

Master's Thesis Abstract

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⊙Cultural Arts Course

• Modern Inter-Cultural Studies Course

• Policy Science Course

Title

Towards a New Acoustic Community

—Community Music and Education—

In recent years, the term “community music” has been heard more and more in music education, for example, in one of the commissioned seminars of the International Society for Music Education (ISME). In 2004, the first volume of the International Journal of Community Music was published, and discussion of community music has begun to progress. However, the concept of community music differs from country to country and is still not shared. The forms of activities vary. From the perspective of education, the significance of extracurricular activities, lifelong education, and social participation is often mentioned, and the emphasis is not on the music itself, but on its social usefulness and effects. What exactly is community music? What makes it different from the music that already exists?

Lee Higgins (2012), a well-known researcher of community music in the U.K., the U.S., Scandinavia, Africa, etc., categorizes the main concepts of community music into the following three categories: 1) "music of the community," which is the music itself that is valued by traditional cultures and communities; 2) "music of the community," which is the music itself that is valued by traditional cultures and communities; and 3) "music of the community," which is the music itself that is valued by traditional cultures and communities. (1) "community music," which is music itself that is valued by traditional cultures and communities of people; (2) "communal music activities," in which people gather together; and (3) "active music activities," in which a music leader intervenes and collaborates with participants, in the British style.

However, the community music that Higgins is referring to here is considered to be non-Western acoustic culture, excluding Western classical music and popular music, which have been the subject of ethnomusicological research. There are many such acoustic cultures that have been closely associated with specific communities. In other words, it can be said that music has always existed in relation to specific communities. Then, why was the concept of "community music" proposed? The author wondered why the prefix "community" was given to "music," which was originally thought to have a community character. In this study, I will reexamine Higgins' concept of community music based on the literature review, and consider a new form of acoustic community. In addition, the relationship between community and music will be reexamined, and musical activities to create new music will be explored.

In addition, I will analyze the "acoustic community" described by Canadian composer Marie Schaeffer (1933-2021) in her book "The Tuning of the World" (2006) and the sound education on Schaeffer conducted as community music, as well as the Creative Music Making described by Higgins (2012). In addition to analyzing the Creative Music Making described by Schaeffer in his book, "Acoustic Community" (2006), and the sound education conducted by Schaeffer as community music, I will discuss the design of new community music.