In fact, 'form in tonal motion' has been cited in Eduard Hanslick's *The Beautiful in Music*. Blacking (1987, pp. 129-130) assumes all music serves the same function to all human beings, and all human beings have the same brain function and cultural differences arise only from social context (Chapter 1 -3). "The growing popularity of non-European musics in Europe and America" is because any music has the possibility to become a commodity, that is to say, one can buy a record of ethnic music without paying attention to its cultural background. Many things are hidden under Blacking's sentences, namely, political economy, colonialism, Western modernism and its deadlock, post-modernism and so on, and it must be quite difficult to understand different cultures as Leonard Meyer has written: "an American must learn to understand Japanese music just as he must learn to understand the spoken language of Japan," (Meyer, 1956, p. 62).

I explain once again a reason why it is dangerous for non-Western culture to interact with European culture. Western anthropologists want non-Western culture to be unchanged. They are neither a missionary nor an Army. Sometimes Western anthropologists hate an invasion by capitalism. But non-Western people listen to the radio, watch TV and wear Western clothes; then they are culturally damaged because of Western influences. That is to say, non-Western culture is already involved in today's Euro-centric values, and this is regardless of non-Western people's will. The Utopia (Lévi-Strauss, 1960) is also being changed because of Western influences. There will soon be no "cold" (Lévi-Strauss, 1960) societies, and no Utopias any more in the future.

But I do not think non-Western people need to care about such damage because the definition of art was created by the West. First of all, the West introduced to non-Western countries their own culture, Christianity, politics, science, foods, clothes, music and so on to educate them as good servants. Then the anthropologist came over, and said, "It is not a barbarian culture. We should learn more from these primitive cultures," and finally, they deplore the loss of non-Western culture. Do non-Western people have to care about this Western hypocrisy? The values of non-Western cultures should be defined by non-Western people themselves. Eventually, we are stuck with the task of overcoming modern Western pessimism and nihilism, even in music education. If Western people wish to study any non-Western aural culture, the desire will already be a kind of Western will. Western people cannot escape from their own cultural background, however, Western curiosity runs the risk of killing non-Western culture. Modern pessimism and nihilism in music education were born like this.

### III -2

#### A Contemporary Musician's Activity in Singapore

The Singaporean musician Dick Lee (1956-) has written in the preface of his CD album *The Mad Chinaman*, as follows (Lee, 1989):

Why the Mad Chinaman? Well, sometimes, trying to identify the Asian in my Western make-up is enough to drive me crazy! I suppose this clash of cultures is really easy to take for granted, so through my music I am trying to face the paradox, and perhaps come up with some answers. You see, going all out Oriental is too easy, too obvious, and frankly, isn't natural (to me) —and if I just wrote straight from the heart, it just comes out —well, Western! So I picked out the local elements of my Asian, (more importantly, Singaporean) heritage and applied it to the musical medium most comfortable to me —i.e., POP, with just a hint of fusion. Most of the songs were inspired by folk songs and nursery rhymes I grew up with. Mine was a musical household, and we were always singing —from my nanny chanting Ai Te Loti Ai to Pa's Glen Miller —these tunes have always stuck with me. I am not sure if it is the right direction to take, and I don't want to force my issue. Just take this as a tiny experiment from a mad Singaporean. I might be on the way to a solution.

He (1989) has also written about his work The Mad Chinaman, as follows:

The "title track": an endless dilemma regarding this identity problem. Now you know what it's like to be a banana (i.e., yellow on the outside, white inside.)

Dick Lee was born in Singapore. His father was a wealthy Chinese. The center of his musical education was Western classical music when he was a child. After he finished his army duty, he went to London to study fashion design. Though he is Chinese, he cannot speak Mandarin. We can find a variety of cultures in Singapore at the same time: Buddhist, Moslem, Christian and Hindu, for instance. Sometimes they cannot communicate because of language differences in spite of having the same Singaporean background. When Dick Lee appeared at a certain Asian music festival, he was asked to put on a folk costume. However, there is no specific folk costume in Singapore, so he put on a Chinese traditional folk costume at that time. On the cover of The Mad Chinaman, he wears the traditional costume of China, but on another page, he does not wear

any costume. His behavior in this CD is clearly expressing today's Singaporean situation. Dick Lee is also popular among Japanese. He works as a song writer and an arranger in Singapore and Hong Kong, but his own albums are distributed by a Japanese record company. He says, "Now you know what it's like to be a banana." However, as far as I understand it, many Singaporeans are not like a banana. Many of them can speak their own languages besides English as a result of their family's backgrounds, and Singaporean English is called Singlish, which includes many its own idioms and slang. In fact, he sings in Say Lah! (1991), as follows:

We have a way of making ourselves  
understood  
For example, ah, "Shiok" is Feel Good!  
You hear us say "Never!", we say  
that quite a lot  
But it's just another way of saying,  
"Where got!"  
It takes a lot of getting used to  
You'll get to like the sound if you  
Care to stick around you will find  
Yourself saying "Lah and Lah and Meh"  
All the time  
So can you begin to see  
Now you learn the "Lah," I must introduce you to next part  
instead of Yes, you must say, "Ya, what!"  
You see, Singlish is really so much fun  
Instead of No, you simply substitute "Dowan!"  
Just speak a little "Lah" it will  
Get you very far in this town  
Relax, Joe, lose the grammar,  
You'll get around!  
So can you begin to see  
Okay, let's see,  
Let's try something easy  
Can I hepchew? (Can I help you?)  
Tingwhat? (What do you think?)  
Aiyerr! (Yuks!)  
Nonid! (No need!)

Don't like that, one! (Don't be like that!)

Singaporeans have a strong identity as Southeast Asians. Dick Lee takes advantage of this stereotype "banana" to sell his CD in Japan. There are several reasons why Dick Lee is popular among the Japanese. First, his music allows the Japanese to escape from their daily lives without suffering from an inferiority complex about Caucasian culture. This kind of mentality is a little bit close to colonialism, that is to say, many Japanese feel a sort of superiority to other Asian peoples because of their strong economy. Second, the young Japanese generation wants to be like a "banana." Though they like to dress up like an American, French, British, Italian and so on, their insides are still Japanese. No Japanese speaks other languages besides Japanese in Japan. This is an ironical situation, because many Japanese appreciate Dick Lee's music as an "exotic oriental music" in spite of their background as Asians. In terms of his musical structure, his music might be like a "banana" because he has skillfully assimilated British and American pop music. However, many non-Western musicians, not only from Asia but also Africa and South America, are assimilating Western pop music and are trying to adapt their own local elements for Western style pop music.

