

Musical Tradition and Culture in Policy and Reality: A case study in Yamaguchi Prefecture

石井由理*

Yuri Ishii

(要旨)

文化のグローバル化が進む中で国家がその自国文化への影響をどのようにコントロールできるのかは、いまだに解明されていない問題である。この論文では、この問いの解明に向けて貢献すべく、一つの事例を提供することを試みる。この目的のために、本論文は、近代化以前の音楽文化を近代国家にとって望ましい形に変えようと試みてきた、日本の学校における音楽教育に焦点を当てる。

本論分は二つの部分から構成される。はじめに、日本の学校教育においては音楽に対してどのような政策がとられてきたのかを論じ、望まれてきた音楽文化とはどのようなものなのかを明らかにする。2008年に告示された新しい学習指導要領で試みられた主な改善事項の一つに「伝統や文化に関する教育の充実」があり、音楽においても実施が求められている。その一方で同学習指導要領においても音楽教育の主流にあるのは西洋音楽の普遍性を身につけることである。この西洋音楽の普遍性をもつ日本の音楽文化の創造は、明治以来目指されてきたことであり、日本の音楽文化には伝統音楽と西洋芸術音楽の理論に基づく日本人の作品の両方があるのだという主張は、1970年の『中学校学習指導書』での日本の音楽文化の説明によく現れている。2008年の改善事項には、このバランスにおいて伝統音楽の面が弱くなっているという解釈があるものと思われる。

しかし、政策分析からでは、このような方針のもとに行われてきた学校教育が、実際に日本の音楽文化にどのような影響を与えてきたのかを知ることはできない。そこで、視点を政策を受け止める側に転じ、戦後の学習指導要領の分析から得られた日本の音楽を表す3つの表現「わが国の音楽」「日本の音楽」「郷土の音楽」に「好きな音楽・よく聴く音楽」を加えた4項目からなる質問紙調査を実施した。本論文後半は、この山口県内で実施された人々の音楽認識に関する質問紙調査の結果について述べる。

最後にこの事例研究の結果を総括したうえで、残された研究課題を示す。

Introduction

The development of information technology has accelerated globalisation in various fields. In the arena of culture as well, how culture transforms in globalisation has attracted researchers' interest (Robertson, 1992; Featherstone, 1997; Tomlinson, 1999). In the discussion on the phenomenon of globalisation, various types of cultural change are said to occur. Examples are the convergence of diverse local cultures to one universal culture, the intensification of local cultural identity, and the creation of some form of hybrid culture, or cultures, as the consequence of cultural interaction.

The author's concern is how the state intervenes in this process, regardless of which of

* 山口大学教育学部 (Faculty of Education, Yamaguchi University)

the above phenomena is actually happening in globalisation. Whether the state with clear intention regarding its culture can influence the direction of cultural transformation through its policy is an underlying question of this paper. In an attempt to answer this question, the author has analysed Japanese musical culture and school education policy after modernisation and asserted the existence of a strong state initiative and its intention to select preferable culture in the formation of musical culture suitable for modernised Japan (Ishii, Shiobara & Ishii, 2005).

In this paper as well, state policy on musical culture and school education in the past and in the recently revised curriculum is discussed briefly first. Then, the paper focuses on the outcome of the policy, that is, musical culture among people who had school education in Japan. As the first step of the investigation of a likely consequence of such state initiative and selection, small scale questionnaire-based research was conducted in Yamaguchi prefecture. In concluding remarks, the paper presents the implication of the analysis of the questionnaire-based research and identifies the remaining research questions.

Music Education Policy in Japan

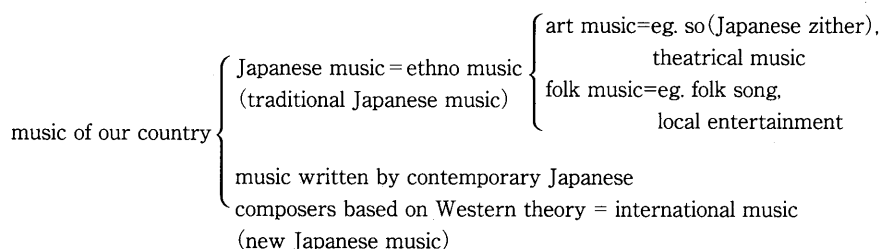
When Japan started its modernisation drive in the late 19th century, it also started its project to create a modern Japanese musical identity by combining favorable aspects of Japanese and Western music. Since then, school education has bared this mission. At the beginning, music in people's everyday lives was pre-modernisation style music and school education had to promote Western-style music as the universal musical grammar. The Ministry of Education¹ imported Western pieces and replaced the original lyrics with Japanese lyrics. Then it started preparing Western-style songs for children by Japanese composers. These songs are called *Monbusho shoka*.

