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Songs Young Japanese Children Sing:
An Ethnographic Study of Songs and Musical Utterances

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Abstract

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The purpose of this ethnographic study was to examine Japanese child-initiated songs and vocalized musicking practices at two preschool/kindergarten (*hoikuen* and *yochien*) settings. One of the focal points of this study was to investigate the premise that, despite a century of Westernization, the children's underlying musical sensibilities retained predominantly Japanese features. With this in mind, five research questions were crafted: 1) What are the traditional Japanese and Western elements that define the musical expressions of young Japanese children?, 2) What are the repertoire-specific musical expressions of Japanese children's culture?, 3) Which repertoires are being sung, and how often?, 4) What are the musical sensibilities of children in Japanese *hoikuen/yochien*?, and 5) What are the "events" that surround the singing behavior? What inspires the musical experiences of Japanese children? How are children engaged as they sing or otherwise participate in musical behaviors?

Using a participant-observer design, the researcher conducted observations and conversations with children enrolled at two preschool/kindergarten for examples of vocalized musicking activity. Fifty-six children between the ages three and six, from two research sites, were enrolled in the study. At the first research site, located in Sapporo, the researcher conducted fieldwork from June to August 2007. At the second research site,

located in Iwakuni, Yamaguchi, fieldwork was conducted during July and August of 2008. Analysis consisted of presenting the songs and vocalized musical utterances and categorizing them into five categories, followed by appropriate contextualization. The five repertoires were: Warabeuta (traditional Japanese-type melodies), shoka (songs commissioned by the Ministry of Education between 1868 and 1945), doyo (songs created by Japanese composers after 1918), gaikokuka (songs imported from the West), and media ongaku (“media music”).

From the child-initiated songs and vocalized musicking behaviors at these two Japanese childcare facilities, the researcher found that a near-majority of these behaviors were based on the warabeuta repertoire, suggesting that children’s sensibility did maintain a traditional Japanese musical orientation to a degree. However, a significant portion of songs and vocalized musical utterances that utilized Western and hybrid musical features indicated that these Japanese children’s musical orientation has evolved beyond the traditional Japanese framework.

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Dedication

To the children who have shared their songs at the two research sites, at Poplar Hoikuen in Sapporo, and at Momiji Yochien, in Iwakuni, Japan.

To my students, past and present, at Cornelia F. Bradford School (Public School 16), in Jersey City, New Jersey.

CHAPTER I

INTRODUCTION AND LITERATURE REVIEW

All over the world, children appear to engage in musical activity. They are musicking (Small, 1998) as they sing and chant, twist and turn, turn toys into sound-making sources, and listen with intent and fascination. Many scholars, including Campbell (2010), Creech & Ellison (2010), Marsh (2008), Custodero & Johnson-Green (2003) and Blacking (1990), have asserted that these musical experiences are fundamental to children's musical development and enculturation, and that kindergartens and elementary schools have a responsibility to provide such musical involvement for children in a setting that is as natural as possible. Some scholars now regard children as possessing their own culture (Campbell, 2010; Jenks, 1996), inasmuch as each child is a sophisticated, active agent in constructing his or her own world view, conceptualizing it "in ways qualitatively different from adults" (Corsaro, 2005, p. 10). Therefore, researchers have conducted ethnographic studies into the culture of kindergarten classrooms in recent years, focusing on diverse topics such as bilingualism (Schwartz, Mor-Sommerfeld & Leikin, 2010; Hruska, 2004) and issues that confront minority groups (Wohlwend, 2009; Chang, 2005; Piquemal & Nickels, 2005). A growing number of music educators and ethnomusicologists have investigated the musicking behavior of children, and have found that children indeed possess a rich and sophisticated musical culture. This has been the case in Western nations (Campbell, 2010; Marsh 2008; Campbell & Lum, 2007; Bjørkvold, 1992; Harwood, 1987) as well as many other cultural contexts, such as Afghanistan (Baily & Doubleday, 1990), Angola (Kubik, 1987), Bali (Dunbar-Hall, 2011), Ghana (Addo, 1996), Japan (Fujita, 1989), Malaysia (Lew, 2005), Namibia (Mans, 2002),

Singapore (Lum, 2007), South Korea (Marsh, 2009) and among the Venda, Pedi and Shangaan in South Africa (Emberly, 2009).

Children's Musicking Practices

Historically, scholars of children's music compiled folkloric material, such as traditional folksongs and singing games. In the British Isles and in North America, Cecil Sharp, Maud Karpeles, the Opies, the Lomaxes and the Seegers (Lomax & Cohen, 2003; Opie & Opie, 1985) were known for their work in collecting examples of children's songs. In Japan, Lufcadio Hearn (1901) appeared to be the first Westerner who collected, translated, and provided commentary on and published the lyrics of Japanese children's songs. According to Uno (2000), Hearn's work revealed to Japanese folklorists the value of Japanese children's songs, paving the way for compilations by Japanese scholars and composers such as Shirohara during the early part of the twentieth century (Machida & Asano, 1975).

John Blacking's (1967) work chronicling the music of South African Venda children was a seminal development. He documented the sophistry, complexity and intricacy in Venda children's musical engagement. In 1937, another seminal set of studies in children's musicking behavior were sponsored by the Pillsbury Foundation, which had created a nursery with a plethora of musical instruments where they observed children's playful musical explorations. As in Blacking's work, Moorhead & Pond (1941/1978) found young children were prolific chanters, singers, and producers of musical activities at a high level of musical competence. The Pillsbury studies, along with Blacking's work, have inspired subsequent observational studies that investigated the musical capability in young children (Campbell, 2010; Marsh, 2008).

Bjørkvold's cross-cultural comparative study (1990), in which he documented musicking behavior of preschool children in Oslo, Los Angeles, and the former Soviet Union, revealed interesting similarities in these three settings. He found that children's informal musical experiences were important in producing what he labeled as "musical speech acts" or "musical sound-play," and advanced that these playful and creative musical engagements demonstrated musical sophistication (1990, p. 124). Other researchers have corroborated Bjørkvold's observations. Over a four-year period, Marsh (1995) documented inner-city Australian children's playground games, and acknowledged that "considerable compositional and performance skills" where she realized "children can easily manipulate polymetres and cross rhythms in their playground composition." Campbell (2010), who observed and interviewed children aged between four and twelve years of age, wrote, "the diversity of children's participation in music is stunning" and recognized that children were "integrated musicians" that were capable of engaging with music in a variety of ways. A number of recent studies published in the last decade, such as Gibson (2009), Lew (2005), Lum (2007), Mang (2000/2001; 2002), Marsh (2008), Sims (2005), Sims & Nolker (2002), and Welsh (2006) have qualitatively contributed to the view that children are competent, clever and creative musicians.

A number of recent studies have corroborated Blacking's stance that social factors are central to both the transmission of children's musical culture and to the abundance of contextual variety in which children learn music. Campbell (2010), investigating children's musicking processes in and out of school in the American Pacific Northwest, documented that children do indeed share songs with each other using holistic processes, in addition to using music as a means of communication, enforcing social norms, fostering continuity and stability within their culture, and integrating themselves into society at

large. Campbell's observations were echoed by Marsh (2008), who conducted numerous studies of children's musicking behavior on four continents (Australia, South Korea, Norway, England and the United States). Mans (2002), in writing about Namibian children, asserted that "music is something children do and it is always informed by the social context or culture from which the child emerges," (p. 79) and musical activities were "involved in education of the whole person—physical, intellectual, emotional and social" (p. 82). Harwood (1998), in her study of improvisation among African-American girls' singing games routines in Illinois, found that they were always performed in a communal setting, holistically transmitted, and capable of accommodating different individuals with a variety of tasks involving music and movement. Harwood concluded that such improvisation was at the core of the musical culture of African-Americans. Riddell (1990), who studied singing games among children in Los Angeles, confirmed that "the process of learning music, at least of the kind of music represented by singing games, is dependent upon and enhanced by peer involvement [...] it is clear that a pair of children (or a three-some or a four-some) can accomplish a great deal of learning in a short amount of time," sometimes employing a process that repeated "everything from the beginning until the piece is learned correctly" (p. 391).

However, despite the recent surge in the body of literature that addressed musicking behaviors of children in a variety of contexts, there is still a sense that the realm of children's musical culture remains underexplored. Campbell wrote, "up until about a decade ago, the musical culture (or cultures) of children had been largely overlooked and under researched by ethnomusicologists and had rarely been studied ethnographically by educators" (2010). A few years earlier, she also acknowledged that "it is heartening to know that scholarship is growing", but concluded that continued research

“which will entail sustained periods of studying children in everyday family settings, in preschools and schools, and in various contexts at play among peers” was an important pathway to explore (Campbell, 2007). Young (2004) echoed Campbell’s sentiment by commenting that music education research on children has focused on goals and outcomes of formal musical experiences such as in-tune singing. She lamented, “how children might use songs and singing as pliable tools or a medium for finding their way in the world has been less considered.”

Specific to non-English speaking regions of the world, Lew (2005) acknowledged, “the literature has filled some gaps in our understanding of the musical child,” but concluded “children’s music and musical behaviors in east and southeast Asia have more rarely been studied” (p. 9-10). While there are some excellent studies that illuminate aspects of young children’s musicking behaviors in Japan, such as Manabe (2009), Fujita (2006) and Suzuki (2003), there is still a sense that research into Japanese children’s musical culture has only been partially addressed.

Preschool and Kindergarten Education in Japan

Compulsory education for children in Japan begins with the first grade in the April following the child’s sixth birthday. Since the late 19th century, and up until the passage of a new education law in June 2006, early education in Japan consisted of two different institutions, *yochien*¹ and *hoikuen*. While not compulsory, these institutions enroll approximately 95% of five-year-olds and 90% of four-year-olds in Japan. Both types of institutions can be publicly or privately operated. Tuition at privately operated institution is heavily subsidized by the government, and therefore is often just as affordable as that of

¹ A modified Hepburn system of Romanization of Japanese will be used, including the common practice of not adding a final S to plural nouns in Japanese words.

public institutions (Tobin, Hsueh & Karasawa, 2009; Whitburn, 2003). *Yochien* have traditionally enrolled children four to six years of age just prior to their formal school entrance. Beginning in 2007, children as young as three years old have been allowed to enroll in *yochien* as well. *Yochien* have been educational institutions, and continue to be classified as such, and therefore are regulated by the Ministry of Education, Culture, Sports, Science and Technology (Japan House of Representatives, 2006; Tobin, Hsueh & Karasawa, 2009; Uno, 2009; Whitburn, 2003). Historically, *yochien* school hours, as well as vacation schedules, corresponded with those of primary and secondary schools; children attended from eight or nine in the morning until two or four in the afternoon. Because of the limited hours, *yochien* traditionally have catered to wealthier families who have at least one family member, typically the mother, dedicated to full-time care for the child.

In contrast to *yochien*, *hoikuen* enroll children from birth until six years, have operating hours from early morning into the evening, and are open year-round. In the past, they were not considered to be educational institutions, but rather were regarded as a social service for parents, regulated by the Ministry of Health and Welfare. English language sources have typically translated *yochien* as “kindergarten,” while *hoikuen* have been described as “day-care centers,” “day nurseries” or “nurseries”, (Ben-Ari, 1997; Tobin, Hsueh & Karasawa, 2009; Uno, 2009; Whitburn, 2003). However, Uno (2009) has pointed out that this lexical differentiation is not accurate, stating that, in practice, the difference between the two are “rather fuzzy due to overlapping aims, personnel, and curricula.” In addition, recent changes in Japanese society have narrowed the differences between *yochien* and *hoikuen*, primarily for three reasons. First, the declining birthrate among Japanese women has increased competition among the preschools for dwindling

numbers of young children. Second, because of this increase in competition coinciding with Japan's increased wealth, a higher demand for better educational opportunity has emerged, making hoikuen's curriculum more academic, and thus more similar to that of yochien. Finally, with more and more women choosing career-oriented lifestyles over full-time motherhood, yochien has had to extend their hours (Ben-Ari, 1997; Tobin, Hsueh & Karasawa, 2009; Whitburn, 2003). Effective October 2006, the Japanese Diet passed a law allowing a new, hybrid childcare institution to be operated, named *Nintei Kodomo-en* (lit., "authorized children's garden"), regulated by both Ministry of Education, Culture, Sports, Science and Technology and the Ministry of Health and Welfare. Further, effective April 2007, for the first time since its inception in the late 1800s, yochien have become certified caretaker institutions for three-year old children (Japan House of Representatives, 2006; Ministry of Education, Culture, Sports, Science and Technology & Ministry of Health and Welfare Joint Committee for Promotion of Partnerships between Yochien and Hoikuen, 2006).

The first preschools in Japan were yochien, and were established in the late nineteenth century. Their curricula were initially based on models developed by Froebel, which emphasized play, drawing, and life experiences, including the detail that mandated flowerbeds in the grounds of these yochien (Uno, 2009; Urabe, Shishido & Murayama, 1981). In contrast, hoikuen were established after the Second World War as daycare centers for working parents, and did not initially have a developed vision for educating the child. Since the late 1980s, the curricular coverage at hoikuen and yochien has become similar, and include the five main domains of health, human relations, environment, language and expression. Teachers must undergo postsecondary training at accredited institutions to receive teaching licensure at hoikuen and yochien.

Japanese parents tend to believe that the social aspect of schooling at the preschool level is more important than academic content. For example, Japanese parents are typically confident in the ability to teach their children cognitive skills such as reading (Ben-Ari, 1997; Tobin, Hsueh & Karasawa, 2009; Whitburn, 2003). However, Japanese parents acknowledge that giving their children opportunity to interact with a variety of other children is an experience that cannot be easily provided at home. In connection with this philosophy, classroom sizes in preschools are usually larger than their American counterparts, with up to thirty children per classroom. Musical experiences that occur in Japanese preschools are often an extension of the philosophy that values children's social development as a primary educational goal. For example, Sato (1996), a Kodály-inspired Japanese music educator, wrote that *warabeuta*, the traditional children's song repertoire, ought to be better integrated into the preschool curriculum for two reasons: Developing musicianship, and fostering a group-oriented consciousness (p. 187).

Singing Development During Childhood

Infants acquire the ability to process auditory information between twenty and thirty weeks of their gestation. During the first year of life, mothers typically use richly contoured, semi-musical vocal expressions to communicate with the child. Termed "motherese" (Trehub, 2006), these expressions are characterized by a higher pitch level, longer pauses, and are often slower than usual. By the end of the first year, crying, babbling and other vocal expressions by infants exhibit elements and speech units of their maternal language (e.g., English, Russian, Japanese) (Papousek, 1996; Parncutt, 2009; Trehub, 2006).

Children's vocalizations exhibit identifiable rhythmic and melodic contour patterns by age two (Dowling, 1999). Mang (2000/2001) found that children between the age of

eighteen and thirty-eight months frequently exhibited behavior which can be characterized as “intermediate vocalizations,” while Young (2002), in observing free-play among two and three year old children at a day-care, found a diversity of singing activities. These included “free-flow vocalizing,” “chanting,” “reworking of known songs,” “singing for ‘animation’” and imitation of actual sounds.” Campbell & Scott-Kassner (2010) assert that, by age three, children are able to invent “spontaneous songs with discrete pitches and recurring rhythmic and melodic patterns” (p. 69). Creech & Ellison (2010) confirm the complexity of musical behavior of children in this age group, summarizing, “even very young infants exhibit sophisticated musical responses and preschool children demonstrate musical behaviours that are organized, active and embedded in informal play” (p. 206).

Kindergarten children (ages four to five), Campbell & Scott-Kassner (2010) indicate, that “spontaneous singing may span nearly two octaves,” although conceded that their in-tune range may only span a perfect fifth (p. 68). Welch (2006) further state that children of this age “are able to express happiness and sadness in their invented songs”, and that the growth of the “recognition and expression of intended sung emotion” is considerable between the ages of four and seven. Specific to children between five and seven, Welch (2006) proposed a four-stage model of children’s singing development, based on a three-year longitudinal study executed in a number of London schools of varying socioeconomic statuses. In phase one, singing is often chant-like, with a restricted pitch range and melodic phrases. During phase two, children recognize that pitch matching is a controllable conscious process, and begin to follow general contours of songs, although tonality is “phrase-based.” By phase three, melodic shape and intervals are accurate, although children may still shift tonality of the songs occasionally. In the final phase, children can sing relatively simple songs with no significant melodic pitch

errors. Welch advanced that the social and musical environment in which the child was placed made a significant difference in the children's ability to progress through the stages. However, he named teacher expectation as being one of the major factors in children achieving the upper phases sooner: "progress was most marked where the class teacher expected and worked consistently for singing improvement with all their pupils over a sustained periods" (p. 319). He concluded that in a Western context, "approximately 30% of pupils age 7 years are reported as being relatively 'inaccurate' when vocally matching a melody" but by age eleven, this figure drops to about 4% (p. 320). Campbell & Scott-Kassner (2010) appear to validate Welch's phase-based model of children's singing development by stating that children ages six to seven are able to sing almost two octaves in tune, can "begin to develop head voice, with guidance" and "begins to have expressive control of voice" (p. 69). They stated that "their singing range widens from C to b for six-year-olds; to about an octave by second grade, from C to d'; and from about B' to e' by third grade" (p. 68).

Specific to the East Asian context, Mang (2006), who compared singing competency between Cantonese monolingual and English bilingual (English and another language) children between the ages of seven to nine in Hong Kong, found that Cantonese monolingual children consistently outperformed their English-bilingual counterparts. As a result, she speculated that the heightened singing competence might occur because "native speakers of a pitch-based language might possess idiosyncratic vocal behaviours which affect their singing performance" (p. 171). However, it should be noted that pitch accents do not play as prominent a role in the Japanese language when compared to Mandarin and Cantonese (Koizumi, 1969; Manabe, 2009; Miller, 1996). Thus, if the source of elevated singing competence were indeed connected to the use of pitch accents in the child's

primary language, it may not pertain to, or be as conspicuous in, Japanese-speaking children. Indeed, Konagano's (2006) conclusion from his study of Japanese elementary school students, in which he found that children's pitch-matching ability appeared to solidify during the second grade (ages seven and eight), appeared to generally confirm abovementioned Western norms. Yet, it must be stressed that the body of research pertaining to singing development in East Asian and specifically Japanese contexts remains in its emergent phase.

Japanese Children's Song Repertoires

The song repertoire of young Japanese children is of particular interest, as a unique confluence of historical events has created five distinct song repertoires that are sung among contemporary Japanese children: warabeuta, shoka, doyo, gaikokuka, and media ongaku. **Warabeuta** includes all children's songs that date prior to the Meiji Restoration (1868). In addition, songs without a composer that have emerged since the Restoration are also classified as warabeuta. Warabeuta typically show little or no signs of Westernization, musically or textually. **Shoka** were composed between 1868 (Meiji Restoration) and 1945 (End of World War II). The Ministry of Education commissioned Shoka composers, and their works were published in school music textbooks. **Doyo** were first composed in 1919 in an anthology named *Akai Tori Doyo-shu*, as a reaction to the esoteric lyrics and eccentric tonality of shoka. They may be written in any tonality, including Western major and minor, shoka-style pentatonic, a tetrachord-based warabeuta style or using traditional Japanese scales like *in* or *yoh*. In addition, they typically were composed with piano accompaniment. A newly composed children's song today would continue to be classified as doyo. **Gaikokuka**, or "foreign songs," are tunes of foreign origin. These songs were either given Japanese lyrics, or are commonly known by Japanese schoolchildren in the

original language, usually English. **Media ongaku**, or “media music” are songs that were composed for use in the media, in programs aimed at children and adults. Theme songs from popular children’s anime characters, such as *Doraemon* and *Anpanman*, as well as songs sung by Japanese pop stars are included in this category.

1. Warabeuta. In his ethnomusicological study of warabeuta sung among children in Tokyo, Koizumi (1969) extensively analyzed the tonal structure of warabeuta. He advanced a theory that warabeuta, like other traditional Japanese music, were based on “nuclear tones” (核音, *kakuon*). Any given warabeuta could have a few *kakuon*. The location of a *kakuon* is fixed; however, if there were more than one *kakuon*, they were situated a perfect fourth apart, with only one pitch occurring between the two *kakuon*².

Songs may or may not begin on a *kakuon*, but will almost always end on one. The simplest songs consist of two pitches with one *kakuon* that are a whole tone apart, and will end on the higher pitch. In songs with three pitches with one *kakuon*, the middle pitch becomes the *kakuon*. In this case, the lowest note is a whole tone below the *kakuon*. The highest note can be anywhere between a half tone and a whole tone above the *kakuon*. In musical example 1.1, the note B may be replaced with a B-flat or any microtonal pitch in between. The pitch A remains the *kakuon*. Finally, songs that have four or more pitches will exhibit two or more *kakuon*. In both of the examples, the A remains the *kakuon*, with another *kakuon* emerging a perfect fourth below at the E. In the second example, a *kakuon* is observed a perfect fourth above the A as well.

² To describe the distance between two *kakuon*, which is a perfect fourth, Koizumi used the term “tetrachord.” I have deliberately avoided the use of this term. Specifically, in warabeuta and in Japanese music in general, there are never more than three notes in the distance of a perfect fourth (the bottom *kakuon*, the middle “indeterminate” pitch, and the top *kakuon*); I believe describing three pitches as a “tetrachord” is confusing and inaccurate.

Se, se, se - no yo - i yo - i yoi, ot - cha-ra - ka ot - cha-ra - ka
 ot - cha-ra - ka hoi, ot - cha-ra - ka kat - ta yo ot - cha-ra - ka hoi
 (make - ta yo)

(As recalled by Kimiko Manes, February 12, 2007³)

Musical Example 1.1: Sesse Se No Yoi Yoi Yoi

Nen - ne - n, ko-ro - ri - yo, o - ko - ri - yo,
 Bo - o ya wa, yo - i - ko da, ne - n - ne shi - na

(As recalled by Kimiko Manes, February 12, 2007⁴)

Musical Example 1.2: Nennen Kororiyo

In both examples 1.1 and 1.2, the pitch A remains the kakuon with another kakuon emerging a perfect fourth below at the E. In the second example, a kakuon is observed a perfect fourth above the A as well. A more complete explanation of the tonal structure of warabeuta will be presented in Chapter III.

Rhythmically, Koizumi observed that warabeuta were generally in duple meter.

Moreover, noting that the Japanese language uses pitch accents instead of stress accents⁵,

³ Rock, paper, scissors game song, played by a pair of children. The song is made up of nonsense syllables, with the exception of m. 10, where different lyrics are sung depending on the outcome of the hand, which is played on the word “hoi” in m. 8. The winner sings “katta-yo” (“I won!”), the loser sings “maketa-yo” (“I lost!”). In case of a draw, both sing “aiko-de” (“It’s a draw!”). M. 9 to 12 are repeated indefinitely, with a new hand occurring on each “hoi.”

⁴ This song is a lullaby that is sung to a boy.

⁵ The Japanese language is similar to other Asian languages like Chinese, Thai and Vietnamese in that the pitch accents are used. However, unlike these other Asian languages, tones that serve to differentiate

he proposed that syllables (or more accurately, mora) that are given a higher pitch in spoken Japanese are frequently given longer duration in addition to often being given a higher pitch. It is important to note that when transcribing warabeuta, dotted eighth notes followed by sixteenth notes are not performed with the precision of Western art music. They simply mean that the dotted eighth is a bit more accented, with slightly longer duration; in this sense, it is similar to jazz, in which notes are sometimes “swung.” In this study, as is common Japanese practice when using Western notation to notate warabeuta, such musical examples are presented using dotted eighth and sixteenth notes⁶.

2. Shoka. May (1963) described shoka as the term for “Meiji school songs,” although it is important to note that they continued to be published until the end of the Second World War (1945). Shoka, by definition, are songs that were commissioned and originally published by the Ministry of Education. Their composition started with the Meiji era (1868-1912), and was created with one purpose in mind: To indoctrinate children with Shinto and Confucian values to form an intense ideal of the Japanese nation-state. Forming this spirit was of paramount importance for the composers of shoka, as prior to the Meiji Restoration, Japan was ruled by *shogun* (military leaders) and *daimyo* (feudal lords), and the sense of national identity as “the Japanese” were not well established (Manabe, 2009; Gottschewski & Gottschewski, 2006). Inclusive in this indoctrination were songs that promoted the Japanese (largely Shinto) reverence for the seasons, the uniqueness of its geographic features and history to create an image of Japan as being a strong and divine country. The texts of these songs reflected this orientation. In the

meaning are not generally used. Instead, Japanese uses pitch accents in somewhat similar manner that stress syllables are used in European languages such as English and German. Therefore, like English, stressing the wrong syllable rarely changes the meaning. More clarification on this issue is detailed in both Chapters III and IV (Koizumi, 1969; Miller, 1996; Manabe, 2009).

⁶ In addition, the transcriptions are representations of aural-oral songs rather than being a basis for performance.

following example, Mt. Fuji, Japan's tallest mountain and a revered religious symbol, was evoked.

Fujinoyama

1. Atama wo kumo no ue ni dashi
Shihou no yama wo mioroshite
Kaminarisama wo shita ni kiku
Fuji wa Nippon-ichi no yama
2. Aozora takaku sobietachi
Karada ni yuki no kimono kite
Kasumi no suso wo tooku hiku
Fuji wa Nippon-ichi no yama

頭を雲の上に出し四方の山を見下ろして、雷様を下に聞く富士は日本一の山
青空高くそびえ立ち体に雪の着物着て、霞の裾を遠く引く富士は日本一の山

Mt. Fuji.

- With its head above the clouds,
Looking down at all the other mountains,
Listening to the mighty thunder below,
Mt. Fuji is Japan's finest mountain.
High up in the blue sky,
Wearing a kimono of snow,
Donning a sleeve of mist,
Mt. Fuji is Japan's finest mountain.

(From Berger, 1991⁷) [Translation my own]

Tonally, shoka were purported to be “Western.” May, however, argued that they were “un-Western... in their avoidance of the fourth and the seventh degrees” (1964, p. 68). Koizumi confirmed that shoka songs used the five-tone scale, “*do, re, mi, so, la, do,*” (called *yonankuki*, lit., “without four and seven”) as a central organizing principle. He stated that the music education leaders of the Meiji era felt music composed using this pentatonic scale, as it lacked half-steps, would be easy for the Japanese, children and adults alike, to learn and accept. While a majority of songs were composed mostly in pentatonic major (with *do* as the home tone), some were composed in pentatonic minor (with *la* as the home tone) (Koizumi, 1969, p. 386-389). Melodically, these melodies were “mostly conjunct.” Formally, shoka usually featured two or four-measure phrases and were written in 2/4 or 4/4 time (Berger, 1991; May 1964). The following example, *Haru ga kita* (“Springtime has come”), illustrates these principles.⁸

⁷ I recall singing this song in elementary school. In the 2005 edition of one of three government approved school music textbooks, this song appears alongside a majestic picture of Mt. Fuji.

⁸ Trans.: 1. Springtime has come! Where has it come? It came to the mountains, the villages, and even in the fields! 2. Flowers are blooming! Where are they blooming? They are blooming in the mountains, the villages, and even in the fields! 3. Birds are chirping! Where are they chirping? They chirp in the mountains, the villages, and even in the fields!

Ha - ru ga ki - ta, ha - ru ga ki - ta, do - ko ni ki - ta?
 Ha - na ga sa - ku, ha - na ga sa - ku, do - ko ni sa - ku?
 To - ri ga na - ku, to - ri ga na - ku, do - ko de na - ku?

Ya - ma ni ki - ta, sa - to ni ki - ta no ni - mo ki - ta.
 Ya - ma ni sa - ku, sa - to ni sa - ku no ni - mo sa - ku.
 Ya - ma de na - ku, sa - to de na - ku no de - mo na - ku.

(From Berger, 1991, p. 244)

Musical Example 1.3: Haru Ga Kita

May criticized shoka as being “awkward” in this avoidance of the fourth and seventh scale degrees, while Koizumi, in addition to acknowledging its awkward nature, derided these songs as being “childish” (1969, p. 385). Manabe (2009) also emphasized the awkward nature of shoka songs, especially from the early to mid-Meiji era, by noting the overly-literate qualities of the songs, as well as shoka composers’ frequently ignoring the natural rhythm and the rise and fall in pitch in spoken Japanese. This is in contrast to warabeuta and doyo, which gave certain haku (morae; *pl.* mora) a higher pitch, or longer duration, to correspond to spoken Japanese. In addition, Koizumi (1969), along with Gottschewski & Gottschewski (2006), noted that “black-key” pentatonic scale did not exist in Japan prior to the Meiji era, thus making shoka songs tonally “un-Western” as well as “un-Japanese.” In its defense, Berger and Manabe stated that compositions during the late Meiji era (early 1900s), being influenced by the *Genbun-Itchi*⁹ movement, began to use fewer literary texts in lieu of texts that were more appropriate for children. Many shoka songs continue to be taught to children in Japan today, and both *Fujinoyama* and *Haru ga Kita* appear in the 2005 edition of one of the three government-approved music textbooks.

⁹ Genbun-Itchi Undo (「言文一致運動」, lit., “uniform speech and writing movement”) was a movement active in the late Meiji era and sought to reconcile the significant difference between written, literary forms of the Japanese language with the spoken forms of Japanese language (Twine, 1991; Manabe, 2009).

3. Doyo. The song genre, doyo, emerged with the publication of *Akai Tori Doyo-shu* (“The Red Bird Collection of Doyo”) in 1919, in response to the highbrow poetry and eccentric tonality of shoka (Manabe, 2009). Unlike shoka, doyo are not products of a government commission; rather, doyo are expressions of the creative impulse of composers. These songs continue to be composed today. Berger noted that in early doyo, the style of using the pentatonic scale and conjunct melodies as found in shoka were sometimes retained, but that doyo songs contained a stronger sense of major-minor tonality than was present in shoka. Doyo composition is embraced by most professional Japanese composers, who also incorporated the more traditional kakuon-based, warabeuta-like tonality into their composition, and even the traditional *yoh* (陽) and *in* (陰) scales found in traditional Japanese music (Manabe, 2009). Other early doyo used the full range of major and minor scales (Takeshi, 1996). Thus, all melodies are possible in context of doyo. The lyrics were in plain, modern Japanese, and are generally considered to be more appropriate and closer to the language and the daily experience of modern day children. Most importantly, unlike shoka, doyo are typically composed with piano accompaniment (Berger, 1991; Gottschewski & Gottschewski, 2006; Kimura, 1993; May, 1963; Takeshi, 1996; Tomoda, 1996). In addition, more recent doyo have been influenced by jazz. For example, *Ofuro Jabujabu* (example 1.4) features swung rhythm and jazz scale patterns.

♩ = 92 Swing Rhythm

mf *mf* *mf*

O - fu - ro ja - bu ja - bu,
O - fu - ro ja - bu ja - bu,

4 G m7 G m A^b6 G m C7

ja - bu ja - bu shi - te - ta - ra sa - ka - na ni natt - cha - u no - ne.
ja - bu ja - bu shi - te - ta - ra ku - ji - ra ni natt - cha - u no - ne.

7 F D7 G m G m-5 C7 3 1. F 2. F FM7

Ta - o - ru de ma - ma ga tsu - ka - ma - e ni ku - ru - yo!
To - te - mo ma - ma ni - wa tsu - ka - ma - e - ra - re - na

i! *p*

(As found in *Doremifa CD Book, Vol. 4, 2004*¹⁰)

Musical Example 1.4: Ofuro Jabujabu

4. Gaikokuka. Beginning with the Meiji Restoration and continuing to this day, songs of foreign origin, called *gaikokuka* (“songs from foreign countries”), were imported into Japan. These songs were either translated or given unrelated Japanese lyrics. For example, a collection from 1884 contains *gaikokuka* such as *Cho-cho (Butterfly)*, based on a Spanish song; *Utsukushiki (Beautiful One)* from a Scottish folk-song called *The Bluebells*

¹⁰ Translation: 1. If you play with the water in the tub, you'll become a fish! Mama will come catch you with a towel! 2. If you play with the water in the tub, you'll become a whale! Mama won't be able to catch you at all!

of Scotland; and *Hotaru no Hikari (The Light of the Fireflies)* to the tune of *Auld Lang Syne*” (from Nomura, 1956, as cited in May, 1964).

Gaikokuka continue to be imported from abroad. An examination of two relatively recent publications, named *Kodomo no Kakyoku 200-shu* (Matsuyama, 1992; “*A Collection of 200 Songs for Children*”) and *Nihon Doyo-shoka Zenshu* (Ashiba, 1981; “*All-encompassing Collection of Japanese Doyo and Shoka*”) include foreign tunes that continue to be popular in Japan. Some gaikokuka songs are translations, such as a Japanese translation of Rodgers and Hammerstein’s *Do, Re, Mi* (from *The Sound of Music*), the American traditional song, *I’ve Been Working on the Railroad* or *Jingle Bells*. Other tunes were given Japanese lyrics unrelated to the song in the original language, such as the American folksong, *Children Go To and Fro*, which became *The Sparrow’s Inn*, a reference to an old Japanese folktale. Finally, a few songs, such as *Row, Row, Row Your Boat*, *Happy Birthday*, and the *ABC Song* are commonly sung by Japanese children with the original English lyrics, sometimes with a strong Japanese inflection. The following example illustrates how the French folksong, *Frère Jacques* has been transformed into *What Shall We Make with Rock, Paper, and Scissors?*

Gu choki pah de gu choki pah de nani tsuku ro? Nani tsuku ro?

Mi-gi - te wa choki de, hida-ri te wa gu de kata-tsum - ri, kata-tsum - ri!

The image shows two staves of musical notation in 2/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The notes are simple, mostly quarter and eighth notes, with some rests. The lyrics are written below the notes.

(As found in *Doremifa CD Book, Vol. 4, 2004*¹¹)

Musical Example 1.5: Gu Choki Pa de Katatsumuri

5. Media ongaku. Mass media has become an increasingly important influence in the making of children’s musical cultures (Campbell, 2010; Campbell & Lum, 2007; Lew, 2005; Marsh, 2008; McGuire, 2002). Lew posited that “rather than thinking of children as consumers of media, which implies a sense of passivity on their part,” it is important to approach “children as active agents in the construction of their media experiences” (2005, p. 51). Japanese children behave as American or Singaporean children, singing theme songs from television shows and video games (Campbell, 2010; Lum, 2009; Campbell & Lum, 2007). They may be singing themes from Doraemon or Anpanman, which are featured on television series and are marketed as CDs and DVDs. Songs that are disseminated through the mass media such as television, will be termed as media ongaku, or “media music.” The following example of media ongaku is the theme song to the 2008 animated movie by Hayao Miyazaki, *Gake no Ue no Ponyo*.

¹¹ With rock, paper, and scissors, what shall we make? Scissors with our right hand, rock with our left hand, we have a snail!

F B \flat F/A C7 Cdim7 Dm Dm/C G/B Gm/B C7
 Po-nyo Po - nyo Po-nyo sa - ka - na no ko a - o - i u - mi ka - ra ya - a - at - te ki ta,

5 F B \flat F/A Dm Gm7 F/C C7 F *Fine*
 Po-nyo Po - nyo Po-nyo fu - ku - ra - n - da ma - n ma - ru o - na - ka no on - na no ko.

10 F C/E C7 F F7 B \flat Gm9 C7
 Pe - ta pe - ta pyo - n pyo - n a - shi t - te i - i na ka - ke - cha - o,

14 F C/E C7 F F7 B \flat F/C C7 F
 ni - gi ni - gi bu - n bu - n o - te - te wa i - i na tsu - na - i ja - o

18 C C \sharp dim Dm Dm/G B \flat m6 F A/E Dm Am/C
 a - no - ko to ha - ne ru - to ko - ko - ro mo o - do - ru yo. Pa - ku pa - ku chut gyut

23 B \flat B \flat m6 F C/E Dm Am/C B \flat B \flat /C *D.C. al Fine*
 pa - ku pa - ku chut gyut a - no - ko ga da - i - su ki. Mak - ka - k - ka no

Musical Example 1.6: Gake no Ue no Ponyo

In this case, the catchy refrain (mm. 1-8) includes frequent iterations of the film’s title character’s name, Ponyo. The refrain was a prominent feature in television and radio advertisements in the few weeks prior to the film release in July 2008, during which the fieldwork was conducted in Iwakuni.

Traditional Japanese Musical Sensibilities

In writing about the connection between speech and melody in Venda children’s music, Blacking (1971) speculated that there were “surface” and “deep” structures that were embedded in the Venda musical tradition. He stated that the “surface structures... can be heard and learned by any human being” but that the deep structures “are forever changing and which cannot be learned except by total participation in Venda society and

by unconscious assimilation of the social and cognitive process on which the culture is founded.” It is important to note that Blacking did not consider these “structures” to be a static creation, but that he viewed them as existing “in a dynamic sense, in that they include potential for growth and development, and so they might be better be described as processes.” (1971, p. 95).

Fujita (1989; 2005) focused on the parallels between Blacking’s description of Venda music and Japanese children’s music, especially on the aspect that there was a deep connection between the speech patterns and the singing, and in the use of intermediate forms of expression (such as calling, story-telling and chanting) in which “a word or phrase is uttered metrically or melodically” (2005; p. 91). Therefore, she sought out musical expression in Japanese children by conducting an ethnographic study at a preschool/kindergarten (ages 4-6) in Tokyo during 1980-1983, first as a music teacher and later as an ethnographic observer. She documented and analyzed Japanese children’s musical speech acts, musical expression occurring in warabeuta-based games, the warabeuta that they sing, ways children use these songs in play, and how warabeuta-based “patterns of musical expression” were still eminent features in playing instruments and dancing.

In order to accurately describe the warabeuta-based “patterns of musical expression” in this study, the term “traditional Japanese musical sensibilities” will be used. To operationally define this term, the Japanese ethnomusicologist Fumio Koizumi’s (1969) work was examined, in which he sought to codify the musical sensibilities of pre-Meiji traditional Japanese children’s music. By analyzing warabeuta melodically, rhythmically and textually, Koizumi provided the foundation upon which the research

presented here is founded. Concisely, he articulated the following four characteristics of warabeuta:

- 1) Warabeuta were tonally based on a series of kakuon (“nuclear tones”), situated a perfect fourth apart from each other with one tone occurring between the nuclear tone
- 2) Warabeuta consisted of mostly conjunct melodies
- 3) Rhythmically, warabeuta were typically set in duple meter with subdivisions being divided in two (with two eighth notes) or three (with a triplet quarter note followed by eighth note)
- 4) Textually, warabeuta had the tendency to allot a higher pitch to a morae that is pitched slightly higher in spoken Japanese (typically a major second higher) with longer rhythmic duration (Koizumi, 1969).