## The Contemporary Musical Situation in Japan

## (I) Toru Takemitsu and Akiko Yano

Some Japanese modern composers have attempted to mix Asian music and Western music together since our Western music education in Japan started. Toru Takemitsu's (1930-) November Steps No. 1 (1967) is one of the most important works in this regard. He was under the influence of Debussy and Messiaen at the time; thereafter, he became interested in Japanese feelings through Japanese traditional music. Takemitsu also composed for several Japanese films, such as The Face of Another (1966, dir: Hiroshi Teshigawara), Gonza The Spearman (1986, dir: Masahiro Shinoda), and NHK (Japanese Broadcast Organization) television programs. In these works, he worked with not only traditional Japanese instrument but also electronic techniques and elements of serialism, and skillfully assimilated Western music (e.g., modern French works and jazz).

The well-known Japanese pop artist Akiko Yano (1955-) is another important musician. Her singing style is close to Japanese traditional feelings, however, she usually sings her own songs to her own piano accompaniments. She expresses the mixture of Japanese traditional music and Western music in her own work hunamachiuta using piano, synthesizer, and Japanese traditional instruments in her debut album Japanese Girl in 1976. Hunamachiuta derives from "Nebuta" festival in Aomori city (Aomori is the northernmost prefecture on the main island of Japan). At the same time, she is interested in Western romanticism and modern melodies, and has recorded the works of Schubert, Debussy, Webern, Stravinsky and Ravel using her own singing style on her album Brooch in 1986. Moreover, her piano performance style has been under the influence of "jazz" since she began her career.



② Satoru Wono

I am going to introduce the works by the young Japanese composer Satoru Wono (1964-) which were performed in 1992 in Tokyo. I participated as a pianist. Wono attempted to create new signs and symbols by disregarding the historical background of already known music. The sign he wanted to create was a chaotic state just like all kinds of today's urban cultures. However, he understood that it is impossible to erase all of the contexts from music. He did not want his audience to feel anything, but to appreciate freely. He could make these works using a computer in the studio, and it would probably more efficient than a live concert performance. He requested that players do a live performance in the concert hall intentionally. But this meant that we had to play just like computers.

The first piece is titled Valentine, Out of Order (refer to the supplementary cassette tape). Wono would like to construct brand-new music by making a collage with the atmosphere of jazz. He uses a lot of fragments which were taken from famous jazz music. Each jazz sound has a context, composer, player, and social background. Apparently, he would like to erase all the former signs and symbols. This is very close to post-modern architecture in what we can call a "replica." Post-modernism of architecture mixture of modern and historical styles. "Replica" is a style which takes fragments from historical architectures to propose a new mixed style of architecture. Therefore, if you want, you can find conflicting signs and symbols from each fragment it is not difficult. However, Wono has disregarded these signs and symbols; moreover, he has adopted the atmosphere as jazz of an imitation of jazz. The atmosphere he created is equivalent to the atmosphere of jazz. Though his music sounds like jazz, it is not exactly jazz, that is to say, it is what has been called "pipe dream" by him. In fact, he says, "I wish to adapt music as pipe dream" (Wono, 1992). This notion is very interesting to me, because all existing music has its own context. Wono tried to deconstruct this existing context of music by joining each fragment of jazz together. But Wono's

work can still retain the atmosphere as it, because each fragment was taken from jazz.

Wono states that music is just a phenomenon and a perception to us. As soon as we decide the message is music, every sound becomes music. The title Valentine, Out of Order derives from the well-known American popular standard music My Funny Valentine which was created by Oscar Hammerstein II and Richard Rodgers. He also recalled John Cage's Valentine, Out of Season. However, these composers are not working at all as great artists in this music, thus, the phrase Out of Order.

Wono adopted the same method used in Valentine, Out of Order for the next piece, Night Discipline. One can find in it many fragments from famous piano pieces composed by Liszt, Satie and so on. I played this piece using a sampler. Each of the fragments were previously recorded by a sampler. At the same time, I decided to play just like a classical musician and to play the bracketed "piano" using a real piano. Moreover, I planned to play as a bracketed "pianist" in spite of being a real pianist myself. One can find two kinds of signs and symbols, namely, the bracketed "signs" which are expressed by classical piano music, an already known existence, and a post-modernist collage of music at the same time. Some audiences could appreciate just the extension of the nineteenth century music in this piece. If they do not know anything about post-modernism, they can still enjoy this aspect of the music.

The last piece is titled The War Did Not Break Out. He played with two "house" musicians in this music. "House" music was developed in New York and London at the end of the 1980's. This music is connected with hip-pop from the same period, and centers a round clubs and discos. House musicians pick up many elements from already known records, and they remix these elements using a turntable. We call them "plagiarized music" and "anonymous music." House musicians want to create just the tension or feeling of dance music. That is to say, they just want to drive audiences crazy, that's it. As a result, "house" music does not have a theory of music itself, and there is no particular

composer in this field.

This kind of "post-modern" situation makes Japanese young people feel comfortable because they do not have to think about their background as Japanese people, and they can take advantage of influences which they get from around the world. But I doubt whether this kind of post-modernism in Japan can be called "real" post-modernism; something I will discuss in Chapter III -4 below. This situation also can be found in Japanese TV commercials, as I will explain in the following section.

### (3) Music in Japanese TV Commercials

It is very difficult for today's Japanese pop music to have big sales without involving TV dramas and TV commercials to some extent. Many Japanese TV commercials take advantage of a special music called "image song" among the Japanese. The image songs are usually created as cooperative work between a sponsor, an advertising agency and a record company. Many well-known musicians not only from Japan but also other countries have participated. Image songs play a quite important role in Japanese TV commercials. And many big names including film stars, singers, artists and even scholars have appeared on these commercials unlike Canadian and American TV commercials. Simultaneously, most Japanese commercials are pretty short (always less than fifteen seconds) and include many metaphors and implications besides music during this short period. In a way, it is reminiscent of the Japanese seventeen syllable poem, "haiku." As a result, many Japanese people enjoy those commercials as well as motion pictures. In fact, many young movie directors work with TV commercials before they start their career in movies in Japan.

Japanese watch commercials often without thinking about any commodities. Music in those commercials includes a variety of music, not only classical music and pop music but also ethnic music from around the world. The music becomes a catalog for consumers to be symbolized as commodity. If music is symbolized as a commercial music, then it will become anonymous like a collage, and become

meta-music. House music and hip-hop music are typical examples of meta-music.

Musicians who are dealing with meta-music try to adapt various kind of sounds from outside of music that have particular cultural contexts to de-construct or erase any social musical background itself. In Japan, it may be easier for people to accept meta-music because of their cultural background than people in the West, that is to say, there is no conflict with modernism in Japan. Though meta-music is a sort of antagonism against today's modern Western World, people do not have to consider any social context at all in Japan. It is something like today's young people's consuming style in music. That is to say, people used to dance to music in eight-beat time, but now they dance to music in sixteen beat-time, just as teenage kids prefer baggy Jeans rather than slim ones now. There is no exact reason for consumers to buy anything, sometimes it might be because of TV commercials or for various other reasons. Music is just a thing like any other commodity. It is drifting inside a particular cultural structure. Consumers do not have to consider the meaning of what music is, or any cultural background of music. Japan absorbed capitalism well and also assimilated the West much faster than any other non-Western country in the world and became a great economic nation next to the United States. As a result of this phenomenon, music is not able to go beyond an economic triangle that is formed by the triangulation points of "excess," "squander" and "consumption," proposed by Georges Bataille (1985). In a way, music is playing a role as an unproductive squandering force to consume economical overproduction.