After disastrous war-time music education, in which the artistic quality of music and lyrics was sacrificed for the promotion of nationalism, Japan reformed its whole education system. Western classics were chosen as the ultimate goal of school music education while Western and Western-style popular music was turned down as decadent, and pre-modernisation style music was put aside as an alternative music system (Moroi, 1956). Western folk songs and songs composed by Japanese composers based on Western art music style were chosen as teaching materials.

However, in the late 1950s, the international community recognised the value of diverse musical cultures and Japanese educational policy was also influenced (The Ministry of Education, 1959). Since music in people's everyday lives had already become Westernised by then, the Ministry started to attach importance to the maintenance of the pre-modernisation style of music. School music education resumed its old policy of creating a musical culture that has the universality of Western music, art music in particular, as well as the particularity of Japanese pre-modernisation style music. Since then, it has pursued two goals: the promotion of

the universal musical grammar as Japanese culture and the reactivation of pre-modernisation style music in children's lives. In order to pursue these goals, the Ministry stated both types of music as authentic Japanese music in its guidebook for lower secondary school music education in 1970 (The Ministry of Education, 1970). The Ministry's understanding of Japanese musical culture in the guidebook can be summarised as in Figure 1.

Figure 1: The 1970 Guidebook's explanation



This understanding has basically remained the same until now, including the curriculum revised in 2008. According to the report of the Central Council for Education in January 2008, there are seven main points for the improvement of educational contents in the revised *Courses of Study* for primary and lower secondary school education. Among the seven main points, the third calls for “the improvement of education concerning tradition and culture” (The Ministry of Education and Science, 2008). It is intended to foster children's respect for national and local tradition and culture so that they will also become able to appreciate those of other peoples. In order to respond to this principle, the subject of music is supposed to include the teaching of *shoka* (songs created by the Ministry of Education during the pre-WorldWar Two modernisation drive), Japanese folk songs, songs that have been sung for generations in local communities as well as teaching about Japanese musical instruments.

This emphasis on Japanese tradition and culture, however, does not mean a complete shift of music education to Japanese particularity. It is Western musical theory that is taught as basic musical knowledge and Western musical instruments that children spend most of their time with when learning to play musical instruments. Indeed, the inclusion of *shoka* in Japanese tradition and culture itself indicates the desire to justify the universality of Western musical theory as part of Japanese musical culture. The recent emphasis on traditional Japanese music can be understood as an attempt to maintain a good balance between the two goals. That is, one of the two goals, the reactivation of pre-modernisation style music in children's lives, needs to be strengthened due to the weakening Japanese particularity in Japanese musical culture.

In order to find out how the two goals have influenced Japanese musical culture and whether Japanese particularity is waning in the 2000s, it is necessary to change the focus to the outcome of the policy, people who had such education. For this purpose, questionnaire-based research was conducted.

Questionnaire-based research

1. Data collection and categorisation

The targeted groups of the questionnaire-based research were students at Yamaguchi University (Student respondents) and people older than sixty, who live in Yamaguchi prefecture (Senior respondents). The students' data were collected from those who attended the author's courses.² The data of Senior respondents were collected at three locations: the entrance of a community hall of a small city, while a local cultural event was being held; a community meeting house in a remote fishing village during one of the monthly local health counseling service's visits; and a student's house in another small city at which elderly people in the neighbourhood gathered. Altogether, sixty-seven Student respondents and thirty-eight Senior respondents participated.

Subjects were asked to write up to ten titles of music that they associated with each of the following categories: "music of our country," "Japanese music," "hometown music" and "favourite music or music you often listen to."³ They were asked to do so without exchanging opinions or discussing with other subjects. However, for Senior respondents, some compromise was necessary, because they could not always remember the titles and needed to talk with their friends in order to be reminded of them. Since the answer sheet was filled out in front of the author, she could check if the subject's answer was influenced by his/her friends' comments. As far as the author observed, none of them wrote the answer suggested by their friends unless it was the answer to what they asked. In order to encourage them to complete the questionnaire, the author also accepted singers' names and the genres of music as answers when a respondent could not remember the titles. In the process of counting, the singer's name or the genre of the song were counted as one piece. It is possible that a subject was thinking of more than one piece of a particular singer's songs or of a genre, but since it is also possible that more than one subject was thinking of the same piece, the possibility of under-counting is offset. In the end, the influence of this adjustment on the results of the questionnaire-based research seems to be limited, because the number of such answers is quite small.

