

外国語要旨

Co-presence as Mediated by Music – An Interpretation of the Musical/Relational Aspects of Long Term Music Therapy –

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The purpose of this thesis is to present specific aspects of an experience in which “two human-beings share time and space mediated by music.” To that end, using three distinctive episodes from music therapy work with a client that extended over 6 years, the themes, conditions, states, and actions in terms of the relationship between the therapist (Th.) and the client (Cl.) are examined. The three episodes were selected based on the outcomes of preceding studies on the same music therapy work, which were interpreted by an original method integrating elements of “idiographic study,” “first person research,” “ethnography research,” and “case study research.” In this method, starting from the observable actions of the each participant, the interpretation on the relationship among them was deepened step-by-step, to reach one aspect the phenomenon. For the interpretation the Th’s viewpoint was used throughout the process, in order to include the context of the long-term case, and the inside landscape of the relationship.

In Part one, “Examination of the Events in Three Clinical Episodes,” each episode is examined using the following procedures: time-series documentation of each participant’s actions through observation of the video and the session note; description of the interactions among the Th., the Cl., and the assistant (As.) illustrated with the musical examples, interpreted by the author as one of the participants (Th.); finding, categorizing, and interpreting repeatedly presented musical actions of each participant; interpreting the broader relationship between the participants as depicted by the diagram drawn with axes of musical sections and musical interactions. Through these analyses, the relational phenomena between the Th. and the Cl. are indicated for each episode.

In the first episode, “Ensemble on *K’s Drum*,” the following three phenomena are salient: that the incongruity between the Th. and the Cl. emerges, mediated by the close ensemble; that adjustments occur through each side’s slight changes in performance which are connecting each to the other; and finally that both people begin to “share” the music. In the second episode, “Ensemble on *Carillon*,” the following phenomena are highlighted: that the Th.’s awareness is stimulated by the Cl.’s expressive urgency in her musical actions ; that the center of gravity in the relationship begins to shift; and, that the music becomes the

medium to secure the Cl.'s own time-flow, holding contradiction and the importance of expressive difference within the relationship. And in the third episode, "improvisation with percussion instruments," the first phenomenon demonstrated is that the Th. subjectively grounds her fragmented understanding of the Cl.'s musical actions by "framing" the perspective of the Cl.'s world structure and then dares to act on it. What results is that a co-experienced phenomenon of "warmth" in a more relaxed space is born; and that both of them transform themselves into co-creators, as two voices of polyphonic music, altering the roles of the statement-player and the co-player.

In part 2, "Some Aspects of 'Co-presence as Mediated by Music' Indicated in the Case", the perspective of "co-presence as mediated by music" is determined preliminarily as the condition where relational dynamics and music are closely interconnected, followed by discussions covering the three episodes from part 1. First, the personal world that emerged for both the Th. and the Cl. as a result of living with each other is interpreted from the Th.'s perspective. The personal world of the Cl. emerges as "the centripetal appearance with a self-completing tendency," "the spontaneous predisposition directly connected with the necessity of living her own life," and the "self-healing capability through music intrinsically embedded in her," while the personal world of the Th. emerges as "actions always originating from her 'knowledge' of the state or disposition of the Cl.," "constant revision of that 'knowledge,' leading to an assumption regarding how the living world of the Cl. is structured," "flexibilities in the actions, prioritizing the context of time and space shared with the Cl. at each moment," "using musical actions as the medium of two-way communications, of integration of relational experiences, and of a way to propose a new relational structure," and "trying to exist beside the Cl., activating her own personal being."

Next, based on the previous discussion, 'co-presence as mediated by music' between the Th. and the Cl. is reviewed from the following three perspectives: "the relational structure of sharing music," "the mutual process of being changed," and the process of "creating 'ji-ba' (local field) and 'sumau' (becoming a habitant) in it." First, in "the relational structure of sharing music," which is the fundamental cohering practical theme throughout this case study, its function is to create the "musically co-presenting structure" by connecting the musical and the relational structures. This process is illustrated by the way in which the relationship between the two gains strength through experiencing diverse forms of this "musically co-presenting structure". Second, in "the mutual process of being changed," the extent to which the Cl.'s musical actions characterized by inherent necessity influence the

Th.'s musical actions, also involving inherent spontaneity, is discussed. Based upon the above, it is concluded that both the Th. and the Cl. are transformed, becoming entities to be changed in the relationship. Third, in "creating 'ji-ba' (local field) and 'sumau" (becoming a habitant) in it," it is indicated that, based on the above-mentioned two states, the Th. and the Cl. begin to co-create the "ji-ba" with their own sounds, where the musical structure and the relational structure work simultaneously. There is also the understanding that by releasing themselves to the inside of "ji-ba," the Th. and the Cl. achieve a relationship of equality.

In conclusion, several music therapy theories are referred in order to support the assumptions outlined in the author's discussion. Following this, the concepts of "co-presence as mediated by music" found in this paper are discussed featuring "living the music," "attending the own and the other's personal worlds", "synergistically empowered 'individual' and 'Jiba' which is the extension of the former," "the roles of 'emerging co-significance in the field' and 'the constant transformation,' both of which are necessary for the activation of the 'Jiba'", "essential stages involved to invalidate existing value systems within the participant(s)." To conclude, "needs of the facilitator for co-presence," "chronological as well as pervasive ways of looking at the dynamics observed in the three episodes" are discussed as the basis for the next three prospective questions which are posed in relation to the discipline of music therapy: "Who is the main agent in deciding the 'time' and 'condition' for the client to change?" "How can we situate the therapist in the profession, outside of the context of his/her music-controlling function?" "How can we come to recognize the mutual changes between therapist and client as an essential element in health care professions?" Lastly, potential applications of the concepts of "co-presence as mediated by music" are suggested within the larger context of music making.