Fumio Nanjo (1988, p. 315) has written, as follows:

It must also be noted that prior to 1945, Japan had never been invaded or forced to confront a foreign culture directly. China and Korea were in close enough proximity to Japan for their cultures to exert a considerable influence, yet they were felt to be far enough away not to pose a threat of invasion. These factors have led to the Japanese belief that the adoption of foreign culture and technology

cannot have a more than superficial effect on spirit, or "Japaneseness" of country. Thus, due to this belief in the impossibility of losing its inherent culture, Japan has never consciously conceived its own cultural or national identity: such notions only existing in a very general form on a subconscious level.

Today's Japanese musical situation is formed by a combination of a propensity to consume high technological communication and the absence of individuality and is still monopolized by Western culture, mainly American culture.

This situation corresponds to the history of Japanese "modernism." Western modernism was originally advocated by a class of citizens called the bourgeoisie who were attempting to become independent of the dominant political powers and the authoritarian state in Europe. In order to develop this European social structure, several thinkers, such as Descartes, Hegel and Marx, played an important role. They tried to criticize human desire in order to propose modern European ethics. However, modern Japanese social structure was introduced from Europe as a political strategy of the Japanese government mainly during the Meiji period (from the end of nineteenth century to the early twentieth century), that is to say, "modernism" in Japan was risen as a policy for enhancing the wealth and military strength of Japan. It was in a strange situation compared with the original concept of European modernism. Modernism was first advocated in the Western world. However, original "modernism" revolved around Europe. It was created to organize the world in that setting. The previous Japanese government utilized just this aspect of Western modernism in order to create the "Emperor system of Japan." This political adaptation in Japan applies to other modern cultural aspects, including music. I discussed the contradiction between East and West in the previous sections of Chapter Three, where I explained that the Japanese do not care about the Western meaning of modernism, if anything, they have taken advantage of it for economic development since 1945. They do

not have any problems in terms of Western metaphysics and logo-centrism. Japan looks like a sort of post-modern country from the viewpoint of Western countries. But this situation seems to come from a Japanese tradition, namely, "adaptation," rather than post-modernism in the West itself. The same thing applies to music and other kinds of European arts in Japan.

Fumio Nanjo (1988, p. 315) says:

It could be said that Japan has been perhaps the greatest student of Western Modernism, yet if this is so, then it has also been deeply damaged, culturally, by this experience and has undergone an irreversible change: a change which has considerably affected the Japanese world-view. It is a fact however, that Japan is, even now, deeply influenced by things contradictory and often chaotic. Thus in the Japan of today traditional values and aesthetics exist side by side with the trappings of Western Modernism. Yet it is this eclecticism and cultural diversity which may offer a possibility for the future.

Today's Asian music, including Satoru Wono's, Dick Lee's, Akiko Yano's and even Toru Takemitsu's music are part of Western music history. Their musical works will be ranked as one aspect of Western music history or will disappear in the future. We can find this kind of musical activity in many big cities in the world (e.g., Tokyo, New York, London, Paris and even Seoul). This is just what is called urban culture, which I grew up with. Of course, we have to consider what each ethnic group's culture is. However, we also need to consider differences between urban culture symbolized by post-modernism, and marginal culture symbolized by a hereditary music such as the Javanese Gamelan. A lot of ethnic music in all of these big cities is also being consumed alongside other music.

Today, I argue, many Japanese young people are under the influence of Western music, especially American pop music. They are involuntarily losing their traditional aural cultures. For example, Japanese people listened to pop

music at first. Then, our musical lives were monopolized mainly by American culture. Whereupon, we developed an ability to criticize American culture as well as the American people. Then, some people developed performances of American pop music and, at the same time, others came to think about their own cultural identity. We have taken a long time to recognize the existence of something like "Japonism", similar to "Impressionism" in French painting, that is to say, when Japanese people recognize their own tradition, they sometimes feel a kind of exoticism in the same way of that French people found "Japonism" amid traditional Japanese paintings. Simultaneously, several music educators such as Reimer and Swanwick started introducing non-Western music as teaching material. However, it seems to me that this cross-cultural approach is still an extension of Western culture.

There are two issues here:

- (1) Japanese young people have lost the traditional Japanese aural culture because of Western musical influences (maybe the same thing applies to other non-Western countries).
- (2) Occasionally, Western musicians and music educators take advantage of non-Western music. But they still keep their identity as Western people (i.e., logo-centrism, metaphysics, individualism and rationalism) in their understanding of non-Western music.

In order to address these issues, several artists and music educators in the East and West have tried to develop a new definition of art and music education under the umbrella of post-modernism.

## Chapter Four: Post-modernism in Music and Education

### IV -1

#### The Concept of Soundscape

Michel Foucault (1966) says, "if we study thought as an archaeologist studies buried cities, we can see that Man was born yesterday, and that he soon may die." Foucault clarifies that Western people in the twentieth century are still "the prisoner of a determined system (Ardagh, 1980, p. 538)" of the nineteenth century, bourgeois-humanist. Post-modernism in art was begun as an antithesis to the preconceived idea of Western art including its aesthetics in the twentieth century. This movement proposes several goals, as follows: anti-human-centrism, anti-Euro-centrism, anti-ethno-centrism and anti-logo-centrism, to develop a new definition of art. In this Chapter, I describe new types of music education and visual art in order to clarify post-modernism in the West, and also in Japan. The idea was carried out during a workshop called "Exploratorium Exhibition," at the Science and Technology Hall in Tokyo, sponsored by the Science and Technology Hall, Sony Education Encouragement Foundation and Asahi Newspaper Publishing Co., held in August and September 1989. This workshop was based on the concept of soundscape which was proposed by the Canadian composer R. Murray Schafer in the early seventies at Simon Fraser University. I also clarify the concept of what soundscape through section 1.

#### (1) The Workshop, "Sound Orienteering"

"Exploratorium" (Imada, 1990) is the science museum in San Francisco which offers "visitors participating style". That is to say, all visitors are allowed to touch the works. The purpose of the workshop, "Sound Orienteering", in which



I worked as an instructor, was studying "sound" from a variety of aspects, such as what kind of sounds exist around participants and how they are related, how "music" and "noise" differ, or how similar they are. The purpose of this workshop was also to make people consider the traditional Japanese aural culture that I discussed in Chapter Two through the activity of rediscovering the daily sounds that people hear in city spaces.