By studying the song repertoires and singing styles of Japanese children, this study posits that it may be possible to gain an understanding of their musical sensibilities, as they are constituted today. The presence of warabeuta will indicate that these sensibilities are traditional Japanese in origin. The content of the genre of shoka songs with their eccentric mix of Japanese and Western¹² music situates it somewhere in the middle of a continuum between Japanese and Western musical culture. Doyo and media-ongaku are genres that are closer to Western music, as they normally favor Western major/minor tonalities (and are composed for piano and sometimes Western orchestral accompaniment). Finally, gaikokuka, songs imported from the West, are on the opposite spectrum of the continuum from warabeuta, far afield melodically, rhythmically and textually from the oldest layer of traditional Japanese children’s songs.

¹² In this study, “Western” refers to Western European Art Music (WEAM).

Japan has emerged as a technological and economic superpower, while at the same time continuing on its course of Westernization and Americanization. Furthermore, the internet, smartphones, and other innovations have revolutionized how music is distributed and enjoyed. Therefore, the musical world of preschool children has likely seen cultural changes. Whether they have been supplanted by a Western sensibility, whether Japanese children retain a traditional Japanese musical sensibility, or whether Japanese children are acquiring a hybrid musical culture, are all considerations at the heart of this study.

Purpose

The wellsprings of Japanese children's musical sensibilities were sought out in this study. Analysis was done on the extent and proportion of different repertoires sung by Japanese children, on how their singing differed from notated sources, and on the musical features of these songs. While Campbell (2010) noted that the study of any children's musical culture is worthy of scholarly attention, an ethnographic examination of the songs sung by Japanese hoikuen and yochien students may yield important insights into the nature of children's musicking behavior at large. Japan's position as the first Asian nation to Westernize, and its wholesale attempt to import Western musical culture since 1868 (beginning with their children under the guidance of Isawa Shuji and Luther Whiting Mason), makes Japanese children's musical culture a unique and intriguing topic of study for music educators and ethnomusicologists alike. Specifically, the ability to define the components of children's musical experiences in a traditional Japanese preschool allows the rare opportunity to examine their learning and play experiences *in situ*. The purpose of this study, therefore, was to examine children's vocalized musicking practices in Japanese hoikuen/yochien settings for the songs children sing, and to decipher the various musical

events, with particular attention to vocalized play, that transpire within their classroom and free play periods throughout the school day.

Attention was given to the repertoires of Japanese children's songs, the children's musical utterances, and to the ethnographic events that are contained within the songs children sing. One of the focal points of this study was to investigate the premise that, despite a century of Westernization, the children's underlying sensibilities remain firmly rooted in traditional Japanese musical sonorities (Fujita, 2006). While *hoikuen/yochien* performances and participation on instruments, in movement and dance activity, and in music listening experiences were noted, greatest attention was given to songs and song segments as a means of examining the musical sensibilities of Japanese children. With this in mind, the following research questions were crafted:

- 1) What are the traditional Japanese and Western elements that define the vocalized musical expressions of young Japanese children?
- 2) What are the repertoire-specific musical expressions of Japanese children's culture?
- 3) Which repertoires are being sung, and how often?
- 4) What are the musical sensibilities of children in Japanese *hoikuen/yochien*?
- 5) What are the "events" that surround the singing behavior? What inspires the musical experiences of Japanese children? How are children engaged as they sing or otherwise participate in musical behaviors?

Summary

This ethnographic study posited, based on available accounts, that despite over a century of Westernization, the underlying musical sensibilities of the youngest members of Japanese society retain predominantly traditional features. In an attempt to fully

comprehend this phenomenon, this ethnographic study was launched. A critical feature of the study was the collection of the actual songs and vocalized musical utterances that contemporary Japanese children sing. Specifically, the researcher examined the different repertoires that these children sing in two Japanese preschools/kindergartens, allowing for the opportunity to examine their musical experiences *in situ*.

Overview of the Dissertation

This dissertation comprises six chapters. The first chapter will consist of the introduction, the rationale, the review of relevant literature, the statement of purpose, and guiding questions. Chapter II describes the method and a thorough view into the context of the two research sites, beginning with a description of the largest context at the national level, and gradually detailing the city, neighborhood, and then the research site itself, inclusive of the mission statements and the detailed description of the daily routine at the research site. Chapters III through V present the musical examples that were collected from the study participants at the two research sites. Finally, chapter VI presents the findings, draws conclusions, and discusses implications of this study. It is hoped that this research will illuminate the underlying musical sensibility of Japanese children, reveal the intricacies of their musical culture, and in the process, describe not only how Japanese children create and recreate “humanly organized sound,” but reveal how musicking serves to “soundly organize humanity” (Blacking, 1973).

CHAPTER II

METHOD AND CONTEXT

Introduction

In this chapter, the research method utilized to examine the children's songs and vocalized musicking activities are detailed. The researcher's extensive background in the Japanese language and cultural background is elaborated, as are the research sites and participants. Finally, the procedure of data collection and interpretation are detailed, with an emphasis on the process in which musical analysis was conducted to categorize the musical examples into five repertoires.

Method

This study employed ethnographic techniques to collect and interpret data. In this study, my role was one of a participant observer at two Japanese hoikuen/yochien. Creswell (2005) described ethnographic design as "qualitative research procedures for describing, analyzing, and interpreting a culture group's shared patterns of behavior," where "culture" includes "language, rituals, economic and political structures, life stages, interactions, and communication styles" (p. 436). Emerson, Fretz & Shaw (1995) noted that in ethnographic research, the researcher must enter into a social setting that is usually unknown to the researcher. Developing ongoing relations with the individuals in this social setting, and observing all of the events that occur in this setting, are of utmost importance in ethnographic research. Intimacy, or "getting close," at minimum, requires proximity to the individuals' lives and activities, and ethnographers must place themselves amidst a key site in order to observe and understand. In short, the ethnographer must seek immersion into the individuals' worlds to grasp the experiences that are meaningful and

important to the people in the social setting that is the object of research, and therefore must take on the role of participant observer, engaging in activities at the site.

Indeed, Wolcott (1999) carefully noted that this sort of “experiencing” was critical in distinguishing between a mere observer and a “participant observer.” Here, it is important to note that Wolcott carefully distinguished between “*doing ethnography* and *borrowing ethnographic techniques*” (pp. 41-42). This study belongs to the latter category, in which ethnographic procedures were employed as a means to collect data; therefore, I do not consider this dissertation to be ethnography *per se*. Nevertheless, my study was based on Van Maanen’s “realist tales” style of ethnographic writing (1988; 2011), and inspired by Campbell’s (1998; 2010), in which I sought to “describe real children in real settings, making real music” (p. 20) to craft my own bricolage of Japanese children’s vocalized musicking behavior.

The present study used two fieldwork sites to collect data. In connection with using more than one research site, Marcus (1995) coined the term ‘multi-sited ethnography,’ which has, according to Horst (2009), become popular due to the changing realities of the people studied, scholarly life, and technology. Horst, while acknowledging the challenges inherent in expanding the number of research sites, advanced that the “image of the lone, isolated anthropologist spending years in one locality” was outdated, and that researchers ought to consider multi-sited approaches as an alternative, especially in contexts where there is a common thread between the different sites. Specific to the field of education, Pierides (2010) argued that multi-sited ethnography was a critical addition to the manner in which research is conducted in academia, and especially useful when the object of academic inquiry (such as school violence) needs to be examined. Indeed, several recent studies in education utilized multi-sited ethnography as a research

method, with studies that examine the school experiences of young children with lesbian mothers (Ryan, 2010), multiethnic educational settings in Sweden (Cekaite & Evaldsson, 2008) to mini schools (selective, small public schools housed within larger schools) in Vancouver (Yoon, 2011). In topics that relate to music education, there have been ethnographic studies that employed multiple sites as well, most notably Miranda (2004), where she collected data from three separate kindergarten teachers in three schools of varying socioeconomic statuses, and Wilf (2010), whose ethnographic fieldwork on creative practice in American postsecondary jazz education was conducted at two separate institutions.

The Researcher, Sites and Participants

As a researcher, I was placed in a role that can be described as espousing both emic and etic perspectives (Creswell, 2004, p. 435; Wolcott, 1999, p. 137-138). I resided in Japan until I was a teenager. I continue to have a firm command of the Japanese language, as evidenced by passing the most stringent of the Japanese Language Proficiency Exams, which is administered by the Japan Foundation section of the Japanese Ministry of Foreign Affairs, supplemented by my professional experience as a translator. In addition, some recall of my own attendance of a Japanese kindergarten in Iwakuni (1981-1983) offered me a perspective on fundamental premises and expectations of early child education in Japan.

Data collection took place at two sites on opposite geographic ends of Japan. The first site was a hoikuen near the campus of a national university in Sapporo. The data collection here occurred from June 29 to August 31 of 2007, for a total of nine weeks, consisting of three full day visits a week, for a total of 27 visits. At this site, 24 students, ages three (3) to six (6) were enrolled in the study. The second site was in Iwakuni city,

Yamaguchi prefecture in western Japan. Here, data collection was conducted between July 7 and August 15 of 2008, for a total of six weeks, consisting of five days a week. At this site, 32 children, also ages three (3) to six (6), were enrolled. Full descriptions of both research sites are detailed later in this chapter.

At the Sapporo hoikuen site, the parents and guardians of the children were mostly affiliated with the university or the university hospital. Therefore, children of professors, administrators, staff, graduate students, doctors and nurses were enrolled in this program; it could be assumed that these families were either middle class, or upper-middle class. The site was selected because it offered a balance of various music education experiences and a diversified repertoire. All participants in Sapporo were recruited from the hoikuen.

The Iwakuni yochien was not affiliated with any university, and thus the students came from a diverse range of families and were representative of the local economy. A minority of the children came from the family housing developments belonging to either a local chemical/pharmaceutical factory or the Japan Marine Self Defense Force; both developments were within walking distance of the yochien. The majority of the children, however, came from families that included factory workers, teachers, and shopkeepers. This second site was selected because the researcher has had a lifelong connection with this school and community, as an alumnus of, and occasional visitor to, this kindergarten, and it was believed that the administration and participants would be cooperative to the aims of this study.

Data Collection and Interpretation

Data collection consisted of on-site observations of the children, in their classrooms, on the playground, and during their daily walks, from the time children arrived in the morning until they returned home. This was in order to construct the context

in which they live. The fieldwork was conducted from late June to late August of 2007 in Sapporo, and early July to mid-August of 2008 in Iwakuni. During the fieldwork phase, I observed and listened for the sung musical expressions of the study participants by immersing myself in the environment of the kindergarten, trying to write down all child-initiated vocal musical occurrences. Participants in the study, the children and their parents, were given a written summary and a developmentally appropriate oral summary of the research project, along with a consent form in Japanese¹³.

Within the ethnographic experience, fieldnotes were taken on the general atmosphere, in this case, within the hoikuen/yochien, the classroom, the playground and other play spaces. In addition, fieldnotes were used to record the specific behaviors and verbal remarks of individual participants (both children and teachers). I situated myself in a location that was advantageous for recording children's musicking behavior, especially the songs and other vocalized musickin that they sing and play, as this was the central focus of the research. Following the methods of Creswell (p. 211) and Emerson, Fretz & Shaw (1995), the descriptive data, including date, time, profiles of the participants, dialogues, physical settings, and the actual events and songs, were documented. In addition, a personal log for recording my thoughts and ideas were created simultaneously. These notes are termed "fieldnotes" (Emerson, Fretz & Shaw, 1995) which are "accounts describing experiences and observations the researcher has made while participating in an intense and involved manner" (p. 4). However, because of the futility of writing down every detail occurring at a given time and place, ethnographers must actively interpret the

¹³ Two participants in the study, who had at least one English-speaking parent, were given the original English version in addition to the Japanese form; however, the Japanese form was returned signed in both cases.

events, noting some things as “significant” and ignoring others as “not significant,” or “even missing other possibly significant things all together” (p. 8).

The focus of this study was on the songs and vocalized musical utterances that were initiated by children and not on that of adult-initiated and structured activity. For example, while there were eurhythmic lessons at both sites, and although a record of the songs that were part of the lesson were obtained, these selections were not included as part of the data analysis (although such musical activity is briefly described as a means of noting the environment of children’s preschool experience). However, if the children were singing these songs later on, for example, in the playground, then they were noted along with the time, place and context, and were part of the analyzed data. If I did not know the songs presented during such lessons, I made an effort to locate a printed source to ascertain whether they were either precomposed songs, or the children’s own inventions. When children were engaging in musical activity, I notated said activity using notations of stick rhythms and initial letters of solfège pitches along with the context, date and time. My resulting field notes were frequently written in Japanese, as that was the language in which the songs were sung. A collected example, therefore, would look like this:

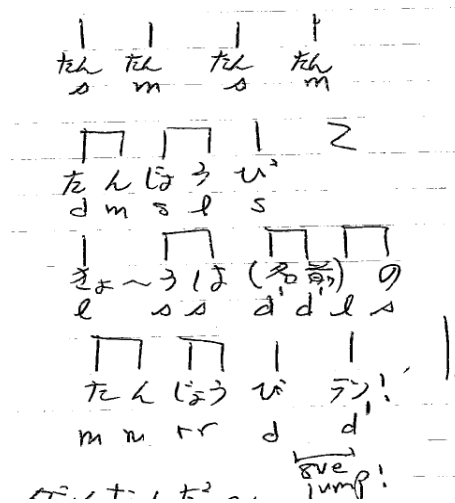


Figure 2.1: Example of a Collected Song in Stick-and-Solfège Notation

At the time of collection, if I noticed something remarkable about the collected song, I commented directly into the notes. Sometimes the children would sing a known song or musical example in tune, while often the pitch was not precise. If the child's singing did not express the exact pitches, but only consisted of the contour, that was noted as well. Sometimes, even young children would sing with pitches that were quite accurate, in which case, they were transcribed using stick and solfège notation. If a child sang with pitches but without the greatest accuracy, I wrote down what I heard rather than what I surmised to be the proper pitch matter. Because I spent my kindergarten and elementary school years in Japan, I frequently recognized the song example. If I did recognize it, often it was different from the way that I recalled the song, in which case the variation was notated. At other times, I would not recognize a song example. In such cases, I would notate the song (pitches, rhythm, and the text) to the best of my ability at that time; at a later time, I would search for a print source for the selection, usually either among several anthologies of Japanese children's songs that I own, or those from libraries. As well, if I

did not own a copy of a specific musical selection, then the melody would be copied into a notebook, along with relevant bibliographic information, to be referenced at a later juncture. Later, I would verify the information, either through observation of children at play, or on occasion through asking the children to sing the song to me again.

Nevertheless, there remained some song examples that could never be heard again, and so these songs, unfortunately, could not be included for data analysis. It should also be noted that the musical examples notated in chapters III through V are, for the most part, aural-oral songs, so the transcription merely represents the sound, rather than being vehicles for strict realization (or re-realization) of “compositions.” Finally, other musicking activity in which children engage, such as dancing, rhythmic play, or engagement with musical instruments, were beyond the scope of this study. Thus, while children’s musicking behaviors may have been noted in certain contexts, the documentation was incidental rather than part of a systematized collection of data.

I was unable to create audio or video recordings of children’s singing at both sites, for different reasons. At the Sapporo site, I was simply not allowed to make any recordings, whether it was video or audio. At the Iwakuni site, children were typically grouped in a classroom with twenty-five others and when I listened to the audio recordings later in the evening, the musical activity was barely audible over the cacophony of the site, whether in the classroom or outdoors in the schoolyard. In addition, when a child observed me clutching a microphone toward them, they would frequently stop their musical activity. Therefore, after a week of experimentation in recording children’s own voices, the effort to make audio recordings was discontinued.

An examination of material culture was a part of this research. A critical review of music books and scores, instructional materials, instruments, CDs/DVDs, and school

documents were conducted. These items were owned by the kindergarten, the parents, the children, or the teachers at the research sites, and were used to construct the influences that paint the song world that the children inhabit. Hodder (2005) stated that examination of material culture, such as documents and records, “may be of great importance for the expression of alternative perspectives” and that each item is an active artifact that “constructs social relationships ... creates a feeling of common identity ... and *necessary for* most social constructs.” He concluded, “an adequate study of social interaction thus depends on the incorporation of mute material evidence” (p. 395). Of special interest were the music instruction materials, as the children would frequently sing these songs, and the research site’s documentation pertaining to enrollment statistics, school history and facility details, as it provided the context in which these events occurred. As well, I was interested in what other music might be featured in the classroom, and if the musical activities initiated by the teachers may be different from the vocal musicking behavior exhibited by the children.

Musical Analysis Techniques

A musical analysis was conducted of the songs with emphasis on the tonal, textual and rhythmic material of the children’s song repertoire. As much as possible, written sources for each of the song examples were sought to facilitate accurate categorization and triangulation. The intent of this analysis was to determine whether Japanese children’s underlying musical sensibility was primarily embedded in Japanese tradition, Western tradition, or a mixture of Japanese and Western elements. In order to accomplish this task, each song and song segment was examined and then classified in one of the five repertoires.

For warabeuta and some doyo examples, Koizumi’s method of musical analysis (1969) was used to identify qualities of warabeuta, the oldest layer of children’s musical repertoire. He posited that traditional Japanese children’s songs were constructed on “nuclear tones” (kakuon) that occurred a perfect fourth (P4) apart. These tones were determined by the frequency in which these pitches occur at the beginning and the end of phrases, with songs typically having one to three nuclear tones. Koizumi found that these nuclear tones remained stable while pitches that occurred between the nuclear tones could change in different variants of the same song. In addition, he found that warabeuta were in duple meter, and that syllables that are pitched higher in spoken Japanese were frequently pitched higher in the songs, and were given longer durations as well.

To facilitate the classification of each of the song example into one of five categories, I created the following chart:

	Warabeuta	Shoka	Doyo	Gaikokuka	Media-ongaku
Rhythm/Meter	Duple (either 2/4 or 4/4). Beats subdivided either as two eighth notes or as triplets.	Primarily duple; beats generally subdivided as two eighth notes.	All meter and rhythmic configurations are possible.	All meter and rhythmic configurations are possible.	All meter and rhythmic configurations are possible.
Tonality	Based on nuclear tones occurring a P4 apart.	“Black-key pentatonic” predominates, or C, D, E, G, A.	Major/minor tonality predominates, but some examples use traditional Japanese scales	Major/minor tonality.	Major/minor tonality predominates, but limited examples exhibit traditional Japanese components, for example, if the subject matter in the program covers a Japanese historical period.
Melody	Unaccompanied, conjunct, limited range.	Unaccompanied, conjunct	Accompanied, conjunct or disjunct.	Accompanied, conjunct or disjunct.	Accompanied, conjunct or disjunct.
Text	Frequently in pre-modern Japanese, but using texts steeped in everyday experience of a bygone era.	Literary, frequently esoteric texts. Subject matters typically feature nature and patriotism.	Modern Japanese texts, accessible to children.	Translated, or given unrelated text to the original.	References to proper nouns occurring in media geared toward children, such as <i>anime</i> characters.

Table 2.1: Classification of the Five Repertoires

After a song was collected, catalogue numbers were assigned in the order that examples were collected; then, the song data was transferred to large index cards. These index cards contained the following information:

- 1) The catalogue number(s), which allowed for the ability to speedily locate song examples back in the notebook that contained the original fieldnotes
- 2) The song transcribed in stick-and-solfège notation, which helped me to facilitate the song classification based on the chart above
- 3) Assigned category (doyo, warabeuta, etc.)
- 4) Translation of the text into English
- 5) The context in which the song example occurred, with each instance labeled and elaborated using the catalogue number as a heading
- 6) Bibliographic information of a source if it were available in print
- 7) If the print source varied from the collected example, then how it was different
- 8) Composer/lyricist information, if available
- 9) Other relevant commentary

As a result, approximately 250 collected musical examples (including duplicates) were condensed into eighty-eight (88) index cards, with each card containing a different musical example. These index cards were then organized, classified, notated as staff notation. In addition, the surrounding ethnographic events (i.e., “events” that were happening before, during and after the musical example, such as hand movements, previous and following activities or songs, etc.) were transferred onto these index cards. Finally, a detailed analysis in melodic, rhythmic, tonal and phrasal characteristics were conducted, using folksong analysis strategies developed and utilized by Kodály-inspired music educators (Brumfield, 2000; Lund, 2007; Trinka, 1996; Vikar, Panagapka, Fowke & Abbott, 2004). Based on these analyses, especially on the use of rhythm and melody, relevant commentaries and tables were developed, and are presented at the conclusion in

each of the repertoire chapters; as well, the results of the analysis for each of the examples are included as an appendix.

When I saw a specific child who was enrolled in the study engaging in musical activity, I would note the child's vocalized musicking activity itself (with stick notation, if necessary), the time, and any of the interactions with the child that were ongoing. If I felt my approach would not be too intrusive, I would sometimes ask the child a question or two, such as, "Would you be able to teach me that song?" in order to verify what I had notated. As well, I maintained a running record of daily activities, so that events that occurred before and after the children's musical behavior could be fully contextualized. If a child who was not enrolled in the study engaged in musical behavior, then that example was not notated. All children appeared to engage in musical behavior with abandon, and I became less and less concerned that I would not acquire enough data from only the children who were enrolled in the study. To be sure, some children exhibited more musical behavior than others; it seemed that children who were more musical were usually study participants. Therefore I speculated that families who were more actively engaged in their child's musical education were more likely to enroll in this study. However, my overall general perception remains that the types of musical behavior of children who enrolled in the study appeared to be no different than those of children who were not enrolled. In addition, although it was an inevitable struggle to keep track of children who were participants, and children who were not, my years of experience as a public school music teacher enabled me to do so.

Finally, while interviews with the children and parents on their vocal musicking behavior were to be included as a part of the study, as a consequence of a miscommunication between the principal and the head teacher at the first research site, I

was not allowed to conduct interviews. Therefore, I was relegated to incidental and informal conversations conducted with the children and their caretakers during the observations. With the parents, I was able to make inquiries about their children's vocalized musicking behavior, typically in the late afternoon when they returned to the research site to take their children home. While I would have preferred to execute the semi-structured interviews, these informal conversations did nevertheless provide rich accounts that contribute to the vocal musicking processes of the children. Thus, they are described in detail throughout the subsequent chapters.

Description of Context

According to Wolcott, "I can think of no better advice to offer a would-be ethnographer than to attend carefully to context" (1999, p. 79). The contextual description of the two research sites is elaborated in this section, beginning with the national level, and gradually narrowing the scope to the physical setting of the two research sites. After an overview chart in which the difference between the two sites is presented, mission statements, historical background of the institutions, the daily schedule of the research sites, and linguistic differences are explored.

Japan

An archipelago consisting of four main islands, Japan is located on the northwestern edge of the Pacific Ocean. The climate in Japan varies greatly from one region to another, owing to its mountainous terrain and its geographic shape in which the four islands are spread across in a northeast-southwest arc over 1500 miles from 45°N to 24°N. Perhaps owing to this climatic diversity, appreciating nature and the four seasons is an important part of Japanese consciousness, religion, diet and musical culture (Ministry of Internal Affairs and Communications, 2010).

The ancestors of the Japanese are believed to have immigrated from elsewhere in Asia, either through the land bridges that connected the Korean peninsula and Siberia via Sakhalin during the last ice age, or through boats from Southeast Asia, China, and Korea (Hammer, *et al.*, 2006). The concept of Japan as a distinct cultural region is believed to have emerged around the fifth century, when the Yamato clan, based in present-day Nara, loosely unified the country that consisted of Kyushu, Shikoku, and most of the island of Honshu. Buddhism was introduced from mainland Asia in the sixth century, and was soon instituted as the state religion. After a period of conflict, Shinto, the indigenously Japanese religion, became integrated with Buddhism, which has continued to this day. While cultural, religious and intellectual influences from China and were imported throughout history, the Japanese government strictly limited external contact for over two centuries: The Tokugawa clan, who ruled Japan from 1600-1868, instituted a policy of limited contact from the West. The strict Tokugawa regime, however, brought relative peace and stability to Japan for over two centuries, during which the arts flourished, most notably haiku, bunraku (puppetry theatre) and kabuki (Mason & Caiger, 1997).

With the Meiji Restoration of 1868, the Japanese government initiated a policy of industrialization and Westernization, including Western music. This wholesale import of Western ideas, culture and knowledge has resulted in the transformation of Japan from a feudal, agricultural society to a postindustrial economic superpower. Today, Japan has a population of approximately 128 million and is the world's third largest economy, one of the highest in terms of per-capita income, a major exporter of automobiles and electronics, and increasingly, its popular culture such as anime (Mason & Caiger, 1997).

Overview: The Two Research Sites

There were two research sites that participated in this study, with differing dates of fieldwork and number of participants. The following chart succinctly illustrates the differences between the two research sites from which study participants were drawn.

	Poplar Hoikuen	Momiji Yochien
Fieldwork dates	June 29 to August 31, 2007 (9 weeks, 3 days per week; 27 days total)	July 3 to August 11, 2008 (6 weeks, 5 days per week; 27 days total)
Location	Sapporo, Hokkaido (Northern Japan)	Iwakuni, Yamaguchi (Western Japan)
Number of study participants at each site	24	32
Total student enrollment at research site	60	271
Setting of the research site	Urban: Only a few blocks from the central business district of a large city	Suburban/rural: Residential neighborhoods mixed with farmland
Classroom size	10-12 students	25-30 students
Demographic characterization	Families were affiliated with the national university	Families were factory workers, military personnel, shopkeepers and lotus farmers
Japanese dialect	Mostly standardized Japanese (Hyojungo)	Local dialect; significant departures from standardized Japanese

Table 2.2: Overview of the Two Research Sites

Site I: Poplar Hoikuen¹⁴, Sapporo, Hokkaido

Hokkaido is the northernmost and second largest island of the Japanese archipelago. It consists of over 20% of the Japanese landmass and is bounded by the Sea of Japan to its west, the Sea of Okhotsk and the Pacific Ocean to its east, the Russian island of Sakhalin to its north, and Honshu to the south. The island has long been known to be the prime agricultural region of Japan, leading in the production of rice, fish, vegetables, and dairy products. Furthermore, tourism has flourished in Hokkaido, mainly

¹⁴ Pseudonym

fourth largest city in Japan, is a major economic and cultural center of the region. The city's population remains overwhelmingly Japanese: Of the 1.9 million residents in the city, only 6,384 were non-Japanese (Hokkaido Government, 2005). Located at 43 degrees north latitude (43°N), the climate of Sapporo is indeed well suited for hosting the Winter Olympics. In fact, the city's website states that their average annual temperatures are similar to that of Toronto's, with relatively comfortable summertime temperatures but with winters that see significant snow accumulation (Sapporo City, 2010).

The research site was one of several kindergarten/preschools located in the vicinity of the large national university. The university campus was similar to its American land-grant counterparts, with well-manicured verdant landscapes, punctuated by various academic buildings and athletic facilities. As the university was originally organized as an agricultural college, there were some areas reserved for this purpose, giving a thoroughly bucolic feel to the campus. However, beyond the grounds of the university, with the hoikuen at its edge, lay the urban core of the city of Sapporo. A short fifteen-minute walk would bring one to Sapporo station, the city's busy central rail hub from where several subway and regional rail lines converged, surrounded by several office towers.

Poplar Hoikuen was originally the attached daycare center for the nurses at the university hospital in 1954, but had expanded to be one of several preschools where university-affiliated personnel with young children could arrange for childcare during the day. By 1999, the hoikuen had grown to become a full-service childcare center for children from two months to six years old. In addition, families that resided in the area were eligible to have their child attend the facility on a space-available basis. As a result, the majority of the parents were somehow affiliated with the university in a wide range of

capacities: Nurses, graduate students, university researchers and administrative staff of the university.

The mission statement for the Poplar Hoikuen has four components: Fundamental beliefs; ideals for children; philosophy on childrearing; and diet. The first component emphasizes the importance of growth as a human being, the importance of having a hoikuen where parents can trust that their children can live and play with vitality, and the importance of deepening ties with the community. In the second component, their ideal is to help children become enthusiastic, able to be inspired, able to richly express their emotions, mindful of their friends, and both physically and emotionally strong. The third component stresses the importance of cooperation between faculty and parents, creating a sound mind and body through a foundation based on healthy eating and sleeping habits, to develop sensitivity to nature through play with water, sand, dirt and snow, and thoroughly grasping the nature of the children's development by carefully interacting with the children. The last component states that the hoikuen wishes to instill the joy of eating, making and growing food, of seasonal ingredients, of the lightly seasoned (so that the flavor of the ingredient is highlighted), of the culinary style appropriate for Japanese bodies; and the joy of developing dietary habits appropriate for early childhood to help facilitate a healthy mind and body.

The research site was located on a rectangular lot of approximately 70 meters long and 30 meters wide, with a modified L-shaped building on the site (figure 2.3). Poplar Hoikuen's facilities were built in 2005 with a capacity of 60 children, from ages two months to six years. It was constructed as a single-level building with six classrooms, a large multipurpose room (that could be divided by a movable wall at the center of the building), a kitchen to prepare lunch and snacks for the children, and an administrative

office room. Each classroom was adjacent to the courtyard and had sliding doors with a patio so that children could easily go in and out of the building.

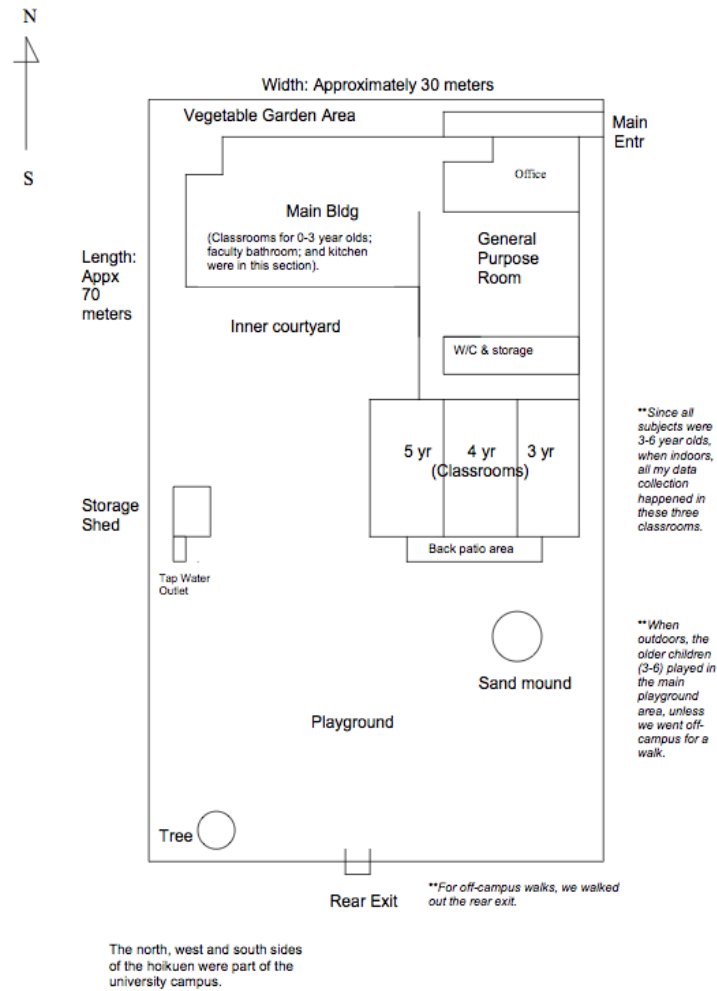


Figure 2.3: Hoikuen Grounds and Building

The principal was in charge of the sixty children who were enrolled, with approximately ten female teachers¹⁵ on site. In addition, there were three kitchen staff members. The youngest children (up to two years old) were housed in the west wing of

¹⁵ All teachers in a hoikuen must be certified; minimum qualifications include two years of full-time postsecondary education (Tobin, J. J., Hsueh, Y., & Karasawa, M., 2009; Whitburn, 2003).

the building, which had three classrooms, while the south wing had three classrooms of approximately ten children each, and was headed by a classroom teacher¹⁶. I spent most of my time in the south wing, as it was where the children participating in my study were located. Each classroom was named after an animal, with the older children located in classes named after successively larger ones. The three to four year olds were in the “Lion-gumi” (lion class), while the four to five year olds were in “Kirin-gumi” (giraffe class), and the five to six year olds were in “Zoh-gumi” (elephant class). Each child was grouped based on what his or her age was on April 1st, corresponding to the beginning of the Japanese academic year. Therefore, by the conclusion of the academic year in late March, all students in Zoh-gumi would have been six, but since I was at the site from June through August, the majority of the children in that class were still five years old¹⁷, and so on.

A Day at the Poplar Hoikuen

The hoikuen opens at 7:00AM, when children begin to be dropped off, although only a few staff members are present until 8:00AM; children are supervised by an on-call staff member either in a classroom adjacent to the front door, or the multipurpose room. By 8:00AM, all ten teachers are present and ready to receive children in all classrooms, and children are separated into their classrooms, or, if the weather permits, brought outside. Up until 9:30AM was designated “free play,” where children would be generally allowed to choose their own activity. The backyard of the school, where most of the play occurred, was exposed ground, with a sand mound off to one side. On warm, sunny days,

¹⁶ It should be noted that the small classes of approximately ten children are usual for Japan; in my experience of visiting a number of other childcare facilities, both locally in the Sapporo area as well as in other regions of Japan, all had more children per class, frequently with up to 30 children (Tobin, Hsueh & Karasawa, 2009; Whitburn, 2003).

¹⁷ In the diagram/map of the hoikuen, the relevant classrooms were just labeled with just the first number.

children would be allowed to play with water, and would find themselves a bucket to cart water to the sand mound to build sandcastles, tunnels, or mud cakes. The morning free play time tended to be subdued in contrast to the same activity time the afternoon: The musical examples involved less action, and were frequently to accompany the children as they played in the sand mound. A few minutes after 9:00AM, the teachers would gently begin to remind children to clean themselves off, to put away the play items (plastic buckets, children's kitchen sets, etc.), so by 9:30AM, children are all in the classroom, seated, and calm for the morning ritual of greeting each other as a group, along with announcements.

After the brief announcements, from 9:30 to 11AM, there was some sort of relatively structured group activity, which varied depending on the day. As the fieldwork was done during the warmer months, most mornings, this was time that was designated for a neighborhood/university campus walk, which involved frequent singing by the children. Once a week, usually on Wednesdays, there was a eurhythmics lesson with all the children of the preschool present in the multipurpose room, although at least once, due to stormy weather, the eurhythmics lesson was held earlier in the week. Toward the end of the month, there would be a celebration for children who have had their birthdays during that month. A few times, this time was used to take care of the vegetable garden that surrounded the building, including replanting of the rice plants and weeding, although this tended to happen more frequently during the afternoon free time.

Around 11:00AM, the children return to the classroom, and are seated for lunch. The teacher would bring out the large tables—the height of a coffee table—so that the children could be seated on the floor around them. One of the tables would be used for serving the food, and the lunch personnel would bring the food from the kitchen. What

was impressive was that even three-year olds were expected to come up to the serving table, and help themselves to get food. It occurred to me that it would be faster if the teachers distributed all the food themselves; when asked about this, one of the teachers confirmed my suspicion in explaining that fostering independence of children in their daily life was a clear part of their educational program. Children typically had to wait for their turn to get the food, or to begin eating, etc. So to pass time, singing was frequently observed in the lead-up to their meal.

The mission statement that devoted a section to diet was indeed telling of the hoikuen's commitment to natural and healthy food, perhaps even reflective of Japanese society at large. The lunch was prepared on site, focusing on a traditional Japanese diet, and was as nutritious as it was delicious. After sampling the children's lunch several times and discussing the nutritional value of their meals, one of the teachers voiced that acquiring healthy dietary habits and knowledge about the balanced nature of eating were also an important component of the educational philosophy¹⁸, as detailed in the mission statement. Indeed, The food was served ceremoniously; each day, before the children would be allowed to eat, the teacher would explain through the ingredients with detail rivaling a restaurant *maitre d'*. For example, one day when I was observing the class of four year olds, the teacher voiced: "The rice today was cooked with daikon leaves. The piece of fish you see in front of you is cod lightly sautéed with soy sauce. The side dish is simmered vegetables made of baby bamboo chutes, carrots and burdock. Finally, the soup today is miso, with tofu and wakame." The degree of detail explained to children was impressive; on another occasion, another teacher explained, "this simmered daikon was

¹⁸ The average life expectancy of the Japanese people from exceeds all other nations (United Nations Development Programme, 2007). The healthy nature of a traditional Japanese diet is believed to be the most important contributing factor for Japanese longevity.

flavored with shiitake mushrooms” or “the salad today is made of cucumbers, bean sprouts and ham, flavored with a mayonnaise-based sauce.” After the teacher explained through the menu, the children would say “itadakimasu” (a traditional phrase in Japanese said before a meal; lit., “I humbly receive”), and would go on to eat. This daily ritual associated with lunch would take up the full hour.

At noon, children who are still taking time to eat are gently prodded to finish up, and when the final child is finished, the teacher removes the tables, and begins to prepare for naptime. Children go to the closet to retrieve their own futons, all of which were labeled with their names, and when brought over to their assigned location in the classroom, proceed to unfold it. After the children have set their futons in place, the teacher would close the curtains to darken the room, read a “bedtime story,” and by 1:00PM, the children would be sound asleep. Between 1:00 and 2:30PM, while the children are sleeping, a meeting of the teaching faculty could occur, although this time was usually spent by the teachers busily writing personalized memos to each of the parents. Since children were asleep and thus not engaging in musical activity, this hour became my lunch break.

Around 2:30PM, the teachers would ever so gently begin to wake the children up. When the students are finally awake, they were expected to fold and return their futons to the closet themselves. When all the futons were out of the way, the teacher would bring out the removable tables again, and the children would begin to congregate around the table to be served their snack, which happened around 3:00PM; again, during the wait for the meal, children would pass time by singing. The snacks, like their lunch, were invariably healthy and appropriately portioned. For example, one day it was a piece of raisin bread, served with locally grown sliced cucumber, cauliflower, cherry tomatoes, and

lightly salted dried kombu (type of seaweed). Occasionally, certain ingredients, such as cucumber and cherry tomatoes, came from the vegetable garden that surrounds the school compound. Other times, the snacks consisted of fresh fruit appropriate for the season, such as locally produced strawberries, watermelon or cantaloupe. The children, again, were expected to clean up after themselves.