The musical pieces given by respondents were categorised into Western music, traditional Japanese music (including music composed in pre-modernisation style), and new Japanese music. Since previous studies by the author have made it clear that state policy has tried to promote Western-style art music but to avoid Western-style popular music, Western-style music was divided into art music and popular music. It is possible to leave the category of Western-style popular music as it is, but in this paper, it was further categorised based on the function of the music such as music for the purpose of performance per se, music to accompany visual works, and music for promoting certain events, companies and sport teams, music to praise alma maters and local areas. Brass band pieces are left as brass band music because of the lack of information to categorise them. All together, the following categories were developed:

traditional music; contemporary Western-style Japanese popular music; music written by Japanese composers based on European art music, including *shoka*; foreign music; military songs; themes of TV shows and movies; anti atomic bomb campaign songs; school songs from respondents' alma maters; Western-style music composed for a specific prefecture, city or town; songs to cheer a local professional baseball team; music written for advertising local companies and events; brass band music and finally, unidentified pieces. For pieces that could be categorised into more than one category, such as a TV theme sung by a famous pop singer as his/her song, or a song that has moved from one category to another over time, the original category is chosen. In addition to the categorisation just described, answers are also divided into pieces that have been adopted in school textbooks and those that have not.

It is acknowledged that this research has some limitations in terms of objectivity because of the adjustment of collection method, as well as the author's judgment in the process of categorisation. Nevertheless, even with these limitations taken into consideration, the research still presents interesting results.

2. Results

(1) Music of our country

The subjects' answers were analysed in terms of the numbers of titles as well as the total numbers of pieces. This means if fifty respondents answer the same piece of music, the number of titles will be just one while the number of pieces will be fifty. If all of them choose different pieces, both of the number of titles and the number of pieces will be fifty. Table 1 shows the results of the former analysis and Table 2 shows that of the latter.

From the titles the subjects answered for "music of our country," it is obvious that quite many of them interpret this term as music that represents the country of Japan, unlike the Ministry of Education's intention to include any music that has existed in Japan. For both generations, *Kimigayo*, which is the national anthem, is the dominant answer. About 80% of Student respondents and 50% of Senior respondents responded with this piece. For Student respondents, *Sakurasakura* also seems to be a special piece and 50% of them gave this piece as their answer, while only 10% of Senior respondents did so. These two pieces push the percentage of traditional music in students' answers up to 47.8 %, in terms of the total number of pieces.⁴ Besides these two, Student respondents chose only six pieces from the category of "traditional music" while Senior respondents selected 28 pieces. Considering the fact that *Sakurasakura* has been repeatedly adopted in textbooks after World War Two and *Kimigayo* has already been presented as the national anthem in primary school music textbooks in the 1980s,⁵ the popularity of these two pieces among Student respondents as answers to this question can be understood as a textbook effect.

The influence of textbooks on Student respondents can also be found in the percentage of textbook pieces in their answers. In terms of the titles, 59.3% of the students' answers are

textbook pieces while the percentage of such pieces for Senior respondents is 37.5%. For the total numbers of pieces as well, the percentages of textbook pieces are 88.6% and 56.6% for Student respondents and Senior respondents respectively. Thus, textbooks are contributing to create a common identity in both generations and such tendency is stronger among students.

The gap between the two groups of respondents can be primarily ascribed to the students' tendency to choose pieces from the "shoka, etc." category, which were composed for educational purposes from the beginning, but it is also due to the fact that even for traditional pieces, they tend to base their choices on what is in the textbooks. 95 out of 96 answers of Student respondents for the category of "traditional music" are textbook pieces while only 47 out of 65 of the answers of Senior respondents are from textbooks. In other words, while Senior respondents had opportunities to learn traditional music outside school and have developed the idea that it is "music of Japan," the younger generation has not. It is also noted that more than five Senior respondents included Western-style popular music in their answers. Thus, the tendency to regard textbook items representing the country of Japan is stronger among students.

In general, the main element of music of our country is shifting from "traditional music" for Senior respondents to "shoka etc." for Student respondents. This can be regarded as the success of the state project to establish "shoka, etc." music as authentic Japanese musical culture.

