

Master's Thesis Abstract

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Title : The concept of auditory space - Approaching the sound itself based on Media Theory by McLuhan and The Sound Education by Schafer -

The COVID-19 pandemic dismantled the physical connections and living infrastructures of society, and school classes and work were partially conducted remotely. The various forms of communication that had been in place before produced discord everywhere due to the newly forced environment. In music education, various measures have been taken to prevent splashes in practical skills, and online conferencing systems such as ZOOM have become a familiar method of teaching, and various IT-based music activities are currently being attempted. However, in spite of most of them are activities that involve inconveniences compared to the past, they look like view the new technology as an extension of the past. How have we perceived "music" and "music education" in the past. We find an opportunity to reconsider this in the discomfort of IT-based music education. The purpose of this research is to discuss the transformation that IT-based musical activities bring to us, based on the media theory by Canadian English literature scholar Marshall McLuhan (1911-1980) and the sound education by Canadian composer R. Marie Schafer (1933-2021), and to think about the future of music education. Therefore, this research was conducted through a literature review. I began with a reading of McLuhan's theory, and discussed the possibilities for a new understanding of things that his "probe" including "media is the message" aimed to provide. McLuhan defines the media as an extension of the human body and senses, stresses the importance not of the "content" that the media conveys, but of the "form" of the media itself, which makes it possible to convey such content. It became clear that using the method "probe", he attempted to dismantle the perspectives on things that had been entrenched by textual culture by encouraging people's involvement. Next, I read "The Laws of Media" which was completed by McLuhan and his son Eric. Again, McLuhan and his colleagues used the "new science" as a "probe" to theorize all media as objects of rhetorical study, as opposed to the traditional Science. They thought that media, like language, originated from within humans and could be the subject of rhetorical research just like language. Then, by applying the laws of media to the case of music education using IT, I came to a conclusion for the present about the current discomfort and new possibilities. Our sensory numbness that surfaced by IT has been reversed by the possibility of new music education, it has been found to make us aware of our "auditory space". Based on these findings, I next discussed what McLuhan calls "auditory space". McLuhan saw the "auditory space" as an extension of the body brought about by the technology of electricity without mediate words. By tetrad, I tried to drag all artifacts, or metaphors, out of visual space and into auditory space. The "auditory space" that has been excluded from "music" by the culture of vision, that is the grasp of "sound itself. Finally, I discussed the connection between McLuhan and Schafer, and Schafer's sound education, and also summarized the understanding of "sound itself" from the affinity between the two. Reflecting on the above discussion, I founded that McLuhan and Schafer had something in common in their views of education. It is a way of education that is rooted in the understanding of "auditory space", rather than the fixed perspective of utility, hierarchical relationships, and boxed-in forms of "education" of the past. In order to explore the possibilities of such a "new education", I need to accumulate my own experimental trials and "probe" in the future.