

A “Musical Place” Constructed from the Musical Behavior of Young Children:
Focusing on the Mutual Relationship Between “Singer” and “Listener”

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The purpose of this study is to investigate the musical behavior of young children from the viewpoint of a mutual relationship between “singer” and “listener”, and to clarify the process of constructing a “musical place” generated from this relationship.

The introduction gives an overview of previous studies on children and music, and from the book of Patricia Shehan CAMPBELL, examines children's musical behavior without separating it from the context of children's musical culture. Furthermore, it was confirmed that it is important to look at the behavior of each and every child (CAMPBELL 2010).

A variety of “musical places” are formed by children's musical behaviors. This study examines the relationships that occur between children during songs, and considers children's musical behavior through the relationship between “singer” and “listener”, as discussed by NAGAHARA Keizo (2012). NAGAHARA broadly perceives human activities to be not only the musical activities themselves, but also the musical behavior of voices (NAGAHARA 2012). This study (WATANABE) not only focuses on the “singer” (the person who vocalizes) but also the “listener” (the person who does not vocalize, but reacts to the “singer” with physical movements such as hand clapping or by listening intently).

The research method used in this study refers to the research employed by music therapist, IKUNO (YAMAMOTO) Rika (2015). After observation of a session, a “scene recording” was made of the children’s musical behavior. From this record, three scenes were selected for examination in this study. In reference to these scenes, a “scene description” (a chronological description of the behavior of each child and nursery teacher involved in the case) and a “description of interaction” (an observer’s interpretation of the children’s behavior) were created. The sheet music of the children’s songs, and transcriptions of the children’s physical movements were also examined.

Chapter 1 examines the “musical place” which began when two, 3-year-old children repeatedly sang the beginning of *Choki-choki Dance* (Lyrics by SAKURA Tomoko. Music by OZAWA Tatsuyuki). This “musical place” started with the song of the 3-year-old “singers”, but unlike the 2-year-old “listeners” who clapped, the “singers” did not seem to physically move along with the song at first. However, physical movements such as bending and stretching the knees were gradually observed in the “singers”. It became clear that the physical movements of the 3-year-old “singers” musically “resonated” with the hand clapping of the 2-year-old “listeners”. In other words, it was not the “singers” actions alone which constructed the “musical place”, but the combined actions of the “singers” and “listeners”.

Chapter 2 examines the “musical place” started by a 2-year-old child singing *Happy Birthday to You*, and focuses on the process of alternation between “singer” and “listener”. The behavior of the children who participated in the event as “listeners” is also considered.

The “musical place” was constructed by two, 2-year-old children, *Child k* and *Child i*. While listening to each other’s singing, they alternated between being the “singer” and the “listener” as the music “resonated” with them.

Furthermore, it became clear that even children who did not seem to participate in this “musical place” at first glance were in fact participating as “listeners”. For example, when 2-year-old *Child r* and *Child s*, who were in a slightly separate area, were observed listening to the songs and watching the scene. The existence of such “listeners” is also considered to be important in the “musical place”.

Chapter 3 concerns the “musical place” that started when 3-year-old *Child Y* sang the song *Fūsen* (Lyrics by YUASA Tonbo. Music by NAKAGAWA Hirotaka) while looking at the accompanying picture book. This chapter examines the exchange between “singer” and “listeners”, the change in singing style of the “singer” when she was aware of the existence of “listeners”, and the existence of “listeners” in this place.

The style of singing differed when the “singer” (*Child Y*) sang to herself to when she sang with an awareness of other children, the “listeners”. It is suggested that *Child Y* effectively altered her singing style to take up the position of “singer” within the “musical place” once she had recognized she was “together” with other children, the “listeners”.

Based on the above, the significance of this research is that it focuses on the existence of the “listener”. In each case, the “listener” was seen “listening” to the songs of the “singer”, clapping their hands, shaking their bodies, or stopping still to listen. In other words, the “listener” perceived the existence of the “singer”.

Also, in the process of creating the “scene description”, the author was able to view the activity from the perspectives of the children and nursery teachers involved. It became clear that each participant plays an indispensable role in the sustainability of the “musical place”. In other words, it was confirmed that each person involved in the place is “core”.

To summarize, it became clear that the “musical place” is born from the mutual interaction of the musical behaviors of the “singer” and “listener”, and constructed through each child’s collective awareness of “being together”.

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