Table 1: number of titles answered for "music of our country"

Category	Student	Senior
1) traditional music	8 (14.8%)	30 (41.7%)
2) contemporary Japanese popular music	13 (24.1%)	14 (19.4%)
3) Japanese composers' music based on European art music including shoka	21 (38.9%)	17 (23.6%)
4) foreign music	3 (5.6%)	1 (1.4%)
5) military songs	0	7 (9.7%)
6) themes of TV shows and movies	5 (9.3%)	0
7) anti atomic bomb campaign song	2 (3.7%)	0
8) music written for the advertisement of local companies and events	1 (1.9%)	0
9) unidentified	1 (1.9%)	3 (4.2%)
Total	54 (100.2%*)	72 (100%)
the number of the titles adopted in textbooks	32 (59.3%)	27 (37.5%)

*The figure is not 100 because of the rounding.

Table 2: number of pieces answered for “music of our country”

Category	Student	Senior
1) traditional music	96 (47.8%)	65 (53.3%)
2) contemporary Japanese popular music	15 (7.5%)	16 (13.1%)
3) Japanese composers’ music based on European art music including <i>shoka</i>	76 (37.8%)	24 (19.7%)
4) foreign music	5 (2.5%)	3 (2.5%)
5) military songs	0	9 (7.4%)
6) themes of TV shows and movies	5 (2.5%)	0
7) anti atomic bomb campaign song	2 (1%)	0
8) music written for the advertisement of local companies and events	1 (0.5%)	0
9) unidentified	1 (0.5%)	5 (4.1%)
Total*	201 (100.1%)	122 (100.1%)
the number of the pieces adopted in textbooks	178 (88.6%)	69 (56.6%)

*The figures are not 100 because of the rounding.

Figure 2: Music of our country (pieces)
Student respondents

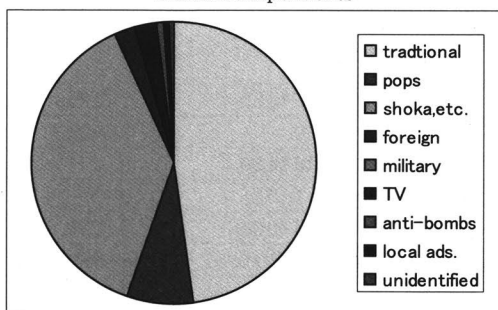


Figure 3: Music of our country (pieces)
Senior respondents

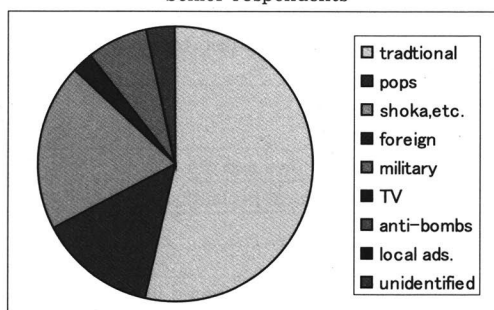


Table 3: pieces chosen by the most respondents as “music of our country”

Student respondents		Senior respondents	
Title	respondents	Title	respondents
Kimigayo	54	Kimigayo	21
Sakurasakura	34	Sakurasakura	4
Furusato	17	Soran bushi	4
Akatonbo	11	Furusato	4
Hana	10	Kojono tsuki	3
		Etenraku	3
		Kitagunino haru	3

(2) Japanese music

Just as with “music of our country,” Table 4 shows the number of titles and Table 5 shows the total number of pieces answered for “Japanese music.”

Table4: number of titles answered for “Japanese music”

Category	Student	Senior
1) traditional music	12 (10.6%)	28 (23%)
2) contemporary Japanese popular music	44 (38.9%)	37 (30.3%)
3) Japanese composers’ music based on European art music, including <i>shoka</i>	36 (31.9%)	46 (37.7%)
4) foreign music	9 (8.0%)	5 (4.1%)
5) military songs	0	2 (1.6%)
6) themes of TV shows and movies	8 (7.1%)	0
7) song to cheer a local professional baseball team	1 (0.9%)	0
8) unidentified	3 (2.7%)	4 (3.3%)
Total	113 (100.1%*)	122 (100%)
the number of the titles adopted in textbooks	56 (50%)	64 (52.5%)

*The figure is not 100 because of the rounding.