The outline of the workshop, "Sound Orienteering," was as follows:

- 1) The participants listened to Fantasy for Horns, by the Canadian composer Hildegard Westerkamp who was one of members of the "World Soundscape Project" at Simon Fraser University in the 1970s. Fantasy for Horns is constructed from a variety of foghorns in Vancouver. I wanted the participants to learn music which was completed without using any musical instrument.
- 2) The participants listened to all the sounds in the room for a minute, then they answered questions about the kinds of sounds they heard.
- 3) The participants looked for the most interesting sound for them individually, then they recorded the sound on tape.
- 4) The participants listened to the voice of soprano Kano Shibata, that is essentially in the context of Western music. Then, they listened to my own work, Tape Music Spirit Sings. This is a work in which environment sounds and a soprano were collaged. I wanted the participants to enjoy the mixture of music and noise.
- 5) I composed some works using soprano, synthesizer and the sounds which

were previously taped by the participants. That is to say, I collaged them in order to teach the participants how to compose easily by themselves.

To clarify my workshop once again, I am going to describe an interesting episode about listening to sounds and the concept of soundscape, as follows (Torigoe, 1992, p. 45):

A small Japanese boy went to America because of his father's transfer. It goes without saying that he could not speak English the first time he was enrolled in the American kindergarten. As a result, it was hard for him to communicate with the other kids. However, when the teacher asked him something, he was able to do it according to his teacher's suggestion. Therefore, the teacher thought that he somehow could understand English. But he did not speak any English at all. One day, the teacher asked him, "Don't you speak English?" Then, he answered, "Yes, I do, but I'm not ready." That is to say, he could understand English, however, he had not reached the situation where he could speak it.

(trans: Imada from Torigoe)

This episode is quite interesting to me. We cannot perform any music without first paying attention and listening to various sounds carefully. As I mentioned above, this workshop was based on the concept of soundscape. In the next section, I am going to discuss the "Tokyo Soundscape Project," which I carried out. I held my workshop through the length of this Project.

② The "Tokyo Soundscape Project" (Imada, Tanaka, Torigoe and others, 1988)

We listen in different ways to different things. This is a very important aspect of the concept of soundscape. Soundscape is the idea of perceiving various sounds —from the sounds of nature to artificial sounds in cities or "music" —as total "scenery." "Soundscape" is a method of research that not

only conceives "sounds" as physical objects, but is concerned with what kind of sounds people are hearing, and what their values are in particular areas of sound. With a Toyota Foundation Research Grant, I did cooperative research of the Tokyo Soundscape from 1986 to 1988. Specifically, we attempted to decode the Tokyo Soundscape using an "Interview Survey" (interviewing people in the surveying area).

Here are some values concerning the sound of the bells at "Nicoli Temple," a Russian Orthodox Church Temple, from people in the town of Kanda, Tokyo. It is the daily sound that people hear in Kanda. We obtained a variety of values concerning "Nicoli Temple" from informants. This is an example of a "listening activity."

Question:

"Explain in words your impressions of the sound of the bells."

Answers:

"I wish you every happiness! "

"It was a signal of evening in my childhood."

"I don't like it, because it reminds me of when I was poor."

"I wish to marry as soon as possible."

"It is not noisy. I have very fond memories of it."

(Imada, 1991, pp. 214-215)

I think it is probably hard to understand the relation between this interview and art. However, I think performing art in the twentieth century should be done for finding other means to evaluate art experience in everyday life. In terms of that, it might be possible to understand this interview as an art. Today, the sound of the bells at "Nicoli Temple" cannot be heard every morning and evening because of various political reasons (e.g., sound pollution). People can listen to it once a week for a Sunday service only. But when we did this interview, several local senior people said, "I am listening to it every morning and evening." Afterwards we let them know about today's situation, then

they said, "Oh my goodness, I didn't know that, I believed I was still hearing it." As I mentioned in Chapter II -2, this experience is a kind of communal auditory hallucination similar to the "sound of the bloom of a lotus flower." Japanese people still listen to environmental sounds as a total "soundscape" rather than as each single sound (Chapter II -2). Moreover, this project is closely related to concepts of music education, as I explained during the workshop at the "Exploratorium."

(3) Pauline Oliveros and Murray Schafer

When I held the workshop at the "Exploratorium," I also referred to the concepts of music or sound proposed by the American composer Pauline Oliveros and Murray Schafer. I am going to discuss their activities.

For a long time, music education has emphasized playing musical instruments and singing songs. Oliveros has been interested in "listening activities" rather than "performing activities." Her work Sonic Meditations (1974) is worthy of note in this respect. The receptiveness to music as sound is one of the most important aspects of music education. We have to learn how to listen. In her Sonic Meditations, she states:

Teach Yourself to Fly

Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow the intensity to increase very slowly. Continue as long as possible naturally, and until all others are quiet, always observing your own breath cycle. Variation: Translate voice to an instrument.  
(1974, p. 1)

Your Voice

Think of the sound of your own voice. What is its fundamental pitch? What is its range? What is its quality? What does it express no matter what you might be verbalizing or singing? What was the original

sound of your voice before you learned to sound the way you sound now?  
(1974, p. XX)

Pauline Oliveros has abandoned composition/ performance practice as it is usually established today for Sonic Explorations which include everyone who wants to participate. She attempts to erase the subject/object or performer/ audience relationship by returning to ancient forms which preclude spectators. She is especially interested in the healing power of Sonic Energy and its transmission within groups.  
(1974, introduction II)

Murray Schafer (1992, p. 11) suggests that music is in all sounds. He has written, as follows:

To me soundscape design is not design from above or abroad but from within, achieved by stimulating larger and larger numbers of people to listen to the sounds about them with greater critical attention. Which are the sounds we wish to keep? How can they be encouraged so that the essential character of our environments can be preserved and become more beautiful? ...We must sensitize the ear to the miraculous world of sound around us.

I agree with the above statement. I could imagine a "haiku" (which is a Japanese seventeen-syllable poem) when I translated Schafer's A Sound Education into Japanese. I am able to rediscover the original Japanese way of listening, that I discussed in Chapter Two, through his concept of soundscape.

The Japanese acoustic designers Koozoo Maeda and Shin-ichiro Iwamiya (1993, pp. 234-235) have written about relation between haiku and Schafer's concept of soundscape, as follows:

Haiku is a traditional poem consisting of only 17 syllables (5-7-5 in three lines), that is often said to be the purest representation of Japanese sensibility and most profound spiritual appreciation. The poets of Haiku create an impression by using everything in their daily life...By the statistical survey on Haiku, a number of Haiku by about 10% have the relation to various sounds...By the analysis of the

soundscape represented in the world of Haiku, we can show what kinds of sounds Japanese hear in their daily life, and when and where they hear these sounds in a context of the environment.

I believe that the concept of soundscape has the possibility to be a natural cultural exchange and not only between East and West. I am going to introduce the importance of the concept of soundscape for Western music education.