Around 3:30PM, the classroom teacher may decide to go on a second, shorter walk through the campus, but more often, the children were allowed to play in the playground. In contrast to the morning free play, in which the music making was more passive, the afternoon playtime was when the children engaged in the most active musical games. If it occurred, the afternoon walk would be generally shorter, and usually would return by 4:30PM. Also, if the vegetable garden needed to be tended, this was the time that children were assigned to do various tasks, such as weeding, replanting and harvesting. Parents would begin to pick up their children around 4:00PM; they were generally expected to pick up their children by 6:00PM, but the on-call staff member would be present until 7:00PM. While I remained one day until almost all children were picked up, I generally departed when enough children had left that the entire remaining preschool had to be consolidated into one classroom.

Site II: Momiji Yochien¹⁹, Iwakuni, Yamaguchi

Iwakuni, a city of approximately 150,000 residents, is located toward the western end of the main Japanese island of Honshu, facing the Inland Sea. In contrast to Sapporo, which was mostly settled during the last 100 years, the area apparently was already named and thus presumed to be populated when writing was introduced to Japan: Iwakuni is

¹⁹ Pseudonym

mentioned in a collection of poetry that was compiled in the eighth century²⁰ (Manyoshu, ca. 759). The historic center of the city, approximately three kilometers to the northwest of the research site, included a mountaintop castle and a picturesque five-arched wooden bridge originally built in 1673. Since the end of the Second World War, the city's economy has been sustained by a military base that houses both the Japanese Marine Self-Defense Force (JMSDF) and the United States Marine Corps (USMC); several factories that produce petrochemicals, auto parts, pulp and textiles; tourism to the historic town center area; and lotus farming (Iwakuni City, 2007). In addition, Iwakuni functions as a bedroom community for the city of Hiroshima, a city of 1.2 million that is a 45-minute ride on the commuter railroad.



(Source: Google Maps, 2011)

Figure 2.4: Location of Iwakuni in Southwestern Japan

²⁰ 「周防なる磐国山を越えむ日は手向けよくせよ荒しその道」. Trans: “On the day that you must climb over Iwakuni mountain in the land of Suo, be ready to bring good offerings for the mountain god, for the road is rough”. Manyoshu (ca. 759, Vol. 4, No. 567).

The city has been losing population in recent years. According to the Japanese census, which is conducted every five years, a steady decline of approximately 5000 residents per decade began in 1980, when the population was 163,692. In the most recent census, conducted in October 2010, the city's population stood at 143,888 (Iwakuni City, 2011). The husband of the head teacher, a longtime local firefighter named Mr. Shinonome, explained that the factories have been gradually downsizing by shifting production to cheaper countries such as China, leading younger workers to seek employment in other industries based in larger cities. If recent high school or college graduates originally from the area were lucky enough to find a job in Hiroshima, he noted, the new worker may decide to commute, but frequently the jobs were only available in other major cities, such as Fukuoka (250km west), Osaka (375km east), and even Tokyo (850km east). As a result, Mr. Shinonome concluded, "only old people" are left in Iwakuni. However, the long-term employment outlook for the city is becoming less bleak, although local residents have mixed feelings on the subject. The largest employer in the city, the military base operated jointly by the JMSDF and the USMC, is posed to become even larger due to consolidation in other areas. In addition, commercial airline service at the airbase, which has been suspended since the mid-1960s, is set to resume in 2012, a development that city leaders have hoped that it will lead to additional creation of jobs (Iwakuni City, 2010). As for the climate, as it is located at latitude 34 degrees (34°N), it is more temperate than Sapporo; a comparison of monthly average temperatures suggested that the city's weather is similar to that of Raleigh or Atlanta, with hot and humid summers but relatively moderate winters (Japan Meteorological Agency, 2011).

Momiji Yochien, the research site, was located in a usually quiet residential area on the side of a steep hill, in which the yochien had constructed trails that could safely be

used by the children, and was in essence used as a “back yard” for children to climb and play. Unlike the site in Sapporo, which was only a few blocks from the urban core of the city, the environs of Momiji Yochien were suburban and even rural. Four hundred meters east of the school, the residential neighborhood would abruptly end at the railroad tracks, replaced by lotus paddies that extend several kilometers until it reached the Setonaikai (the Inland Sea); the scenic shoreline area was designated part of the Setonaikai National Park (Ministry of the Environment, 2011). A kilometer to the south was the commercial area that was an archetypical example of suburbia: A cluster of car dealerships, gas stations, convenience stores, strip malls crowded by supermarkets, fast food and wireless telephone service providers, all anchored by a large indoor shopping mall with abundant free parking. A small commuter rail station that provided two trains an hour to and from Hiroshima, the region’s largest city, was on the edge of the commercial zone.

The family-owned and operated yochien was established in 1956 and received its educational non-profit status in 1973. The main building was completed in 1976 with financial assistance from the Ministry of Defense, offered by the government to counterbalance the unfortunate extent of noise produced by the military airbase. The main building had nine classrooms, an office, a large assembly room with a stage, and a tea ceremony room to teach children about this venerable Japanese tradition. During the 1990s, adjacent land plots were purchased to build the early childhood annex, where three more classrooms were added. The grounds of the school included a playground, a traditional sumo-wrestling ring capped with a traditional canopy (called *dohyo*). The school property is large enough to host the neighborhood Obon festival.

The educational mission statement’s preface stated that “the founding of our school was predicated on creating a balanced human being with a sound body and mind,

raised amid abundant natural surroundings,” and then presented four subsections: educational objectives; target image of a child; educational content; and educational emphasis. The educational objective was to raise children that can:

- 1) Appreciate and be inspired by nature and beauty
- 2) Be physically strong, disciplined and persistent
- 3) Listen to others carefully and express themselves gently
- 4) Engage actively with senior citizens, and enthusiastically participate in the local cultural events

Based on these objectives, the Momiji Yochien sought to provide the following content areas:

- 1) Through practicing daily life chores, aesthetic and cultural education, and learning generalized knowledge, to form fundamentals of being human.
- 2) Through physical and health education, help children become strong both physically and mentally.
- 3) Through the use of tea ceremony, allow children to experience the atmosphere that cherishes movement (*doh*, 動) and stillness (*sei*, 静), and guide children to be aesthetically sensitive, with rich creativity and expressivity
- 4) Through musical training, develop rich aesthetic sensitivity
- 5) Foster the seeds of moral integrity

While the research site continues to call itself “yochien,” following the change in national law in 2006, the facility was the first in the Yamaguchi prefecture to be granted the right to operate as the hybrid childcare institution called *nintei kodomo-en*, (lit., “authorized children’s garden”) and therefore is now regulated by both the Ministry of Education,

Culture, Sports, Science and Technology and the Ministry of Health and Welfare (cf. chapter 1, pp. 6-8). Effectively, following the approval to operate as a nintei kodomo-en, the yochien management was able to add a “hoikuen” (or simply “hoiku”) division so that children between the ages of three months and three years could be enrolled while preserving the core business of being a “yochien,” which educated children between ages of three and six, with the last year being the analog of American kindergarten. The approval to become the first nintei kodomo-en in the prefecture allowed the school to add extended service hours to accommodate working parents while strengthening the academic offering in the yochien division by maintaining its enrollment.

One of the teachers noted that previous to adding the hoikuen division, parents with two closely aged children (for example, ages 2 and 5) would either have to send their children to two different sites if they wanted the older child to be in a yochien, but now, both children could be accepted at the same place, an important consideration as few families owned more than one automobile²¹. However, despite the addition of a “hoikuen” division, the institutional leaders still consider the facility to be primarily a school: Both the introductory paragraph on the website and the summary bulletin first states, “yochien is the first school that the child meets.”

At the time of fieldwork, the school enrolled a total of 271 children, ages between three months and six years, with 23 teachers, three administrative staff members, a nutritionist, a nationally certified chef and two additional kitchen staff. The yochien division had three levels: Nensho (3-4 year olds), nenchu (4-5 year olds), and nencho (5-6

²¹ The principal confirmed that factors such as declining birthrate, higher competition, and change in women’s lifestyle as being responsible for the school administration’s decision to obtain the prefecture’s first nintei kodomo-en status. She told me, “I felt that it was important for the long term health of this institution.” As of June 30, 2010, Momiji Yochien remains the only nintei kodomo-en in Iwakuni, and one of four in the prefecture, which has 1.45 million residents (Yamaguchi Prefecture, 2011)

year olds). Although the nomenclature here was different, the children were divided in the same manner as the Sapporo hoikuen²², with the cutoff date for each age level being April 1. Thus, in July 2008, the nencho level (5-6 year olds) enrolled children who were born between April 1, 2002 and March 31, 2003, and so on. Each of these levels had approximately 75 students, with three classes each consisting of about 25 children. In addition, there were 45 children in the 0-3 year old “hoikuen” division; these children were housed in the early childhood annex, located across the schoolyard.

During the first two weeks of my fieldwork (July 7-18), the yochien division was in session, after which the school began its summer session, which lasted through the conclusion of my fieldwork on August 15th. The summer session was not part of the yochien curriculum; thus, during majority of my fieldwork at this site (the last four weeks), it effectively functioned as a hoikuen, not a yochien. Because there was such a large student population during the normal yochien session, after consulting with the head teacher, it was determined that only thirty-two (32) children whose parents enrolled their children for the summer session would receive a consent form. As such, at first, the participants were widely distributed among the nine classrooms, with typically only a few students in each class enrolled in the study. While there was not a lot of data collected during this time, structured activities were not only important for understanding the context in which the participants were situated, but also illuminated the thorough educational program that addressed the needs of the children holistically. The following deserve mention:

²² These divisions correspond to lion, kirin (giraffe) and zoh (elephant) level/class division that was the Poplar Hoikuen.

Eurhythmics. A music education professor at a nearby university led the eurhythmics lesson, given once a month and attended only by the five year olds. It was impressive to see her teach, in which she seamlessly integrated traditional Japanese musical repertoire with what clearly was a Dalcroze lesson; following the lesson, she informed me that she attended a University of Washington Dalcroze workshop “over a decade ago.” The songs and activities from the eurhythmics lesson were supplemented by weekly and daily instruction by the classroom teacher; it was evident from attending the master teacher’s lesson that the children thoroughly knew how to sing the song repertoire used in the lesson. Nevertheless, the once monthly instruction by the master teacher seemed to be a special occasion for the children: Some were so excited by the lesson that included quite a bit of movement that they began to shout instead of singing, to which the teacher gently replied, “if you sing too loud, you won’t be able to hear the piano!”

Traditional Japanese Music. I observed a special program in which a professional koto player was hired to perform for the children. Following a performance, which featured relatively short excerpts of art music mixed with traditional tunes that would be familiar to the children, such as “Sakura, Sakura,” the performer allowed children to ask questions about the instrument. According to the principal, local professional musicians were hired periodically to perform at the yochien, so that children are familiar with traditional Japanese music as played by instruments such as the koto, shakuhachi and the shamisen.

Tea Ceremony. The tea ceremony was explicitly mentioned in the kindergarten mission statement, and they were also a staple of the program, although they were not a weekly occurrence for all nine classes at the kindergarten; the tea instructor was the principal, and she engaged the different classes as her schedule allowed. These lessons,

which at that juncture were attended only by the girls (as the boys were with given instruction in sumo wrestling), took place either in the classroom or the “tea ceremony room.” The principal, who has led this kindergarten since the late 1970s, used her considerable pedagogical prowess to appropriately address fundamental topics in Japanese tea ceremony, including how to sit appropriately, behold the surroundings and the tea ware, how to correctly sample the snack and the tea itself, and references appropriate for the season. The principal’s enthusiasm for tea ceremony, as evidenced by its inclusion in the mission statement, was also apparent in the lessons she gave the children. In discussing the principal’s enthusiasm, the head teacher, Mrs. Shononome, informed me that if the principal did not feel strongly about tea ceremony and did not enjoy conducting these classes herself, the kindergarten would either have hired a part-time instructor to assist with tea lessons, or more likely, eliminate it from the program.

English Language Lessons. While kindergartens in Japan are increasingly including English language lessons in the curriculum, this facet struck me as being exemplary among early childhood centers. While the amount of time in class was not particularly long, with only half an hour a week of instruction, a well-qualified husband-wife pair of teachers filled these lessons with maximal experiences for children to listen and speak common words and phrases.

The demographic profile of the parents were decidedly modest compared to the families that were served by Poplar Hoikuen in Sapporo; they were factory workers, military families, shopkeepers and lotus farmers. While this yochien was privately owned, enrollment statistics provided by the school showed that almost all of the students attended public elementary schools following graduation, which was understandable considering that there were no private elementary schools within city limits.

A Day at the Momiji Yochien

During the time that the yochien was in full session, it is somewhat more difficult to recreate the schedule at Momiji Yochien in as much detail as at Poplar, as this was a much larger institution and specialists²³ had to cover multiple classes at different times. However, the general outline was that parents would begin to drop their children off beginning at 7:30AM. In addition, two school buses picked up children from the surrounding neighborhoods in time for the morning session that began at 9:00AM. The morning academic session would continue until 11:30AM, when lunch would be served. Following lunch, the children were allowed to play outside, weather permitting, until the afternoon session began at 1:00PM, which concluded at 3:00PM. The two “academic sessions” is when more structured activities such as the eurhythmics, English, tea and gym lessons occurred. On July 7th, the date on which Tanabata²⁴ is locally celebrated, the entire academic portion of the day was spent making decorations, which included children writing their wishes on a sheet of paper to be hung from fully-grown bamboo. On other days, as it was summertime, children would be brought out to a temporary pool that was set up on the edge of the schoolyard.

The exception to this daily routine was on Wednesdays, which was reserved for faculty meetings, when all yochien division children were sent home at 1:30PM. Either way, at dismissal, the two school buses made multiple rounds to bring the overwhelming majority of children back to their neighborhoods. If the children were not bussed home, they were enrolled in the “hoikuen” (or simply the “hoiku”) program, which allowed the

²³ English, eurhythmics, or physical education teachers; or in the case of the principal, tea ceremony lessons.

²⁴ Tanabata (lit., the evening of the seventh), also called the “star festival,” celebrates the legend deities Orihime (represented by Vega) and Hikoboshi (represented by Altair) that is normally separated by a heavenly river (the Milky Way). It is analogous to Qixi festival celebrated in China on the seventh day of the seventh month of the lunar calendar.

children to be picked up as late as 6:00PM. This entailed approximately twenty or so remaining children, who were consolidated into one or two classrooms. Generally, there was a steady stream of mostly mothers who would come to retrieve children beginning after 3:30PM or so; by 5:00PM, there would only be five or six children.

During summer session, the “academic portion” of the day was omitted, and therefore there were no eurhythmics, tea, physical education or English lessons. The daily schedule, therefore, was quite similar to the one observed at Poplar Hoikuen in Sapporo, with the notable exception that neighborhood walks were substituted by swimming in the temporary pool. Most children were dropped off around 9:00AM, and either would engage in supervised play out in the schoolyard until 11:30AM; this “free play” time was prime time for music making by the children. As it was the summertime, swimming in a large temporary pool was also staple during this time. Lunch was served beginning at 11:45AM or so. During the lead-up to lunch, there would be lulls when children would pass time by singing. After lunch was naptime, beginning around 1:00PM. At 3:00PM, the children would be woken up, with a snack being served at 3:30PM. When the snack was finished, the children would be free to play, weather permitting, outside. Again, parents, usually the mother, would begin to pick their children up around snack time, concluding at the closing time of 6:00PM.

Not all children were regular attendees of the summer session; some attended more regularly than others, depending on their parents’ work schedule. The policy of the institution, I was informed by a teacher, was that up to 30 children were allowed to be in one classroom. Therefore, if more than 30 children attended the summer session on a given day, the class would be split into two groups: The nensho (3-to-4-year old group) and the nenchu/nencho (4-to-5 and 5-to-6 group). During the fieldwork period, the highest

enrollment in the program²⁵ that occurred was 46, which occurred shortly after the summer session began in late July, and the lowest was 15, right before the Obon (Bon) holiday, when many families travel. If more than 30 children attended on a given day, then the three year olds were lead away to an adjacent classroom. Thus, even though 32 participants were enrolled, on any given day, perhaps 22 of the 28 or so children attending were participants. Two teachers were assigned each day to cover these classes on a rotating basis; in short, each day, there were two different teachers in charge of the class. Sometimes, depending on the number of staff members and children present, individual children were allowed to choose whether or not to play inside or outside.

Linguistic Differences Between the Two Sites

The linguistic differences between the dialects used at the two research sites deserve mention. As most of the Japanese archipelago has been settled for millennia, there is considerable linguistic variation within Japan to a point that some dialects, such as ones spoken in certain parts of southern Kyushu (Kagoshima) or northern Honshu (Aomori) may be incomprehensible to a Japanese speaker from Tokyo. Following the Meiji Restoration in 1868, standardized Japanese, based largely on the Tokyo region dialect, has become the *lingua franca* in print and mass media (Shibatani, 1990).

As Sapporo was largely settled beginning in the 20th century with people from all over Japan, the Japanese language that is spoken in the metropolitan Sapporo region is close to standardized Japanese. In contrast, the Iwakuni area on the inland sea has been populated since antiquity. As a result, there is significant deviation from standardized Japanese, which is mostly based on the dialect spoken in Tokyo, 850 kilometers to the east.

²⁵ Inclusive of both study participants and non-participants.

In addition to a good number of lexical differences that begin with relatively fundamental parts of language like “why” and “because,”²⁶ and verbs are conjugated differently.

What was surprising was that, despite the fact that media outlets virtually always use standardized Japanese, when I asked children questions in standardized Japanese, I would be met with blank stares. I would quickly restate the question using the Iwakuni dialect, at which point the children seemed to understand and respond. For example, I once asked three children in standardized Japanese, “Doshite kono uta wo utatte ita no?” (“Why were you singing this song?”), I received blank stares. I then restated the same question using the local dialect, “nashite kono uta utattottan?”, at which point the children were able to give elaborate answers. Upon discussing this issue with the head teacher, Mrs. Shinonome, she stated that “some children probably do not understand standardized Japanese” but others “probably understand [from listening to television] but aren’t accustomed to being addressed with it.” This was the dialect that I spoke growing up locally, so I had no difficulty in understanding it, but because it had been two decades since I have spoke it on a daily basis, it took me a little bit of adjustment. Nevertheless, after the first week or so, I was able to readjust to using it with the children²⁷.

Summary

In this chapter, the executed method and the context were elaborated. For this study, using a participant observer design was deemed appropriate, given the background of the researcher, which included extensive knowledge of the Japanese language and

²⁶ A few of the fundamental lexical differences include “because/therefore” (“dakara” in Tokyo; “jakee” in Iwakuni), “why?” (“naze” in Tokyo; “nashite” in Iwakuni), “very” (“totemo” in Tokyo; “buchi” in Iwakuni), “extremely” (“sugoi”/“sugoku” in Tokyo; “erai”/“eraku” in Iwakuni), “and then” (“sorede” in Tokyo; “hoide” in Iwakuni), “don’t” (“dame” in Tokyo; “iken” in Iwakuni), “small” (“chiisai” in Tokyo; “kohmai” in Iwakuni).

²⁷ Many teachers seemed impressed that I was able to switch into using the local dialect rather quickly, to which the head teacher, who was my own kindergarten teacher, explained why she did not find this surprising: “Sean was a very talkative child.”

customs. A brief overview of the research site and participants was detailed. The data analysis procedures, as to how the song examples were obtained, analyzed, organized and presented were discussed, in order to facilitate the discovery of “cultural patterns” (Spradley, 1980) that exist in the data. The dynamic context within which the Japanese children at the two sites were located was detailed. The historical, economic, demographic and physical settings that encompass Poplar Hoikuen in Sapporo and Momiji Yochien in Iwakuni were detailed. In addition, the mission statements and the daily rhythm of the two institutions were illustrated. The linguistic differences that occurred between the two research sites were noted in order to assist the reader acquire a holistic idea of the context in which these students were situated.

CHAPTER III

THE SONGS THEY SING: WARABEUTA

In this chapter, a brief overview is provided of the following three chapters, each dedicated to the repertoires that Japanese children sing. Most of the chapter is dedicated to the repertoire of warabeuta, in which the characteristics are noted, and all collected examples of warabeuta are presented along with notation, translation, and commentary. The final section of this chapter focuses on warabeuta-like musical utterances that the children created, which are notated, translated and discussed.

Characteristics of Warabeuta

“Warabe,” is mostly an archaic term for “child” or “children” in Japanese; “uta” simply means “song.” (Ikegamo, *et al.*, 2011). Thus, originally, warabeuta simply meant “children’s song.” Before the Meiji Restoration, before the existence of shoka, doyo, the widespread importation of songs from the West and the creation of mass media, all children’s songs were just referred to as “warabeuta.” However, since the other repertoires have been created, the term warabeuta has come to mean specific type of children’s song (Gottschewski & Gottschewski, 2006; Koizumi, 1969).

The most distinguishing feature of warabeuta, consistent with traditional Japanese music, is the use of kakuon (核音). “Kaku” (核) means “nucleus, the core, or the heart” and “on” (音) means “tone, pitch, or sound” (Digital Daijisen, 2011). Songs will generally begin on a kakuon, return to a kakuon at cadences, and end on one (Koizumi, 1969). It is possible to have multiple kakuon in a given song, in which case they are located a perfect fourth apart from each other. Between any kakuon, there is one pitch located, although the location is variable. For example, between the A and the D that is a perfect fourth above (“secondary kakuon”), the pitches B-flat, B and C as being possible pitches that could

occur in-between. The C-sharp is absent; Koizumi stated that while the semitone above a kakuon could be used as the variable pitch, the semitone below the kakuon do not generally occur in mainland Japan²⁸. The variable pitch is generally consistent within any given song. In most of the warabeuta examples collected for this study, the kakuon were found to be *conjunct*²⁹; that is, the kakuon are stacked upon each other in intervals of perfect fourth. Some typical conjunct configurations of tones found in warabeuta, as outlined by Koizumi, are presented below:

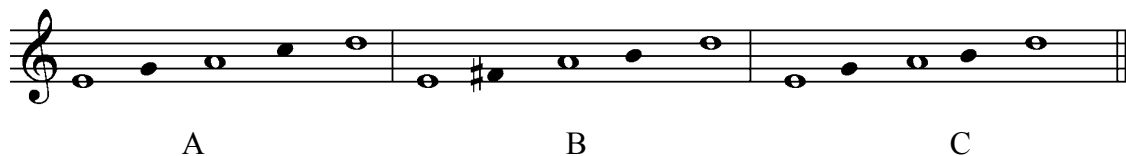


Figure 3.1: Typical Conjunct Configurations of Warabeuta Kakuon

It should be mentioned that almost all warabeuta collected in this study belong to configuration A displayed in figure 3.1. As well, there are occasions when kakuon can be *disjunct*; that is, two sets of kakuon can be separated, typically by a whole tone. As an example of a disjunct set of kakuon, the minyo (folksong) scale is illustrated:

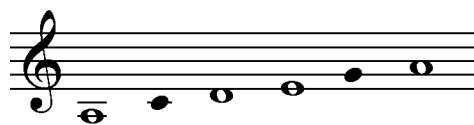


Figure 3.2: Minyo Scale

²⁸ Koizumi (1969) noted that this pattern occurs in Okinawa. As well, Koizumi noted that while the kakuon's location remain consistent, depending on the mood of the performer and the way in which the performer desired to express emotion, the indeterminate pitch in the middle can shift even during the song.

²⁹ "Conjunct" and "disjunct" were Koizumi's terms; it is important to note that they differ from common usage in Western music. Koizumi himself seemed rather conflicted about the novel use of the terms "conjunct" and "disjunct" differently than it is used in the West (1969, p. 371). Why Koizumi did not opt to create a Japanese term to appropriate describe this phenomenon remains a mystery, especially since he also uses these terms to describe melodic contour as well.

In this case, the *kakuon* are the A below middle C, complemented by the next *kakuon* a perfect fourth (P4) above; the second set of *kakuon* is the E above middle C, complemented with the A that is a perfect fourth (P4) above. Koizumi mentioned that in songs with an extended range, it is possible for a disjunct set of *kakuon* to occur above or below conjunct sets of *kakuon*. Finally, it should be noted that Koizumi felt these “gaps” of a minor third was the tonal manner in which the Japanese aesthetic concept of “*ma*” was emphasized³⁰.

For the purposes of this study, most collected *warabeuta* examples were notated using the pitch A above middle C as the “primary *kakuon*” to generally avoid the use of accidentals; it is not the absolute pitch in which the song selection was collected. Finally, Koizumi noted that “modulations” could occur during a song, in which the location of the *kakuon* can shift. However, even after the modulation, the distance of the perfect fourth between *kakuon*, and the use of only one variable pitch between the *kakuon*, will be maintained (cf. Musical Example 3.15: “*Zui Zui Zukkorobashi*”). Finally, it is possible to have a hybrid of conjunct and disjunct *kakuon*. For example, two sets of conjunct *kakuon* (over a major seventh) could occur above or below a second set (cf. Musical Example 3.18, “*Sakura Sakura*”).

The simplest *warabeuta* consist of two pitches: G and A (cf. Musical Example 3.2, 3.3, 3.4, 3.9, etc.). In this case, the upper note is the *kakuon*; accordingly, most examples begin and end on the A. In three-note *warabeuta* with only one *kakuon*, Koizumi articulated that the middle pitch will be the *kakuon* (in this study, notated with an A), with

³⁰ “*Ma*,” which means “space,” is an important aesthetic concept in the arts of Japan. Keister (2004) attempted to explain *ma* as “aesthetic of silence or open space in Japanese music and art.” A shamisen teacher that I interviewed for another study stated, “it cannot be explained” although she emphasized its central importance (Manes, 2009). Manabe (2009) quoted a Japanese DJ as “Like the famous [*Ryoan-ji*] gardens in Kyoto, it’s the aesthetics of subtraction rather than addition ... It’s that sense of space, of *ma*, that space between things” (p. 311).

the lower note being a whole tone below (G) and the upper note being either a half-tone (B \flat) or whole-tone above (B) (cf. Fig. 3.1, Example C). Koizumi found that some children sang the highest note approximately three-quarter steps above the kakuon, while others sang a half step or a whole step above. However, in most of the examples collected for this study, children sang the upper variable tone a whole tone above the kakuon (cf., Exs. 3.5, 3.13, etc.).

As important, Koizumi noted that warabeuta were melodically conjunct³¹, occur in duple meter that is either subdivided into two (two eighth notes) or three (two triplet-eighth notes, followed by one triplet-eighth note³²). In distinguishing from children's songs from the West (especially England and Germany), he noted that, like the manner in which the Japanese language is spoken, warabeuta do not generally create emphasis through the use of stressing certain beats, but rather use elevated pitches. As a result, the sense of meter is not as pronounced. More specifically, he stated that in contrast to the West, where duple meter is conceptualized as being a succession of strong and weak beats (e.g., duple meter is grouped as a succession of strong and weak beats, and triple is grouped as strong-weak-weak), the Japanese fundamental conception of beat and meter is based on "ma," or space, traditionally divided as omote-ma ("space in the front") and ura-ma ("space in the back") (Koizumi, 1984, p. 42-49)³³. Textually, Koizumi wrote that

³¹ When writing of melodic contour, as he did in this circumstance, Koizumi used "conjunct" in the same manner that it is generally used in the West.

³² In this study, the combination of triplet-eight note followed by one triplet eighth note is noted simply as a dotted eighth note followed by a sixteenth note, following Japanese procedure in notating warabeuta.

³³ Koizumi asserted that this more uniform treatment of beat, or, rather, the "space between the beats" resulting in a smoother texture as a whole, was another manner in which the Japanese aesthetic concept of "ma" is expressed, by calling attention to each and every bit of "space" rather than emphasizing certain beats (or spaces) at the expense of others.

haku³⁴ intoned higher in spoken Japanese tended to have slightly higher pitches (typically a whole tone) and longer rhythmic duration.

Warabeuta Song Examples

O - ni gok - ko su - ru - mo - no ko no yu - bi - ni to - ma re!

Ha - ya - ku shi - na - i - to ro - so - ku ke - su zo!

Ip - po - n - no ro - so - ku ke - shi - ta. Fut!

Musical Example 3.1: Onigokko Surumono³⁵

1. Onigokko/Kakurembo. *Onigokko* is the Japanese version of tag; literally, it means “ogre pretending game,” and the “it” (tagger) is called the *oni*, or ogre (this nomenclature is used in a number of other games as well). In Sapporo, the full example was heard multiple times, but in Iwakuni, only the first two phrases (up to mm. 8) were collected.

At Poplar Hoikuen, one afternoon, the children in the four-year-olds’ classroom were finishing their snack and cleaning up after themselves, getting ready to go outside to

³⁴ The basic phonetic unit of Japanese is the haku (拍; called *morae* or plural *mora* in English), not the syllable. One haku is represented by a single *hiragana* or *katakana* character in Japanese, and can either consist of 1) a single vowel (i.e., a, i, u, e, o), 2) a consonant followed by a vowel (e.g., ka, shi, zu, pe, mo, etc.), 3) a consonant followed by a glide and a vowel (e.g., hya, byu, kyo) or 4) the sound “n”. Also, vowels are often elongated, so that they become two haku. Often, one haku corresponds to one syllable, but not always. For example, Shintaro, common boy’s name, would be five haku (Shi-n-ta-ro-o), but consists of only three syllables (Shin-ta-ro). In Japanese pronunciation, some haku are pitched slightly higher than others.

³⁵ Trans.: *Ones who want to play tag, grab onto this finger. If you don’t come quickly, the candle will be blown out! The one candle was blown! (Blowing noise) Fut!* *Note: The word “surumono” (“ones who do”) is changed to “shimasho” in Iwakuni, changing the meaning to “let’s play tag” instead of “ones who want to.” Indeed, from my childhood in Iwakuni, I seem to recall “shimasho” or “surushito” (“persons who do”) which would reflect contemporary usage of Japanese. The usage of “mono” in this context is archaic, probably an indication of the antiquity of this song; but this was what was collected multiple times in Sapporo.

play. Ryutaro³⁶ decided that he wanted to play a game of tag when he got outside. Perhaps he knew that getting everyone to grab onto his finger would be more difficult outside, when everyone would be spread out all over the playground: He began to sing this song and held up his index finger, pretending that it is a candle. Four other students who were nearby grabbed onto Ryutaro’s finger, and when the song concluded, Ryutaro “blew out” the candle. The five children then rushed outside to the playground and began to play onigokko (“ogre pretending game” or tag).

Once outside, the five children began the process of figuring out who would be the first “oni,” for which a special version of *janken* (rock-paper-scissors) was used:

O - ni ki - me jan ken pon, a - i - ko de sho!
X X

Musical Example 3.2: Onikime Janken³⁷

Since there were five participants, the last two measures (“it’s a draw!”) were repeated until, by chance, only two types of gestures were present³⁸. One of the girls, Ayako, ended up being the first oni, and she began to chase the others to tag; all the other children, then, would sing the following example to taunt and to attract attention of the oni, to come chase them:

³⁶ All names are pseudonyms.

³⁷ Trans.: *Ogre-deciding rock-paper-scissors! It’s a draw!* The “X” indicates when the children must show their gesture (rock, paper, scissors; or janken).

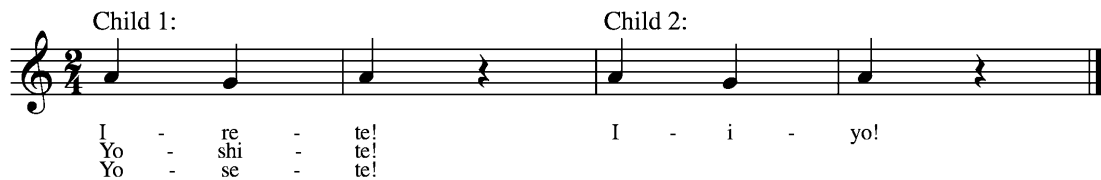
³⁸ How this would work: If there were six players, it would be considered a draw if all three gestures were present. However, if a given round produced only two gestures, say, two rocks and four papers, the four papers would be the winners, and since presumably being the ogre is presumably undesirable, they would walk away leaving the remaining two to battle out. The two would sing from the beginning again, and repeat the last two measures as necessary. Whoever loses the second round in this case would be the oni. Because the probability that only two types of gestures occur in any given round is relatively low, it is not unusual for the last two measures to be repeated ten or fifteen times, especially with a larger group. Since a new round of gestures must occur every four beats, this sophisticated procedure would still conclude in under a minute. Having participated in this activity with the children a few times, I must confess that the pacing was intense, although the children seemed to do it with ease.



Musical Example 3.3: Oni-san Kochira³⁹

This song would be followed by a couple of handclaps (usually two or three), although there did not appear to a consistent rhythm to the clapping (and thus not notated)⁴⁰.

Concurrently, a couple of other children were still left in the classroom, still finishing their snacks and helping the teacher with the post-snack cleanup. When Yuko, one of the stragglers, emerged from the classroom and finished putting on her shoes, she surmised that most of her friends appeared to be playing tag; deciding that she wanted to be a part of this game, she approached one of the game-players and asked for permission to join by singing (child 1), and was given permission by Ayako, another girl who was playing (child 2).



Musical Example 3.4: Irete! Iiyo!⁴¹

One variant of this game, and the entailed series of songs, was “kakurembo,” or hide-and-seek. On a different day, but also during the afternoon free-play time, one of the four-year-old boys, Kyosuke, decided he wanted to play hide-and-seek, and sung example

³⁹ Trans.: *Mr./Ms. Ogre, this way, in the direction of the clapping hands!*

⁴⁰ Despite being a taunt, the language in this chant is polite. The oni is addressed by a term of respect, -san, and kochira is the polite form of expressing “here” or “this way,” not frequently used even by contemporary adults in everyday conversation, and rarely by children (kocchi is used instead), probably indicating the somewhat archaic nature of this song snippet.

⁴¹ Trans.: *Let me join! Sure!* *Note: *Irete* is standardized Japanese and was documented in Sapporo; *yoshite* or *yosete* means “let me join” in the Iwakuni dialect. *Note to Japanese speakers: *Yoshite* does not mean “stop/quit [it]” in Iwakuni as it does in Tokyo. In this case, the etymological cognate is not the verb *yosu* (止す), “to quit, stop or cancel,” but rather the verb *yoru* (寄る), “to come near.”

3.1, substituting the first two measures with the lyrics “kakurembo surumono”⁴². A group of six children assembled, followed by the procedure for figuring out who would be oni, or “it”, which was largely the same, also using example 3.2. Ryoko, another four-year-old, was chosen as the oni. She promptly ran up to the trunk of the large tree at the southwest corner of the playground and began a count off: “Ichi, nii, san...” When she reached ten, she sang the following example:

The musical notation is written on a single staff in 2/4 time. It is divided into three sections. The first section, labeled 'Oni:', contains the notes for 'Mo - ii kai?'. The second section, labeled 'All others:', contains the notes for 'Ma - da da yo!' and is marked with a first ending bracket. This is followed by a measure with a whole rest, labeled '(Pause of indeterminate length)'. The third section, labeled 'All others:', contains the notes for 'Mo - ii yo!' and is marked with a second ending bracket. The piece concludes with a double bar line.

Musical Example 3.5: *Moiikai? Madadayo!*⁴³

Ryoko sang, “are you ready,” which at first was responded by a chorus of “not yet!” Each successive time that Ryoko sang, one or more children will convert their answers to “mo-ii yo” (thus, we would hear the first and second endings simultaneously). After three repetitions, when most of the children sang, “mo-ii yo,” (“it’s okay” or “ready”), Ryoko went about pursuing her peers.

⁴² Trans: *Those who want to play hide-and-peek.*

⁴³ Trans.: *Are you ready? Not yet! [...] Are you ready? Ready!*

Vibrantly

Ses - ses - se no yo - i yo - i yoi! O - te - ra no o - sho - o san - ga

ka - bo - cha no ta - ne wo ma - ki ma - shi - ta. Me - ga de - te

(Spoken)

fu - ku - ra - n - de, ha - na - ga sa - i - ta - ra jan - ken - pon!

Musical Example 3.6: Sesse/Otera no Osho⁴⁴

2. Sesse/Otera no Osho. Anytime there is a *Sesse* “prelude,” it indicates that it is a hand-game that concludes with *janken* (rock-paper-scissors); this song is no exception. The example was collected in a variety of settings, although because of the less active nature of the song (it can be performed while sitting), it was most frequently heard while children were seated and waiting, for example, for lunch, snack, or for the morning greeting/announcements to occur. It was observed at both sites a total of nine times, involving children of all participant age groups.

Masako was a three-year-old girl who was particularly musical; despite her young age, she seemed to know a good number of songs. Sometimes, I would ask the children to teach a song to me, and often they would get embarrassed and thus would not share. However, Masako was routinely willing to share her musical knowledge. Perhaps Masako was somewhat bored one rainy morning, because the children were not able to play outside. Seemingly randomly, she approached and informed that she would teach me how to play this game. While this game song was already collected several times at that

⁴⁴ Trans.: *The priest at the temple planted some squash seeds. It sprouted and swelled, when the flower blooms, janken pon (rock, paper, scissors)!*

juncture, I decided to take the opportunity to engage with her. Below is the hand

movement that she taught me:

<i>Sesse se no</i>	Hold both hands with partner; shake hands three times during the first three beats
<i>Yoi, yoi, yoi!</i>	Cross the hands over; shake them three times
<i>Otera no oshosan ga</i> <i>Kabocha no tane wo</i>	Uncross arms, place left hand in front, palm up. On the downbeat, clap the stationary left hand with the right hand, then on the off-beat, clap the partner's stationary left hand
<i>Makimashita</i>	Take the fictitious pumpkin seeds off your still-stationary left hand, and motion with your right hand of spreading out the seeds
<i>Mega dete</i>	Clasp both hands together, bring it up to show the sprouting
<i>Fukurande,</i> <i>Hana ga saitara</i>	Make hands "grow bigger" by curling fingers Create a flower by spreading fingers and the palms but keeping wrists together
<i>Janken pon!</i>	Rock-paper-scissors on the last beat, "pon!"

Table 3.1: Movements for "Sesse."

In addition, another song that began with *Sesse* was collected (cf. Momotaro Sesse, Example 4.4). The song *Otera no Osho*, beginning on measure 5 in this example, appears by itself in one of the written sources with slight variation (Sato, 1996, p. 36). However, in the nine times that I documented the song at both sites, the two songs were always paired. Also, Koizumi (1969) noted that warabeuta typically end on the kakuon, but this example does not; I suspect that, at one point in the past, the spoken ending, "janken pon!" was sung, ending on the kakuon.