Table 5: number of pieces answered for “Japanese music”

Category	Student	Senior
1) traditional music	86 (25.6%)	59 (27.3%)
2) contemporary Japanese popular music	71 (21.1%)	37 (17.1%)
3) Japanese composers’ music based on European art music including <i>shoka</i>	143 (42.6%)	106 (49.1%)
4) foreign music	16 (4.8%)	7 (3.2%)
5) military songs	0	2 (0.9%)
6) themes of TV shows and movies	16 (4.8%)	0
7) song to cheer a local professional baseball team	1 (0.3)	0
8) unidentified	3 (0.9%)	5 (2.3%)
Total*	336 (100.1%)	216 (99.9%)
the number of the pieces adopted in textbooks	254 (75.6%)	159 (73.6%)

*The figures are not 100 because of the rounding.

Figure 4: Japanese music (pieces)
Student respondents

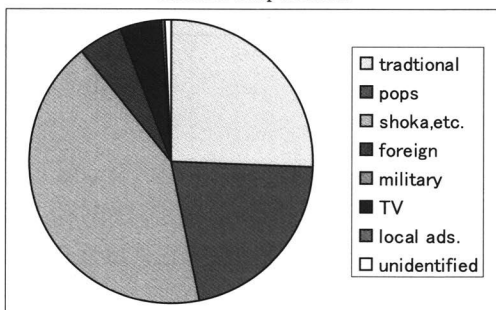


Figure 5: Japanese music (pieces)
Senior respondents

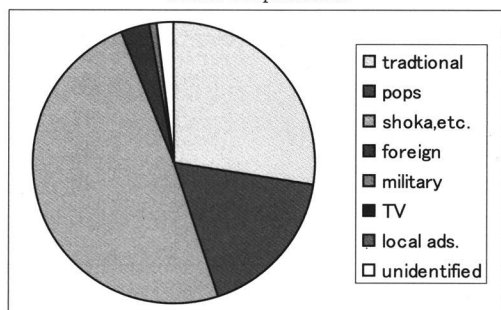


Table 6: pieces chosen by the most respondents as “Japanese music”

Student respondents		Senior respondents	
Title	respondents	Title	respondents
Sakurasakura	38	Kojono tsuki	18
Kimigayo	27	Sakurasakura	17
Akatonbo	20	Furusato	14
Furusato	19	Akatonbo	9
Hana	14	Hana	6

Unlike the Ministry's intention, "Japanese music" is not regarded as traditional music by the subjects. For both generations, it is Western-style Japanese art music that yielded the most responses and traditional music receded to second place, followed by Western-style Japanese popular music. Again, the Ministry's project to make Western-style Japanese art music recognised as authentic Japanese musical culture seems to have been successful, but at the same time, it has as an unwelcome consequence, the advance of Western-style Japanese popular music as an indispensable element of Japanese musical culture in people's perceptions.

In terms of the numbers of titles, the main element of music of Japan is shifting from "shoka, etc." for Senior respondents to "Western-style Japanese popular music" for Student respondents. However, the result of the analysis of the total numbers of pieces indicates that it is "shoka, etc." music that is the dominant answer for both generations: 42.6% for students and 49.1% for the elderly. Furthermore, many of the titles of "shoka etc." music answered by both generations are the same textbook pieces as well. The percentages of the total numbers of textbook pieces are 75.6% for Student respondents and 73.6% for Senior respondents. This implies that, although Western-style Japanese popular music as a category is getting more recognition as representative of Japanese music, there are not many particular pieces in this category that are accepted as representative of a common identity of Japanese music. In order to make a particular piece as representative of a common musical identity, the role of textbooks is indispensable.

(3) Hometown music

Tables 7 and 8 show the number of titles and the total number of pieces respectively, answered for "hometown music."

Compared with "music of our country" and "Japanese music," the gap between the data of the number of titles and the total number of pieces for "hometown music" is not large. In other words, there is no particular category that includes many pieces with a dominant number of responses. In the case of Senior respondents, only two pieces were chosen by more than ten subjects and in the case of Student respondents, there is only one such piece. However, the nature of these pieces is different between the generations. The pieces chosen by Senior respondents are local folk songs, but the one piece chosen by Student respondents is a Western-style textbook piece whose title is "Furusato [Hometown]." If other pieces are compared, it becomes clear that such a difference is just part of the big difference between the generations and, in general, the influence of textbooks on this item is rather limited compared with "music of our country" and "Japanese music."