Robert Walker (1984, pp. 106-108) has written about another of Schafer's publications, *Ear Cleaning* (1965), as follows:

He advocates "opening ears to all sounds so as to develop appreciation of sounds which truly matter." The problem lies in identifying "sounds which truly matter." What criteria are to be applied to such judgments? Here is the place for no conclusion being accepted "until thoroughly tested in the crucible of personal experience." It is this exploration of sound which is the innovative feature of Schafer's approach. Exploration with a purpose is being able to develop, through personal experience, critical faculties in judging the effect of sounds, first those produced by the students "exploring" sound, then those from other sources around them. After this Schafer turns to examples from the art of music. The sequence then becomes clear as movement from the generality of sound as it exists in the world around us towards the specific experience of art music, and on the way, during this process of aural education, the student develops "ear cleaning," which is to say discrimination powers based upon his or her own personal standards and background...The concept is unique and brilliant and intended to eradicate auditory illiteracy or bias induced by cultural conditioning. "Ear cleaning" is the term, but ear opening is the product towards a more discriminating auditory awareness.

Schafer has not written about any music from East or West in *A Sound Education*. As I discussed in Chapter 1-3, he tries to release music from such modern Western concepts as logo-centrism, metaphysics, human-centrism of Christianity to a chaotic physical acoustic space. In a way, his attitude is

the same as the goals of post-modernism. He has also written about the purpose of A Sound Education: "The subject we are concerned with is sound, and the task is to suggest ways teachers might help students to listen more effectively. As a musician I have my own reasons for wishing this to happen; but listening is important in all educational experiences, whenever verbal or aural messages are exchanged...nothing is so basic as the education of the senses, and of these, hearing is among the most important" (1992, p. 7). As Schafer mentions, an exchange of verbal or aural messages is an important aspect of the concept of soundscape. I am going to discuss this exchange in order to clarify the concept of soundscape more.

Whether or not sounds are regarded as music rests with the cultural background of the listener. In other words, we do not have a general method for listening: there are as many ways of listening as there are cultures and ears. We say Ongaku for music in Japanese. On means "sound," and music is a performing art using sound. There are many sounds in nature. Humans use sound to give someone a message. Since the history of human race began, we have partly used sound like animals. Schafer (1977) has written about animal sounds, "They may be either sounds of warning, mating calls, exchanges between mother and offspring, food sounds or social sounds. All of these are identifiable also in the vocal utterances of man...To begin this we should draw attention to the fact that many of the signals communicated among animals—those of hunting, warning, fright, anger or mating—often correspond very closely in duration, intensity and inflection to many human expletives" (p. 40). We receive a lot of meaning from voice sounds. When we say "you," we can express many messages, (e.g., love or anger) through intonation and rhythm. In fact, voice sounds can convey more information than the written word. We can tell our minds and feelings by the paralinguistic component of language.

The linguist Otto Jespersen (1964, pp. 420 and 437) has written, as

follows:

Now, it is a consequence of advancing civilization that passion, or, at least, the expression of passion, is moderated, and we must therefore conclude that the speech of uncivilized and primitive man was more passionately agitated than ours, more like music or song...Although we now regard the communication of thought as the main object of something which had no other purpose than that of exercising the muscles of the mouth and throat and of amusing oneself and others by the production of pleasant or possibly only strange sounds.

In the case of a single word, if we do not understand the grammar, we are unable to use it. That is to say, the grammar applies to phrases and sentences rather than single words. However, we can use voice sounds without understanding the grammar. A baby can express many feelings using only "voice sound," its intonation, intensity and rhythm. "The cry of the baby is an unmistakable acoustic signal to the mother about its current needs; the loudness and high frequency characteristics of the cry ensure that the message gets through. Abnormalities in the cry have been shown to reveal internal problems that may not have been diagnosed by other means" (Ostwald & Peltzman, 1974). These elements (intonation, intensity and rhythm of sound) are a baby's first signals. These ingredients have also developed as essential components of music.

Instruments are tools used to make sounds. The origin of "trombone" is the Greek trombos which means a conch shell. The origins of the oboe and clarinet are in the reed pipe. In the case of the horn, it evolved from the horn of an animal. The origin of the violin is a bow. That is to say, many instruments were originally made from environmental materials. Schafer (1992, p. 72) has also written about onomatopoeic words to express animal' sounds, as follows:

Almost every language has onomatopoeic words to describe the sounds made by common animals.



In English a cat goes purr-purr.  
In French a cat goes ron-ron.  
In German a cat goes schnurr-schnurr.  
In English a bee goes buzz.  
In Arabic a bee goes zun-zun.  
In Japanese a bee goes bun-bun.  
In Vietnamese a bee goes vu-vu.

What are the sounds made by dogs, sheep, crickets or other animals in all the languages you know? Why is it that they are so different? Do different cultures perceive them differently or do the animals, birds and insects of the world really speak different dialects just as we do?

We say utau for "sing" in Japanese. The origin of this word is uttaeru or uchiau. "Uttaeru" is equivalent to the English "complain" or "explain," and "uchiau" is "interaction." In other words, "uttaeru" means performers, and "uchiau" means close to the audience. People sang to explain or to communicate with a god in ancient Japan.

Musicology, as a Western academic field, advanced music as a fine art (i.e., classical music), and musicologists discriminated against music based upon daily life (e.g., folk music). This distinction, however, is not always clear. For example, the minuet originated as practical music to accompany the dance, but later changed to a more sophisticated musical style. As fine art, it became known as the "Minuet," a movement of the symphony in the Classical Period. These two kinds of music, folk music and classical music, interacted with each other; as a result, a variety of musical cultures were created in each era.

Daily life is filled with many sounds, but people are often unaware of the existence of sound when it keeps a balance. If you are in a soundproof chamber where you can hear nothing, you will be attacked by an inexplicable disquiet. You hear sounds from inside your body, (e.g., heart beating, stomach sounds,

swallowing, cracking of bones and ringing in the ears) whereas you are usually unaware of the existence of these sounds. Thereafter, you will probably want to go where sound is well-balanced. Whenever you hear your heart beating strongly, your condition is probably not good. That is to say, sounds play an important part in our lives as radar. Schafer (1992, p. 45) says: "Remain still for a moment with your eyes closed and listen to the sounds beneath your skin. How many...do you hear?"