Ka - go - me ka - go - me, ka - go no na - ka no to - ri wa
i - tsu i - tsu de - ya - ru? Yo - a - ke no ba - n ni
tsu - ru to ka - me ga su - bet - ta, u - shi - ro no sho - men da - re?

Musical Example 3.7: Kagome, Kagome⁴⁵

3. Kagome, Kagome. One day, during the late-afternoon outdoor free play period, I was observing the three-year-old group. In a different area of the playground, I noticed that a couple of the five-year-old girls appeared to lose interest in the game of tag (oni-gokko) that they were playing. While I was continuing to attend to the three-year-old groups, I noticed that a group of eight five-year-olds (six girls and two boys) had assembled, and had begun playing this game. At this point, I walked over to this group to observe them more closely. At Poplar, this game was played in the following manner: One child, squatting in the middle of a circle, must close her eyes and blindfold herself using her hands. The other children hold hands and circle around during the song. At the end of the song, the child in the middle must guess who is directly behind him/her. When I arrived close enough to the action, Akemi was in the middle, peeking through her fingers and turning around in order to figure out who was behind her. As she guessed who was behind her, “Is it Sayako?”, Yusuke noticed Akemi was peeking and called out, “you can’t open your eyes!” (「目を開けてるからダメ！」). So Akemi shouted out “I don’t know. Hint!” (「わからない。ヒント！」). Yusuke replied, “it starts with ‘yo’!” Pondering for a second,

⁴⁵ Trans: *The bird in the bamboo cage, when will it come out? Right before dawn, a crane and a turtle slipped. Who is directly behind me?*

she then correctly guessed, “Yoko?” At this point, Yoko walked to the middle and assumed her position in the middle of the circle, and the game continued for a few more rounds.

On another occasion, this example was collected as a chant performed by a group of three-year-olds. The few minutes before lunchtime was typically a musically productive time: Children were instructed to sit along their table while the teachers transported the food, china and other necessary items for lunch from the kitchen to the classroom. During this time, the children passed the time by engaging in conversation with each other, or by singing. On this day, I was seated near four other children who were all seated around a long table. While I do not know what prompted Masako to begin chanting (not singing) this song, within a few beats, her three neighbors joined in to chant along with her. In another instance, prompted by a passing reference by another child of the origami crane that was placed on a bookshelf in the four-year-olds’ classroom, Sayaka began singing the last line of the song (beginning with “Tsuru to kame ga...”), which immediately elicited her immediate five neighbors to spontaneously join in, to sing the song to completion. Perhaps the group felt incomplete just singing one phrase of the song, so the children spontaneously repeated the whole song.

The lyrics of this warabeuta are somewhat enigmatic even in Japanese; in addition, one of the verbs, *deru* (to come out or exit) is conjugated using an archaic form, *deyaru* (mm. 6). Machida & Asano (1975) stated that this song is found all over Japan with some variation, and documented some of the differences in the lyrics. While the text collected at the Sapporo hoikuen was identical to Machida and Asano’s example from Noda, a city 40km north of Tokyo, the melody was slightly different.

O - na - mi ko - na - mi de ka - ze ga fui - ta - ra ya - - - ma!

I - chi, ni - i sa - n shi - i go - o ro - ku na - na ha - chi kyu - u ju!

Musical Example 3.8: Onami Konami⁴⁶

4. Onami, Konami. This jump rope song and game was another that was popular during the late afternoon playtime, especially among the five-year-olds. When I saw Yoko, Mai and Megumi bringing out the long jump rope from the classroom, I knew that this song game was about to occur, so I went near this group. When they were ready to begin, two more girls, Sayako and Akemi, joined in. Yoko and Mai had volunteered to be the first ones to turn the rope, and the three other girls lined up to start. After the jumper enters between the two rope-holders, the game started. During the first five measures, the jump rope was swung side to side, and beginning with the second line, the rope was swung over the jumper's head, accompanied by the counting (*ichi, ni, san, shi, go*, etc.). The counting continued until the child doing the jumping caught his/her leg on the rope, at which time the song concluded. Megumi went first, and her foot caught after the third jump. As the two other girls were lined up waiting for their turn to jump, two boys, Shota and Daisuke joined in by entering the line. While the others were able to jump rope up to ten times, Daisuke, who was an athletic young boy, was able to jump more than thirty times, which elicited a response from Mrs. Yamanaka, the playground teacher on duty. She said, "Wow, Daisuke. You were able to jump thirty-two times! Impressive!" (「大輔君、32回も飛べたんだ。すごいね!」).

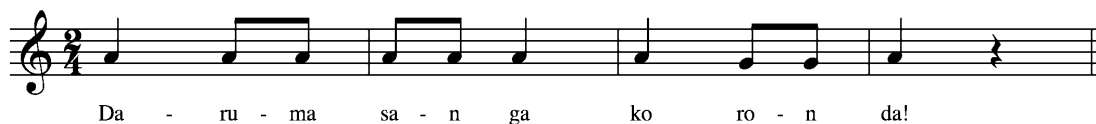
⁴⁶ Trans.: *Big wave, small wave, when the wind blows, mountain! One, two, three (...) ten!*

The manner in which this song game played out this day was typical. In the four times I documented this song game being played among the five-year-olds, the girls initiated; it was apparent that jump rope was considered to be a girl's game, although I did not once see the kindergarten staff specify it as such. Once the game had started, however, the boys were open to participating, especially since, like the time with Daisuke, boys seemed to enjoy the opportunity to exhibit their athletic agility. This game was primarily played by the five-year-old children, although I did find that the four-year-old group playing it once. In this instance, it became apparent quickly why this group did not play it more frequently: At this age, most children were only able to jump once or twice before their feet were caught.

The section in which the counting occurs beginning on measure six (mm. 6) is also a standalone song, called a "kazoe-uta" ("counting song"). Even much younger children sung it to count items, such as blocks or pieces of paper, or just to sing for fun, which no doubt helped children practice their numbers: For example, one morning, at Momiji Yochien, I found a three-year-old boy, Masaaki, singing this song while he was playing in the sandbox; it did not appear that he was trying to count any object in particular. What was notable about this occurrence was that Masaaki was able to count up to six without a problem, but he could not remember the exact order of the numbers after that. So, after a slight pause, he skipped around and even repeated some of the numbers before reaching ten: "*Roku* (six), *hachi* (eight), *shichi* (seven), *kyuu* (nine), *hachi* (eight), *ju* (ten)."

Koizumi (1969) articulated that on songs with only two pitches, it always ends on the upper note: This rule is followed, as when the counting reaches *ju* (ten), it stops on the upper note on an accented beat. However, it is possible for the song to continue beyond *ju*. Finally, there was some variation in pronunciation of the number four (*shi* or *yon*) and

seven (*nana* or *shichi*) in this song. In the case of four, both ways of pronouncing seemed to be interchangeable; in the case of seven, *nana* was favored in Sapporo while *shichi* was more common in Iwakuni. The jump rope section of this song was only collected in Sapporo, while the counting section was found in both places.



Musical Example 3.9: Daruma-san ga Koronda⁴⁷

5. Daruma-san ga Koronda. During the afternoon free play time, the children in the four-year-old class had already played “Onami Konami” (Musical example 3.8), “Arupusu Ichimanjaku” (Example 5.1) and “Oni Gokko” (Examples 3.1 to 3.5). So when the children had decided to play “Daruma-san ga Koronda,” I decided to join in, along with four girls (Ayako, Ryoko, Sayaka and Yuko) and two boys (Kyosuke and Ryutaro). Kyosuke was chosen as the first oni (chosen using example 3.2) and went over to the tall tree and leaned his head against the tree, and sang the song example. The objective of the game is similar to advance toward the oni, but only during the time the oni is singing the song. The oni must face the tree while he is singing; when the song is over, he turns around and checks to make sure that everyone is stationary. If he catches anyone moving when he turns around, he will say the name of the person, and they will be taken “hostage” by being “chained” to the oni with their ring finger and pinkie. Eventually, someone who has not been taken hostage advances close enough to “cut the chain” by disconnecting the hands between the oni and the first child to be taken hostage, at which time a chase ensues; whoever is tagged becomes the oni. Ayako was taken hostage first, followed by

⁴⁷ Trans.: *The Daruma doll fell down!*

Yuko, Ryoko, and myself. As the remaining players advanced closer to Kyosuke, he responded by singing the song quickly. Finally, Ryutaro came close enough to “cut the chain” by separating the fingers between Kyosuke and Ayako, and the hostages began to run. Kyosuke was able to catch Yuko, at which time the game continued with her as the new “oni.”

The Daruma (Dharma) doll is a traditional Japanese child’s toy that will return itself back to the upright position if rolled because there is a weight set inside. As it will always “get up” on its own, it is a symbol of perseverance. This song was documented four times throughout the fieldwork phase, including once when the entire class of four year olds played the game. Daruma is somewhat similar to the game, “Witch, Witch” (Choksy, 1999, p. 194) that is played in the United States, in that children approach a designated “singer” who cannot see their peers approaching during the song is being sung, and when the singer is tagged, a chase ensues.

Two Groups form two lines, facing each other, holding hands with neighbor in the same line.

Ha - na ha - na ha - na i - chi mo - n me!

Group 1: Sing; step forward with the beat; small kick on final beat. Group 2: Sing; step forward; small kick on final beat.
 5 Group 2: Step backwards with the beat as group 1 advances. Group 1: Retreat as group 1 advance.

To - na-ri no o - ku-san choi-to ki - te o - ku-re, o - ni ga ko - wa-ku - te i - ka-re na - i!

13 Group 1:sing and advance; Group 2: retreat (same as above) Group 2:sing and advance; Group 1: retreat (same as above)

O - ka-ma ka - bu-ut - te choi-to ki - te o - ku-re, o - ka-ma so - ko-nu - ke i - ka-re na - i!

21 Group 1:sing and advance; Group 2: retreat (same as above) Group 2: Sing and advance; Group 1: retreat (same as above)

O - fu-ton ka - bu-ut - te choi to ki - te o - ku - re, o - fu-ton bo - ro bo - ro i - ka-re - na - i!

29 Group 1: Continue as above. Group 2: Continue as above. Group 1 Group 2

A - no ko ga ho - shi-i, a - no-ko ja wa - ka-ran! Ko - no-ko ga ho - shi-i ko - no-ko ja wa - ka-ran!

37 Group 1 Group 2

So-dan shi-ma-sho, so shi-ma - sho! (Both groups discuss which child they want; indeterminate length) Ki - mat - ta! Ki - mat - ta!

48 Group 1 Group 2

Me - gu-chan ga ho - shi-i, Yu - u-kun ga ho - shi-i! Jan ken pon! A - i ko de sho!

56 Janken winner's group becomes new group 1 Janken loser's group is the new group 2 Return to mm. 5

Ka - tte u - re-shi - i ha - na i - chi mo - n-me, Ma-ke - te ku - ya-shi - i ha - na i - chi mo - n-me.

Musical Example 3.10: Hana Ichi Monme⁴⁸

⁴⁸ Trans.: Both groups: *Flowers, one bunch!* Group 1: *The madam next door, could you come over for a bit?* Group 2: *Scared of the oni (ogre) so I can't!* Group 1: *Then wear a pot on your head and come over!* Group 2: *Our pot has no bottom, so I can't!* Group 1: *Then wear a futon on your head and come over!* Group 2: *Our futon is so ragged, so I can't!* Group 1: *We want that child!* Group 2: *Who do you mean by "that"?* Group 1: *We want this child!* Group 2: *Who do you mean by "this"?* Group 1: *Let's consult!* Group 2: *Let's do that.* (Children consult each other): *It's been decided.* Group 1: *We want (child's name).* Group 2: *We want (another child's name).* Leader of each group: *Rock paper scissors! It's a draw!* New group 1: *We're happy that we won, one bunch of flowers!* New group 2: *We're upset that we lost, one bunch of flowers!*

6. Hana Ichi Monme. This song was part of a popular line game on the playground at Poplar among the five-year old group, especially late in the afternoon. To start, children set themselves in two straight lines of approximately same length, holding hands with their peers in their line; usually, the game began with boys on one line and the girls on the other. The group that is singing advances while the other retreats, as notated above. In the final beat of each phrase, the advancing group performs a small kick with their right leg. At measure 40, children consult their teammates as to who from the other group they would like to add to their own line, followed by a declaration of who this is; the other group does the same. Then, a round of janken is performed by the “team leaders,” which are the two children who are at the head of each line. The winning group takes the declared child from the other team and adds the new child to the tail of the line. In theory, the game continues until one of the lines has no children, but it was rare that there was a definitive ending. As a result, the game would more frequently end when there was a need to move on to another activity, for example, when the teacher called the children into the classroom to pack up before going home.

One afternoon, I participated in this game. I began in the boys’ line along with Yusuke, Shota, and Daisuke. The girls’ line had Akemi, Mai, Sayako, Yoko and Megumi. The boys seemed to be in a losing streak, at least at the beginning, so I was quickly traded off to the girls’ team, which at that point already contained Shota. After all members seemed to have been traded at least one, Yusuke had become too excited with the friendly rivalry that is part of this singing game, and he had begun shouting (instead of singing). While slight taunting is a part of the song, he also became aggressive, especially during the small “kick” at the end of each phrase, potentially a dangerous situation. So at that point, the teacher intervened with a gentle, “Yusuke, calm down! You’re getting a little bit

too excited.” I was able to find a variant of this song appears in Sato (1996, p. 136-137) but is drastically different from the version collected at Poplar.



Musical Example 3.11: Burudoggu⁴⁹

7. Burudoggu (Bulldog). The particularly musical three-year-old girl, Masako, also taught this game to me, on another rainy day when the children were not allowed to play outside. Masako, noticing that I was observing her playing this game with another girl, Kaede, she said to me, “Sean-san, do you want to play?” I should have known that she had confidence in winning this game with her mischievous smile, but I nevertheless decided to participate while Kaede, her previous partner, looked on with interest.

In the first round of this game song is played, up to mm. 8, players tap their lap on the downbeat, and clap the partner’s right hand on odd numbered measures, and the left hand on even numbered ones. At mm. 8, “saisho wa gu” (“First time, rock”), is a practice round for the janken in which players must display “rock,” then complete the song with the “real” round. Whoever is the loser has their right cheek pinched by the winner. The second time, the game continues while the loser’s cheek continues to be pinched by the winner. In the second round, because the winner does not have both hands free, the lap-clap movement is omitted. If the loser (the “cheek pinchee”) wins the second round, then the winner removes their hand, and the game returns to the original position. On the other hand, if the loser loses twice in a row, both cheeks get pinched. In the final round, the winner, who is using both hands to pinch both of her partner’s cheeks, must call out her

⁴⁹ Trans.: *Bulldog, bulldog. If you lose, it hurts, bulldog! First round is gu (rock), janken pon (rock-paper-scissors!).*

hand. If the loser (the “double cheek pinchee”) loses janken for the third time, the winner will say, *tate-tate, yoko-yoko, maru-kaite chon*, which means “up-down, up-down, sideways, sideways, draw a circle and a dot” and mimic this motion on the cheeks of the loser, which explains why “it hurts if you lose.”

With Masako, I lost to her almost immediately. When she was doing the “tate-tate...” motion to me, I could tell that she took pleasure in winning; she was beaming with happiness at her victory. It is worth noting that, having my cheeks pulled by Masako did hurt a little bit; she must have been excited. For this example, I was not able to locate a written source for this game, but it is interesting because while it maintains a warabeuta-type tonality, it prominently features an English word, “bulldog,” indicating that the origin of the song is more recent.



Musical Example 3.12: Sembe Sembe⁵⁰

8. Sembe Sembe. Instead of going on the usual neighborhood walk, on this day, the head teacher gave an assignment for the five-year-olds to replant some rice plants from a smaller planter into larger Styrofoam containers. During this time that the children were replanting, the head teacher enumerated things that are made out of rice: Bowls of rice, rice cakes (mochi, dango, etc.) and rice crackers (sembei). Perhaps a half hour later, when the children had finished replanting, cleaned their hands of the mud, and back in the classroom waiting for lunch to be served, Yusuke began playing this game. So I approached him and asked him to teach me this song. A song about rice crackers being

⁵⁰ Trans.: *Rice crackers, rice crackers, it's roasted! Which rice cracker is roasted? This rice cracker is roasted! Munch, munch, munch!*

roasted and a child eating it presumably fresh off the fire, *Sembe* includes hand movements that mimic the text culminating in deliciously eating the make-believe rice cracker:

<i>Sembe, sembe yaketa.</i>	Using both hands, palms down, “cool” the imaginary rice crackers by flapping your hands up and down, as if they were fans.
<i>Dono sembe yaketa?</i>	Flip over your hands, but since the imaginary cracker is still “hot,” still move it up and down.
<i>Kono sembe yaketa.</i>	Flip over your hands, but since the imaginary cracker is still “hot,” still move it up and down.
<i>Musha! Musha! Musha!</i>	Pretend to eat the rice cracker by biting into the fictitious rice cracker.

Table 3.2: Movements for “Sembe, Sembe”

The song probably dates from a time when cooking with charcoal grills was common; rice crackers cannot be made easily in contemporary Japanese kitchens; thus, they are most frequently purchased. I documented it on another day with a three-year old boy, also while waiting at the lunch table, as well as with Shota, another four-year-old boy who began to play this game instead of “Zui Zui Zukkorobashi” after realizing he realized that the other game requires more than one person to enjoy (cf. Zui Zui Zukkorobashi, Example 3.15). As documented here, it was the same as it appeared in Sato (1996; p. 44-45), which is perhaps not surprising as she is a local Hokkaido music educator.

Na - be na - be so - ko - nu - ke, so - ko ga nu - ke - ta - ra ka - e - ri ma - sho

Musical Example 3.13: Nabe Nabe Sokonuke⁵¹

9. Nabe, Nabe Sokonuke. On a pleasant, late July afternoon, I went on a walk along with the 4-year-old class through the university campus. A brook ran through the campus, and at this particular location, fording the stream involved stepping across strategically placed stones. The teacher was supervising the children crossing the stream, one by one. Two

⁵¹ Trans.: *Pot, pot, the bottom is out! After the bottom's out, let's return!*

boys, Ryutaro and Kyosuke, were the first ones to cross, and were waiting for everyone else on the other side. To pass time, they began to play this game with each other.

A short game song, two children hold hands facing each other, pretending to be a pot. On the word “sokonuke,” (“the bottom fell out”), they flip themselves over so that they are still holding hands but are standing back-to-back. On the word “kaeri,” (“to return”) the children return to the original position. Kyosuke and Ryutaro repeated it a couple of times until more children who have crossed were near them, and thus these two were able to carry on a conversation with others. A few days after the two boys playing this game, I also observed a three-year old girl, Yuna, was found to be singing it on her own while playing with toy pots and pans in the sandbox without the movement. This selection, as collected in Sapporo, was identical to Sato’s example (1996, p. 82-83).

Hi - ra-i ta hi - ra-i ta na - n no ha - na ga hi - ra-i ta? Re - n - ge no ha - na ga hi - ra-i ta

hi - ra-i - ta to o - mot - ta - ra i - tsu - no ma - ni - ka tsu - bo - nn - da!

Musical Example 3.14: Hiraita Hiraita⁵²

10. Hiraita, Hiraita. I went on a short walk with the three-year-old class one afternoon. When Kaori saw a flower that was blooming (although, not a lotus), she began to sing the first six measures of the song repeatedly; she kept singing it over and over for a few minutes. Perhaps she could not remember the remainder of the song; yet, the portion that she did sing, I noted that she sung with “impressive pitch accuracy.” I was able to locate two variants of this song, both with the same rhythm and text, but with different pitches.

⁵² Trans.: *It bloomed, it bloomed! What flower bloomed? The lotus flower bloomed! Thought it bloomed, but before you know it, it withered!*

As Kaori sung it, it was similar to the Machida & Asano version, notated above (1975, p. 222). Ashiba (1984, p. 427) contains a chromatically different variant.

Zu - i zu - i zukko-ro ba-shi go-ma mi-so zui! Chatsu-bo ni o-wa-re-te top - pin - shan, nu-ke

9 ta - ra do-n do-ko - sho! Ta-wa-ra no ne-zu-mi-ga ko-me-kut-te chu! chu - chu - chu!

18 Ot - to-san ga yo - n-de - mo, ok - ka-san ga yo - n-de - mo i - ki-ik - ko na - - -

24 shi yo. I - do - no ma-wa-ri-de ot-cha wa-n ka - i-ta - no da - - re?

Musical Example 3.15: Zui Zui Zukkorobashi⁵³

11. Zui Zui Zukkorobashi. Five-year-old Shota had finished his lunch first, and had walked away from the lunch table, where his classmates were still eating. To pass time, he began playing this game song by himself, which was perplexing to me for a few seconds, as to get any enjoyment out of this game song, at least two players are needed⁵⁴. Shota seemed to make the same realization halfway through the song (around mm. 18). At that point, he abandoned singing “Zui Zui” and went onto singing “Sembe, Sembe,” (Example 3.12) which can be played by one child.

⁵³ Trans.: *Soy bean paste, take tea leaves in a chatsubo bowl, when the entourage comes through, run into the house, shut the door and play inside. When the entourage passes, let's go outside again. The mice in the rice case are eating rice, squeaking "chu, chu, chu!" Mother calls, father calls, but of course we're not going home! Who broke the rice bowl around the well?*

⁵⁴ The game for “Zui Zui Zukkorobashi” is detailed in Campbell, McCullough-Brabson & Tucker, 1994, pp. 42-43.

According to Machida & Asano (1975, p. 261), this song is from the Tokyo area, referencing the *chatsubo*, an entourage that was sent annually by the ruling Shogun during the Edo era (ca. 1600-1868) to transport tea from the tea-producing Uji region to the Shogun’s residence in modern day Tokyo. During this time, even powerful lords were forced to bow down to the tea entourage. Failure to comply was punishable by beheading. Berger observed, “[a]t first glance, this seems to be a nonsense song, which indeed it is” (1969). In another source, the authors claimed, “it is an old children’s play song, but the meaning is said to be mostly unknown” (Nakai, Maruyama & Misumi, 1972, p. 191-192). This song may appear to depart from the warabeuta tonality as explained earlier in this chapter. However, Koizumi did note that warabeuta, in essence, can “modulate” during a song. In this case, the “modulation” occurs at mm 9, with the new *kakuon* becoming B and the P4 below, the F-sharp.



Musical Example 3.16: Niramekko⁵⁵

12. Niramekko. Three three-year-old girls, Masako, Akane and Yuna, were playing outside in the sand box. Perhaps, at some point, these three noticed that they were looking at each other; suddenly, while hovering around the sand box noticed that they were singing this song, so I rushed over to observe them more closely. In this game, after players finish singing the song, they stare at each other and make faces silently, sometimes while holding their breath, and whoever starts laughing or shows teeth first is the loser.

⁵⁵ Trans.: *Let's play the staring-game, if you laugh you lose!*

O - sa - mu ko - sa - mu, ya - ma ka - ra ko - zo — ga na - i - te ki - ta.

Na - n to it - te na - i - te ki - ta? Sa - mu - i to it - te na - i - te ki ta.

Musical Example 3.17: Osamu Kosamu⁵⁶

13. Osamu Kosamu. What prompted the four-year-old Sayaka to begin singing this song about the bitter cold as she was playing in the sandbox was unclear; perhaps she was trying to feel cooler, as it was a rather warm afternoon. The regional text variation of this song is well documented in Machida & Asano (1975); the lyrics sung by Sayaka from Poplar was identical to the example cited from Tokyo, but the tune and text underlay appeared to be slightly different.

Sa - ku - ra, sa - ku - ra, ya - yo - i no so ra wa, mi - wa - ta - su ka - gi - ri, ka - su - mi - ka
Sa - ku - ra, sa - ku - ra, no - ya - ma mo sa - to mo, mi - wa - ta - su ka - gi - ri, ka - su - mi - ka

ku - mo ka, Ni - o - i zo i - zu - ru, I - za - ya, i - za - ya mi - ni yu - ka n.
ku - mo ka, A - sa - hi ni ni - o - u, Sa - ku - ra, sa - ku - ra ha - na za - ka - ri.

Musical Example 3.18: Sakura, Sakura⁵⁷

14. Sakura, Sakura. The few minutes before either lunch or snack, during which children typically had to sit while their teachers went to fetch the food that was to be served, was typically quite musical; children would frequently pass time by singing songs. On this day, right before snack time, I documented two three-year-old girls, Akane and Kaede, singing

⁵⁶ Trans.: *Bitter cold, or a bit cold, a bratty boy came crying from the mountain! What did he cry as he came? "It's cold," he came crying!*

⁵⁷ Trans.: (First set): *O, cherry blossoms, the skies of March, as far as one can see, there is nor mist nor clouds, emanating elegant scents. Let us go behold.* (Second set): *O cherry blossoms over fields and villages, as far as one can see, there is nor mist nor clouds, scenting the morning rays. The cherries are in full bloom.*

four songs in a row. They first began with *Hige Jiisan* (cf. Example 4.17) followed by “Chocho” (“Lightly Row”; Example 5.4). “Chocho” has a passing reference to cherry blossoms toward the end of the song, so naturally, they continued their singing by going to “Sakura, Sakura.” Perhaps the falling blossoms reminded these two of falling snow; when they finished, they went on to sing “Yuki,” (Example 4.6), which is a shoka about snow.

There are two different texts that are commonly sung to this tune. The first set of lyrics appeared in an 1888 volume published by the Ongaku Torishirabe Gakari⁵⁸, based on a pre-existing Edo-era song. Perhaps because the lyrics are esoteric, the Ministry of Education printed a revised set of lyrics, which first appeared in the 1941 edition of the school music textbook (Ashiba, 1984, p. 241). Indeed, an examination of several songbooks revealed that some sources print one set of text, while another source would print the other set, and in one case, both are included (Hatanaka *et al.*, 2005; Saito, 1994; Ashiba, 1984; *Nihon Meika 110-Kyoku Shu*, 1958). In this case, these two girls were singing the second set of lyrics outlined above, remarkably in tune.

⁵⁸ The *Ongaku Torishirabe Gakari* (音楽取調掛) was the music division of the Ministry of Education, responsible for the creation of Shoka songs. During the decade of the 1890s, this division was transitioned into the national music conservatory, now part of the Tokyo University of the Arts.

Ya-re-nn so-ra-nn, so-ra-nn so-ra-nn so-ra-nn so - ran, hai! hai! Ni-shi-nn ka-ka-ru ka to

10 i - na - ri ni ki-ke ba Do-ko-no i - na - ri mo ko - nn to na-ku choi Ya - sa

17 e - e - en, ya - an, sa - no - Dok - koi - sho. Ah, dok-koi-sho, dok-koi-sho!

Musical Example 3.19: Soran Bushi⁵⁹

15. Soran Bushi. Soran Bushi is not a warabeuta; instead, it is a traditional Japanese work song about catching herrings. Nevertheless, it is included here as a warabeuta selection as it tonally and rhythmically conforms to characteristics of warabeuta, as advanced by Koizumi (1969). In this case, the three kakuon (nuclear pitches) in this case would be B below middle C, E above middle C, and A above middle C⁶⁰.

This song is particularly popular in Hokkaido, where the song is believed to have originated. Locally, in Sapporo, a festival contest named “Yosakoi Soran Matsuri” is held annually in early June. Dance troupes from around Japan enter the contest and perform their routine during the festival, with the main venues located in public parks around the city. Since one of the main venues was only a few blocks away from Poplar, many

⁵⁹ Trans.: *Will we be able to catch herrings, if one were to ask a fox, every fox will cry, “kon”, won’t come!* (The text is based on a pun: “Kon” is the onomatopoeic expression to denote a fox’s cry, which so happens to also mean “not coming”).

⁶⁰ In contrast with all other selections, with the pitch A being the primary kakuon, I have chosen to notate this example a perfect fourth below (thus the key signature) with the E being the primary kakuon, because this song is generally sung in one’s low register; notating it in the same manner as the other examples would pitch it much higher than it is normally sung, and thus would not accurately convey the ambiance of this song – it is a gravelly-sounding work song.

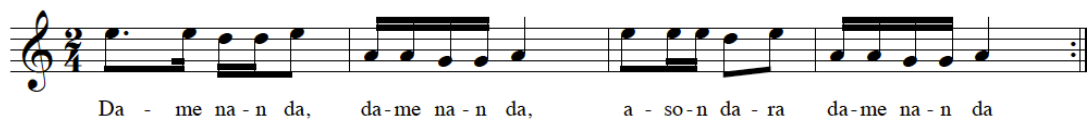
children had mentioned that they had seen some of the performances. The musical selection for the routine must include the melody from “Soran Bushi” (Yosakoi Soran Matsuri Official Website, 2010). Children at Poplar Hoikuen were taught this song, which was to be exhibited at the hoikuen’s own parallel celebration of Hokkaido heritage, scheduled for October. Therefore, toward the end of the fieldwork period in August, children were beginning to be rehearsed for this occasion. Moments before final dismissal, when only a few students were still playing outside, there was a brief lull in activity on the playground, when I noticed two four-year-old boys, Ryutaro and Kyosuke, playfully singing and practicing their dance movements that were based on pulling a net full of herrings onto an imaginary boat.

Warabeuta-Type Musical Utterances

The musical utterances that conformed to Koizumi’s (1969) definition of warabeuta are detailed below. Most prominently, they feature the use of either one or two kakuon. Typically, non-kakuon pitches in these utterances are located a whole tone above and/or below the kakuon. Over the course of fieldwork, I found that it was easy to quickly distinguish these musical utterances from more Western-influenced ones, owing to the fact that they almost always ended on the kakuon (as Koizumi suggested that warabeuta do) and that the end of the utterance was frequently approached from a whole tone below, distinguished from Western musical utterances that frequently use the leading tone.

Musical Example 3.20: Dame Nanda⁶¹

16. Dame Nanda. This warabeuta-type taunt was the most commonly heard song example at Poplar Hoikuen; including variants, this song was collected 17 times by children in all participant age groups. A taunt, *dame* literally means “no good” or “can’t do.” The song is usually repeated several times, and had a variety of uses. A typical example of this happened to five-year-old Shota, who, after coming in from the playground for lunch, broke the rule in which children were required to washing their hands before the meal, and sat down at the table without doing so. When Akemi observed this, she voiced that “you didn’t wash your hands,” and broke into this song. Some of the other “infractions” that elicited this song from the children were: Climbing a tree; incorrect use of a song (!); and failing to take off one’s hat after coming inside. This song was also the template of sorts for improvisation involving the text, as follows:



Musical Example 3.21: Dame Nanda, Var. 1

Asondara means “if you play [with it]” in this case, “it” referred to some food. This one was collected in the five-year-old classroom during lunchtime, when Daisuke began to

⁶¹ Translation: *No good, no good! (Name of the child) is up to no good!*

play around with his carrots; perhaps he did not want to eat them. Megumi, seated next to him, said, “you’re not supposed to play with food” and sung this example.

Yut - cha - ro, yut - cha - ro, se - n-sei ni yut - cha - ro
It - cha - o, it - cha - o, se - n-sei ni it - cha - o

Musical Example 3.22: Dame Nanda, Var. 2

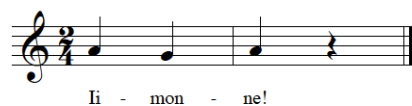
Both *yutcharo* and *itchao* mean, “I’m going to tell”; *sensei* is “teacher” and was documented twice. Once, during the afternoon walk with the five-year-olds, Yusuke found some mock strawberries growing in a weeded area, so he took some off the branch and ate a couple. One of the girls, Yoko, sung this song saying that berry-eating was not allowed, and went on to tell the teacher, who responded with a gentle admonition, “Yusuke, eating berries off the vine probably is not a good idea!”

Da - me na - n da, da-me na - n da, do - shi - te ku - re - ru - n da?

Musical Example 3.23: Dame Nanda, Var. 3

During lunch with the four-year-olds, Kyosuke was walking a little too quickly, and bumped into Ryutaro who was transporting some barley tea in a cup to his seat. Ryutaro, obviously annoyed, spontaneously sang this example. *Doshite kurerunda* means, “how are you going to fix this?”

In another case, with the three-year-olds, Akane apparently broke a “rule” while playing a different song-game called “niramekko” with Yuna (Example 3.16). As Yuna finished singing the “Dame nanda” motif, Akane objected, “it really is fine, but Yuna says it’s no good” and responded in song:



Musical Example 3.24: Iimonne!

As it was a taunt, the teachers did not particularly encourage the singing of the “dame nanda” motif, although it was not explicitly forbidden either. Usually, they ignored occurrences of this song, and rarely did whatever “infraction” initiated by the taunt-song rise to the level of requiring teacher intervention; indeed, it was more likely that excessive singing of this tune could bring about a gentle teacher admonition to the singer.

Nevertheless, this one remained most ubiquitous at Poplar Hoikuen. One day, I even overheard this tune being sung by children outside my apartment building in Sapporo, a few stops away on the commuter railroad. However, this tune was never collected at the Iwakuni site, perhaps because the word *dame* is rarely used, substituted by *iken*.

17. Variations of the La-So-La Motif. The following musical utterances are grouped into tone sets and by the ending note, as they are quite similar to each other. Their characteristic for inclusion in the warabeuta-type musical utterances is that they conformed to Koizumi’s tonal and rhythmic criteria. Tonally, their *kakuon* (nuclear pitch) are notated as being on A, with a secondary one appearing either a perfect fourth below (on E above middle C) or, in one instance, a perfect fourth above (on the D above high C). Rhythmically, they occur in duple meter. Finally, these examples conclude on the *kakuon*; if they did not, they were classified as being a *doyo* type.

The la-so-la motif, as already seen in examples 3.24 (“Iimonne!”) and 3.4 (“Irete”), also has a variety of uses, most usually asking for a minor favor from another friend, such

When Masaaki, a five-year old boy at Momiji Yochien, caught a grasshopper on the playground, he broke into song while holding it in his hand to show it to me and all his other friends, while repeating this phrase.



Musical Example 3.28: Dare ga Mizu wo

In this musical utterance collected during lunchtime, the five-year old girl, Mai, was asking out loud “who is going to be asking for seconds of water?” While both examples are a bit longer, they share with other two-note warabeuta-type musical utterances in that it begins and ends on the *kakuon*, which is the upper note.

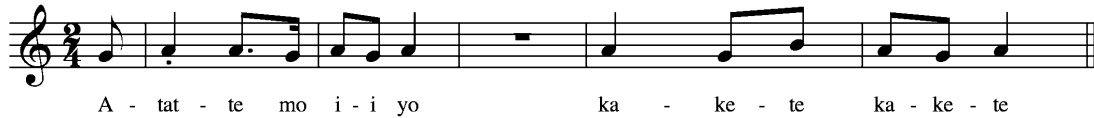
18. Variations of the So-Ti-La Motif. When warabeuta consisted of three pitches, Koizumi noted, the most common type is that the three notes are spaced a whole note apart, with the example finishing on the nuclear tone which is in the middle. The following musical utterances fall into this category.



Musical Example 3.29: Kore Dare No?⁶²

This short musical utterance was collected six times during the fieldwork period, at both sites, used to ask for errant objects, ranging from oshibori (wet towels), pieces of origami, and a futon that was out of place.

⁶² Trans: *Who's is this?*



Musical Example 3.30: Atattemo Iiyo!⁶³

On a warm morning, the four-year old class was allowed to play with a hose and some water (wearing bathing suits). Ayako was given the hose, and different children (Kyosuke, Ryutaro, Yuko, Ryoko) would sing, “you can hit me [with the water]” and “put [some water] on me,” as notated above. While I was not able to figure out who was the first one to sing it, once one child sang it, all the other children in the group began to sing it as well throughout this activity. In addition, some children also sang “Oni-San Kochira” (Example 3.4) in trying to get the child with the hose to direct the water toward them.



Example 3.31: Gohan Tabeyoh⁶⁴

Right before lunchtime, the teachers begin to call the students back into the classroom, who begin to trickle in. This spontaneous musical utterance was created by Ryutaro, a hungry four-year old boy, who was dispatched from the classroom to the patio door to get the stragglers still outside to come in quickly so that lunch can be served.



Musical Example 3.32: Yuu-chan, Asobo!⁶⁵

⁶³ Trans: *You can hit me [with the water]! Put [some water] on me!*

⁶⁴ Trans: *Let's eat our meal, let's eat quickly, this way! Let's eat together!*

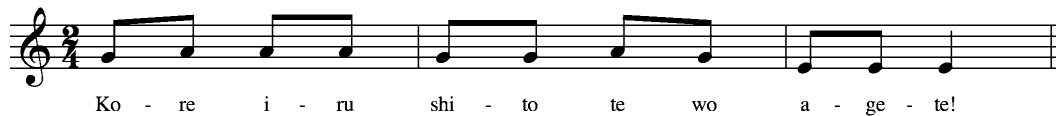
⁶⁵ Trans.: Yuu-chan, let's play (-chan is a diminutive suffix; “Yuu” is the name of a fictitious child).

19. Other Double Kakuon Musical Utterances. A child calls out the name of a child, followed by “let’s play,” was a common musical utterance heard in a variety of settings, including the neighborhood walks and in the playground. In one case, in the three-year-old classroom, Chiyoko sung this example as she approached Yuko, who was playing with blocks.



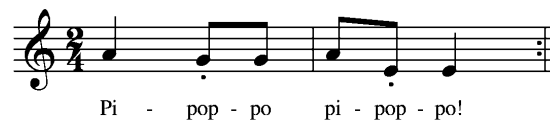
Musical Example 3.33: Tanjokai, Hajimaru Yo!⁶⁶

Toward the end of each month, there would be a birthday celebration assembly at Poplar. In this example, just as the assembly was about to begin and children were already gathering, a three-year old Kentaro sung this example to get the other kids in his class, stragglers coming to the gathering to get him to hurry up.



Musical Example 3.34: Kore Iru Shito⁶⁷

A young four-year old boy was finished with a toy, and asked if anyone else wanted to play with it.

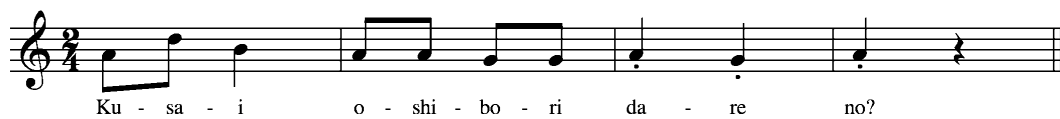


Musical Example 3.35: Pipoppo Pipoppo

⁶⁶ Trans.: *Birthday party is going to start!*

⁶⁷ Trans.: *If anyone needs this, raise your hand!* *Note: the word *hito* (“person”) is pronounced as *shito* in Iwakuni.