While the answers of Senior respondents consist mainly of traditional music (76.6%) and music composed for specific prefectures, etc. (17%), Student respondents' answers are diverse. Most of the Senior respondents' answers for both "traditional music" and "music composed for specific prefectures etc." are pieces that are about their actual hometown. The majority of

Student respondents' answers are also such pieces, but they also include pieces that are about somebody else's hometown, imaginary or just the image of a hometown such as rich nature, parents and old friends. Many such pieces are textbook pieces. This is why their answers are so diverse and can even include John Denver's 'Country Road,' which has been adopted in textbooks.

Another pattern that could be found in Student respondents' answers is that they tend to include any music that they associate with their life at home. For example, there are school songs from their alma maters, songs advertising local supermarkets and companies, and even French pops that a student heard everyday on her way to school.

Table 7: number of titles answered for "hometown music"

Category	Student	Senior
1) traditional music	48 (43.2%)	29 (76.3%)
2) contemporary Japanese popular music	16 (14.4%)	1 (2.6%)
3) Japanese composers' music based on European art music, including shoka	17 (15.3%)	1 (2.6%)
4) foreign music	3 (2.7%)	0
5) themes of TV shows and movies	1 (0.9%)	0
6) school songs of respondents' alma maters	7 (6.3%)	2 (5.3%)
7) music composed for a specific prefecture, city or town	2 (1.8%)	4 (10.5%)
8) song to cheer a local professional baseball team	2 (1.8%)	0
9) advertisement of local companies and events	12 (10.8%)	0
10) anti-atomic bomb campaign song	3 (2.7%)	0
11) unidentified	0	1 (2.6%)
Total*	111 (99.9%)	38 (99.9%)
the number of the titles adopted in textbooks	32 (28.8%)	7 (18.4%)

*The figures do not reach 100 because of the rounding.

Table 8: number of pieces answered for "hometown music"

Category	Student	Senior
1) traditional music	84 (44.4%)	72 (76.6%)
2) contemporary Japanese popular music	23 (12.2%)	1 (1.1%)
3) Japanese music based on European art music	42 (22.2%)	2 (2.1%)
4) foreign music	3 (1.6%)	0
5) themes of TV shows and movies	1 (0.5%)	0
6) school songs of respondents' alma maters	11 (5.8%)	2 (2.1%)
7) music composed for a specific prefecture, city or town	2 (1.1%)	16 (17%)
8) song to cheer a local professional baseball team	5 (2.6%)	0
9) advertisement of local companies and events	15 (7.9%)	0
10) anti-atomic bomb campaign song	3 (1.6%)	0
11) unidentified piece	0	1 (1.1%)
Total*	189 (99.9%)	94 (100.1%)
the number of the pieces adopted in textbooks	77 (40.7%)	14 (14.9%)

*The figures are not 100 because of the rounding.

Figure 6: Hometown music (pieces)
Student respondents

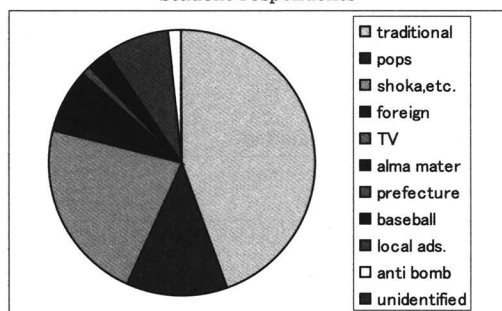


Figure 7: Hometown music (pieces)
Senior respondents

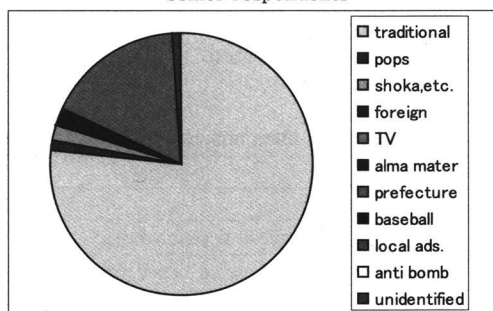


Table 9: pieces chosen by the most respondents as “hometown music”

Student respondents		Senior respondents	
Title	respondents	Title	respondents
Furusato	18	Yuya ondo	15
Soran bushi	8	Kujira uta	11
Akatonbo	6	Yuya chominka	7
Hanagasa ondo	6	Otokonara	6
Ouchino otonosama	4	Yamaguchi kenminka	6
Shimauta	4		
Hiroshima Calp no uta	4		

The implication of the result is that the younger generation is losing its identity with local folk songs as well as the opportunity to develop such an identity. What they listen to in their everyday lives at home are commercial songs and what they associate with the term “hometown music” is not necessarily music of their own hometown, but of anybody else’s hometown, or even about just the image of a good old Japanese hometown.