There are no answers that music teachers can give marks for to the questions in A Sound Education. We often listen to music to kill time; but some music teachers like children to perform just to kill time. Maybe they sometimes say, "What a dull idea soundscape is!" To say the least, they do not have a good imagination. Because we can use our imagination when we listen to the "soundscape," and thus stimulate feelings that are concerned not only with music but also with our entire lives. That is to say, imagination usually emerges when you have a moment. You are to remain stationary listening in a park or on a street corner. The American composer John Cage (1972) made a comment similar to Schafer's concept: "What interests me far more than anything that happens is the fact of how it would be if nothing were happening. Now I want the things that happen to not erase the spirit that is already there without anything happening. Now this thing that I mean when I say not anything is happening is what I call silence, that is to say a state of affairs free of intention, because we always have sounds, for instance." With regard to Schafer's concept "soundscape," "silence" is also the most important word, as I cited in Chapter II -2. Schafer (1977, p. 262) has written, as follows:

All the sounds we hear are imperfect. For a sound to be totally free of onset distortion, it would have to have been initiated before our life-time. If it were also continued after our death so that we knew no interruption in it, then we could comprehend it as being perfect. But a sound initiated before our birth, continued unabated and unchanging

throughout our lifetime and extended beyond our death, would be perceived by us as —silence...Can silence be heard? Yes, if we could extend our consciousness outward to the universe and to eternity, we could hear silence...When the Indian yogi attains a state of liberation from the senses, he hears the anahata, the "unstruck" sound. Then perfection is achieved. The secret hieroglyph of the Universe is revealed. Number becomes audible and flows down filling the receiver with tones and light.

Schafer certainly focuses on Indian aural culture, but I do not think that he involves stylistic borrowings. If anything, he demands a more fundamental rethinking of sound and its social, cultural and environmental role. I argue that the concept of soundscape in music teaching and learning has a great potential for improving the situations that I explained in Chapter III -3: (1) Japanese young people have lost the traditional Japanese aural culture because of Western musical influences. (2) Western musicians and music educators take advantage of non-Western music, but they still keep their identity as Western people.

And this is the reason why the concept of soundscape became a motivation for my workshop at the "Exploratorium." The Japanese musicologist and acoustic ecologist Keiko Torigoe (1993, pp. 10-11) has written after she undertook an acoustic design of the "Rentro Garden project," as follows:

Formerly, Japanese gardeners designed their spaces not only visually, but aurally. They had a knowledge and technique of introducing a specific bird voice by choosing the species of tree with which the bird had a special affinity. However, since we became "modernized" and divided our education and design systems into specialized senses, it became rare for gardeners to continue this practice. The same thing can be said of architects...The concept of "soundscape" helps us to realize what we have lost through the process of modernization...Considered socially, if I did not have the concept of "soundscape," I could not have produced this paper nor the Rentaro Garden Project. However, as a Japanese, I can not deny my feeling of certain embarrassment at realizing the contradictions which exist in me. In a sense, Rentaro

Taki is a big contradiction himself in Japanese aural culture. This contradiction includes a definition of "music"; he devoted his life to introducing modern Western European "music," to Japan despite having inherited a holistic sense and culture himself.

Rentaro Taki is the first Japanese "Western" composer (refer to Chapter 1 - 1). He moved to Taketa city, an old castle town in Oita prefecture in Japan, when he was twelve years old. Taketa city government purchased his property in 1990, and repaired and modified the building and garden in 1991 in order to make the old house Rentaro's Memorial House (Torigoe, 1993). Torigoe's feeling expresses a quite serious contradiction between East and West. Today's Japanese people can retrieve the Japanese traditional aural culture that they already lost through the concept of soundscape. But Murray Schafer is a Western composer, and his concept of soundscape was born through his European heritage. Japanese people lost their traditions because of Western influences, then they recover their traditions through Western thought once again. Can Japanese people ignore this fact, and take advantage of the concept of soundscape? This might be just a contradiction, however, I cannot say whether it is right or not right now. This contradiction will be discussed in Chapter Five.

him to present numerous explanations; at the same time, he had to investigate the climate in Miami in order to realize his project. He has used cloth in all of his works. The color of the cloth has set off the landscape remarkably because of his investigations of the climate. His projects look like public works at first sight, a construction of a dam or a bridge, for instance. However, his projects are just "art," unlike public works. In fact, his projects have disappeared at most within two weeks from their first appearance. As a result of his big projects, he involved many people, politicians, ordinary citizens, drivers who carried the materials for these projects, and students who wanted to participate in these art projects. The pragmatic content of their activities might be just the same as public works; however, they involved projects in real art at the same time. This point is the most important aspect in Christo's projects. He has always chosen large urban areas, hoping that many practical social problems would be involved in realizing his projects. That is to say, he has always been concerned with the processes for overcoming various social difficulties. However, his art has been cleaned up as soon as it has been accomplished. He seems to have wanted us to know the different meaning of art through this type of process, namely, that we have to make much of a "luminous instant," that is to say, he expresses that art is breakable and changeable.

Christo wrapped "Chicago Museum of Contemporary Art" in 1969. In this project, he ordered the audience to go outside of the museum, namely, he wanted them to consider the relation between the museum and art itself. We appreciate the works of art inside a museum, but here, people could recognize the existence outside, or the surface of, the museum. This was a symbolic event. That is to say, he seems to have wanted to express the relation between "work" and "art" itself, because we usually think about art as being the same as an art work (i.e., a picture, a sculpture, and also a musical piece). For example, someone plays the piano. He plays Chopin. Is this activity art because Chopin's work

## Christo and Post-modernism in Visual Art

I am going to discuss the American artist Christo (1935-) in this section, from whom I also received a great influence when I did my workshop. To make the nature of the influence clear, I cite the following statements (Goldberg, 1979, p. 8 and p. 152) which include a statement about the principal role of post-modernist art.

Performance manifestos from the Futurists to the present, have been the expression of dissidents who have attempted to find other means to evaluate art experience in everyday life. Performance has been a way of appealing directly to a large public, as well as shocking audiences into reassessing their own notions of art and its relation to culture.

The year 1968 prematurely marked the beginning of the decade of the seventies. In that year political events severely unsettled cultural and social life throughout Europe and United States. The mood was one of irritation and anger with prevailing values and structures.

Christo's works present us with many innovative ideas, because his art is post-modern and he has developed his own art regardless of non-Western culture. It is hard to find this kind of art in today's art scene. Japanese music teachers should create brand-new art rather than utilizing traditional Japanese music; the same thing applies to today's Western artists, who are concentrating on borrowing some elements from non-Western culture.

Christo is one of the most important artists who has examined the relation between today's social situation and the arts. He is known for his activities in "Wrapping Island," etc. He wrapped the sea around some uninhabited islands of Biscaine Bay in Miami, Florida, using very big pink cloth, and "The Pont Neuf Wrapped, Paris," 1975-1985, using cloth as in Miami. The city government asked

is art, or because the performance is art? Can we find any creativity in it, or not? Susan Sontag (1965, p. 295) has written, "in our own time, art is becoming increasingly the terrain of the specialists. The most interesting and creative art of our time is not open to the generally educated; it demands special effort; it speaks a specialized language." To understand Chopin, we have to have an education of our sensibilities based on Western aesthetics. Christo suggests that we throw Western aesthetic interpretations away in order to find our own definition of art.

#### IV -3

#### The Definition of Post-modernism in Music Education

We can now find a common point in both Schafer's and Christo's concepts of art. They are concerned with environment. Music and fine art have been presented as a "work of art" inside several frameworks such as the concert hall and museum. In order to release the concepts of Western art from these frameworks, Schafer considers music as involving environmental sounds, and Christo tries to involve the whole environment, including administrations and people in his works. In a way, the Western notion of the work of art, concert hall and museum symbolize logo-centrism, metaphysics and individualism in Europe.