Four-year old Kyosuke was running around the room, singing this selection repeatedly. It is not entirely clear what the nonsense syllables refer to, but generally in the Japanese language, this onomatopoeic sound would be associated with either pigeons (Hato, Example 4.8) or the sirens from police cars or ambulances; since he was running around the room, perhaps he was engaged in a chase scene from television involving police cars. The previous three examples all contain two *kakuon*, which are A and the E a perfect fourth below.



Musical Example 3.36: Kusai Oshibori Darenō?⁶⁸

Right before snack time, a five-year old girl, Yoko, asked to whom a dirty and errant wet towel (*oshibori*) might belong. In this final example, the second *kakuon* is the D, a perfect fourth above the A. These five musical utterances (Examples 3.32 through 3.36) confirm Koizumi's observation, in that the second *kakuon* is located a perfect fourth above or below the first one, with only one pitch occurring between the two *kakuon*, and thus are appropriately categorized as *warabeuta*-type musical utterances.

Musical and Textual Characteristics of Collected Warabeuta

The *warabeuta* repertoire detailed in this chapter represents almost half (47%) of all musical samples collected from the children, which is evidence that traditional Japanese musical sensibilities remain strong, even in the youngest members of Japanese society. Tonally, the *warabeuta* presented here conform to Koizumi's definition of being

⁶⁸ Trans.: *To whom does this stinky oshibori (wet towel) belong?*

kakuon⁶⁹-based. Solfege syllables have been used to illustrate the tone set used in warabeuta, with the kakuon being underlined. The most common types of warabeuta, for both song examples and musical utterances, are ones that use two or three pitches. In examples with two tones, the upper note is the kakuon (denoted here using the syllable *la*, with the pitch A used in the transcriptions)⁷⁰. There were two types of warabeuta with three pitches both common, either with one kakuon in the middle, with each of the tones being a whole tone apart (denoted here using *so, la, ti* with *la* being the kakuon), or with two kakuon with a pitch in between (denoted with *mi, so, la*, with *mi* and *la* being the kakuon).

⁶⁹ Kakuon (核音) are “nuclear tones,” cf. pp. 64-67.

⁷⁰ In this study, I will be using a movable *do* system, most commonly used by Kodály-inspired music educators (cf. Choksy, 1999, pp. 297-298; Szőnyi, 1973, pp. 18-22).

Conjunct Kakuon (kakuon are <u>underlined</u>)	Song/Utterance Name (Example Number) (Utterances are in <i>italics</i>)	# of Song Example	# of Utterances
Two pitches, one kakuon, so <u>la</u>	Onikime (3.2), Oni-san (3.3), Irete (3.4), Daruma (3.9), <i>Imonne (3.24), Yokete (3.25), Tsukamaeta (3.27), Darega (3.29)</i>	4	4
Three pitches, one kakuon, so <u>la ti</u>	Moiikai (3.5), Nabe (3.13), <i>Kore dare (3.29), Attattemo (3.30), Gohan (3.31)</i>	2	3
Three pitches, two kakuon, <u>mi</u> so <u>la</u>	Onigokko (3.1), Sesse/Otera (3.6), Burudoggu (3.11), Sembe (3.12), Niramekko (3.16), Osamu (3.17), <i>Yuchan, Asobo (3.32), Tanjokai (3.33), Kore Iru (3.34), Pi-poppo (3.35)</i>	6	4
Four pitches, two kakuon, <u>mi</u> so <u>la ti</u>	Kakome (3.7), Hana Ichi (3.10)	2	0
Four pitches, two kakuon, so <u>la re mi</u>	Dame Nanda (3.20)	0	1
Four pitches, two kakuon, so <u>la ti re</u>	Kusai Oshibori (3.36)	0	1
Five pitches, three kakuon, <u>mi</u> so <u>la ti re</u>	Soran Bushi (3.19)	1	0
Disjunct Kakuon:			
<u>Mi</u> fa <u>la ti</u> do; then modulated up whole tone: <u>fi</u> la <u>ti di</u>	Zui Zui Zukkorobashi (3.15)	1	0
<u>Ti</u> do <u>mi</u> fa <u>la ti</u> do	Sakura (3.18)	1	0

Table 3.3 Warabeuta Melodies Categorized by Use of Kakuon and Other Tones

Melodically, they are quite conjunct, with limited range and the general use of few pitches, or in other words, a narrow tessitura. It was unusual to have large skips within the songs. Interestingly, even in songs that feature only three or four pitches, it was not unusual for the song to consist mostly of two pitches and the highest or the lowest pitch being used sparingly, for emphasis. For instance, in “Nabe, nabe sokonuke,” (Ex. 3.13), the highest pitch B only occurs once in each example, and otherwise the melody lingers on the two pitches; in “Onami Konami,” (Ex. 3.8), the lowest pitch, D, only occurs ones. Even in an extended warabeuta example, such as “Hana Ichi Monme,” (Ex. 3.13), in

which the repeated melodic phrase features only one occurrence of both the highest pitch, B and the lowest one, E, with the remainder of the song lingering around the two central pitches, the kakuon A and the whole tone below. In his extensive study of warabeuta, Koizumi (1969) stated his opinion that even the simplest warabeuta adhered to Japanese aesthetic ideals inclusive of the concept of “ma”. It is my opinion that the sparing use of “outlier” tones creates an emphasis or an exclamation of sorts with the use of minimal material. In this sense, the melodies in these songs were consistent with one of the characteristics of Japanese music, which Malm (1959) aptly described as “maximum effect with minimum material”.

Rhythm Pattern	Songs	Utter.	Rhythm Pattern	Songs	Utter.
	46			2	
	32	12		2	
	32	7		1	
	27	10		1	
	25			1	
	21	12		1	
	13	8		1	
	9	1		1	
	9			1	
	8			1	
	6				3
	4	2			1
	2				1
	2				

Table 3.4: Warabeuta Inventory of Rhythms

As table 3.4 illustrates, with respect to rhythm, all collected warabeuta examples were in duple meter, and when a beat was subdivided, it occurred either as two eighth notes or as triplet eighth notes⁷¹. Sixteenth notes were possible only as subdivisions (they occurred in a pair, as a subdivision of an eighth notes), and never as a dotted eighth

⁷¹ As stated earlier, even if notated as they are performed as two triplet eighths followed by a triplet eighth, as is customarily done in Japan. As well, these examples are mere representations of aural-oral songs rather than being a basis for performance.

followed by a sixteenth. Syncopation (such as ♪♪♪) and the anacrusis were rare—each were used only once. In comparison to more Western repertoires, the note values at the end of a phrase were not held as long, typically commanding only a quarter note followed by a quarter rest⁷². For the most part, the songs were syllabic (or, more accurately, *moraic*, based on each morae), with melismatic occurrences being rare. When the rare melisma did occur, it was again to highlight an important word and section in the text. For example in “Zui Zui Zukkorobashi,” (Ex. 3.15), the extended melisma is on the word “nashi,” which means “none,” [there was no reply]. As with the sparing use of outlier pitches, the rare use of melisma creates an emphasis, consistent with the aforementioned “maximum effect with minimal material” quote. In that sense, conforms to Japanese aesthetic norms. Finally, while Koizumi noted that semitones were possible in warabeuta (especially in context of a semitone above the kakuon), none of the examples collected contained this type.

Textually, the warabeuta repertoire reveals much about the worldview of Japanese children and even society at large. Some common textual topics are discussed below:

Animals. Like children all over the world, nothing captures the children’s imaginations quite like animals. Thus, it is not surprising that animals were a frequently found topic in warabeuta. Some of them were: Birds, cranes, turtles (“Kagome”, Ex. 3.7), mice (“Zui Zui Zukkorobashi”, Ex. 3.15), and the bulldog (“Burudoggu”, Ex. 3.11).

Buddhism. Buddhism has been an important part of Japanese culture since antiquity and some references to this religious tradition continue to be a part of warabeuta. Buddhist

⁷² For this tabulation, when a dotted quarter note followed by an eighth note (♪ ♪) occurred at the end of a phrase, they were counted as (♪ ♪) because their use was orthographical in nature. That is, the difference arose from the manner in which an example was transcribed in a given source, not because there was a difference in the manner that it was performed. Again, it is important to mention here that these songs are aural-oral transcriptions.

priests have been a longtime staple in Japanese life, whose actions were elaborated in “Otera no Osho” (Ex. 3.6). The Daruma doll, a children’s toy which, when tipped over, will reset itself into the upright position, is a symbol of perseverance, named after the Bodhidharma⁷³. The lotus flower, a frequent theme in Buddhist images, is the central topic in “Hiraita, Hiraita” (Ex. 3.14).

Common household objects. Some of these objects are still common items in Japanese homes, such as *nabe* (cooking pot; in “Nabe, nabe sokonuke,” Ex. 3.13), *futon* (“Hana Ichi Monme” Ex. 3.10), and *chawan* (a rice bowl; in “Zui Zui Zukkorobashi”, Ex. 3.15). Other objects were more common in a bygone era, such as *kagome* (a type of bamboo baskets, topic of “Kagome, kagome”, Ex. 3.7), *kama* (a cauldron, in “Hana Ichi Monme”), and *tawara* (a straw bag used to store rice, in “Zui Zui”, Ex. 3.15). Whatever the case may be, in contrast to the more highbrow shoka repertoire, the objects in warabeuta have a mundane, household-oriented connotation, closely connected to children’s daily lives, routines, and reality in general.

Food. An important part of daily life, items of food elicited frequent references in warabeuta. Some example were: rice (in “Zui Zui,” Ex. 3.14), rice crackers (“Sembe, sembe”, Ex. 3.12) and squash (in “Sesse/Otera no Osho”, Ex. 3.6).

Nature. A number of songs included references to nature, such as snow and the cold (“Osamu, Kosamu”, Ex. 3.17), cherry blossoms (“Sakura”, Ex. 3.18), and the lotus flower (“Hiraita,” Ex. 3.14).

Summary

In this chapter, all collected warabeuta examples are presented in musical notation, translated with their context noted, and where possible, reconciled with other texts that

⁷³ “Daruma” is the Japanese name for the Bodhidharma.

explained the background information on a particular song example. Further, the presentation of the warabeuta repertoire was divided into two sections: The first section explored the formalized song examples, while the last section noted the more spontaneous musical utterances that the children sang. Finally, the musical and textual characteristics found in the collected warabeuta are analyzed.

CHAPTER IV

THE SONGS THEY SING: SHOKA AND DOYO

In this chapter, the musical examples belonging to the two repertoires that were Western-influenced, shoka (section 1) and doyo (section 2) are presented. Each section is prefaced with a short explanation of the historical context and musical characteristics, followed by “song examples” and “musical utterances” for each repertoire. For each example, the musical notation, the translation, context in which each example occurred, as well as commentary are included.

Section 1: Shoka

As described earlier, shoka (or, more specifically, Mombusho shoka) are songs that began to be composed in the Meiji era under the auspices of the Ministry of Education (“Mombusho”). While shoka were ostensibly “Western,” May (1964) noted that they were “un-Western ... in their avoidance of the fourth and the seventh degrees” resulting in an “awkward” disposition (1964, p. 68). Manabe (2009) further delineated shoka’s awkwardness by focusing on the compositional techniques that ignored the natural rise and fall of pitch embedded in words and phrases of the Japanese language. As well, many of the early shoka employed highly literary texts that were esoteric, especially for children.

Tonally, shoka songs were generally written without using the fourth and seventh scale degrees in the Western major scale (called *yonanuki*, lit., without the fourth and the seventh). Eliminating the fourth and seventh scale degrees to avoid the use of semitones seemed logical to the Japanese composers charged with the responsibility of creating this new repertoire, headed by Isawa Shuji and the Ongaku Torishirabe Gakari (“Music Investigation Committee”). But the result was the creation of a song repertoire that was “un-Western” and, as the “black-key” pentatonic scale did not exist in Japan before the

Meiji era, “un-Japanese” (Gottschewski & Gottschewski, 2006; Koizumi 1969).

Melodically, they were mostly conjunct, while rhythmically there were generally in duple meter. Later shoka featured text that was less esoteric and more accessible to children.

Indeed, all shoka examples collected during fieldwork date from the later era.

Shoka Song Examples

Sa - sa no ha sa - ra - sa - ra no - ki - ba ni yu - re - ru

o - ho - shi sa - ma ki - ra - ki - ra ki - n gi - n su - na - go.

(From Ashiba, 1984, p. 307)

Musical Example 4.1: Tanabata Sama⁷⁴

1. Tanabata Sama. Tanabata, or the Star Festival, is a traditional folk festival celebrated sometime during the summer. Wishes are written colored slips of paper (called *tanzaku*), and then hung from bamboo branches. The richly decorated bamboos are then placed in a prominent location for all to behold, much like Christmas trees. This song, first published by the Ministry of Education in the second grade textbook on the eve of the Second World War (1941), is one of the last shoka to be composed (Manabe, 2009).

Perhaps because both fieldwork periods coincided with this holiday, this was the most frequently collected shoka. In Sapporo, Tanabata is celebrated on August 7th. One day leading up to the festival date, the neighborhood walk with the five year old class onto the university campus involved searching for several bamboo plants to decorate, which, when found, were cut and brought back to the hoikuen. (After remarking that the climate

⁷⁴ Trans.: *Bamboo leaves rustle in the wind on the eaves. Stars twinkle, spread out like gold and silver grains of sand.*

of Sapporo could not support large bamboo stalks used in Honshu, the principal lamented that these small bamboo stalks had to suffice for the celebration at the hoikuen). During this walk, most children were singing Tanabata Sama; the singing of the song continued when the bamboo plants were brought back to the classroom, the teacher distributed paper, which the children cut and began to make various decorations. Throughout the day, the children sang this song. A few weeks later, I found three-year-old Hayato singing this song as he was playing in the sandbox.

Tanabata was a major event at Momiji Yochien in Iwakuni, where it is celebrated on July 7th. On this day, the entire academic session of the yochien was spent in connection with celebrating the occasion. As Iwakuni is located much further south from Sapporo, large and impressive bamboo stalks grew naturally even on the grounds of the yochien. In the morning, two male teachers were dispatched to the back yard to cut a tall and full bamboo stalk, over three meters high, and laid on its side in the hallway. The children then decorated the tree, using multicolored tanzaku (usually origami paper that was cut in thirds or quarters, with wishes written on the back of the paper) and other papier-mâché items by children in all the classes.

In the afternoon, an assembly was called, in which the bamboo was raised ceremoniously in the multipurpose room while the entire school population observed; the climax of which contained the entire school singing this song. The children were well prepared, as even the three-year old the children seemed to know it thoroughly, gauging from the vibrancy of their singing. Throughout the day, I documented this song spreading infectiously from one child to another. After the ceremony, the bamboo was moved to the only other location in the school with a high enough ceiling for the three-meter-tall bamboo stalk, which was at the foot of the stairway connecting the first and second floors.

While this song was collected several times after that date, including once from the pool, the major recurrence of this song at Momiji Yochien occurred on August 1st. By this time, the bamboo had withered, with even the colors from papier-mâché decorations looking worn from being drenched in the midsummer sun. Yet its former glory was still evident from the quantity of rich decoration. On this day, the stalk was brought outside to the schoolyard for a ceremonial burning called “okuribi” (lit., “send-off fire”). While the singing was not sanctioned right then, as the fire vibrantly consumed the stalk and smoke rose throughout the playground, I began to hear some children singing “Tanabata Sama.” When I turned to look, one four-year-old boy, Ken’ichi, was tearfully singing while waving good-bye.

De - n - de - n mu - shi - mu - shi ka - ta - tsu - mu - ri,
o - ma - e no a - ta - ma wa do - ko ni - a - ru?
Tsu - no da - se ya - ri da - se a - ta - ma da - se!

(From Ashiba 1984, p. 167)

Musical Example 4.2: Katatsumuri⁷⁵

2. Katatsumuri: Katatsumuri was first published in the 1911 edition of the first grade school music textbook (Ashiba, 1984). It was the second most popular shoka sung by the children, and was collected at both sites. The most memorable instance occurred with the four-year-olds, involving oshibori. Oshibori may be familiar to some Westerners who visit

⁷⁵ Trans.: Snail, snail, where is your head located? Put out your horns, spears (the tentacles), and your head!

a Japanese restaurant; they are the wet towels that are rolled up and served before a meal. At Poplar, each family would bring in several small white towels to be used as oshibori, and before lunch, a pair of children would be given the task to wet them and roll them up, as is traditionally done. On this day, two boys, Kyosuke and Ryutaro, were the two in charge for this chore. Ryutaro remarked that oshibori look like a snail, if looked from the side; prompted by this comment, both of them began singing *Katatumuri*.

On another day, I noticed Masako was singing something (from the eurhythmics class, example 4.23) while playing with blocks and toys in the three-year-olds' classroom. When she concluded the first tune, I could see that she interrupted her block playing, paused for a few seconds to think, after which she began singing *Katatumuri*. After the first few notes, Akane and Kaori, who were playing nearby, joined in with Masako's singing. A conversation followed the conclusion of the song. Akane said, "What is the difference between 'denden mushi' and 'katatumuri'?" Kaori answered, "I think they both are the same," although she did not seem entirely convinced by her answer (Kaori was correct).

Mo - mo - ta - ro san, Mo - mo - ta - ro san,
 o - ko - shi ni tsu - ke - ta ki - bi - da - n - go,
 hi - to - tsu wa - ta - shi ni ku - da - sa - i na.

(From Ashiba, 1984, p. 500-501)

Musical Example 4.3: Momotaro⁷⁶

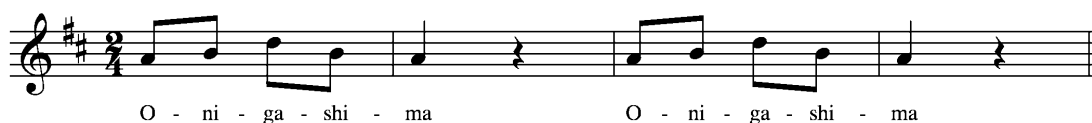
3. Momotaro. Momotaro, or “peach boy,” is a Japanese children’s story in which a baby emerges from a giant peach who matures to lead an expedition to slay an oni (ogre). This ballad with six verses that bears his name recounts how Momotaro and his three animal companions went to slay the oni (ogre) on an island named Onigashima (lit., “the ogre’s island”) and was originally published in the first grade textbook in 1911 (Ashiba, 1984; Manabe, 2009). While this song was documented numerous times at both sites, perhaps the most interesting manifestation was in the variant *Sesse* game:

Ses - ses - se no yo - i yo - i yoi! Mo - mo - ta - ro san, Mo - mo - ta - ro san, X
 o - ko - shi ni tsu - ke - ta ki - bi - da - n - go, X
 hi - to - tsu wa - ta - shi ni ku - da - sa - i na. X

Musical Example 4.4: Momotaro Sesse

⁷⁶ Trans.: *Momotaro-san, would you please give me one of the millet rice cake you have on your waist?*

A *Sesse* song preface indicates a hand game that concludes in janken (rock-paper-scissors) (cf. Musical Example 3.6). I collected this example from a few five-year-old boys, Yusuke, Shota, and Daisuke, as they were about to go outside and play, and needed to decide who was going to be the “oni”. This variant of the *Sesse* game was particularly interesting because it is a hybrid form that begins as a warabeuta and ends as a shoka. In this case, after the *Sesse* section is sung with the hand movement, the Momotaro song begins immediately. A round of janken is performed at the end of each phrase (as indicated by the X). At the conclusion of the song, three rounds would have been played, with the child who has won the most rounds being declared the ultimate winner.



Musical Example 4.5: Onigashima motif

Another interesting auxiliary musical example observed was this “Onigashima” motif (*Onigashima* is the island inhabited by the ogre), collected during a neighborhood walk with the class of three-year-old children. Toward the end of the walk, a few children started chanting “Oni wa soto, fuku wa uchi” (“ogres outside, luck inside”), a phrase used at Setsubun⁷⁷. After most of the other children had moved on from singing, the mention of an oni seemed to remind one boy, Kentaro, of the Momotaro story. He segued into the improvisatory “Onigashima” motif, repeated for some time, before finally singing the song “Momotaro.”

⁷⁷ Setsubun is a festival that marks the midpoint between the winter solstice and the vernal equinox, around February 3rd. On this day, ritual purification of the home is performed by throwing around roasted soybeans (in Iwakuni) or peanuts (in Sapporo), accompanied by the chant, “Oni wa soto, fuku wa uchi” (“ogres outside, good luck inside!”).

Yu - ki ya kon - ko a - ra-re ya kon - ko, fut - te wa fut - te wa zu - n - zun tsu - mo - ru
 Yu - ki ya kon - ko a - ra-re ya kon - ko, fut - te mo fut - te mo ma - da furi ya - ma - nu

ya - ma mo no - ha - ra mo wa - ta - bo - shi ka - bu - ri ka - re - ki no - ko - ra - zu ha - na ga sa - ku.
 i - nu wa yo - ro - ko - bi ni - wa ka - ke - ma - wa - ri ne - ko wa ko - ta - tsu de ma - ru - ku na - ru.

(From Ashiba, 1984, p. 528)

Musical Example 4.6: Yuki⁷⁸

4. Yuki. Since my fieldwork period occurred during the summer, snow was probably not at the forefront of anyone’s minds. While snow is a staple of the scenery in Sapporo during the winter, in Iwakuni, it is warm enough that it only snows once every couple of years, and therefore it is quite probable that the children singing about it have never seen it. Nevertheless, this tune was collected at both sites. The most memorable occurrence of this song happened while Haruki, four-year old boy, was playing in the sandbox. After he completed singing both verses in tune, he confidently declared to me in the Iwakuni dialect, “I’m good, aren’t I?” (「うまいじゃろう」). He elaborated, “I can sing by myself!” (「しとりで歌えるんじゃけえ」). Indeed, I was genuinely impressed with his singing, as it was quite in tune.

⁷⁸ Trans.: 1. Let snow fall! Let hail fall! As it comes down, it accumulates quickly! The mountains and the fields are wearing a cotton hat, it’s as if flowers are blooming from bare trees. 2. Let snow fall, let hail fall, it keeps coming down and won’t stop! The dog is happy and runs around the garden. The cat, though, is curled up inside the kotatsu! (Kotatsu is a low table covered with a blanket with a heat source underneath, used in winter)

Mo i - ku - tsu ne - ru to o - sho - o - ga - tsu,

O - sho - o - ga - tsu ni wa ta - ko a - ge - te ko - ma wo ma - wa - shi - te a - so - bi ma - sho!

Ha - ya - ku___ ko - i ko - i o - sho - o - ga - tsu!

(From Ashiba, 1984, p. 104-105)

Musical Example 4.7: Oshogatsu⁷⁹

5. Oshogatsu. This song first appeared in the *Yochien Shoka*, printed in 1901, which contained a second verse. By the turn of the 20th Century, a movement to make shoka songs more accessible was underway, of which this song is considered an example (Ashiba, 1984). While the new year holidays did not occur during the fieldwork period, children nevertheless sang this song about the most important Japanese holiday. While playing indoors, Akane, a three-year-old was playing with some clothespins affixed to diamond-shaped cardboard paper. Then, she said, “it’s a kite!” and began to “fly” it through the air with her hands, while singing a song about kite flying (cf. Tako Tako Agare, Example 4.22). As kite-flying is associated with the new year in Japan, perhaps it was natural that a neighbor, Sara, began to sing “Oshogatsu.”

In a different instance, a few weeks later in August, Kaori, also a three-year-old girl, was singing this tune while playing in the classroom. A teacher inquired, “Why are you singing this song? The new year is still quite a while off,” to which she eloquently replied, “At home, there’s a book that has this song in it, and while Mom makes dinner, I

⁷⁹ Trans.: *Only a handful of nights until the new year! When the new year comes, let’s play by flying kites and spinning tops! Come quickly, the new year!*

spend the time singing with this book” (「家にこの唄を歌う本があって、お母さんがご飯を作っている間、この本と一緒に歌いながら出来るのを待ってるの」). As it was close to dismissal time in the late afternoon, and Kaori was waiting to be picked up, perhaps she associated this song with anticipating dinner. It’s an appropriate choice to sing, as this song is about wanting time to pass quickly.

Pop - pop - po ha - to pop - po

ma - me ga ho - shi - i ka so - ra ya - ru zo!

Mi - n - na de na - ka - yo - ku ta - be ni - ko - i!

(From Ashiba, 1984, p. 399).

Example 4.8: Hato⁸⁰

6. Hato. First appearing in the first grade textbook in 1911, this song contained two verses (Ashiba, 1984). As I was observing the three-year-olds playing near the sandbox in the morning, Kaede began to improvise sounds made by pigeons. Since we were outdoors, it is possible that Kaede may have seen a pigeon, or maybe a bird, but whatever the case, a few moments later, she broke forth into song with the shoka, “Hato.” The singing was clear enough that a teacher remarked, “Kaede, is that the song of the pigeons?” (「かえでちゃん、それハトの歌？」). Kaede responded with “Yes!” (「そう」).

At Momiji Yochien, two four-year-old boys, Jun and Wataru, seemed particularly interested in my research, and came to me several times to teach me songs. Whenever

⁸⁰ Trans.: *Pigeons, do you want some beans? Here’s some, come eat with all your friends.*

children approached to ask me, for example, “Do you know the Go-Onger Song?” I would respond with, “Will you teach me?”, even if I “knew” the song, since theirs may be a variant. On this day, Jun and Wataru seemed to be particularly intent on teaching me a few songs, and engaged with me for quite some time, teaching me the “Go-Onger Song” (Example 5.9), “Sesse Se” (Example 3.6), and finally, “Hato.” For the last two songs, I could not detect a variant; it appeared to be the same shoka. While some Japanese adults have mentioned that the actions of the song can be acted out, the children that I observed did not do them.

Ha - ru ga ki - ta ha - ru ga ki - ta do - ko ni ki - ta?

Ya - ma ni ki - ta sa - to ni ki - ta no ni mo ki - ta!

(From Berger, 1991, p. 244)

Musical Example 4.9: Haru Ga Kita⁸¹

7. Haru Ga Kita. This song was originally published in 1910 (cf. Chap. 1, Page 15), and was collected being sung by children at both sites. In one case, during a neighborhood walk with the five-year-old class, Yusuke and Shota were skipping while singing several songs in a row (They were: Sekaiju no Kodomotachi, Ex. 4.13 and “Umi”, Ex. 4.10). These two seemed to enjoy creating parodies, changing the lyrics to “aki ga kita,” (“autumn has come”) and “fuyu ga kita” (“winter has come”) but finally returned to the original text “haru ga kita.” The teacher had been watching the interaction and commented,

⁸¹ Trans.: *Springtime has come! Where has it come? It came to the mountains, the villages, and even in the fields!*

“but it’s summertime now.” Without missing a beat, Yusuke and Shota changed the lyrics to “natsu ga kita” (“summer has come”).

U - mi wa hi - ro - i na o - o ki - i na,
Tsu - ki ga no - bo - ru shi hi - ga shi - zu - mu.

(From Ashiba, 1984, p. 89)

Musical Example 4.10: Umi⁸²

8. Umi. One of the later shoka, Umi was published in 1941 in the first grade textbook (Ashiba, 1984). As mentioned earlier (cf. Example 5.10), I documented two five-year-old boys, Yusuke and Shota, singing this song during the morning walk.

Shoka-Type Musical Utterances

Musical utterances that were in duple meter, did not display warabeuta characteristics such as a kakuon, and did not include fourth and seventh scale degrees (*fa* and *ti*), were classified as the Shoka-type musical utterances. Only two examples fit these criteria.

Pop - pu, pop - pu - lah pop - pu, pop - pu - lah.

Musical Example 4.11: Poppu, Poppulah (Pop, Poplar)

9. Poppula. A short improvisatory example, this musical utterance was collected from Kyosuke, a four-year-old boy, during a neighborhood stroll through a poplar-lined road, a local landmark in Sapporo. After walking through this vicinity, Kyosuke seemed lost in

⁸² Trans.: *The sea is wide and large. The moon rises and the sun sets in it.*

thought while endlessly singing this tune. After everyone returned to the classroom, children began to be prepared for dismissal, he continued to sing this example, eliciting a comment from the teacher, “You’re still singing?” (「まだ歌ってるの？」). This young boy was found singing the same tune a few days later as well.



The musical notation is on a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter notes and rests. The lyrics are written below the staff: "Ji - n - gi - su kan, Ji - n - gi - su kan, Spoken: gabu, gabu, gabu!". The word "Spoken:" is written above the staff above the final three notes.

Musical Example 4.12: Jingisu Kan (Genghis Khan)

10. Jingisu Kan. A four-year-old boy, Ryutaro, commented, “Sean-san, you are a foreigner, right?” (「ショーンさんは、外国人だよね。」). When I confirmed his observation, he continued, “People from foreign countries have names like Genghis Khan, don’t they?” (「外国の人ってジンギスカンとか言う名前してるんだよね。」), then broke forth into this musical utterance. “Genghis Khan” is the name of a dish given to a local lamb-meat delicacy in Hokkaido presumably because it emulates how and what Genghis Khan ate, and “gabu” is an onomatopoeic expression for biting into food.

Section 2: Doyo

To an extent, shoka were artifacts of the time in which they were composed. Until the Meiji era, written or literary Japanese was significantly different from spoken Japanese. As warabeuta were primarily transmitted through oral means, the language was closer to spoken Japanese. In contrast, early shoka, which were compositions by an educated elite and disseminated through print materials, were not far afield from the traditional literary styles favored by intellectuals. The movement to replace the inaccessible literary styles with a simpler vernacular, the *Gembun Itchi Undo* (「言文一致運動」 lit., “uniform speech and writing movement”), gained more acceptance as the Meiji era progressed; by the end

of it, in 1912, all new novels were being published in the colloquial language (Twine, 1991).

A natural extension of the Gembun Itchi movement was the reaction to the high-brow poetry and eccentric tonality in shoka⁸³. The first doyo songbook was the *Akai Tori Doyo-shu* (“The Red Bird Collection of Doyo”) published in 1919. All songs composed between 1919 by private Japanese individuals (i.e., not commissioned by the Ministry of Education) are classified as doyo in this study. Since the Ministry of Education ceased the publication of new shoka at the conclusion of the Second World War, all Japanese musical compositions for children since 1945 are considered doyo.

As the centennial for the first doyo songbook approaches, and as doyo continue to be composed today, a generalization of its characteristics is increasingly difficult. However, Berger (1991) noted that in early doyo, the style of using the pentatonic scale and conjunct melodies, as found in shoka, were sometimes retained, but that doyo songs contained a stronger sense of major-minor tonality than was present in shoka song. Manabe (2009) contended that doyo composers, unlike those who composed shoka, did not shy away from the use of warabeuta-like tonalities that incorporated the use of kakuon. As well, Manabe noted that compositional techniques that honor the natural rise and fall of pitch in spoken Japanese words and phrases have become standard, a trend that continues to this day in Japanese songwriting inclusive of late-breaking genres such as hip-hop (Manabe 2009). Other early doyo used the full range of major and minor scales (Takeshi, 1996). As noted earlier, jazz has also emerged as influence on Japanese doyo, such as in the example *Ofuro Jabujabu* (cf. Example 1.4),.

⁸³ To be fair, shoka that were composed within the last few years of the Meiji era were also influenced by the Gembun Itchi movement, and began to use everyday spoken Japanese as well (Manabe 2009).

As doyo emerged after most of the Gembun Itchi language reform movement had taken place, doyo lyrics are in colloquial and contemporary Japanese, and are generally considered to be more appropriate and closer to the language and the daily experience of modern day children. Most importantly, unlike shoka, doyo are typically composed with piano accompaniment (Berger, 1991; Gottschewski & Gottschewski, 2006; Kimura, 1993; May, 1963; Takeshi, 1996; Tomoda, 1996).

Doyo Song Examples

Se-ka-i ju no ko-do-mo ta-chi ga i-chi-do ni wa-rat-ta-ra so-ra-mo
 ju no ko-do-mo ta-chi ga i-chi-do ni na-i-ta-ra so-ra-mo

5 wa-ra-u da-ro-o, la la la u-mi mo wa-ra-u da-ro. Se-ka-i
 na-ku da-ro-o, la la la u-mi mo na-ku da-ro

9 2. o. Hi-ro-ge yo-o bo-ku-ra no yu-me wo to-do-ke yo-u bo-ku-ra no ko-e wo sa-ka-se

14 yo-o bo-ku-ra no ha-na wo se-ka-i ni ni-ji-wo ka-ke-yo! Se-ka-i

18 ju no ko-do-mo-ta-chi ga i-chi-do ni u-tat-ta-ra so-ra-mo u-ta-u da-

23 ro-o, la la la u-mi mo u-ta-u da-ro la la la u-mi mo u-ta-u da-ro!

(As appeared in Fujita *et al.*, 1997)

Musical Example 4.13: Sekaiju No Kodomotachi⁸⁴

⁸⁴ Trans.: *If all the children in the world were to all laugh at once, the sky will probably laugh along, and the seas will probably laugh along too! If all the children in the world were to cry at once, the sky will probably cry along, and the seas will probably cry along too. Let's spread and deliver our dreams, and find*

1. Sekaiju No Kodomotachi. According to the official website of the composer, Hiroataka Nakagawa (b. 1954), this song was published in 1988 and was popular enough to be included in music textbooks. One day, during the neighborhood walk, I noticed that two five-year-old boys, Yusuke and Shota, began to sing this song. Because I did not know this song, I wrote down as much as I could at that juncture, and then searched for the song. These two were in a singing mood that day, as they continued to sing throughout their walk, namely, Umi (Example 4.10) and Haru-Ga-Kita (Example 4.9). Later on, I inquired the teacher, Ms. Nakada, about this song, who informed me that this song has been selected for performance at the “hoikuen festival,” which was to be held in October. She elaborated, “while rehearsals haven’t started yet, some kids seem to already know it, which is part of the reason why we thought it would be an appropriate choice to sing at the festival.” During the morning walk, a few days later, I noticed that these two boys were singing the song again, but this time, with Akemi, Yoko and Megumi were singing along as well. It should be noted, however, that only the repeated melody (mm 1-8; mm 18-25) was collected both times.

our voices. Make our flowers into the world’s rainbows. If all the children were to all sing at once, the sky will probably sing along, and the seas will probably sing along too! (Song by Hiroataka Nakagawa; lyrics by Toshihiko Shinzawa).

A - me a - me fu - re fu - re ka - a - sa - n ga

ja - no - me de o - mu - ka - i u - re - shi - i na.

Pi - chi pi - chi cha - pu cha - pu ran ran ran!

(As appeared in Ashiba, 1984)

Musical Example 4.14: Amefuri⁸⁵

2. Amerfuri. Originally published in 1924 was composed by a famous Japanese composer, Nakayama Shimpei, and lyrics by Kitahara Hakushu, who was in charge of the poetic/lyrical content of the original publication of doyo, *Akai Tori Doyo-shu* (Ashiba, 1984; Takeshi, 1996). One morning, Hayato was putting on his shoes, as he was about to go play outside. Instead of singing the song with lyrics, though, he sung the song on the syllables “tokotoko,” which is onomatopoeic expression that indicates walking in Japanese. I was a bit perplexed as to why he was singing this particular song: The weather was excellent that day, while the topic of this song is about a child who is being picked up by his mother amid a rainstorm. Nevertheless, as soon as Hayato had his shoes on, he ran off into the schoolyard to play. A week or so later, I witnessed the same scene was playing out with Hayato: He was singing the same song, using the same syllables as he was putting on his shoes to exit the building to play in the schoolyard. This time, however, Yuna, who was also getting ready to go out alongside Hayato, began to sing the tune with

⁸⁵ Trans.: *Rain, rain, keep raining! I'm happy because Mom's going to come pick me up with a snake-eye patterned umbrella!*

the lyrics. She sang through the whole song (with excellent pitch accuracy, I should add), but by the time she was done, Hayato had already run off into the schoolyard to play. As I was watching this scene play out, the teacher must have noticed me pondering why Hayato sang that song on another sunny day. She interjected, “Hayato always sings that song as he puts on his shoes to go outside.” Unfortunately, I missed the opportunity to ask Hayato right then and there, as he was already on the other end of the playground, part of a game of tag with his friends.

Don - gu - ri ko - ro ko - ro don - bu - ri - ko o - i - ke ni ha - mat - te sa ta - i - hen,
do - jo - o ga de - te - ki - te kon - ni - chi - wa bot - chan is - sho ni a - so - bi - ma sho!

(As appeared Ashiba, 1984)

Musical Example 4.15: Donguri Korokoro⁸⁶

3. Donguri Korokoro. Despite the fact that it was originally published in a book named *Kawaii Shoka* (“Cute Shoka”), composed by Tadashi Yanada in 1921, this song is not considered one because it was not commissioned and printed by Ministry of Education (Ashiba, 1984, p. 360). As mentioned earlier, the few minutes leading up to lunch or snack time, during which children had to wait while the food would be brought out, was musically productive: Children would frequently pass time by singing. This song was first collected from Kaori, a three-year-old girl, during her wait at the table for her snack, when she completed singing both verses of this song. A few days later, I collected the same song

⁸⁶ Trans.: *Acorn rolling down, rolled into a pond, oh my! A loach came out, konnichiwa, little boy, let's play together!*” Second verse: *Donguri korokoro yorokonde, shibaraku isshoni asonda ga, yappari oyamaga koishiito, naitewa dojo wo komarasete. Acorn was happy and played, but after a while he said he misses the mountain, began to cry, giving the loach a hard time.*

from Yoko, a five-year-old girl, in a similar situation: she was waiting for her lunch to be served.

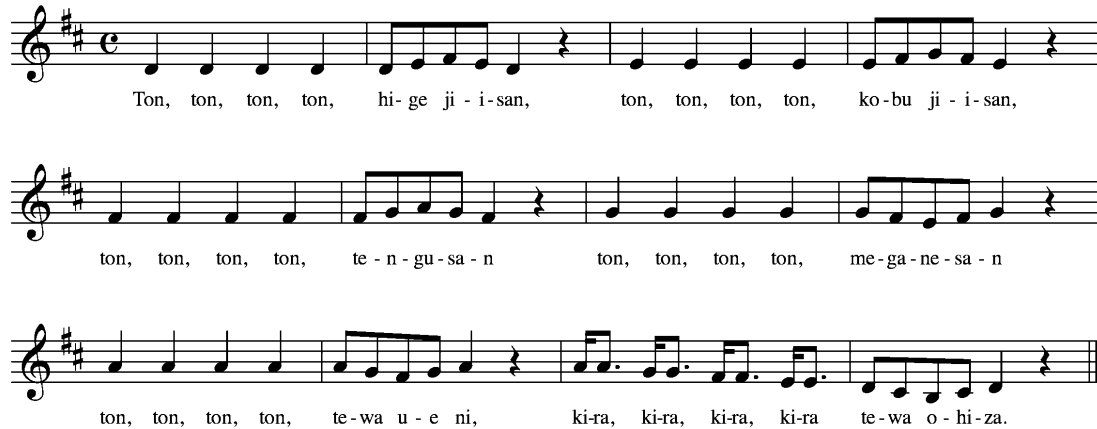


(As appeared in Matsuyama, 2001).