(4) Favourite music/music you often listen to

Tables 10 and 11 show the data of “favourite music/music you often listen to.” From the analysis, it has become clear that there is a very limited influence of textbook pieces on music that people of both generations listen to privately. Especially for Student respondents, textbook pieces occupy only 2.8% of their answers. What they chose are Western-style Japanese popular music and Western popular music and there are no specific pieces that collect a significant number of responses. For Senior respondents as well, Western-style Japanese popular music is the most favoured answer and just as with the Student respondents’ answers, there are no specific pieces representing this category. The second most favoured music is foreign music, but the type of music included in this category is not popular music as is the case with Student respondents’ answers. For Senior respondents, it is Western classical music that occupies the majority of foreign pieces. This can be considered to be an influence of the post-war emphasis on Western classics in school education, but another possible explanation is that people tend to come to like Western classical music when they get older. A comparison between respondents

over eighty years old and those in their sixties may be useful to examine the effect of the post-war education, but since there are just four respondents over eighty in this research, such analysis was not attempted.

Table 10: number of titles answered for “favourite music/music you often listen to”

Category	Student	Senior
1) traditional music	0	6 (5.5%)
2) contemporary Japanese popular music	219 (84.6%)	64 (58.2%)
3) Japanese composers' music based on European art music including shoka	2 (0.8%)	6 (5.5%)
4) foreign music	33 (12.7%)	26 (23.6%)
5) military songs	0	1 (0.9%)
6) themes of TV shows and movies	2 (0.8%)	0
7) brass band music by Japanese composers	3 (1.2%)	0
8) unidentified	0	7 (6.4%)
Total*	259 (100.1%)	110 (100.1%)
the number of the titles adopted in textbooks	8 (3.1%)	15 (13.6%)

*The figures are not 100 because of the rounding.

Table 11: number of pieces answered for “favourite music/music you often listen to”

Category	Student	Senior
1) traditional music	0	10 (7.8%)
2) contemporary Japanese popular music	241 (85.2%)	76 (58.9%)
3) Japanese composers' music based on European art music including shoka	2 (0.7%)	9 (7%)
4) foreign music	35 (12.4%)	26 (20.2%)
5) military songs	0	1 (0.8%)
6) themes of TV shows and movies	2 (0.7%)	0
7) brass band music by Japanese composers	3 (1.1%)	0
8) unidentified	0	7 (5.4%)
Total*	283 (100.1%)	129 (100.1%)
the number of the pieces adopted in textbooks	8 (2.8%)	18 (14%)

*The figures are not 100 because of the rounding.

Figure 8: Favourite music (pieces)
Student respondents

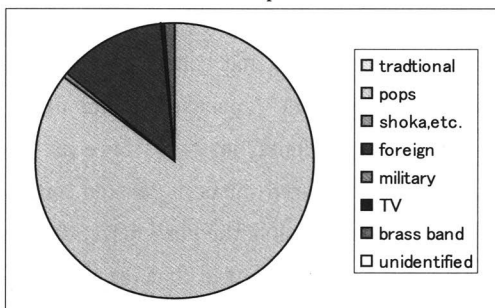


Figure 9: Favourite music (pieces)
Senior respondents

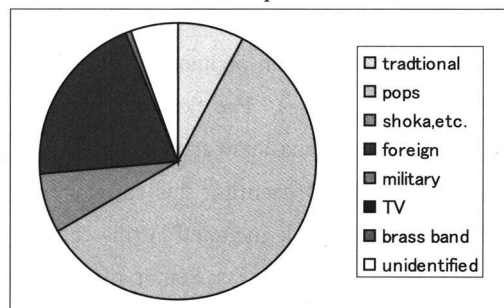


Table 12: pieces (singer/genre) chosen by the most respondents as “favourite music”

Student respondents		Senior respondents	
Title	respondents	Title	respondents
Futarigoto	4	Senno kazeni natte	5
Monokuro	4	Misora Hibari (singer)	4
Wadachi	3	enka (popular music)	3
I believe	3	minyo (traditional folk song)	3
Sakura (by Kobukuro)	3	doyo (children’s song)	3
		Harunoumi	3

Concluding remarks

Table 13 is the comparison of the percentages of textbook items in the total number of pieces answered by both generations.