Attali (1985, pp. 117-118) has written, as follows:

the concert hall, an invention of the eighteenth century, is still an instrument of power today, regardless of what kind of music is offered — just as the museum remains a political substitute for merchants in the management of art. The concert, the central site of representative society, remains operative in repetitive society. But the spectacle is more and more in the hall itself, in the audience's power relation with the work and the performer, not in its communion with them: today, a

concert audience judges more than enjoys; music has become a pretext for asserting one's cultivation, instead of a way of living it.

I believe that Schafer and Christo try to release sounds and the concept of fine art from any concept of power to the environment itself. These kinds of approaches to the environment by Schafer and Christo are closely related to Japanese sensibilities as I discussed in Chapter Two, and Maeda and Torigoe have written in Chapter Four. However, if Japanese people try to remember and go back to their traditional aural culture, they do not have to refer to Western concepts which were proposed by Schafer and Christo, because these traditions (e.g., haiku, Bunraku, suikinkutsu) are their own heritages and have nothing to do with any Western concept of art. But Japanese people have to develop their contemporary culture. It is very hard for the Japanese to go back to their own tradition, because today's Japan has been developed as a kind of "Western country," including music education.

It is my assertion that if today's contemporary societies wish to create the "post-modern" world to contribute to both Eastern and Western cultures, we have to learn together, that is to say, post-modernism will be established by an incorporation between the East and West. And we (Easterners and Westerners) have to throw our traditions away, because our positions have to be perfectly equal. Unless we quit using the existing concept of Western music and music education, music education will be confined to Western modernism. Post-modernism must not be established by either Western will or Eastern tradition. In a way, post-modernism has never existed in both Eastern and Western cultures to date. There is a big contradiction here. Western music education cannot exist without Western modernism, such as logo-centrism, metaphysics, rationalism and individualism. If there were no such Western concepts, music education would not be music education any longer. The concept of music education itself is a part of the power in Western modernism, that is to say, the power



symbolized by logo-centrism, metaphysics, individualism and rationalism.

Perhaps, Schafer, Christo, and also my workshop in "Exploratorium Exhibition" are not enough as major steps to post-modernist art and education which I have proposed. However, we should take these activities as experiments to reach post-modernism or at least, introductions of brand-new art and education.

## Chapter Five: Conclusions and Final Thoughts

V -1

### Music and Overproduction in Post-modern Society

It is my opinion that the musical situation in Japan is more complicated than that in the West (Chapter III -3). Japanese-Western musical history has already lasted more than one hundred years. This period was enough to develop a strange musical situation. This situation was caused not only by Western influence but also by the Japanese character itself, because we abandoned the Japanese tradition on our own initiative.

From the 1960s to 1970s, the Japanese middle-class family became rich because of the Japanese economic growth. People spent money on luxury items. At the same time, a television and a stereo became important items especially for the young generation. The media played rock and popular music every day. From the 1980s, many Japanese big companies co-opted famous Western classical music, played by famous artists in TV commercials. Many musicians appeared on TV commercials; Kathryn Battle and Placido Domingo, etc. At the same time, we listened to a variety of classical music: Satie, Mahler, Debussy, Rachmaninov and Stravinsky, etc; on disk and media. It is no exaggeration to say that our musical lives are monopolized by commercialism to a great extent. As a result, music is connected with images of commodities (Chapter III -3-(3)). People regard that as part of the image of music. One of most influential Japanese electronic equipment manufacturers, Sony, has made the "Walkman," which is quite popular among the young generation, not only in Japan but also around the world. Young people usually choose music that fits their feelings. They do not have the need to appreciate music carefully and sensitively any more.

For example, a Japanese young man's music program for listening today might

be as follows:

He listens to a Mozart's piano sonata as breakfast background music in the morning. Then, he chooses Harry Connick Jr's "25" as background music in the car. He usually listens to Italian operas at lunch time, but it is a rainy day, so he changes his mind and chooses French pops. When he goes back home, he listens to Mahler in the car, and he selects Mel Torme as background music for dinner. After that, he listens to music of the Middle Ages, "Notre Dame Organum" in bed. Good night!

This situation may look very complex at first glance. However, I think this type of musical life is very common in Japan and in America and Canada. We can observe the whole of music history and all kinds of music today. Even some hereditary sound cultures which have been the property of various ethnic groups, might become popular musical genres. A sort of aura disappears from music at the same time. That is to say, we have listened to music as background to our daily lives like a catalogue or a menu. As a result, it is pretty hard to make clear what the musical background and the context are in Western music for the general population, particularly in educational fields. Many people probably disregard the historical context of music, because they can enjoy it freely without musical knowledge. This situation is described as "post-modern" in Japan now.

Susan Sontag says (1964, pp. 13-14) of Western culture, as follows:

Ours is a culture based on excess, on overproduction; the result is a steady loss of sharpness in our sensory experience...What is important now is to recover our senses. We must learn to see more, to feel more.

We might ask, what is the West doing to recover its senses? They are always making noises to prevent silence. A good example is "Moozak." According to the Handbook for Acoustic Ecology, edited by Barry Truax, "Moozak is a generative noun to apply to all kinds of Schizophonic [this word was also employed by Murray Schafer in order to dramatize the aberrational effect of this twentieth century development] musical drool in public places, often designed to serve as a background to profit" (1978, p. 78). Sontag (1964, p. 14) has also written:

Transparence is the highest, most liberating value in art and in criticism —today. Transparence means experiencing the luminousness of the thing in itself, of things being what they are...The aim of all commentary on art now should be to make works of art—and, by analogy, our own experience—more, rather than less, real to us.

"Transparence" is Sontag's keyword. I can replace "criticism" with "music education" and this will correspond to the aims of music education. That is to say, we have to retrieve that innocence. She also says, "None of us can ever retrieve that innocence before all theory when art knew no need to justify itself, when one did not ask of a work what it said because one knew (or thought one knew) what it did. From now to the end of consciousness, we are stuck with defending art" (1964, pp. 4-5). But from now to the end of consciousness, we do not need to be stuck with the task of defending the bracketed "art" and "music education." However, it is not easy to resolve the principle of redundancy (overproduction). If anything, modern people tend to be too busy to perceive any transparence. Maybe there is no transparence in the West today, and that is why people need to dream of *dépaysement* (de-nationalization), namely, escaping from real life.

