

W-063

Musicking to Embody *Kyosei* in the Framework of the Musical Theme and Variation

Shizuka Sutani
Mimasaka University, Japan

Richard K. Gordon
California State University, USA

Taichi Akutsu
Okayama Prefectural University, Japan

Kiyoshi Kurihara
Gakushuin University, Japan

Yutaka Nakanishi
Shujitsu University, Japan

Shingo Okada
Shujitsu University, Japan

Kensho Takeshi
Tokyo Gakugei University, Japan

Miho Yamada
Shujitsu University, Japan

Abstract

This workshop/ presentation demonstrates the process of *kyosei* construction in a musicking practice within the framework of the musical theme and variation. *Kyosei* is a philosophical term means harmonious and synergetic interaction (Gordon, 2019). *Kyosei* practice reflect cooperation between and among individuals and communities working together in a variety of environments (Miyazawa, 2017; Kaku, 1997).

We specifically present that musicking has universal validity to build a musical community by engaging individuals with different musical skills and interests. Such a view is echoed by Small (1998) that music is an act for everyone to participate in any capacity of musical lives, which is defined by singing, listening, playing, practicing, composing, dancing and any other methods of participation.

In the workshop, the *shakuhachi*, violin, voices, physical movement and the authors-designed visual programming language tool, Touch Designer, were combined alongside the visual images in creating a uniquely original variation of the *Twinkle Twinkle Little Star*. With Touch Designer, children with severe and multiple disabilities can manage both sound and visual images by either pressing large buttons or moving their body or eyes to control sound and visual images.

Prior to engaging with participants, researchers open up a session on the application of *kyosei* during music teaching and learning. Next, teachers, musicians, researchers and a dance therapist introduce the different instruments and the art forms to participants for their

selection. Participants are allotted 30 minutes to design and orchestrate their original interpretations of Twinkle variations. After the practice, by applying the methodology of Tobin, Hsueh & Karasawa's video-cued multivocal ethnography (2009), we reflect a series of voices all talking about the same practice and experience.

A musical community is built without exclusion of different voices as might be expected given the population under consideration. Teachers can imagine the benefits of applying *kyosei* in developing rich and sincere relationships among students in musicking practice. At the end, we also draw practical applications and process how the teachers could apply musicking in classroom practice and reach out to the communities outside the school.