Musical Example 4.16: Tanjobi⁸⁷

4. Tanjobi. Tomiji Sakata (b. 1903), a prolific music education author who was most active in the postwar era, composed this song. On the last day of each month, there was a lunchtime assembly in which children who have had their birthday during the past month would be acknowledged. At this assembly, this song would be sung for each child who had a birthday; at one such assembly, the song was repeated eight times. Predictably, this song was collected from the children rather frequently. One such occasion occurred during the morning free-play period, when I noticed five-year-old Mai was making a cake in the sandbox while singing this song.

⁸⁷ Trans.: *Birthday! Today is Yuu-chan's birthday!* (Yuu-chan is a pseudonym; the child name is substituted.)



Ton, ton, ton, ton, hi-ge ji-i-san, ton, ton, ton, ton, ko-bu ji-i-san,
 ton, ton, ton, ton, te-n-gu-sa-n ton, ton, ton, ton, me-ga-ne-sa-n
 ton, ton, ton, ton, te-wa u-e ni, ki-ra, ki-ra, ki-ra, ki-ra te-wa o-hi-za.

(As appeared in Kobayashi, 1996)

Musical Example 4.17: Hige Jiisan⁸⁸

5. Hige Jiisan. Hidemitsu Tamayama composed this hand game in which children make various gestures to signify various characters. The song was collected in its original form from Masako and Kaede, two three-year-old girls, while they were waiting for their snack. On another rainy day, when the same two children were playing together in the classroom, they began to make up a parody, in which they would use their hands to create gestures indicating “mom” “grandma,” “sister.” These gestures seemed to be created spontaneously.



(As appeared in Saito, 1994)

Musical Example 4.18: Introduction to Usagi (Rabbit)

6. Introduction to Usagi. This is the instrumental introduction to a song composed by Takashi Ando, used in a eurhythmics text by Saito (1994). Only the introduction is notated

⁸⁸ Translation and hand movement: *Tap, tap, tap, tap, bearded grandpa!* (Hold both fists on chin to make a beard). *Tap... Bumpy grandpa!* (Hold each fist over each eye on the forehead). *Tap... Long-nosed goblin!* (Make a long nose using both fists). *Tap... Mr. Eyeglasses!* (Make a circle with both hands, place over eyes). *Tap... Hands up, twinkle, twinkle, hands on knees.* (Hands up, flicker fingers, then hands on knees).

here, as the remainder of the song, the portion with the lyrics, was not collected as a child-initiated selection. This melody signified the beginning of the weekly eurhythmics class for the children at Poplar, and was collected twice. In the first instance, it was from Ayako, a four-year-old girl while she was waiting for her snack, and in the second instance, it was collected from Kaori, a three-year-old girl playing in the sandbox, who, instead of singing the accompanying song, decided to sing *Tombo no Megane* (Example 4.10). In both instances, the children sung this melody on the syllable “la,” at a pitch level significantly lower than as notated in the source. In addition, the dotted rhythm in measures five and six were sung simply as eighth notes, which is the way the hoikuen teacher played them during eurhythmics class.



(As appeared in Saito, 1994)

Musical Example 4.19: Ryoserui no Yo na Hai-hai (Crawling Like Amphibians)

7. Ryoseirui no Yo na Hai-Hai. This tune was also from the weekly eurhythmics lesson at Poplar, during which this tune is played repeatedly while children crawl across the floor in a froglike manner. During playtime outside immediately following the eurhythmics lesson, a three-year-old boy, Kentaro, was documented humming this tune, and three weeks later, also immediately following the weekly eurhythmics lesson, a three-year-old girl, Sara, was found singing it on the syllables “la” and “lan.”

To - m - bo no me - ga - ne wa mi - zu - i - ro me - ga - ne

A - o - i o - so - ra wo to - n - da ka - ra

to - - - n - da ka - ra! _____

(As appeared in Ashiba, 1984)

Musical Example 4.20: Tombo no Megane⁸⁹

8. Tombo No Megane. Composed by Hirai Yasusaburo, it was created and first broadcast around 1949 for a children's radio program, with three verses (Ashiba, 1984). At Poplar, this song was one of the songs used in the weekly eurhythmics lesson (Saito, 1994, p. 83). During an afternoon walk that followed the eurhythmics lesson in the morning, a three-year-old girl, Kaori, began to sing this song. As soon as I heard her singing this tune, I began to look around for a dragonfly, the topic of this song. Although I was not able to spot one at this time, they did make frequent appearances during our walks, so it is quite probable that she had seen one as she began to sing this song.

⁸⁹ Trans.: *A dragonfly's eyeglasses are light blue eyeglasses, because it was flying through the blue sky.*

Kya - be - tsu no na - ka - ka - ra a - o mu - shi de - ta

1, 2, 3, 4, 5. Spoken

yo, nyoki, nyoki! o - to - san a - o - mu - shi! Kya - be
 o - ka - san a - o - mu - shi
 o - nii - san a - o - mu - shi
 o - nee - san aka - chan a - o - mu - shi

6. Spoken

yo, nyoki, nyoki, nyoki, nyoki, nyoki, nyoki, nyoki, nyoki, nyoki, nyoki

Cho - cho ni na - at - chat - ta!

Musical Example 4.21: Kyabetsu no Nakakara⁹⁰

9. Kyabetsu No Nakakara. I collected this song from Kentaro, who suddenly began to sing this song while playing in the classroom; I wrote down as much as I could at that moment, and then went about finding a source. However, this finger game song about caterpillars that grow up into butterflies was the only doyo example for which I was not able to find a written source. After an extensive search using various library resources, a Google search finally revealed several YouTube videos in which various children sing this song, as well as one that appear to be from a television program⁹¹. When I spotted Kentaro singing the song a few days later, I then asked him to teach it to me so that I can learn the hand movements as he was playing before, but he seemed self-conscious about sharing it with me, so unfortunately, I was not able to verify the manner in which he played this song.

⁹⁰ Trans.: *From inside the cabbage, a caterpillar came out, Daddy caterpillar! From inside the cabbage, a caterpillar came out, Mommy caterpillar! (Then, brother, sister, baby). Final ending: It became a butterfly!*

⁹¹ YouTube video can be seen at: <http://www.youtube.com/watch?v=ZafsPWKenkQ>

Ta-ko ta-ko a-ga-re, te-n made a-ga-re!

Ta-ko ta-ko a-ga-re, te-n ma-de a-ga-re

Musical Example 4.22: Tako Tako Agare⁹²

10. Tako Tako Agare. One day, Akane, a three-year-old girl, was playing with some diamond-shaped cardboard cutouts and clothespins in the classroom. After she finished affixing the clothespins to the cardboard, she said, “it’s a kite!” and began to sing this song (traditional Japanese kites are diamond-shaped). This was one of the more interesting examples in which there was variation between the sources, on the left (Machida & Asano 1975; Sato, 1994) and what I collected from Akane, on the right. While the original tune is clearly a warabeuta example, the tune that the child sang was not. It is unclear whether Akane was improvising with the melody, or she was singing what she had heard before somewhere else. Whatever the case, I felt it would be more appropriate to include this one in the doyo category because this would be considered one, as collected.

Yo - chi yo - chi a - hi - ru sa - n ka - wa - i - i - na.

Yo - chi yo - chi a - hi - ru - sa - n ka - wa - i - i - na.

(As appeared in Saito, 1994, p. 87)

Musical Example 4.23: Yochi Yochi Ahirusan⁹³

11. Yochiyochi Ahirusan. Composed by Kobayashi Tsuyae, this example was also used as a part of the eurhythmics lesson at Poplar, in which children practice walking like a duck. On a hot summer day, when a wading pool was set up in the schoolyard with the

⁹² Trans.: *Kite, kite, rise! Rise up to the heavens!*

⁹³ Trans.: *The duck is walking like a toddler, isn't it cute?*

Child 1: Rak - ki, Child 2: rak - ki!

Musical Example 4.25: Rakki (Lucky)

13. Rakki. This is one of the few musical examples that occurred in triple meter, and the only utterance; triple meter is not generally a part of traditional Japanese music, inclusive of warabeuta. I heard this example repeated a few times by two four-year-old boys, Ryutaro and Kyosuke, during the morning free play. They were playing in the sandbox, making a sandcastle with a moat, over which sand bridge was constructed. When Ryutaro poured some water from a bucket to fill the moat, Kyosuke seemed to think that the bridge would collapse. Luckily, even as the moat below filled with water, the bridge remained, prompting Kyosuke began to sing “Lucky!,” when Ryutaro chimed in, as notated above. This exchange was repeated perhaps five or six times. This catchy musical utterance was collected later the same afternoon during the afternoon walk being sung by these two, but was never collected thereafter.

Na ni mi ba ra ri ra ba (Etc.)

Musical Example 4.26: Scale with Spontaneous Solfège Syllables

14. Scale Improvisation. Kyosuke, a four-year-old boy, sang this motif a few times one afternoon during the afternoon walk. It appears that he was trying to sing the solfège syllables (*do, re, mi*, etc.), but he could not remember what they were, so he created new ones spontaneously; perhaps he was mimicking an older sibling who was practicing their solfège syllables, which is part of the standardized music education curriculum for elementary schools in Japan. As Kyosuke sang it, the syllables differed slightly each time

he sang, and there was a pause of a few seconds between the iterations. I was able to capture the nonsense syllables to one of the sets as he ascended, but as they were different on the descent and so fleeting, I was not able to capture the remainder. Interestingly, because Kyosuke was one of the students found to be able to sing the Rodgers and Hammerstein “Do-Re-Mi” (Ex. 5.3), it is clear that he did have knowledge of solfège syllables, but was not yet able to sing the scale using them.

Pitches sung quite high. Spoken: Very low

Na - n - de ko - n - na - ni chi - ga - u no ka - na?

Musical Example 4.27: Nande Konnani

15. Nande Konnani. During the afternoon playtime on the schoolyard, a four-year old girl, Sayaka, created this musical utterance, in which she remarked between two toys, “why are they so different?” The first half of the song was *sung* using quite *high* pitches, while second half was *chanted* in her *low* register, aurally highlighting the difference between the two objects even more.

Rut- to ruk - ku - ru, rut - to ruk - ku - ru, rut - to ruk - ku - ru, Ru! _____

Musical Example 4.28: Rutto Rukkuru

16. Rutto Rukkuru. A five-year-old boy, Shota, was marching on his own one afternoon singing this musical utterance made up of nonsense syllables.

Ju ju ju ju ju! Ju ju ju ju ju!

Musical Example 4.29: Jujuju

17. Jujuju. In the afternoon, Yusuke, Shota and Daisuke put some sand into a tire, and proceed to roll it around the schoolyard, creating a localized dust storm to emerge on the playground. While engaging in this tire play activity, Shota started singing musical utterance and continued for a while; in this case, “jujuju” seems to be onomatopoeic expression for revving up the engine of a car on which the tire was turning.



Musical Example 4.30: Tututu

18. Tututu. During the afternoon walk, a five-year-old girl, Sayako, was singing this musical utterance. It seems that she decided to use this tune as a gateway for further singing, and was followed by singing *Sesse Otera No Osho* (Example 3.6).

Musical and Textual Characteristics of Shoka and Doyo

Shoka and doyo are both repertoires created within Japan after the Meiji Restoration, and thus show a certain degree of Westernization, as compared to the warabeuta repertoire, which are evident in the musical and textual characteristics.

Use of Tones	Song/Utterance (Example Number) (Utterances are in <i>italics</i>)
Black-key pentatonic (do re mi so la)	Tanabata Sama (4.1), Momotaro (4.3), Oshogatsu (4.7), Hato (4.8), Umi (4.10)
Hexatonic (pentatonic plus fa)	Katatsumuri (4.2), Yuki (4.6), Haru Ga Kita (4.9)
Partial pentatonic	<i>Onigashima motif</i> (4.5), <i>Poppu Poppulah</i> (4.11), <i>Jingisu Kan</i> (4.12),

Table 4.1: Tonal Usage in Shoka

As illustrated in table 4.1, the black-key pentatonic scale was the favored tonality in shoka. As well, shoka composers did expand their compositions beyond the black-key pentatonic, especially with respect to the fourth scale degree (*fa*). However, even when the *fa* is used,

its importance is secondary. In *Katatsumuri* (Ex. 4.2), *fa* is used only once, on an unaccented sixteenth note. In *Yuki*, *fa* is used five times, but only as unaccented sixteenth notes. In *Haru Ga Kita* (Ex. 4.9), the *fa* is used twice but only as unaccented eighth notes. Thus, in all three cases, the *fa* was used in a manner that does not imply an underlying harmonic structure, namely, the subdominant (IV chord).


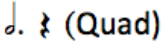







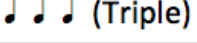

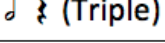

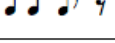


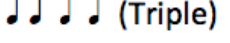




Rhythm Pattern	Songs	Utter.	Rhythm Pattern	Songs	Utter.
	21	1	 (Quad)	3	
	20	2		3	
	13			2	
	12	5		2	
	9		 (Triple)	2	
	6		 (Triple)	2	
	6			1	
	4	2		1	
 (Triple)	4			1	
	3				

Table 4.2: Shoka Inventory of Rhythms

As illustrated in table 4.2, the rhythmic style of shoka retains many aspects that are part of the warabeuta repertoire. With the exception of one song, *Umi* (Ex. 4.10), all examples were in duple. The beats were subdivided mostly as eighth notes or as dotted eighth followed by sixteenth notes. However, in contrast to warabeuta, the use of more than one consecutive sixteenth note at a time (such as  or  patterns) did not occur.

Syncopation (such as ♪♪♪) and the anacrusis were not observed. The text settings were moraic, with the use of melisma being rare; even when the melisma was used, it occurred within one beat (e.g., Yuki, Ex. 4.6, mm. 1 and 9; Oshogatsu, Ex. 4.7, m. 9). The use of tied notes (e.g., ♪♪) was not observed.

The collected examples in this study were largely from the late period of shoka composition, created immediately preceding or even during the Second World War. As a result, these shoka songs were characterized with having had a more accessible text, although it is still likely that certain references may be obscure to children. For example, in Tanabata Sama (Ex. 4.1), the meaning of words such as *nokiba* and *sunago*⁹⁴ are not frequently heard today. Melodically, shoka were mostly conjunct, but with a wider range than warabeuta. Even though the melodies remain conjunct, however, tessitura is wider: The tendency in warabeuta of using the highest or lowest note for extra emphasis was not detected. As well, in contrast to doyo and gaikokuka, shoka melodies do not generally have an implied harmonic structure, such as tonic-dominant relationships. Western rhythmical devices, such as the use of dotted eighth followed by the sixteenth note, or vice versa, are rare; instead, beats are generally subdivided into eighth notes.

Textually, the subject matter in shoka exhibits a stronger emphasis on nature and seasonal events than in the other repertoires: Over half of the collected shoka had nature as their primary textual topic. These shoka songs could refer to specific seasonal events, such as Tanabata (Star Festival, Ex. 4.1) in the summer or Shogatsu (New Years, Ex. 4.7),

⁹⁴ *Nokiba* is a patio-like feature of a traditional Japanese house but are rarely present today. *Sunago* literally means “the children of sand” (used to refer to grains of sand) and is a poetic reference to the Milky Way spread out like grains of sand in the heavens.

celebrate a specific season (“Haru Ga Kita” or “Springtime Has Come”, Ex. 4.9), or remark on natural phenomena (“Umi,” or “The Sea” in Ex. 4.10; “Yuki” or “Snow” in Ex. 4.6). This is not exactly surprising, as Gottshewski & Gottschewski (2006) mention, shoka were created to strengthen the idea of the Japanese nation-state, inclusive of the Shinto reverence for nature. Yet, it is likely that these particular shoka examples have endured (and thus were part of the students’ sung repertoire) because the overt patriotism in these shoka were subdued, and that the importance of celebrating nature and seasonal events continue to speak to contemporary Japanese children and adults. Other topics that were notable were animals (“Denden Mushi” or “Snail,” Ex. 4.2 and “Hato” or “Pigeons” Ex. 4.8) and Japanese folklore/mythology (“Momotaro”, Ex. 4.3).

In contrast to shoka, the doyo was composed with piano accompaniment in mind, and thus more frequently employs Western tonalities.

Tonality	Song/Utterance (Example Number) (Utterances are in <i>italics</i>)
Black-key pentatonic (do re mi so la)	Amefuri (4.14), Tanjobi (4.16), Tombo no Megane (4.20), Kyabetsu no Nakakara (4.21), Tako Tako Agare (4.22), Yochi Yochi Ahirusan (4.23), Kotori no Ohanashi (4.24), <i>Rakki</i> (4.25),
Western Major (diatonic)	Donguri Korokoro (4.15), Hige Jiisan (4.17), <i>Nande konnani</i> (4.27), <i>Rutto Rukkuru</i> (4.28), <i>Jujuju</i> (4.29), <i>Tututu</i> (4.30),
Western Major with use of chromatics.	Sekaiju no Kodomotachi (4.13),

Table 4.3: Tonal Usage in Doyo

However, as illustrated in table 4.3, a significant number of examples employed the black-key pentatonic scale, with the remainder using the Western major scale. In one case, a melody that included chromatic alterations was used (“Sekaiju no Kodomotachi, Ex. 4.13), but most of the examples remained within the diatonic framework. The high number of doyo that used the pentatonic scale was somewhat surprising, but it should be

noted that even when doyo are pentatonic, they frequently show a stronger sense of tonic-dominant relationships (i.e., “Tombo no Megane,” Ex. 4.20 and “Kyabetsu”, Ex. 4.21).

Rhythmically, the doyo repertoire is more diverse than warabeuta and shoka, as illustrated in table 4.4 below.


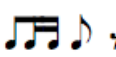

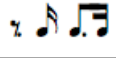

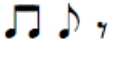

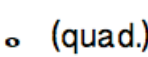

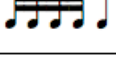
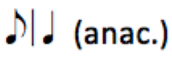
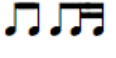
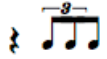
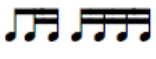

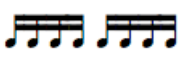

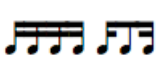

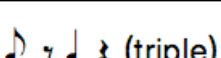

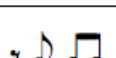
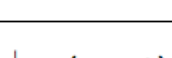




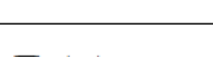
Rhythm Pattern	Songs	Utter.	Rhythm Pattern	Songs	Utter.
	54	2		2	
	23	4		2	
	18	2		1	
	16	1		1	
	13	6		1	
	12			1	
	9			1	
	8			1	
	5	1		1	
	5			1	
	2				2
	2				2
	2				1
	2				1

Table 4.4: Doyo Inventory of Rhythm

In doyo, the use of anacrusis is relatively frequent. Syncopation occurs more frequently, and unlike in the warabeuta repertoire, there is a distinction that is made between the triplet eighth ($\overline{\text{♪♪♪}}$) and the dotted eighth/sixteenth combination (♪.). Tied notes, however, did not occur, and the text setting remains mostly moraic, similar to the warabeuta repertoire. As well the use of the sixteenth note followed by an eighth (♪.) in “Hige Jiisan” (Ex. 4.17) did not occur in the previous repertoires.

Textually, the subjects in doyo generally reflect a more current understanding of childhood. In contrast to shoka, but similar warabeuta, doyo has more of a focus on daily life, but with a more contemporary bent. For example, “Kyabetsu no Nakakara,” (Ex. 4.21), in which a caterpillar emerges from a head of cabbage, “Hige Jiisan,” (Ex. 4.17), in which hand motions are used to mimic various physical attributes of an old man, have lyrics in which children can easily relate to in their lived experience.

Summary

This chapter consisted of the presentations of musical examples (songs and musical utterances) belonging to shoka and doyo repertoires. Each musical example was accompanied by a translation, their context, and where possible, a source for song examples. While the definition of shoka is based on whether the tune was commissioned by the pre-war government, these song examples were generally characterized by the use of the “black-key” pentatonic scale and duple meter. The doyo song repertoire, as it encompasses any song written by a non-government commissioned Japanese composer since 1917, could be of any tonality (major/minor, pentatonic, traditional Japanese) and any meter, but the examples that were collected in this study were either pentatonic or in

major. The last section in this chapter discusses the musical and textual characteristics of shoka and doyo.

CHAPTER V

THE SONGS THEY SING: GAIKOKUKA AND MEDIA ONGAKU

In this chapter, a short introduction on the history and the musical characteristics that surround the gaikokuka (“songs from foreign countries”; section 1) and media ongaku (“media music”; section 2) are given. Each section begins with a brief explanation of both repertoires, followed by the musical examples that were collected from the children over the course of fieldwork are presented. In the case of media ongaku, the contrasting attitudes toward mediated music at the two research sites are duly noted. Each of the songs are presented using musical notation, transliterated and translated, and the context in which they occurred are elaborated, along with other relevant commentary.

Unlike the previous two chapters, there is no subsection for musical utterances. This is because, in contrast to whole songs, whose origins can be traced to either the West (in the case of gaikokuka) or the television (in the case of media ongaku), it was not possible to ascertain the origin of children’s spontaneous musical utterances in such a manner that warranted classification into these two categories. Specifically, if a child were singing a portion of a known gaikokuka or media-ongaku, then they were classified under an occurrence of that specific song. Concerning gaikokuka, any new composition by any Japanese individual, even if it were by a young child, will not be classified as “gaikokuka” today, as, by definition, the “composer” would be a Japanese individual residing in Japan. As for media ongaku, children’s musical utterances or improvisations that include media references (such as names of anime characters) could have been possible, but was not collected; that is, all collected examples with media references were found to be children re-singing portions of media songs that they had heard rather than newly-created musical

utterances. The reason why no such examples were collected, at least at Poplar Hoikuen, may be connected to the fact that the hoikuen administrators were disdainful of media influences, as described later.

Section I: Gaikokuka

Gaikokuka, which means, “songs from foreign countries,” began to be imported shortly after the Meiji Restoration. It is important to note, however, that the songs that are simply designated as being gaikokuka in Japanese children’s songbooks generally refer to songs from the West. While these gaikokuka began to be imported by Christian missionaries, their widespread popularization did not occur until their inclusion in shoka collections, published by the Ministry of Education beginning in 1884 (Manabe 2009; May, 1963). Some gaikokuka are translations, such as *Jingle Bells*, or *Twinkle, Twinkle Little Star*, while others have been given unrelated lyrics, such as in the case of the American folksong, *Children Go To and Fro*, which has become *The Sparrow’s Inn*, in which an old Japanese folktale is recalled. Tunes from abroad continue to be imported today.

As gaikokuka are from the West, they exhibit musical characteristics typical of Western music. Some of these characteristics are: 1) The reliance on major and minor tonalities; 2) The use of rhythm that is not found in traditional Japanese music, such as dotted eighth notes followed by sixteenth notes; 3) Melodies that are not as conjunct when compared to warabeuta.

Gaikokuka Examples

The image shows four staves of musical notation in G major (one sharp) and 2/4 time. The lyrics are written below the notes. The first staff has the lyrics 'A - ru - pu - su i - chi - ma - n ja - ku ko - ya - ri no u - e de'. The second staff has 'a - ru - pe - n o - do - ri wo o - do - ri - ma - sho, hei!' with 'Spoken:' written above the final note. The third staff has 'Lan - la la la la la la Lan la la la la la,'. The fourth staff has 'Lan la la la la la la la la la la, hei!' with 'Spoken:' written above the final note.

A - ru - pu - su i - chi - ma - n ja - ku ko - ya - ri no u - e de

a - ru - pe - n o - do - ri wo o - do - ri - ma - sho, hei! Spoken:

Lan - la la la la la la Lan la la la la la,

Lan la la la la la la la la la la, hei! Spoken:

Musical Example 5.1: Arupusu Ichimanjaku⁹⁵

1. Arupusu Ichimanjaku. The tune of Yankee Doodle, somehow, has been transformed into a hand-clapping game song about mountain climbing in Japan. This song, along with *Twinkle Twinkle Little Star*, was the most frequently collected gaikokuka. One notable occurrence happened during the afternoon outdoor play time, when I witnessed two five-year-old girls, Akemi and Sayako, at the end of the queue for playing a jump rope song (cf. *Onami Konami*, Example 3.8), continued to wait their turn while singing this song, accompanied by hand movement; just a few meters away, others continued to play “Onami Konami”, and when the queue became shorter, and thus their turn was close, Akemi and Sayako returned to playing the jump rope song.

⁹⁵ Trans.: *The Alps, ten thousand feet high, on top of the small arrow, let's dance an alpine jig, hey!*

Ki - ra ki - ra hi - ka - ru o - so - ra no ho - shi yo ma - ba - ta - ki shi - te wa
mi - n - na - wo mi - te - ru ki - ra - ki - ra hi - ka - ru o - so - ra no ho - shi yo.

Musical Example 5.2: Kirakira Boshi⁹⁶

2. Kirakira Boshi/ABC. The translation to *Twinkle, Twinkle Little Star* is relatively faithful to the well-known English lyrics. At Momiji Yochien, this song was used to signal the beginning of assemblies for the children, to help children focus. As a result, it was heard frequently on the playground, especially from the youngest participants in this study, the three-year-olds. One day, I found such a three-year-old boy, Daiki, singing this song during the transition time from the end of playtime into beginning of story-reading time by the teacher. One of the first to sit on the rug, signaling that he was ready for Mrs. Shinonome to start the next activity, Daiki began to sing “Kirakira boshi” even as his classmates were still scrambling to get ready.

As for the ABC variant of the lyrics, one day during our neighborhood walk, four-year-olds Ayako and Ryoko began singing this song. Unfortunately, even though both of them could remember the first half of the song (the portion where they recite the alphabet), they both stopped. Ayako then asked, “how do we sing the rest of the song?” Neither one could remember the remainder of the English lyrics to that song (“Now I know my ABC’s, next time won’t you sing with me!”).

⁹⁶ Trans.: *The stars that twinkle in the sky look at all of us as they wink.*

Do wa do - nat - tsu no do, re wa re - mo - n no re, _____

Mi wa mi - n - na no mi, Fa wa fa - i - to no fa, _____

So wa a - o - i so - ra, _____ La wa la la la no la, _____

Shi wa shi - a - wa - se yo, _____ Sa - a u - ta - i ma - sho! _____

Musical Example 5.3: Do-Re-Mi no Uta⁹⁷

3. Do-Re-Mi No Uta. This song was translated and popularized by a singer named Peggy Hayama (b. 1933) in 1960 (Peggy Hayama Official Website, 2010). One day, during the afternoon neighborhood walk, a five-year-old boy, Shota, began to whistle; Not only was I surprised to hear a five-year-old could whistle, I was doubly surprised that he was whistling something I could recognize as the Rodgers and Hammerstein masterpiece. Trying not to seem overly excited, I nonchalantly approached him to ask, “what’s that song you’re whistling?” Without missing a beat, and broadly smiling, Shota proceeded to indulge me by singing the song with these well-known Japanese lyrics; after the first few beats, Daisuke and Mai joined in to sing the song to completion.

⁹⁷ Trans.: Do, as in donut; re, as in lemon (remon); mi, as in everyone (minna); fa is faito (a phrase of encouragement, from English word “fight”); so, as in the blue sky (sora); la, as in “la, la, la”; shi, as in happiness (shiwase). Now, let’s sing!

cho - cho cho - cho na-no-ha ni to-ma-re na-no-ha ni a - i - ta ra sa-ku-ra ni to-ma-re

sa-ku-ra no ha-na no ha-na ka-ra ha-na e to-ma-re yo a-so-be a-so-be yo to-ma-re.

Musical Example 5.4: Chocho⁹⁸

4. Cho Cho. Sung to the tune of *Lightly Row*, this example was one of the first Western songs to be imported, as it was included in the first grade music textbook published by Ministry of Education in 1881. Measures 11-12 originally included lyrics that wished eternal prosperity of the imperial lineage, but was changed to the less nationalistic “from one blossom to another” following the Second World War (Ashiba, 1984; Manabe, 2009). At Poplar Hoikuen, two three-year-old girls, Masako and Kaede, were found singing several songs while waiting for their snack to be served. This was the second one of four that was documented being sung at the same time, which was preceded by *Hige Jiisan* (Example 4.17) and followed by *Sakura* (Example 3.18) and *Yuki* (Example 4.6).

I - to ma - ki - ma - ki i - to ma - ki - ma - ki hii - te hii - te ton ton ton.

Musical Example 5.5: Ito-Makimaki⁹⁹

5. Ito Makimaki. Perhaps because it is such a simple, short song, the English tune *Wind the Bobbin Up* has been faithfully translated and popularized in Japan; the accompanying hand movements that Japanese children do when they sing this tune is virtually the same

⁹⁸ Trans: *Butterfly, butterfly, come rest on the rape leaf. When you're bored, then come onto a cherry blossom. Fly from one cherry blossom to another, rest then play, play then rest.*

⁹⁹ Trans.: *Wind the bobbin up, wind the bobbin up, pull, pull, tug, tug, tug.*

in the West. This song was one of the popular ones with the three-year-old class during the wait for lunch or snack.

Hi - to-ri to hi - to-ri ga u - de ku - me-ba ta - chi-ma - chi da - re de - mo na - ka-yo - shi sa!

Ya - a ya - a mi - na-sa - n ko - n-ni - chi-wa, min - na de a - ku - shu!

So - ra ni - wa o - hi - sa - ma, a - shi mo - to ni chi - kyu - u,

min - na min - na a - tsu - ma - re min - na de u - ta - e!

Musical Example 5.6: Tomodachi Sanka¹⁰⁰

6. Tomodachi Sanka. While I observed this song being sung only once by several girls singing to pass time to before their tea ceremony lesson, because the tune was so familiar (it was, after all, *Battle Hymn of the Republic*), I was able to write down some of the lyrics, and ask the head teacher, Mrs. Shinonome, about the song later. I was directed to a print source, which indicated that this song has been transformed to *Tomodachi Sanka*, or “Hymn to Friendship” by the famous Japanese author Sakata Hiroo (Matsuyama, 2007). She also elaborated that the children know this song because it was one of the songs that was performed by the children at a past assembly. As well, Mrs. Shinonome reminded me that the grandiose *Battle Hymn* is sometimes sung with alternate lyrics that is even sillier: “A tadpole is the child of a frog; it isn’t the child of a catfish. As proof, eventually, it will grow hand and feet.”

¹⁰⁰ Trans.: *If one were to lock their arms with another, everyone can become best friends immediately. Hello, everyone, let’s all join hands! With the sun in the sky and earth beneath our feet, let’s all gather and sing!*

O - o - ki-na nop - po no fu - ru - do - ke - i o - ji - i - sa - n no to - ke - i hya - ku

5
nen i - tsu - mo u - go - i te - i - ta go - ji - ma - n no to - ke - i sa. O - ji -

9
i - sa - n no u - ma - re - ta a - sa ni ka - at - te ki - ta to - ke - i sa, i -

13
ma wa mo u - go - ka - na - i so - no to - ke - i. Hya - ku

17
nen ya - su - ma - zu ni chiku taku chiku taku o - jii - san to is - sho ni chiku - taku chiku taku i -

21
ma wa mo u - go - ka - na - i so - no to - ke - i.

(As appeared in Matsuyama, 1992, p. 22-23)

Musical Example 5.7: Ookina Furudokei¹⁰¹

7. Ookina Furudokei. The translation of *My Grandfather's Clock* by the American Henry Clay Work (1832-1884) is still quite commonly sung in Japan. One afternoon, a roaring thunderstorm prevented the children from being able to play outside. In one corner of the room, the teacher was entertaining the children with a book of riddles; one of the riddles asked the children to guess what the item in which “the top is math, the bottom is a swing” (「上は算数、下はブランコ」). After giving the answer (“a pendulum clock”), the teacher was prompted to explain more about the clock, as several children did not know what such

¹⁰¹ Trans.: *That big, tall, old clock is grandfather's clock. For one hundred years, it was always ticking. It was bought the morning grandpa was born, but it no longer works. For one hundred years, it moved without resting, tick, tock, tick, tock, with grandpa.*

a clock was, to which the teacher replied, “Right, we don’t see [analog] clocks like these anymore, do we? They’re all digital nowadays!” But one of the girls in the room seemed to have an “aha” moment, when she blurted out, “Oh, is it like the Grandfather’s clock?” The teacher said, “Yes! That’s it, Miyuki!” Proudly, Miyuki proceeded to sing this song, while several other children who were nearby and could recall the song joined in. Miyuki appeared to be the most confident singer of this song: Despite the fact that the selection is rather long, she was able to finish it easily; the others, however, only joined in at certain parts (e.g., “chiku-taku,” lit., “tick-tock”).

Section 2: Media Ongaku

As digital technology continues to advance unabated, the role that media influences play in children’s lives appears to have become more pervasive on a global basis. Writing of North American children, Campbell (2010) noted that “[m]any ten-year-olds cannot conceive of a world without iTunes and iPhones, Google or YouTube” and concluded that children were “not just ‘receivers’ sitting by, passively taking in program content” but rather active agents incorporating “music into their understandings (and their play)” (p. 220-221). On Singaporean children, Lum (2007) stated, “[t]echnology has dramatically changed the nature of the musical experience, making music more individualized and accessible [...] As with the children observed in this study, the soundscape of the home is permeated by media (television and radio) and technology (CDs, DVDs, internet, etc.)”. Similar observations noting that children were incorporating mediated music in novel ways into their musicking practices were documented among Aboriginal children in central Australia (Marsh, 2008) and in Malaysia (Lew, 2005). Predictably, Japanese children were not exempt from this global phenomenon, and the

musical examples collected from the Japanese children, as well as the context in which the children engaged with these examples, are described in this section.

Contrasting Attitudes Toward Mediated Music

The children at Poplar Hoikuen were not found to engage in musicking from the television, reflecting the disdain for the television that was apparent in the hoikuen community. For example, when I asked one parent, Mrs. Nakagawa, about how often her daughter watched television, she replied, “very little.” She elaborated, “the hoikuen’s policy is that television is harmful for the children, and they have communicated to us that we should limit the child’s exposure to TV.” To me, the manner in which she phrased her answer was quite interesting, because she seemed to imply that she was acting on “authoritative” instructions from the hoikuen, not on her decision-making process as a parent as to what is best for her child. Noticing my perplexed look and anticipating my follow-up question, she quickly elaborated, “I wholeheartedly support the hoikuen’s position! Nevertheless, I allow my daughter to watch a few select educational programs, but only an hour or two a week.” Asked to be more specific, “for example, sometimes, when I am preparing dinner, I will allow my daughter to watch the NHK educational channel¹⁰².” A quick inquiry to one of the teachers confirmed that the hoikuen regards television as a poor substitute for human interaction, and had indeed advised the parents to limit the children’s exposure to television. This policy clearly had affected the musicking activity at the hoikuen: One day, two four-year-old boys, Kyosuke and Ryutaro, had approached me to “teach me” a song (which was a relatively common occurrence). When Ryutaro began to sing a song that referenced anime characters, Kyosuke informed him,

¹⁰² NHK (*Nippon Hoso Kyokai*, or the Japan Broadcasting Corporation) is the state-supported television service, similar to the BBC in the United Kingdom.

“We’re not supposed to sing songs from the TV here [at the hoikuen], remember?” Ryutaro replied, “Oh, yeah!” “We’re not supposed to be watching TV at all,” Kyosuke pressed him. “That’s not true! We’re allowed to watch the news! I watch the news with my dad!” countered Ryutaro. This exchange illustrated how the environment in which I was examining at Poplar was, in effect, “censored” against music that originated from the media, thus no examples that I collected from Poplar were classifiable in the “media ongaku” category.

In contrast, Momiji Yochien had no such policy, and even embraced mediated popular culture. Most convincing on this embrace was the material culture at this site. The playground, for example, included a play structure made to look like Anpanman’s head, a popular animated character. The picture of this structure is even included on the website (Figure 5.1). As well, other animated characters were commonly seen on toys (such as toy buckets), notebooks and other



Figure 5.1: Anpanman Playground Structure

stationaries, whereas at Poplar, items that were unbranded by anime characters were used. Because the contract was so stark in comparison to Poplar, I even asked the head teacher, Mrs. Shinonome, if there was a policy banning media influences. Specifically, I phrased the question as, “are items branded with anime characters, such as Hello Kitty, allowed?”, after seeing a three-year-old girl toting a pencil case embossed with Hello Kitty. She matter-of-factly replied, “Sure, why not? The children really adore them. Notebooks, pencil cases! Even some of the teachers use them!”

The difference in attitude clearly affected the musical environment: Playing the theme song to “Gake no Ue no Ponyo” (Example 5.8) as a teacher did once for the

children to hear, would not have been allowed at Poplar; the faculty's choice of using "Doraemon Ondo" (Example 5.10) for practicing bon dancing would have been unthinkable. Thus, all three examples of media ongaku were collected from the children at Momiji Yochien.

Media Ongaku Examples¹⁰³

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of six staves of music. Chords are indicated above the notes. The lyrics are written below the notes.

Staff 1: F Bb F/A C7 Cdim7 Dm Dm/C G/B Gm/B C7
Po-nyo Po - nyo Po-nyo sa-ka-na no ko a - o-i u-mi ka-ra ya - a - at - te ki ta,

Staff 2: 5 F Bb F/A Dm Gm7 F/C C7 F Fine
Po-nyo Po - nyo Po-nyo fu-ku-ra-n-da ma-n ma-ru o-na-ka no on - na no ko. —

Staff 3: 10 F C/E C7 F F7 Bb Gm9 C7
Pe - ta pe-ta pyo - n pyo-n a - shi t - te i - i na ka - ke - cha - o,

Staff 4: 14 F C/E C7 F F7 Bb F/C C7 F
ni - gi ni - gi bu - n bu - n o - te-te wa i - i na tsu - na-i ja - o

Staff 5: 18 C C#dim Dm Dm/G Bbm6 F A/E Dm Am/C
a - no-ko to ha-ne ru - to ko-ko-ro mo o - do - ru yo. Pa - ku pa-ku chut gyut

Staff 6: 23 Bb Bbm6 F C/E Dm Am/C Bb Bb/C D.C. al Fine
pa - ku pa-ku chut gyut a - no - ko ga da - i - su ki. Mak - ka - k - ka no

Musical Example 5.8: Gake no Ue no Ponyo¹⁰⁴

¹⁰³ Unlike other chapters, chords are included with the melody in this chapter, for two reasons. First, unlike the other repertoires, these songs are based on one specific recording, thus have standardized accompaniment and harmony; it is likely that the children singing these songs had heard the exact recording multiple times. The second reason is because, in at least one example, the melody line alone was insufficient to indicate the sense of tonality at certain sections, thus making it difficult for the reader to aurally "envision" the song.