Anthropology makes this escape journey to non-Western or "cold" societies possible. As I discussed in Chapter 1-3, Swanwick (1988) proposed almost the same thing in music education by his notion of "transcending culture." However, what he suggests is only like collecting musical "picture" cards from around the world. It seems to me that Swanwick's proposal is a sort of temporary expedience. In European societies, someone plays Gamelan music in the daytime, but as soon as he goes back home, he listens to Michael Jackson just as in modern Japan. People are looking for unusual music because of their Western curiosity, like the young people in Japan I described in the beginning of this Chapter. Anything and everything might be accepted in "post-modernism." People

are unable to settle down, so they have to always do something. We have to consider carefully what "everything" means. When everything is available, we have to choose things more carefully and more slowly using our senses. We should take a long time to select the highest value from everything. However, If we neglect to do so, "everything" might be the most dangerous word. "Everything" is a word which is most attractive, but sometimes it makes us blind, and drives us crazy.

The Japanese composer Yuji Takahashi (1978, p. 20) has written, as follows:

United people who are oppressed by a power, stand up and fight for a class struggle. This resistance is already one of songs.  
There are two tasks as a musician here. The first is to take notes of what was sung. The second is to not disturb these songs by the unnecessary sounds. We have to be the actual spot where they fight to listen to these songs. What we have to do is to speak the same languages to share the same emotions with them.  
It is not to send a musical message to those invisible people after realizing the things by a news program on TV at home.  
(trans: Imada from Takahashi)

He has written about protest songs around the world. However, it is almost impossible to expect an intensity that is included among songs of resistance in our musical culture. If we continue our consumption of music in the paradigm of over-production and squandering, our intuitions will be completely exhausted in the very near future. At the same time, What kind of song do we need in our cultures? Or do we need to sing a song after all? I am going to replace the words "tasks as a musician" by Takahashi to "tasks as a music educator." "There are two tasks as a music educator. The first is to take notes of what was sung (among young generations). The second is to not disturb these songs by unnecessary sounds." This song must be based on young people's own need, and perhaps, it is just like a protest song. Music educators have to introduce young people's intuition to transparence without taking part in the principle of

redundancy. We also have to speak the same languages to share the same emotions with them. But I am not sure whether it is possible or not, because this opinion sounds like an extension of Western metaphysics. I do think we can speak the same languages or share the same emotions. I am not sure where our intuition comes from. But if a part of our intuition arises from social background, it is not universal but arbitrary. That is to say, we have to pay attention very carefully to our own culture in music education and overcome the situation of modern pessimism or nihilism which post-modernism finally reaches.

V -2

### Towards A Music Education As a Nomad

Capitalism is a system in which money and commodities are distributed. I believe this system destroys the codes of each society's customs and mythologies. Coding is a word to indicate this mode of production which applies to society. Keith A. Reader (1987, pp. 89-90) has written about the codes clarified by Gilles Deleuze and Félix Guattari, as follows:

Pre-capitalist or present societies 'encoded' their production of desire on the land, which became some something like a collective or communal fetish. The encoding of desire in the feudal system was on the person of the monarch, while capitalism's inherent potential for revolutionary change rests in its 'decoding' of the mechanisms of libidinal energy. These need no longer be fixated on an individual object, and might thus, in breaking free from the 'love-objects' such a society puts before them (of which money is the most important), institute a polymorphous 'new order' whose structuring principle would be its very disorder.

In "cold" societies, people exchange women, language and any other objects according to a system of communication. For Lévi-Strauss (1960), these "cold" societies are Utopia.

Today's capitalist society is an axiomatic and mechanical system that people are unable to touch directly. As a result, Deleuze (1987) suggests that we be like a nomad doing an experiment of deterritorialization. Nomads and permanent residents are quite different in terms of the social aspect, the order of sign and symbol, art and space. What is the most significant difference is the space where they live. In the case of permanent residents, they live in a closed cosmos where a clear distinction between "home" and "out there" exists. But nomads do not have any distinction between "home" and "out there." They sometimes live on a vast glacier or a desert. However, if it does not matter whether we live independently in our own minds or in an objective space, we could also transfer to an amorphous space without leaving our permanent places. Brian Massumi (1987, p. xiii), who is the translator of Deleuze and Guattari's A Thousand Plateaus (1987), has written, as follows:

The space of nomad thought is qualitatively different from State space. Air against earth. State space is "striated," or gridded. Movement in it is confined as by gravity to a horizontal plane, and limited by the order of that plane to present paths between fixed and identifiable points. Nomad space is "smooth," or open-ended. One can rise up at any point and move to any other. Its mode of distribution is the nomos: arraying oneself in an open space (hold the street), as opposed to the logos of entrenching oneself in a closed space (hold the effort). A Thousand Plateaus is an effort to construct a smooth space of thought.

Is it possible to live as a nomad in music? We live inside a particular culture. If we start collecting picture cards from around the world like Reimer and Swanwick are suggesting through their concepts of music education, we will be just a poor tourist for all the reasons I have provided. However, I can still see a light for music education from a vast glacier or a desert of what is named "soundscape," for example. Western modernism reached a kind of dead end, so many Western artists became interested in non-Western culture. However, we

should not call this situation post-modern. We must improve Western modernism by ourselves, namely, this activity might be a way to reach post-modernism, just like Christo and also Murray Schafer. We must seek a new approach of music education to recover our intuition and provide a means of "experiencing the luminousness of the thing in itself, of things being what they are."

V -3

### Epilogue

When I started writing this thesis, I was planning on making it clear why I thought music educators should pay attention to the broader aural culture that included the soundscape (e.g., the acoustic communication approach), and what a cross-cultural approach had to offer.

Coincidentally, I was invited to as a musician "The Tuning of the World, the First International Conference on Acoustic Ecology" at the Banff Centre for the Arts, in August, 1993. Also last winter, I had an opportunity to translate Multi-cultural Perspective in Music Education by Dr. Patricia Shehan Campbell (Professor at the University of Washington) and others into Japanese with Tatsuko Takiszawa (Professor at Aichi University of Education) and Dr. Mari Shiobara (Researcher at the University of London). These two opportunities led me to recognize a sort of identity problem between East and West. I did not want to take for granted this paradox for the period that I undertook these jobs. However, this endless dilemma was enough to make me sick. And my thesis work was influenced by these uncomfortable feelings. That is to say, "Why do I have to follow Western musical culture and its history in spite of my Asian background? "Why do I have to cite so many Western books?," "Why do I have to write my thesis in English and which position should I take, East or West?" So many "whys" were born and these questions have always stuck with me. In stark words, I began to feel very strongly about my Japanese roots and how they made



me think differently even though I was brought up with Western artifacts in Japan.

I cannot believe in what the Japanese refer to as a Western scientific cliché described as a "neutral standpoint" because sometimes it is too hypocritical for me. There can be no such thing as a neutral standpoint to a Japanese. I am supported in this view in the work of the American philosopher and linguist Stanley Fish in his work: There's no Such Thing As Free Speech (1994). Perhaps our post-modern world has sown cross-cultural contacts after all. But eventually, I realize that I too cannot escape from modern pessimism or nihilism. As a result, I have not proposed any practical method of cross cultural music education because of the contradiction inherent in such an idea.

Just take this thesis as a tiny experiment from a Japanese person. I might be on the way to a solution.

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