Table 13

	our country	Japanese	hometown	favourite
Student respondents	88.6%	75.6%	40.7%	2.8%
Senior respondents	56.6%	73.6%	14.9%	14%

The result of state efforts to influence Japanese musical culture can be found in the percentages of “music of our country” and “Japanese music.” The respondents of both generations accept pieces offered in textbooks as the common musical identity of Japan. In terms of the creation of musical culture suitable for a modern nation, the state project is successful. However, the respondents’ tendency to also include Western-style Japanese popular music in “Japanese music” reveals the limitation of state control on the cultural transition of a country as well. The extremely low percentage of textbook pieces in “favourite music” of Student respondents indicates that their musical identity in the personal arena is completely separated from what school music education is promoting. What students listen to in their spare time is predominantly Western-style Japanese or Western popular music. Although not as extreme as the case of Student respondents, Senior respondents also show their preference of Western-style Japanese popular music in their private life. It seems that the state project has created a double musical identity in people, an official musical identity that coincides with textbook contents and a private one that is what the state has tried to avoid. The coexistence of these two separated identities can be considered as a form of hybridisation of culture.

The comparison also shows the difference between the two generations is the largest for “hometown music.” Most of the Senior respondents’ answers to this question are local folk songs. In Student respondents’ answers, such pieces are less than half of the total number of pieces and the gap is filled with Western-style art music and popular music. The penetration of the arena of traditional music by Western-style music is occurring. Since local folk songs are another supplier of pre-modernisation style pieces to people’s musical culture other than

textbooks, the disappearance of such music from younger people's recognition of "hometown music" is likely to lead to the deterioration of traditional musical culture and the failure of the state cultural project. Hence the emphasis in educational policy on the learning of local music that has been passed down for generations, which can be understood as state resistance to cultural convergence.

Since the scale of the questionnaire-based research is quite small and the targeted area is limited, further research is required before generalising its results. The nature of this conclusion, therefore, is a tentative hypothesis that must be tested in further research. A remaining question is whether this result of the analysis can be applied to people in other parts of Japan. It is necessary to increase the number of respondents by conducting the same research in other parts of Japan. At the same time, the data of the same generation needs to be collected in a country that has a different music education policy. These are currently being dealt with.

Since this questionnaire-based research is the first attempt to find out what is happening to the recipient side of the policy, further questions that need to be clarified came up during the analysis. They are about the musical features of pieces in each category because the influence of globalisation seems to be occurring inside these categories as well as between categories. For example, in this research, pieces written in the pre-modernisation style are categorised into traditional music and so called enka and J-pops are included in Western-style Japanese popular music. However, even in the same category, there are pieces that have more pre-modernisation musical elements and pieces that can hardly be distinguished from Western music. The clarification of such qualitative change is the remaining research theme.

Notes

1. The Ministry of Education, Science and Culture (The Ministry of Education) became the Ministry of Education, Culture, Sports, Science and Technology (the Ministry of Education and Science) in 2001.
2. Out of the 67 Student respondents, 43 respondents are from the following prefectures: Yamaguchi: 16, Hiroshima: 8, Fukuoka: 4, Tottori: 2, Hyogo: 2, Okinawa: 2, and one each from: Okayama, Oita, Miyazaki, Saga, Nagasaki, Kumamoto, Shizuoka, Gifu, and a Japanese student grew up in two foreign countries. For 24 respondents who were in a 2007 course, precise information is not available. Alternatively, the information of 31 course attendants including the 24 is provided as follows. Yamaguchi: 10, Hiroshima: 5, Fukuoka: 4, Nagasaki: 3, Okayama: 1, Tottori: 1, Kagoshima: 1, Kumamoto: 1, Hyogo: 1, Osaka: 1, Gifu: 1, Toyama: 1, Hokkaido: 1.
3. The terms "music of our country," "Japanese music," "hometown music" were extracted from the research on the post-war *Courses of Study*. For the details, see Ishii & Shiobara (2007).
4. Whether Kimigayo is a traditional piece or a Western-style piece is a difficult question because of the historical background of its melody. However, since textbooks describe Kimigayo as an old Japanese song, it is included in traditional music in this analysis.
5. According to the author's analysis of primary textbooks published by two textbook companies, the term national anthem was used in ten out of twelve textbooks (excluding those for the first two grades) after the 1979 authorisation.

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