¹⁰⁴ Trans.: *Ponyo, child of a fish, came from the blue sea. Ponyo swelled and a girl with a round stomach. Plop, plop, hop, hop, I like legs, let's run! Grab, grab, swing, swing, I like hands, let's hold hands! When I jump with that child, my heart dances too! I like that child! All red, [Ponyo, child of a fish] ...*

1. Gake no Ue no Ponyo. At the midpoint during the six-week fieldwork phase in Iwakuni¹⁰⁵, the Academy Award-winning animator Miyazaki Hayao's latest anime film was released, featuring this theme song. In the few weeks leading up to the film release, there was heavy advertising on television and radio, which prominently featured the catchy refrain of this tune composed by Hisaishi Jo. Perhaps because the movie was set in a similar seaside community in the neighboring Hiroshima prefecture, local excitement may have been especially high as well. Conversations with yochien staff and parents revealed that even they were as excited about seeing the movie.

A week after the film was released, I was observing the children playing in the sandbox. As she was digging a hole, four-year-old Misaki began to sing the refrain of the song (mm. 1-8). When she was done, she initiated conversation with Wataru, a four-year-old boy who was making a sand castle: "Did you go and see the movie? I did," Misaki boasted. Wataru responded sincerely, "Actually, I haven't, but I want to." Despite admitting that he had not yet been to the theater, he too was observed singing part of the refrain a few minutes later. The following day, as children were waiting for lunch to be served, I began to hear this tune (just the refrain) being sung by Yuri, a five-year-old girl; the tune seemed to be contagious, as others around her began to sing the tune as well, although not at the same time as Yuri. Throughout the afternoon, as I would walk around the playground, I heard children singing this song, most frequently documented in the sandbox. On the third day, one of the teachers, Ms. Suzuki, came to the yochien with a CD soundtrack from the movie; noticing the contagious nature of the song, she had decided to bring in the recording for the children. That afternoon, as a means to calm the children during a boisterous afternoon thunderstorm, Ms. Suzuki played the CD as background

¹⁰⁵ July 19, 2008

music during free-play time, with children playing with blocks and board games or reading books. As they delved into their blocks or storybooks, some children sung along with this song.

It was fascinating to see the song being used as an effective marketing tool, as the song essentially includes a synopsis of the movie. The refrain was played on television and radio commercials, while the whole song could be heard in the background at the shopping mall, the supermarket, and even at convenience stores such as the 7-Eleven. The tune was featured prominently in to the movie, so much so that the vocal score was distributed at the theater, which was transliterated and transcribed, above.

The image shows a musical score for the song 'Enjin Sentai Go-Onger'. It consists of six systems of music, each with a vocal line and a guitar accompaniment line. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes the following lyrics and chord progressions:

8 Enjin sentai Goonjaa, ichi nisan shi Go-on jaa, three two one let's Go - on - jaa, Go on!

11 No - te-ke sen - kai, ha - ji-ke-te man - kai, ki - bo - o wo cha-a - ji da

17 mu-ge-n-no e-na-ji - i Ya - ba-so-na yu - kai, het - cha-ra go-kai,

23 Ki - no - o no ji - bu - n wo Oo - va - te-i - ku.____ Hi - to - ri ja na - i-n-da

29 so - no - ko - e de Speed up, yu - u - ki ga ka - so - ku su - ru.____

35 En-jin zen-kai Go-on-jaa, Seigino haiwei mas-shigu ra, ki-mi-no mu-ne-ni-mo hi - bi - ke

43 Bun bun ban ban Go-on-jaa, egaono goruwo meza sun-da, En-jin sen-tai Go - on - jaa! Go on!

Musical Example 5.9: Enjin Sentai Go-Onger¹⁰⁶

2. Enjin Sentai Go-Onger. This was the theme song for a superhero television series, in which five sentient “engines” (automobiles) from another dimension each partner with five youths to fight against members of the savage machine tribe Gaiaaku. The song was one of the favorites of boys at Momiji Yochien, and was documented being sung several

¹⁰⁶ Translation: *Engine Sentai Go-Onger, One, two, three, four, Go On-Ger, three, two, one let's Go-On-ger, Go on! The right answer is to ride, burst the throttle, charge hope with infinite energy. Dubious enjoyment is just fine, to overtake yesterday's myself. "I'm not alone," with that voice, speed up, accelerate the courage! Engine [valve] is open all the way, Go-On-ger, straight through the highway of justice, ring through your heart! Boom, boom, bang, bang, Go-On-ger, head toward the goal with a smile, Engine Sentai Go-Onger, Go on!*

times during the fieldwork period. One day, Haruki and Ken'ichi, two four-year-old boys came up to me and asked, "Do you know the Go-Onger song?" After informing them that I did not, they began to sing to me. I had quite a bit of difficulty notating this one – for one thing, the tune was hard to ascertain, as the boys kept singing it in their low register. It was low enough that it did not sound much like singing, although they clearly knew the lyrics well. I was also a little perplexed, because I had heard Haruki sing quite in tune before (cf. "Yuki", Example 5.6).

After asking two of the teachers about this song—to which one teacher sheepishly admitted, "Oh, *that* song, yes, quite popular among the boys!"— and being unable to locate a print source in any of the local materials at hand, the yochien head teacher's husband, Mr. Shinonome, recorded an episode on the DVR so that I could view this program, and more importantly, the theme song. Upon listening, it was immediately apparent why I had difficulty transcribing this song from the children: The tessitura of the song, performed by a male pop singer, was pitched too low for the children (it is notated as performed), and half of the refrain consisted of two pitches. Because I could not find a printed source locally, I transcribed this selection through listening to the recording.

Ha! _____ Do-ra ri do - ra-ri no Do-ra-e-mo-n o - n - do

6 mi - n - na mi - n-na de o - do ro - o - yo a - ta - ma mo o - na - ka mo ma - ro - ya - ka ni

10 ha - zu - mu ta - n - so - ku ka - ro - ya - ka ni hai! Yo - ta yo - ta yo - ta - se yo - ta yo - ta yo - ta se

14 u - ta - i o - do - re - ba u - ka - re u - ka - re te, O - ya? Ku - mo - no u - e.

18 Hyo - kko - ra hyo - ko - ra hyo - ko - ra sho, hyok - ko - ra hyok - ko - ra hyok - ko - ra sho!

Musical Example 5.10: Doraemon Ondo¹⁰⁷

Doraemon Ondo. A popular manga (cartoon) character among Japanese schoolchildren for several decades, Doraemon is a cat-type robot from the twenty-second century with a four-dimensional pocket. In addition to the theme song, many anime and manga promoters compose a theme ondo, which is a type of traditional Japanese dance music, performed at festivals¹⁰⁸. Generally, these ondo are heard at Obon (or Bon), the traditional Buddhist festival when many Japanese travel to reunite with their families and honor their ancestors. This festival was celebrated in mid-August in the Iwakuni region, and the kindergarten faculty had selected this song to practice so that children would know how to dance for

¹⁰⁷ Trans.: *Doraemon ondo, everyone, let's all dance together. Move your head and torso smoothly, move your short feet lightly. If you dance and sing, you'll get carried away and end up on top of the clouds!* (Doraemon, the cat robot, has short feet).

¹⁰⁸ As such, like warabeuta examples, the rhythm of the song is performed more with a triplet feel when a beat is subdivided as a dotted eighth note followed by a sixteenth note.

this occasion. Therefore, in the two weeks or so leading up to the Obon festival, this song was played a few times, with children being instructed how to do the dancing. On two occasions, I documented several students singing this song as they continued to practice dancing, several hours after the brief dancing instruction had occurred. However, perhaps because this example is not particularly easy to sing, children were only documented singing fragments of this song. Like the previous example, because a written copy could not be obtained, I transcribed this example through listening to the recording.

Musical and Textual Characteristics of Gaikokuka and Media Ongaku

Gaikokuka, or “foreign songs,” are songs that were imported from the West beginning with the Meiji Restoration. All gaikokuka examples collected for this study utilized the Western major scale—indeed, “Do, Re, Mi” is explicitly about the major scale. Even in comparison to doyo, and especially in contrast to shoka, the harmonic orientation (i.e., tonic-dominant relationships) of the melodic line appears to be stronger. Only one example, “Do, Re, Mi” used chromatically altered pitches, while others retained their diatonic orientation. Melodically, these songs have a wider range than any of the domestic Japanese repertoires, with half of the songs having a range of an octave or more, and with skips of up to a perfect fifth being relatively common.


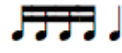

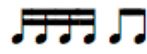

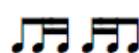







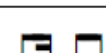
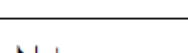




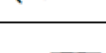





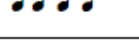

Rhythm Pattern	Songs	Rhythm Pattern	Songs
	32		1
	26		1
	22		1
	18		1
	16		1
	12		1
	9		
	6		
	3		
	3		
	2		
	2		
	2		
	1		

Table 5.1: Gaikokuka Inventory of Rhythms

As depicted here in table 5.1, gaikokuka include rhythmic devices not traditionally found in traditional Japanese music, such as the use of anacrusis. In contrast, the beat subdivision into three (i.e., the use of triple eighth notes) did not occur, at least in the collected examples. Finally, the quarter note tied to a dotted eighth note, followed by a

sixteenth note (♪ ♪), as seen in Tomodachi Sanka (Ex. 5.6), is not found in traditional Japanese music. Textually, gaikokuka can be separated into two categories: Songs which were translated into Japanese (“Kirakira Boshi,” Ex. 5.2, “Do-Re-Mi,” Ex. 5.2, “Ito Maki-maki,” Ex. 5.5, “Ookina Furudokei,” Ex. 5.7) and songs which were given new, unrelated lyrics in Japanese (“Arupusu Ichimanjaku,” Ex. 5.1, “Cho cho,” Ex. 5.4, “Tomodachi Sanka,” Ex. 5.6).

With respect to media ongaku, it was interesting to note that the three collected examples each displayed a different tonality: “Gake no Ue no Ponyo” (Ex. 5.8) was in Western major, “Engine Sentai Go-Onger” (Ex. 5.9) was in Western minor, and “Doraemon Ondo” was written using the traditional Japanese minyo scale.

Rhythm Pattern	Songs	Rhythm Pattern	Songs
	16		2
	6		2
	6		2
	4		1
	4		1
	4		1
	3		1
	3		1
	3		1
	3		1
	2		1
	2		1
	2		1
	2		1
	2		1
	2		1
	2		1
	2		1
	2		1
	2		1

Table 5.2: Media Ongaku Inventory of Rhythms

In order to underscore the widespread use of syncopated and the use of tied notes, and because all three examples were in 4/4 meter, I used four beats as the basis for organization of Table 5.2. Rhythmically, with the first two media music examples (“Ponyo,” Ex.5.8 and “Engine,” Ex. 5.9), there was wide spread use of syncopation and tied notes, reflecting a more pop-oriented style typically found in the Western and even in J-Pop. In contrast, the last example, Doraemon Ondo (Ex. 5.10) retains more of a traditional Japanese character, with no use of tied notes and syncopation. As well, other than the opening “call” (called “kakegoe”), the text setting is moraic. Despite the differences in tonality, these examples share frequent textual references to fictional characters for which these songs were written. The harmonic use of melody is strong, and indeed it is so harmonically driven that chords were included: Even “Doraemon ondo,” which uses a traditional Japanese scale, was harmonized using Western harmony.

Summary

This chapter presented the gaikokuka (“songs from foreign countries”) and media ongaku (“media music”) repertoires sung by children at the two research sites. Each song was elaborated using musical notation as sung in Japanese, along with a translation. The gaikokuka repertoire was characterized by the use of major-minor tonality, use of Western rhythmic styles, and less conjunct melodic lines compared to the other repertoires. For media ongaku, there were only three selections, perhaps because one of the research sites were apprehensive about the role of television in children’s lives, which lead to an effective ban on children singing media-influenced musical selections, at least while at that facility. However, the those three examples showed great variety, as one was composed in Western major, the second was in Western minor, and the last was based on the traditional Japanese minyo scale.

CHAPTER VI

DISCUSSION AND CONCLUSION

Gaining an understanding of the diverse song repertoire sung by Japanese children, while examining their vocalized musicking practices, was the core goal of this dissertation. This chapter briefly reviews the objectives, and discusses each of the five research questions articulated in Chapter I. Finally, the implications of this study's findings for the field of music education, both in Japan and worldwide, are discussed.

The Study

The purpose of this ethnographic study was to examine Japanese children's vocalized musicking behavior in the preschool/kindergarten setting. Emphasis was placed on describing the different song repertoires that the children sing to investigate the premise that Japanese children's underlying musical sensibility remained firmly rooted in traditional Japanese sonorities despite over a century of Westernization. In addition, this study sought to describe and analyze the child-initiated singing events that occurred during the day in two preschool/kindergarten settings.

Fieldwork was conducted over nine weeks in 2007 in Sapporo, and over six weeks in Iwakuni, Japan. Between the two research sites, fifty-six (56) children between ages three and six years were enrolled in the study. Data was primarily collected in the form of fieldnotes (Emerson, Fretz & Shaw, 1995), which documented the researcher's observations and conversations with the participants. The songs and the musical utterances that the children sung were collected, categorized and contextualized in an effort to analyze the children's musical world. Five research questions guided the researcher in his examination of the underlying musical sensibility of contemporary Japanese children.

Research Question 1: What are the traditional Japanese and Western elements that define the musical expressions of young Japanese children?

Traditional Japanese musical elements. The traditional Japanese elements were most prominent in warabeuta. As discussed earlier, these elements were:

- 1) The kakuon¹⁰⁹-based tonality
- 2) Mostly conjunct melodies
- 3) Duple rhythm that subdivides the beat either in two eighth notes or into three triplet eighth notes
- 4) A rise and fall of pitches that follow the natural ascent and descent of pitch in spoken Japanese.

All four elements are aptly illustrated in the following example, “Sesse/Otera No Osho”:

Vibrantly

Ses - ses - se no yo - i yo - i yoi! O - te - ra no o - sho - o san - ga

ka - bo - cha no ta - ne wo ma - ki ma - shi - ta. Me - ga de - te

(Spoken)

fu - ku - ra - n - de, ha - na - ga sa - i - ta - ra jan - ken - pon!

Musical Example 6.1: Sesse/Otera no Osho

The kakuon in this song are the pitch A (on which the song begins) and the perfect fourth below, the pitch E. The melody is conjunct, and in this case the subdivisions occur in duple, resulting in some eighth and sixteenth notes. Finally, this song nearly perfectly

¹⁰⁹ “Nuclear tone.”

resembles the rise and fall in pitch heard in spoken Japanese. If spoken using the standardized Japanese dialect (*hyojungo*), the phrase would sound as follows¹¹⁰:

o-TE-RA-NO O-sho-o-san-ga ka-BO-CHA-NO TA-ne wo ma-KI MA-shi-ta.

ME-ga de-te fu-KU-RAN-DE ha-NA GA sa-i-ta-ra JAN-KEN-PON.

The correlation between the sung pitches and the spoken pitches should be clear: The only haku¹¹¹ in which the two do not match is on the final note of the first line (mm. 10), on the haku *ta*, which has been underlined above. In this case, the only reason that the spoken pitch and the sung pitch do not appear to match is because the haku is located at the end of a phrase, which must end on a kakuon. It should be noted, however, that there is significant regional discrepancy in the placement of these pitch accents within the Japanese language. For example, the phrasing (and thus the singing) of a given warabeuta that may seem natural from Kyoto may not seem so natural to someone in Tokyo (Manabe, 2009; Shibatani, 1990).

Western musical elements. The following gaikokuka, which is the Japanese version of the “Battle Hymn of the Republic,” illustrates the most prominent Western features that are sung by contemporary Japanese children.

¹¹⁰ Lower case letters are used for lower pitched haku, and upper case are used for higher pitched haku; the “Sesse” portion is omitted (mm. 1-4) as they are just non-lexical vocables, not words or phrases in which the use of higher or lower pitches are well defined.

¹¹¹ Haku is the basic phonetic unit of Japanese, frequently referred to as morae (plural: mora) in English.

Hi - to-ri to hi - to-ri ga u - de ku - me-ba ta - chi-ma - chi da - re de - mo na - ka-yo - shi sa!

Ya - a ya - a mi - na-sa - n ko - n-ni - chi-wa, min - na de a - ku - shu!

So - ra ni - wa o - hi - sa - ma, a - shi mo - to ni chi - kyu - u,

min - na min - na a - tsu - ma - re min - na de u - ta - e!

Musical Example 6.2: Tomodachi Sanka

This song is set in major tonality; an octave divided into seven tones was not a characteristic of pre-Meiji Japanese music. Consequently, both major and minor tonalities were imported. As well, it does not display the degree of conjunct melodic phrases that is typical in warabeuta. Furthermore, a prominent rhythmic feature in this song is the dotted eighth note followed by the dotted sixteenth, a musical characteristic which was also unknown in pre-Meiji Japan. The quarter note tied to a dotted eighth followed by a sixteenth note (mm. 9, 11, 13) is also rarely found in traditional Japanese music. Many Japanese children do not sing the syncopated dotted eighth/sixteenth combination as written, but rather sing them more like two triplet eighth followed by one triplet eighth note, which would be more consistent with traditional Japanese music; yet, many children did indeed emulate the syncopated style

Hybrid musical elements. While warabeuta and gaikokuka remain on opposite ends of the continuum of musical elements, defining the precise location on said continuum for an individual shoka, doyo, and media ongaku song would be difficult, as each an every song

in these three repertoires exhibit a differing degree of Western and Japanese influences. Increasingly, it appears that the Japanese children's musicking practices are defined by a novel interaction between traditional Japanese and Western elements. For example, Manabe (2009), after conducting extensive analysis of shoka and early doyo, concluded that in early shoka (which was the first genre to emerge since the Meiji Restoration), Western and Japanese musical elements were integrated somewhat awkwardly. In this sense, Manabe echoed May's (1963) sentiment that early shoka were both "un-Japanese" and "un-Western" at the same time. In contrast, some early doyo represented a better marriage between traditional Japanese and Western musical elements, which enabled composers to artfully interweave traditional Japanese musical traditions with Western ones.

On doyo, however, Manabe's thesis was that Japanese composers could 1) honor the natural rise and fall in pitch of spoken Japanese (especially that of the Tokyo's Yamanote dialect), 2) honor the natural rhythm of the Japanese language, 3) construct piano accompaniment based on Western harmonies that incorporate the kakuon-based melody, all while 4) embedding the most important Japanese aesthetic concept of "ma" into the composition. Thus, contrary to May's assessment of (early) shoka, doyo can be seen to be more Japanese and more Western at the same time. As Manabe illustrated, in interviews of Japanese hip-hop artists, how the Japanese aesthetic ideal of "ma" is integral in their musical creation, and how different but powerful musical influences can be mixed together.

The compositional techniques developed by early doyo composers to artfully integrate traditional Japanese elements with Western ones are evident in a recent

composition that was collected during the fieldwork phase, specifically, theme song of Miyazaki Hayao’s film, *Gake No Ue No Ponyo*, composed by Hisaishi Jo in 2008.

The image shows a musical score for the refrain of the song 'Gake no Ue no Ponyo'. It consists of two staves of music in a 4/4 time signature, with a key signature of one flat (B-flat). The melody is written on a treble clef staff. The lyrics are written below the notes. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The lyrics are: 'Ponyo Po - nyo Po-nyo sa - ka - na no ko a - o - i u-mi ka-ra ya - a - at - te ki ta, Ponyo Po - nyo Po-nyo fu-ku-ra-n-da ma-n ma-ru o - na - ka no on - na no ko. ___'. Chord symbols are placed above the staff: F, Bb, F/A, C7, Cdim7, Dm, Dm/C, G/B, Gm/B, C7 in the first staff; and F, Bb, F/A, Dm, Gm7, F/C, C7, F, Fine in the second staff.

Musical Example 6.3: Gake no Ue no Ponyo (Refrain only)

The melodic ascent and descent generally follows those found in spoken standardized Japanese. The higher pitched haku tend to occur on pitches higher than the surrounding ones. As well, since the higher-pitched haku are slightly more emphasized in speech, they are more likely to be placed on the beat. Most notably, in the opening phrase of the song (in mm. 1 and 5), in which the main character’s name, “Ponyo”, is repeated, the haku-oriented speech-rhythm of the language is both maintained and even emphasized using Western syncopation. This is done in the form of eighth notes in beats two and three, making the tune extremely “catchy.” The amount of enthusiasm that this inspired in the children in such a short time was impressive. Yet, it was not just the children who professed affinity for this song. As mentioned earlier, one of the teachers at the yochien ostensibly purchased the CD, using her own resources, for the children to hear. Not surprisingly, both this song and the movie enjoyed enormous commercial success in Japan.

Returning to the research question, it is now apparent that delineating the “traditional Japanese” and “Western” musical elements found within songs and vocalized musical utterances that Japanese children sing and compose are increasingly difficult. Rather, it seems appropriate to characterize Japanese children’s musical expressions by

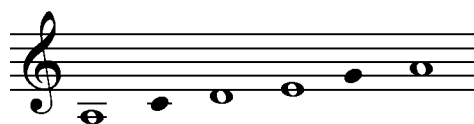
the degree of hybridity that has permeated the songs that they sing. Japanese children are indeed sophisticated musicians, open and receptive to many musical influences.

Research Question 2: What are the repertoire-specific musical expressions of Japanese children’s culture?

At the juncture of crafting this research question, there were three expectations that were believed to be repertoire-specific (all characteristics of each expectation were exclusively within one repertoire). The expectations were:

- 1) The kakuon-based tonality of warabeuta were thought not to occur in other repertoires
- 2) The close connection between pitch and haku in warabeuta were thought to be generally confined to that repertoire
- 3) The black-key, or yonanuki, pentatonic melodies would be confined to a dwindling number of shoka examples found.

While the first expectation was mostly correct, the other two were not. Probably the most obviously audible feature of warabeuta, especially those who are non-Japanese speakers, is its kakuon-based tonality. While Manabe (2009) had mentioned many Japanese doyo composers who have integrated the kakuon-based tonality into their compositions, none of the doyo examples that were collected from the children for this study exhibited this feature. The only exception was a media ongaku example, which was based on the minyo (folksong) scale:



(From Koizumi, 1958)

Figure 6.1: Minyo Scale

The two sets of *kakuon* (“tetrachords”) are expressed using whole notes, while the indeterminate pitches are illustrated as note heads. The specific selection in which this scale occurred was *Doraemon Ondo* (cf. Example 5.10). *Ondo* is a type of song found in traditional Japanese dance, most frequently heard at *Obon*¹¹².

The second expectation, which was the connection between language and pitch, has already been discussed extensively as part of the previous research question. This connection was most frequently observed in *warabeuta*, but continues to be a part of compositional technique used in *doyo* and *media ongaku* settings. The final expectation was that *shoka*, and *shoka*-type tonality, would not be well represented, and mostly confined to only a few *shoka* examples collected. After all, May described it as being “un-Japanese and un-Western,” and Manabe called “awkward.” Koizumi bluntly stated, “from a musical standpoint, many school *shoka* are extremely lacking and worthless” (2003, p. 313). The eccentric black-key pentatonic, called *yonanuki* (lit., “missing four and seven”; the preferred term used by Koizumi), therefore, was thought to be an increasingly infrequent aspect of Japanese children’s musicking practices, as both May and Koizumi affirmed that *yonanuki* was based neither on pre-existing or imported musical sensibilities. However, this expectation was incorrect. While details pertaining to the frequency in which different repertoires are sung will be deferred until the following section, the number of *shoka* songs collected during fieldwork, ten (10), is only slightly behind *doyo*, which was at twelve (12). Indeed, more *shoka* examples were collected than *gaikokuka* and *media ongaku* examples. This vibrancy of the *shoka* repertoire is somewhat surprising, considering that the *shoka* designation applied only to a select number of songs dating

¹¹² *Obon*, or *Bon*, is celebrated in Sapporo and Iwakuni in mid-August (different regions in Japan celebrate this festival at different times over the summer).

from a relatively narrow time frame history, from 1868 to 1945¹¹³. As surprising was the pervasiveness in which the yonanuki scale was found to be part of doyo: Fully two-thirds of the doyo song examples collected from the children utilized the yonanuki scale, with the remaining third was composed using the major scale.

One theoretical contributing factor to the continued popularity of the yonanuki scale in Japanese children’s musicking behavior was that this scale was not as “un-Western” and more importantly, “un-Japanese” as was previously thought. A reexamination of Koizumi’s (1969) work revealed that he himself found the phenomenon of children embracing tonalities derived from shoka to be curious. He theorized that these children were interacting with the Western pentatonic scale using a more traditional Japanese sensibility. Specifically, he presented two alternative scales that have some similarity with the Western pentatonic scale:

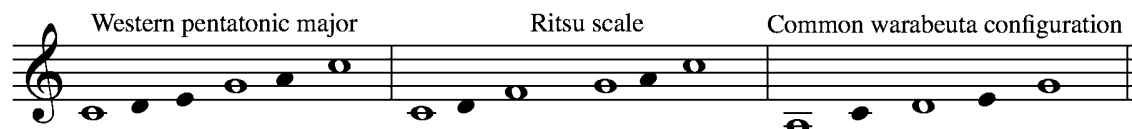


Figure 6.2: Koizumi’s Two Alternatives

The Western pentatonic major scale is included on the left as a reference. In the middle is the ritsu scale, which is used traditionally in Japanese music such as gagaku and shomyo. On the right is one of the common tonal configurations for warabeuta. The ritsu scale, Koizumi noted, is quite similar to the Western pentatonic scale. Only one note is different, by a semitone. Further, the ritsu scale has the advantage of having the kakuon located on two structurally important notes in the Western pentatonic major scale, namely the tonic

¹¹³ Beginning with the Meiji Restoration, and ending with the Second World War.

(C) and the dominant (G); thus, it would not seem out of the ordinary for melodies to cadence or complete on these two pitches.

In contrast, the common warabeuta configuration has the advantage of sharing all the same pitches as the Western pentatonic major scale, although he conceded that melodies based on this scale would typically be composed in a different manner¹¹⁴. Thus, Koizumi maintained that Japanese children continued to conceptualize songs using traditional Japanese sensibilities, even while he acknowledged that Western music influenced warabeuta children sang and created, suggesting that a hybrid musical sensitivity was already present among schoolchildren in Tokyo in the 1960s. To elaborate, Koizumi noted that, while 80% of songs that he collected and classified as “warabeuta” used the traditional kakuon-based tonality, approximately 16% used the yonanuki scale. It should be noted that Koizumi’s objective was not to collect shoka or doyo examples. As well, his definition of warabeuta was slightly different from mine: Koizumi included non-kakuon-based song examples used in context of play as warabeuta¹¹⁵. Nevertheless, Koizumi noticed the trend for Japanese children to sing songs conforming to the shoka scale, and felt compelled enough to articulate a theoretical framework for the musical sensibility of Japanese children. In that sense, the instincts of much maligned early shoka composers who chose the “awkward” yonanuki scale as a basis for a new repertoire for children’s songs turned out to be correct. Japanese children, fourteen decades removed from the Meiji Restoration, are enthusiastically singing and spontaneously improvising songs on a musical scale that was allegedly “un-Japanese” and “un-Western.” In contrast,

¹¹⁴ For example, melodies written using the common warabeuta scale would, in this case, likely begin and end on either of the two kakuon (D and G), which would be highly unusual in a Western context.

¹¹⁵ The only example that was collected for the present study that Koizumi may possibly (but likely not) have classified as warabeuta was “Kyabetsu no Nakakara” (Ex. 4.21), in which I was not able to locate a source attributing it to a specific composer.

perhaps the most “Western” of scales – the major scale – was not found as frequently as one may expect: Only a third of the doyo selections were in major tonality. Finally, only one musical example, classified under “media ongaku” – appeared to be written in the Western minor scale.

Research Question 3: Which repertoires are being sung, and at what frequency?

The following table illustrates the frequency in which each of the repertoire were collected:

	Warabeuta	Shoka	Doyo	Gaikokuka	Media-Ongaku
Songs	18	10	12	7	3
Song occurrences	51	21	18	8	7
Musical utterances	18	2	6	N/A ¹¹⁶	N/A
Musical utterance occurrences	49	2	9	N/A	N/A

Table 6.1: Frequency of Collection for Each Repertoire

All songs are listed in chapters three through five. They were defined as pre-composed musical examples that were collected from the participants. “Song occurrences” count the number of times these songs occurred. For example, ten (10) shoka songs were documented as being sung twenty-one (21) times. It should be noted that if one or more children repeated a given song or utterance immediately, it was counted as one occurrence. For example, if children were playing a game song in which the song was repeated many times because of the nature of the singing game (e.g., “Onami Konami,” Ex. 3.8 or “Hana Ichi Monme”, Ex. 3.10), this was counted as one occurrence. As well, if a child were

¹¹⁶ As mentioned earlier, no musical utterances collected from the children were assigned the gaikokuka or media ongaku categories. As for gaikokuka, since all compositions by Japanese individuals for children and even by children today would be classified as “doyo” even if it showed heavy Western influence; thus, there are no gaikokuka examples. As for media ongaku, it was not possible to discern if a child’s spontaneous musical utterance was a product of watching TV, or listening to a CD, etc., at the time of collection. While it was possible, theoretically, for media ongaku musical utterances to occur, none were collected.

found to be singing the same song twice in succession, then it is still counted as one occurrence.

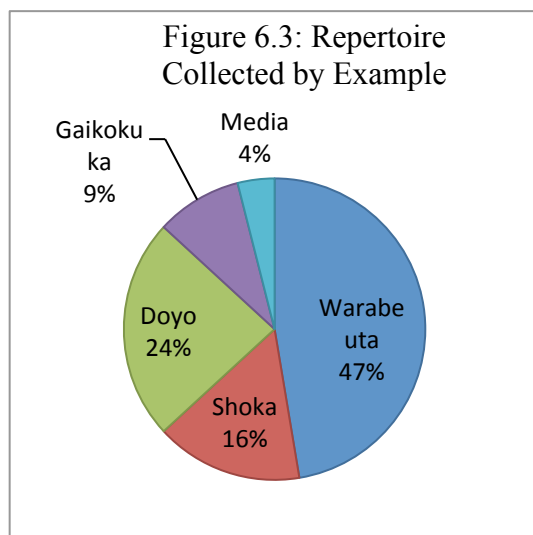
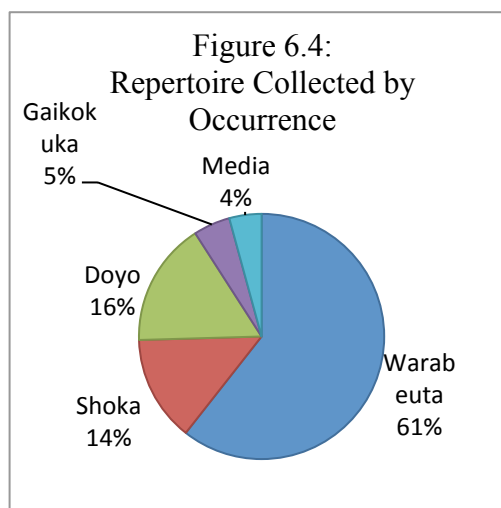


Figure 6.3 shows the proportion of the repertoire collected. A total of seventy-eight (78) songs and musical utterances were collected during the course of fieldwork. Thirty-six (36) examples, or 47%, were identified as warabeuta. The percentage of warabeuta climbs to 61% (100 times out of 163) when analyzed by occurrence. As

mentioned earlier, these two figures seem to strengthen Fujita's contention that, despite over a century of systematic music education in Western music, the traditional Japanese musical sensibility remains strong. It also confirms Koizumi's prediction that, so long as Japanese children speak Japanese, warabeuta will endure (1969).

Doyo was the second-most frequently collected repertoire, with 12 examples (24%) collected, at a frequency of 18 times (16%). Further analysis of the doyo repertoire revealed some interesting trends: Two-thirds of the doyo collected (8) were written on the major pentatonic scale and the remaining one-third (4) were in the Western major scale.

Shoka was the third most collected repertoire, with 10 songs collected (16%) at a frequency of 21 times (14%). Seven (7) examples



of *gaikokuka* (9% of collected songs) were collected eight (8) times (5% of occurrences). Only three (3) examples of *media ongaku* examples were collected seven (7) times, comprising 4% of the output, both in terms of the number of examples, and their occurrences.

Interestingly enough, there was a discrepancy between the repertoire in teacher-initiated musical activities and child-initiated vocalized musicking activity. As a whole, teacher-initiated musical selections tended to favor Western-influenced repertoires, in particular, *doyo*. An examination of musical materials at both of the sites, such as songbooks that teachers use, revealed that the overwhelming majority of songs were not *warabeuta*, but mostly *doyo*. Further, at Poplar, the only regularly scheduled musical instruction, the weekly *eurhythmics* lesson, was based entirely on *doyo* repertoire. At Momiji Yochien, the song used to focus students' attention at the beginning of assemblies and classroom activities were "Twinkle, Twinkle Little Star," a Western import. Nevertheless, it appeared that the teachers were beginning to acknowledge this discrepancy and were addressing it. At Poplar, teachers were beginning to incorporate *warabeuta* into structured play, while the *eurhythmics* lesson at Momiji Yochien featured a high number of *warabeuta* and *warabeuta*-based songs.

Research Question 4: What are the musical sensibilities of young children in Japanese *hoikuen/yochien*?

In 1960, the ethnomusicologist Mantle Hood coined the term "bi-musicality." As an example, Hood pointed out that "the musicians of the Imperial Household in Tokyo would seem to be truly 'bi-musical'" and described how these musicians were rigorously trained in both Western music and traditional Japanese *gagaku* (Hood, 1960). In so doing, Hood acknowledged that "musicality" itself was a culturally constructed idea. Fujita

(2006) elaborated upon Hood's use of "musicality" in a Japanese context. She advanced that the word for "music" in Japanese, *ongaku* (音楽) itself was a recent translation, and that traditionally no term to describe "humanly organized sound" (Blacking, 1973) existed. The comprehensive term in traditional Japanese was *geino* (芸能), which as Fujita defined, "refers to all categories of 'humanly organized sound and movement'". Because of this historical background, the word "music" in Japanese has referred specifically to Western music, and thus in connection to describing 'musicality,' or *ongaku-sei* (音楽性), "in Japan, Western music, rather than Japanese music, has become the yardstick against which a person's musical aptitude is measured" (2006, p. 87). She continues:

This focus has persisted up to the present [...] It is, of course, absurd to assess the musicality of the Japanese exclusively in terms of their proficiency in the performance of Western music [...] [However,] in Japan, there is a discrepancy between people's 'natural' musical tendencies – that is, the musical competencies that develop through daily interaction within the Japanese cultural setting – and the socially-constructed notion of musicality that has become dominant in the country (p. 87-88).

Fujita concludes that, while many Japanese may not consider themselves to be "musical", in fact they may be possessors of a sophisticated musical sensibility¹¹⁷ that is firmly rooted in the Japanese aesthetic tradition. Furthermore, she contended that children who have not yet entered elementary school, and thus have begun to receive systematic instruction in Western music, retain a high degree of Japanese "musicality." This is a surprising

¹¹⁷ Because the term "musicality" (音楽性) generally has a different connotation in the academic literature, specifically, to mean one's competence in specific set of musical skills such as rhythm and pitch (e.g., in articles that describe "infant musicality," such as Trehub 2006, Dowling, 1999), I am using the term "musical sensibility" (音楽の感性) instead. My term is analogous to Hood and Fujita's use of "musicality" in this context.

assertion, considering that almost every Japanese individual educated in Japan within the last 120 years has received systematic music education focused exclusively on Western music (Gottschewski & Gottschewski, 2006; Fujita, 2006, 1989; Manes, 2009). As stated earlier, the high proportion of warabeuta found in this study, both in terms of the number of songs and musical utterances collected (47%) and the frequency of their use (61%), appeared to confirm Fujita's thesis that Japanese children's "natural" musical tendencies remain firmly rooted in traditional Japanese musical sensibilities. It also suggested that the gap between the musical sensibility of young Japanese children and the Western music education that is imposed after they enter elementary school remains to be bridged. Even at the two research sites, which are at the preschool/kindergarten level, the survey of musical teaching materials revealed that there was already an emphasis toward using doyo (and at Momiji Yochien, media ongaku as well).

Yet, even as warabeuta remains the most frequently collected repertoire, other Western-influenced categories commanded 53% of the collected musical examples. The fluidity in which children can switch from one repertoire to another was nothing short of impressive. Specifically, two examples immediately come to mind. The first was when Masako and Kaede, while waiting for their lunch to be served, sung four songs in quick succession, each belonging to a different repertoire ("Hige Jiisan, Ex. 4.17; "Chocho," Ex. 5.4; "Sakura," Ex. 3.18; "Yuki," Ex. 4.6). The second one was Akemi and Sayako, who were singing a gaikokuka even while waiting in a queue for a warabeuta-based game song ("Onami Konami," Ex. 3.8; "Arupusu Ichimanjaku," Ex. 5.1), signifying that Japanese children could easily switch between songs on opposite ends of the spectrum in terms of musical sensibility, and that there is a hybrid sensibility that may be emerging in Japanese

children. Interestingly, it appears that Koizumi seemed to realize this hybrid sensibility was emerging almost fifty years ago:

The techniques that children use to make songs have aspects that are extremely old, and aspects that are Western music-like, which were brought in from the outside. They bring all these influences in, and mix them up easily. [For example,] this song has a tune like Foster. The [lyrics] are extremely new¹¹⁸, but instead of composing a new melody, they took one that was on television and radio. Even among the many Western music melodies, they chose a pentatonic one, and then transformed it into a more traditional [Japanese] form [Translation my own] (Koizumi, 2003, p. 94-96)¹¹⁹.

The intricate mixing of Japanese and Western elements that Koizumi aptly suggested that the creation of this hybrid sensibility has been ongoing for quite some time. With this in mind, the following model on Japanese children's musical sensibility was created.

