

SPA-201

## **Visualizing the Soundscape by Sonography: Implementation of Creative Activity in Junior High School**

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### **Abstract**

Music education in Japan, in many classrooms, musical activities have been monopolized by “Singing,” “Playing the instruments” and “Appraising” (these three categories are provided by the Course of Study: governmental curriculum guideline) based on Euro-American tonal music. Creative activities have been gradually progressing since the introduction of “Creative Music Making” after 1980s. Many music teachers, however, have a tendency to avoid undertaken creative music making in comparison with other activities since the staff notation in European classical music is treasured in Japanese music education. In the Course of Study, those activities need to be carried out evenly without being biased towards specific activities. Moreover, those activities unfortunately try to meet high technical demands. The Canadian composer R. Murray Schafer (1977) argues that music, which was originally inseparable from the natural soundscape, has already been forgotten today. Schafer points out the gap between musical expression based on the staff notation separated from the acoustic environment and sonography which attempts to describe the acoustic environment.

The purpose of this paper is to develop a brand-new pathway between acoustic environment and musical expression which can be utilized in music classrooms. Sonography is used as a tool to describe acoustic environments visually in soundscape research. In this paper, I, however attempted to use the concept of sonography as a graphic notation in order to make a connection between musical expression and acoustic environment.

A qualitative research including observation as well as interview surveys was taken as a method. Some music classes undertaken at the Hirosaki University Junior High School were observed. The music classes consisted: 1) sound listening as “Appraising;” 2) making graphic score as a connection between “Appraising” and “Creative Music Making;” 3) creating students’ own works of music using graphic score as “Creative Music Making.” After the observation, I interviewed the music teacher. The interview contents were analyzed by KH coder, and the characteristics and effectiveness of the practice were derived by Co-occurrence Network analysis.

As a result from both observation and interview, it was found that this series of activities could be easily undertaken intuitively even with little musical experience. The author certains that the concept of sonography proposed by Schafer can play a significant role to make a linkage between acoustic environment and musical expression.

keyword: soundscape, sonography, graphic score, creative music making