¹¹⁸ The warabeuta Koizumi was dissecting had to be relatively “new” at the time of his lecture in 1964, as it included a pun that referenced Khrushchev, the Soviet leader: 「おしりふりふりフルシチョフ」

¹¹⁹ This quote is from a lecture was originally delivered in 1963 (published posthumously in 2003).

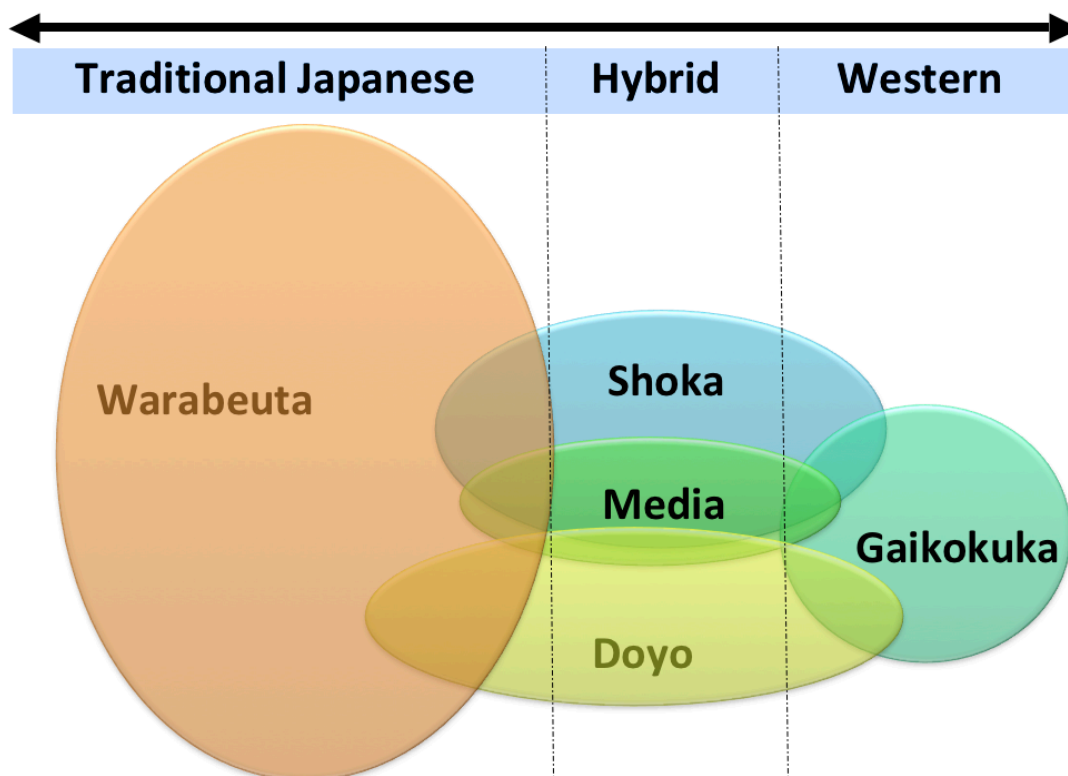


Figure 6.5: A Graphic Representation of Japanese Children's Musical Sensibility

As depicted in Figure 6.5, Japanese children's musical sensibility includes all of the five song repertoires. The continuum at the top of the figure, each labeled "traditional Japanese", "hybrid" and "Western," delineate the differences in content for each repertoire. The warabeuta repertoire and the gaikokuka repertoire do not overlap with each other as they developed mostly independently of each other, but each of the three post-Meiji repertoires (shoka, doyo and media ongaku) do overlap with each of the other repertoires: They signify how each of these three repertoires has been influenced by traditional Japanese (i.e., warabeuta) and Western (i.e., gaikokuka) repertoires, as well as how they have influenced each other. The influence of warabeuta on doyo, or doyo on shoka, have already been discussed above (cf. research question #1). Gaikokuka (songs from foreign

countries) were also an influence on shoka, as Luther Whiting Mason and Isawa Shuji were instrumental in creating the concept of shoka, and the first shoka textbooks included gaikokuka as well.

The general size of the ovals denote the importance that each repertoire appeared to play in this study, based on the number of musical examples (songs and musical utterances) collected¹²⁰. For this reason, the size of the warabeuta oval is the largest. The intricate mixing of traditional Japanese and Western elements in the doyo repertoire illustrates how much Western influences have permeated Japanese life in general, though doyo retains a uniquely Japanese orientation. Yet, despite this fluidity in switching between repertoires, warabeuta continues to dominate a large percentage, reaffirming Fujita's stance that, despite over 120 years of systematic teaching of Western music in Japanese schools, sensibilities that emerge from a traditional Japanese aesthetic remain dominant even in the youngest members of Japanese society.

Research Question 5: What are the “events” that surround the singing behavior? What inspires and sparks the musical experiences of Japanese children? How are children engaged as they sing or otherwise participate in musical behaviors?

Events. The events that surround the children's singing behavior were as varied as the contexts that the children inhabited at the yochien or hoikuen on any given day. Certain activities, however, were more likely to elicit vocalized musical behavior than others. Children were unlikely to engage in their own musicking behavior during structured lesson time, such as tea or English lessons. In contrast, less structured time segments, when children had at least some degree of freedom over their activity preference, is when

¹²⁰ For example, as mentioned earlier, 36 warabeuta examples and 18 doyo examples collected. Therefore, the size of the warabeuta oval is twice the size of the doyo oval, as $18 \times 2 = 36$.

most vocalized musicking activity was captured. In this study, “vocalized musical events” were most frequently observed three different contexts: 1) At lunch or at snack time; 2) Outdoor or indoor free-play time; or 3) Neighborhood walks. All three of these contexts will be discussed.

The few minutes of downtime in which children had to sit and wait for their food to be served were musically prolific, such as when two three-year-old girls, Masako and Kaede, sang four songs, one right after another (“Hige Jiisan,” Ex. 4.17; “Chocho,” Ex. 5.4; “Sakura,” Ex. 3.18; “Yuki,” Ex. 4.6). As well, even while other children were continuing to eat, four-year-old Shota turned around and moved a foot or so away from the table, to begin playing the finger games “Zui Zui Zukkorobashi” (Ex. 3.15) and “Sembe, Sembe” (Ex. 3.12). The accompanying physical activities during lunchtime were, necessarily, confined to finger games or hand clapping games.

The most active game songs and musical utterances were collected during outdoor playtime. Some examples include the jump rope song, “Onami Konami,” (Ex. 3.8) most frequently observed being played by the five-year-old girls, or “Hana Ichi Monme” (Ex. 3.10) which were observed most frequently among the five-year-olds of both genders. The ubiquity of children engaging in musical activity on the playground is evident in the scene described earlier, when, even as they were participating in “Onami Konami,” Akemi and Sayako noticed that it would be a bit of a wait until their next turn, so they began to play the hand-clapping game, “Arupusu Ichimanjaku” (Ex. 5.1). As important were games in which more incidental singing occurred, such as “Onigokko” (tag) or “Kakurembo” (hide-and-peek) (exs. 3.1-3.5), or the ever-present taunt, “Dame Nanda” (Exs. 3.21-3.23). In contrast, the indoor free playtime, which occurred mostly on rainy days, tended to be

limited to finger or hand-clapping games. Some examples are Burudoggu (Ex. 3.11) or Niramekko (Ex. 3.16).

The children seemed to enjoy singing while they would walk – or more accurately, march, skip, stride or dance – through the leafy university campus. Sometimes, children would be able to engage in movement that accompanied a given song, such as when Ryutaro and Kyosuke, two four-year-old boys, played “Nabe Nabe Sokonuke” (Ex. 3.13) while others in their class were crossing a brook. Other times, the necessary process of moving during a stroll may have precluded specific song movement, so songs such as “Do-Re-Mi no Uta” (Ex. 5.3), which do not require specific movement, were collected in such contexts. However, as they sang, children did frequently skip and prance instead of plainly walking.

Inspiration. The inspiration of the children’s singing came in many forms. The simplest ones, which took the form of musical utterances, arose from the need for communication, such as when Yoko sang, “Kusai oshibori darena?” (“To whom does this stinky wet-towel belong?”, Ex. 3.36), or when Ryutaro called out from the patio door, “Gohan tabeyoh, hayaku tabeyoh, kotchi dayo! Issho ni tabeyo!” (“Let’s eat our meal, let’s eat quickly, this way! Let’s eat together!”, Ex. 3.31). Other times, it was used as a venue to share a spontaneous expression of emotion, such as when Masaaki caught a grasshopper and sang, “Tsukamaeta! Tsukamaeta!” (“I caught it, I caught it!”, Ex. 3.27) or when Ryutaro and Kyosuke engaged in an impromptu duet, “Rakki, rakki!” (“Lucky, lucky!”, Ex. 4.25), while playing in the sandbox.

When children decided to sing song examples, a single reference – or even an idea – could be the spark for multiple songs. For example, when three-year-old Akane imaginatively constructed a kite from a diamond-shaped piece of cardboard and some

clothespins, she began to sing “Tako, tako agare” (“Kite, kite, rise!”, Ex. 4.22). She continued onto singing “Oshogatsu” (“The New Year”, Ex. 4.7), a natural progression in the Japanese conception, as kite flying is associated with the new year. Other times, a reminder of an object in the classroom would be enough to trigger a child to go into song, such as when Sayaka began singing “Kagome, Kagome” (Ex. 3.7) after another child referred to an origami crane. As interesting were situations in which a reference within a song inspired the following song selection, such as when “Chocho” (Ex. 5.4), which includes a passing reference to cherry blossoms toward the end of the song, served to segue into “Sakura, Sakura” (Ex. 3.18).

Often, the desire to pass time was the direct inspiration for musicking activity, as evidenced by the fact the most musically prolific moments occurred during the few minutes before lunch or during the neighborhood walks. Yet, the exact spark that compelled a given child to sing a given selection at a specific moment in time remained, frequently, unknown. For example, the reason why Hayato chose to sing “Amefuri” (“Let it Rain,” Ex. 4.14) every time he crouched down to put his shoes on as he exited into the playground, regardless of the weather, remained elusive.

Engagement. Koizumi (1969) classified Japanese children’s songs into ten categories, based on how the children engaged with each song. The ten categories were: 1) Play songs without gesture; 2) Picture drawing songs; 3) Play songs using marbles and rocks; 4) Play songs for bean bags; 5) Ball bouncing songs; 6) Jump rope songs; 7) Janken or rock-scissors-paper songs; 8) Hand clapping songs; 9) Game songs with body movements and 10) Game songs for large groups to decide “it” (ogre). In explaining why songs were categorized primarily through the manner in which children engaged, Koizumi stated:

For children, all warabeuta exist for play. [...] The songs exist to make play more interesting, more filled with novelty, and to create new appeal. In actual situations where children are *engaged*, it is evident that each and every song do not exist as lyrics or songs, but rather are intimately connected—an indispensable element—of play [Emphasis in original] [Translation my own] (p. 283).

While Koizumi's thesis (that play occupied a central role in context of children's musical engagement) was prescient, his categories of songs revealed only part of the story. Almost half a century after Koizumi and his cadre of twelve researchers collected songs from 106 Tokyo elementary schools, the manner in which Japanese children engaged in vocalized musicking appeared to be similar. Many of the songs that I collected could be categorized, and the manner in which children were engaged were similar to that of situations that Koizumi described in detail, such as Onigokko (Ex. 3.1; category 10), Sesse (Ex. 3.6; category 7), or Hige Jiisan (Ex. 4.17; category 9).

However, these categories were not comprehensive, as Koizumi imagined. While most song selections could aptly be described using these categories, as for the vocalized musical utterances, only a few could be classified into these. For example, while "Onami Konami" may have been indispensable for a jump rope game to occur at Poplar, the children were not necessarily playing jump rope every time this song was collected. Four-year-olds generally did not opt to play "Onami Konami" as frequently as the five-year-olds, as the younger age group tended to be less physically able to an extended round. In the twenty-five times that I visited the Sapporo site, the three-year-olds were never seen even attempting to experiment with jump rope. Yet, I found three-year-old Masako singing this song, engaged in an unrelated activity of making a sandcastle. Further,

Masaaki's exuberant musical utterance ("Tsukamaeta," Ex. 3.27), during which he ran around the playground to reveal a grasshopper that he caught and trapped between the palms of his hands, simply did not fit into one of the ten categories.

The Circumstances of Singing

As the fieldwork occurred in two early childhood settings (a hoikuen and a yochien¹²¹), most of the circumstances surrounding the children's singing arose in social contexts involving other children. Nevertheless, in examining the situational circumstances that the children were engaged in vocalized musicking activity, there was found to be some connection between the five song repertoires and the type of activity in which children were participating. For example, warabeuta was the favored repertoire when children were involved in a game that involved a larger number of participants (generally over four children). These games were generally more active and thus tended to be played outdoors, such as a game of tag (Ex. 3.1, "Onigokko,"), jump rope (Ex. 3.8, "Onami") or a double-line game (Ex. 3.10, "Hana Ichi Monme"). With song games that involved a smaller number of participants (up to three children), the warabeuta repertoire still predominated although not as strongly. These songs were frequently accompanied by janken (rock-paper-scissors), such as "Sesse/Otera no Osho" (Ex. 3.6) and "Burudoggu" (Ex. 3.11), but not always, as game of "Niramekko" (Ex. 3.16) exemplifies. Songs with gestural or physical components (but are not games) have more diverse origins. "Nabe, Nabe Sokonuke" (Ex. 3.13) and "Sembe, sembe" (Ex. 3.12) are warabeuta, "Hige Jiisan" (Ex. 4.17) is doyo and "Ito Makimaki" (Ex. 5.5) is a gaikokuka.

¹²¹ For clarification on the difference between yochien and hoikuen, please see "Preschool and Kindergarten Education in Japan" section, Chapter I, pp. 5-8).

All collected shoka, with the exception of “Momotaro Sesse”, did not include any sort of song game or specific movement associated with each song¹²²; the same can be said of most of the gaikokuka and media ongaku examples. Nevertheless, the social aspects of singing extend beyond musical examples in which a game or prescribed gestures were included. Children passed time by singing together, while waiting for their lunch to be served, interspersed by conversation that served to segue into their next song (e.g., “Chocho”, Ex. 5.4 followed by “Sakura,” Ex. 3.18). Frequently, children created impromptu movement to go along with these songs. As well, the children’s need to communicate with one another appeared to be a major factor for children initiating (and perhaps even creating) most of the musical utterances (e.g., “Irete,” Ex. 3.4, “Yokete,” Ex. 3.25, “Kore Dare no?”, Ex. 3.29, etc.).

As importantly, even while children were at their kindergarten/preschools, they were also found to be singing by themselves. For example, when Shota finished eating his lunch early, he moved away from his friends, who were still eating, and began to sing songs to himself to pass time, beginning to sing “Zui Zui” (Ex. 3.15), at which point he seemed to realize that this game song required more than one person to play, began to play “Sembe, Sembe” (Ex. 3.12). Some of the musical utterances also appeared to be aimed at children singing to themselves, such as when Kyosuke was singing “Pipoppo” (Ex. 3.35), engrossed in some fanciful police chase that he had seen on television, or when Ryutaro sang “Jingisu Kan” (“Genghis Khan”, Ex. 4.12).

Janken, or rock-paper-scissors, plays an important role in Japanese children’s vocalized musicking behaviors. It can be played with as few as two, where one of the

¹²² Children may have been physically engaged—by creating movement, dancing, hopping, etc.—during the time they sang these songs, but there did not appear to be *specific* movement associated with any specific songs in these repertoires.

players need to win several times in a row for the game to finish (as in “Burudoggu,” Ex. 3.11), or an elaborate hand-clapping routine completed with it (as in “Sesse/Otera,” Ex. 3.6). In larger groups, janken is used in creative ways, such as in Hana Ichi Monme (Ex. 3.10), a double line game, in which a representative from each line must present a hand of janken with the losing group must have one of their members transferred to the winning group. Because tied outcomes are common when played by large number of participants, in “Onikime,” (Ex. 3.2), a new janken hand must be presented every four beats (perhaps as quickly as every two seconds), and thus it is possible for a winner to be chosen after twenty to thirty rounds, but all having occurred within a span of one minute.

Cultural Idiosyncrasies

The abundance of musicking that was collected throughout this study confirms that Japanese children’s musical play activities, while they are of a different style than their North American counterparts, are just as expressive – in this case, expressive of Japanese culture (and language), their musical experiences and their personalities. The differing styles of musical expression across several cultures have been elaborated in Marsh’s (2008) series of ethnographic studies, each forming what she termed as being “cultural idiosyncrasies” (p. 278). With regards to Japanese children, some of the characterizations that she had made with respect to children in Busan, South Korea, can be applied here as well. At least in comparison with American children¹²³, the musicking behavior exhibited by students at the Japanese sites exhibited a wider melodic range, with children routinely using their head voice. As these sites in Japan were more or less monocultural, “interethnic borrowing” (p. 316), at least occurring on-site, were not observed. However,

¹²³ At least in generalized terms as applied here, I feel confident in making overall assessments on American children’s singing behavior, based on over a decade of music teaching experience in the US public school systems.

non-Japanese influences were indeed evident, as documented through the five repertoires, having occurred over an extended period of time.

Another “cultural idiosyncrasy” may have been the prominence of nature and seasonal subject matter in the songs that children sang. The Japanese culture emphasizes the appreciation of the natural world, and this value was reflected in the mission statements of both research sites, which stressed the importance of developing an “aesthetic appreciation for nature” for their children. While the emphasis on nature in the shoka repertoire was not surprising¹²⁴, even in the other repertoires, references to nature were frequent, and with multiple metaphorical meaning embedded in the text. For example, in “Onami Konami,” (Ex. 3.8), when the children sing “big wave, small wave,” the jump rope is only swung side to side, and when they sing “when the wind blows, a mountain!”, that is their cue to swing the jump rope over their heads. The short phrase encapsulates two metaphors: First, the large wave is compared to a mountain, and second, the manner in which the jump rope is swung over the players’ head resembles a mountain. It is through songs such as these that Japanese children’s aesthetic sensibilities are nurtured in a multimodal manner – through textual metaphor, through song, and through physical action. In the doyo repertoire, songs such as “Donguri Korokoro” (Ex. 4.15) in which an acorn and a loach have a conversation in a pond, or “Kyabetsu no Naka Kara,” (Ex. 4.21) in which caterpillars emerge from a head of cabbage and become butterflies, speak to the Japanese fondness of nature, nurturing an “aesthetic appreciation for nature” as outlined in the mission statements of the research sites.

¹²⁴ As stated earlier, Gottschewski & Gottschewski (2005) stated that one of the manners in which the Japanese government sought to strengthen the idea of the Japanese nation-state was through extolling the “uniqueness” of Japan’s natural features.

However, the diversity of contexts in which children were found to be musically engaged in this study were similar to what others have found in non-Japanese contexts. For example, Campbell (2010), who extensively catalogued children's musicking behavior in the northwestern United States stated, "the diversity of children's participation in music is stunning" and concluded that children are "integrated musicians" (p.242), while Marsh determined that "what emerges from ethnographic study of children's musical play across several continents is a view of musical play as cognitively, linguistically, and kinesthetically challenging" (2008, p. 301).

In light of discussing these musicking behaviors, it should be noted that this study only explored one facet of Japanese children's engagement with music—that of child-initiated vocalized songs and musical utterances. Other facets, such as playing with instruments, using toys as percussion, or dancing, were not the primary focus of this study. Sometimes, these non-vocalized musicking behaviors were included in my fieldnotes, such as when children began to dance along with "Doraemon Ondo" which was played on the CD player by a teacher, or when children would musically engage by playing with drums or other sound-making toys. However, the analysis of these activities were beyond the scope of this study.

Implications for Music Education

The study's focus on Japan has highlighted some perspectives that may not have been as closely examined in other studies. Of particular interest is the unique historical context in which music education was executed in Japan: Despite 140 years of systematic music education in Western music for all students (therefore, virtually the entire population), the musical sensibility of young Japanese children remain strongly oriented toward those found in its traditional music. In its defense, anecdotal evidence suggested

that systematic implementation of music education has indeed helped raise musical skills and general musical awareness among Japanese society as a whole, especially when compared to the United States, where no such implementation on a nationwide basis ever occurred (Manes, 2009). Yet, I cannot help but think how much more musical – and cultural – value the nationwide implementation of systematic music education for over a century would have provided if traditional Japanese music were included in the curriculum. The decision to not seek to build upon children’s pre-existing musical knowledge and sensibilities that were rooted in Japanese language and tradition, and instead to exclusively impose a foreign musical system, was unfortunate. Indeed, even what may have seemed to be the compromise solution in this wholesale imposition of using the “black-key” pentatonic in early Meiji, as documented above, has had a significant (and positive) impact on children’s musicking practices, as illustrated by the frequency in which songs based on the major pentatonic scale were collected. Yet, it seems that the continued propagation of the policy of musical exclusion for well over a century has been represented a waste of educational opportunity for many children.

The continued vibrancy of traditional Japanese musical sensibilities is an outcome that ought to be celebrated. Koizumi’s assertion that, as long as Japanese children speak the Japanese language, warabeuta will continue to be a part of the children’s song repertoire (1969), appeared to be an astute assessment whose prescient outcome. Rectification of this historical shortcoming in music education appears to be ongoing. Yet the task of carefully integrating the various musical influences is still in its incipient stages: An examination of a government-approved series of music textbooks revealed that music education in the Japanese schools remains overwhelmingly Western in nature

(Manes, 2006, 2009). This study strengthens the case for a wholehearted yet nuanced inclusion of traditional Japanese musical perspectives into the curriculum.

One of the primary objectives for this study was to document how very young Japanese children already possessed a sophisticated musical culture. When Campbell (2010) commented that “bright and well-informed young people are the result of schools that *honor* children’s earlier and concurrent pathways to enculturative¹²⁵ knowledge” (p.232), she was referring to the importance of music educators not only recognizing children’s “natural” musicking tendencies, but also to treasure it, nurture it, and maintain its playful orientation. Attention to the songs (as well as their musical utterances) will reveal ways for music educators to build upon children’s natural musical impulses in order to develop their musicianship further as an important life skill. As importantly, for music educators who teach children who are bicultural and bimusical, honoring children’s sensibilities even while expanding their musical horizons becomes a consideration to be incorporated. I believe that this study, by focusing on the vocalized musicking practices of Japanese children, contributes to the overall sense that children do indeed possess a rich and sophisticated musical culture all over the world.

¹²⁵ In this context, Campbell used the term “enculturative” to refer to musical learning that is “natural and without formal instruction” (2010, p. 230).

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Appendix A

Musical Analysis of Songs and Musical Utterances

Melodic and Rhythmic Analysis Chart
3.1 Onigokko Surumono

		FORM	
		Melody	Rhythm
 <p style="text-align: center;">O - ni gok - ko su - ru - mo - no</p>	A		a
³  <p style="text-align: center;">ko no yu - bi - ni to - ma re!</p>	B		b
 <p style="text-align: center;">Ha - ya - ku shi - na - i - to</p>	C		c
⁷  <p style="text-align: center;">ro - so - ku ke - su zo!</p>	B		d
 <p style="text-align: center;">Ip - po - n - no ro - so - ku</p>	C		e
¹¹  <p style="text-align: center;">ke - - - shi - ta. Fut!</p>	D		f

Phrase: 6 phrases, 4 beats each, regular

Tone Set: mi so la

Rhythmic Patterns:

♪ ♪	3	♪ . ♪	1	♪ ♪ ♪	1
♪ ♪ ♪	2	♪ ♪ ♪	1	♪ ♪ ♪	1
♪ ♪	1	♪ ♪ ♪	1	♪ ♪ ♪	1

Trans.: *Ones who want to play tag, grab onto this finger. If you don't come quickly, the candle will be blown out! The one candle was blown! (Blowing noise) Fut!*

Melodic and Rhythmic Analysis Chart 3.2 Onikime Janken

		FORM	
		Melody	Rhythm
<p>O - ni ki - me jan ken pon, X</p>	A	a	
<p>4</p> <p>a - i - ko de sho! X</p>	B	b	

Phrase: 2 phrases, 6 beats each, irregular

Tone Set: sol la

Rhythmic Patterns:

Trans.: *Ogre-deciding rock-paper-scissors! It's a draw!* The "X" indicates when the children must show their gesture (rock, paper, scissors; or janken).

Melodic and Rhythmic Analysis Chart
3.3 Oni-san Kochira

FORM
Melody Rhythm

O - ni sa - n ko - chi - ra,

A a

te - no - na - ru ho - o ni!

A a

Phrase: 2 phrases, 4 beats each, regular



Tone Set: sol la

Rhythmic Patterns:

 2 2

Trans.: *Mr./Ms. Ogre, this way, in the direction of the clapping hands!*

Melodic and Rhythmic Analysis Chart
3.4 Irete! Iiyo!

		FORM	
		Melody	Rhythm
		A	a
	I - re Yo - shi Yo - se - te! te! te!		
3		A	a
	I - - - i - - - yo!		

Phrase: 2 phrases, 4 beats each, regular

Tone Set: sol la


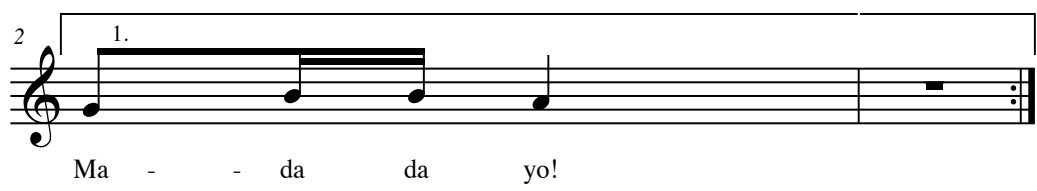

Rhythmic Patterns:



Trans.: *Let me join! Sure!* *Note: *Irete* is standardized Japanese and was documented in Sapporo; *yoshite* or *yosete* means “let me join” in the Iwakuni dialect. *Note to Japanese speakers: *Yoshite* does not mean “stop/quit [it]” in Iwakuni as it does in Tokyo. In this case, the etymological cognate is not the verb *yosu* (止す), “to quit, stop or cancel,” but rather the verb *yoru* (寄る), “to come near.”

Melodic and Rhythmic Analysis Chart
3.5 Mōiikai? Madadayo

FORM
Melody Rhythm

 <p style="text-align: center;">Mo - - - ii kai?</p>	A a
<p>2</p>  <p style="text-align: center;">Ma - - da da yo!</p>	A b
<p>4</p>  <p style="text-align: center;">Mo - - - ii yo!</p>	A a

Phrase: 3 phrases, 2 beats each, irregular




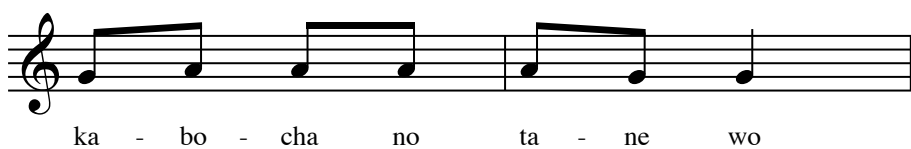



Tone Set: sol la ti

Rhythmic Patterns:



Trans.: *Are you ready? Not yet! [...] Are you ready? Ready!*

Melodic and Rhythmic Analysis Chart
3.6 Otera no Osho

		FORM	
		Melody	Rhythm
<p style="text-align: center;">Vibrantly</p>  <p style="text-align: center;">Ses - ses - - - se no</p>	A	a	
<p style="text-align: center;">3</p>  <p style="text-align: center;">yo - i yo - i yoi!</p>	B	b	
<p style="text-align: center;">5</p>  <p style="text-align: center;">O - te - ra no o - sho - o san - ga</p>	C	c	
 <p style="text-align: center;">ka - bo - cha no ta - ne wo</p>	C	d	
<p style="text-align: center;">9</p>  <p style="text-align: center;">ma - ki ma - shi - ta.</p>	D	b	
<p style="text-align: center;">11</p>  <p style="text-align: center;">Me - ga de - te fu - ku - ra - n - de,</p>	E	e	
<p style="text-align: center;">13</p>  <p style="text-align: center;">ha - na - ga sa - i - ta - ra jan - ken - pon!</p>	F	f	

Phrase: 7 phrases, 4 beats each, regular
 Tone Set: sol la

Rhythmic Patterns:



5



1



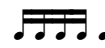
1



2



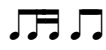
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1



2



1

Trans.: *The priest at the temple planted some squash seeds. It sprouted and swelled, when the flower blooms, janken pon (rock, paper, scissors)!*

Melodic and Rhythmic Analysis Chart
3.7 Kagome Kagome

FORM
Melody Rhythm

Ka - go - me ka - go - me,

A a

3

ka - go no na - ka no to - ri___ wa

B b

i - tsu i - tsu de - ya - ru?

B c

7

Yo - a - ke no ba - n ni

A d

tsu - ru to ka - me ga su - bet - ta,

B e

11








u - shi - ro no sho - men da - re?

C f

Phrase: 7 phrases, 4 beats each, regular

Tone Set: mi sol la ti

Rhythmic Patterns:

	3		1		1
	2		1		
	2		1		

Trans: *The bird in the bamboo cage, when will it come out? Right before dawn, a crane and a turtle slipped. Who is directly behind me?*

Melodic and Rhythmic Analysis Chart
3.8 Onami Konami

FORM
Melody Rhythm

	A	a
O - na-mi ko-na-mi de ka - ze ga fui - ta-ra ya - ma!		

	B	b
I-chi, ni - i sa - n shi - i go - o ro - ku na - na ha - chi kyu - u ju!		

Phrase: 2 phrases, 10 beats each, irregular

Tone Set: re mi sol la ti

Rhythmic Patterns:

♪ ♪	9	♪ ♪ ♪	1	♪ . ♪	1
♪ †	2	♪ ♪ ♪	1	♪ ♪ ♪ ♪	1

Trans.: *Big wave, small wave, when the wind blows, mountain! One, two, three (...) ten!*

Melodic and Rhythmic Analysis Chart
3.9 Daruma-san ga Koronda

FORM
 Melody Rhythm



Da - ru - ma sa - n ga ko ro - n da!

A a

Phrase: 1 phrase, 8 beats each, regular

Tone Set: sol la

Rhythmic Patterns:

♪ ♪ 2 ♪ ♪ 1 ♪ ♪ 1

Trans.: *The Daruma doll fell down!*

Melodic and Rhythmic Analysis Chart
3.10 Hana Ichi Monme

FORM
Melody Rhythm

Ha - na ha - na ha - na i - chi mo - n me!

A a

5

To - na-ri no o - ku-san choi - to ki - te o - ku - re,

B b

9

o - ni ga ko - wa-ku - te i - ka-re na - i!

C c

13

O - ka-ma ka - bu-ut - te choi - to ki - te o - ku - re,

B d

17

o - ka-ma so - ko-nu - ke i - ka-re na - i!

C c

21

O - fu-ton ka - bu-ut - te choi to ki - te o - ku - re,

B d

25

o - fu-ton bo - ro bo - ro i - ka-re - na - i!


C c

29


A - no ko ga ho - shi-i, a - no-ko ja wa - ka-ran!

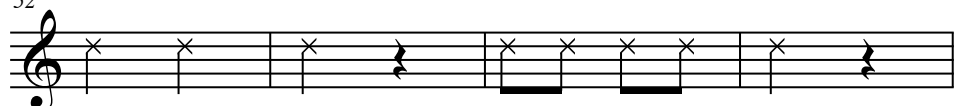
D e

33  D e
 Ko - no-ko ga ho - shi-i ko - no-ko ja wa - ka-ran!

37  E f
 So - dan shi - ma-sho, so shi - ma - sho!

41  F g
 Ki - mat - ta! Ki - mat - ta!

48  D e
 Me - gu-chan ga ho - shi-i, Yu - u-kun ga ho - shi-i!

52  G h
 Jan ken pon! A - i ko de sho!

56  A a
 Ka - tte u - re-shi - i ha - na i - chi mo - n-me,

60  H i
 Ma - ke - te ku - ya-shi - i ha - na i - chi mo - n-me.

Phrase: 15 phrases, 8 beats each, regular

Tone Set: mi sol la ti

Rhythmic Patterns:

	2		4		1
	3				
	1		3		1
	9				
	8		3		
			1		

Trans.: Both groups: *Flowers, one bunch!* Group 1: *The madam next door, could you come over for a bit?* Group 2: *Scared of the oni (ogre) so I can't!* Group 1: *Then wear a pot on your head and come over!* Group 2: *Our pot has no bottom, so I can't!* Group 1: *Then wear a futon on your head and come over!* Group 2: *Our futon is so ragged, so I can't!* Group 1: *We want that child!* Group 2: *Who do you mean by "that"?* Group 1: *We want this child!* Group 2: *Who do you mean by "this"?* Group 1: *Let's consult!* Group 2: *Let's do that.* (Children consult each other): *It's been decided.* Group 1: *We want (child's name).* Group 2: *We want (another child's name).* Leader of each group: *Rock paper scissors! It's a draw!* New group 1: *We're happy that we won, one bunch of flowers!* New group 2: *We're upset that we lost, one bunch of flowers!*

Melodic and Rhythmic Analysis Chart 3.11 Burudoggu

FORM
Melody Rhythm

	A	a
Bu - ru - dog - gu, bu - ru-dog - gu,		
5 	A	b
ma - ke - ta - ra i - ta - i bu - ru-dog - gu,		
9 	B	c
sai - sho - wa gu, jan ken pon!		

Phrase: 3 phrases, 8 beats each, regular

Tone Set: mi sol la

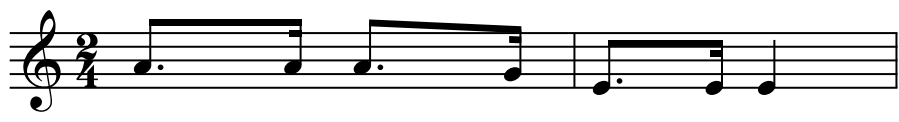


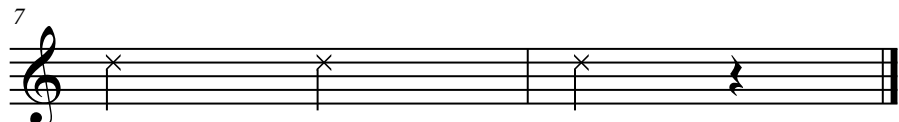
Rhythmic Patterns:

♪ ♯	4	♪♪ ♪	1	♪. ♪	1
♪♪	2	♪. ♪	1		
♪♪♪	2	♪♪♪	1		

Trans.: *Bulldog, bulldog. If you lose, it hurts, bulldog! First round is gu (rock), janken pon (rock-paper-scissors!).*

Melodic and Rhythmic Analysis Chart 3.12 Sembe Sembe

FORM
Melody Rhythm

 <p>Sem - be sem - be ya - ke - ta</p>	A	a
<p>3</p>  <p>Do - no sem - be ya - ke - ta?</p>	A	a
<p>5</p>  <p>Ko - no sem - be ya - ke - ta,</p>	A	a
<p>7</p>  <p>musha, musha, musha!</p>	B	b

Phrase: 4 phrases, 4 beats each, regular

Tone Set: mi sol la

Rhythmic Patterns:

	3		1
	3		1

Trans.: *Rice crackers, rice crackers, it's roasted! Which rice cracker is roasted? This rice cracker is roasted! Munch, munch, munch!*

Melodic and Rhythmic Analysis Chart
3.13 Nabe, Nabe Sokonuke

		FORM	
		Melody	Rhythm
	 <p style="text-align: center;">Na - be na - be so - ko - nu - ke,</p>	A	a
5	 <p style="text-align: center;">so - ko ga nu - ke - ta - ra ka - e - ri ma - sho</p>	B	b

Phrase: 2 phrases, 8 beats each, regular

Tone Set: sol la ti

Rhythmic Patterns:

	2		2
	2		2

Trans.: *Pot, pot, the bottom is out! After the bottom's out, let's return!*

Melodic and Rhythmic Analysis Chart
3.14 Hiraita Hiraita






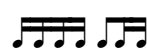



FORM
Melody Rhythm

 <p style="text-align: center;">Hi - ra - i ta hi - ra - i ta</p>	A	a
<p style="text-align: center;">3</p>  <p style="text-align: center;">na - n no ha - na ga hi - ra - i ta?</p>	B	b
<p style="text-align: center;">5</p>  <p style="text-align: center;">Re - n - ge no ha - na ga hi - ra - i ta</p>	C	b
 <p style="text-align: center;">hi - ra - i - ta to o - mot - ta - ra</p>	D	c
<p style="text-align: center;">9</p>  <p style="text-align: center;">i - tsu - no ma - ni - ka tsu - bo - nn - da!</p>	E	d

Phrase: 5 phrases, 4 beats each, regular

Tone Set: mi sol la ti re'

Rhythmic Patterns:









	3		1		1
	2		1		1
	1		1		1

Trans.: *It bloomed, it bloomed! What flower bloomed? The lotus flower bloomed! Thought it bloomed, but before you know it, it withered!*

Phrase: 7 phrases, 8 beats each, irregular

Tone Set: mi fa la ti do' (disjunct kakuon between la and ti); then an effective modulation occurs in phrase 3 to fi la ti di'; return to original tonality in phrase 5.

Rhythmic Patterns:

	17		2		1
	6		1		1
	2		1		

Trans.: *Soy bean paste, take tea leaves in a chatsubo bowl, when the entourage comes through, run into the house, shut the door and play inside. When the entourage passes, let's go outside again. The mice in the rice case are eating rice, squeaking "chu, chu, chu!" Mother calls, father calls, but of course we're not going home! Who broke the rice bowl around the well?*

Melodic and Rhythmic Analysis Chart
3.16 Niramekko

FORM
Melody Rhythm

<p style="text-align: center;">Ni - ra - mek - ko shi - ma - sho,</p>	A a
<p style="text-align: center;">3</p> <p style="text-align: center;">wa - rat - ta - ra ma - ke yo,</p>	A a
<p style="text-align: center;">5</p> <p style="text-align: center;">ap - - - pup - - - pu!</p>	B b

Phrase: 3 phrases, 4 beats each, regular

Tone Set: mi sol la

Rhythmic Patterns:

	2		1
	2		1

Trans.: *Let's play the staring-game, if you laugh you lose!*

Melodic and Rhythmic Analysis Chart
3.17 Osamu Kosamu

FORM
Melody Rhythm

 <p style="text-align: center;">O - sa - mu ko - sa - mu,</p>	A	a
<p style="text-align: center;">3</p>  <p style="text-align: center;">ya - ma ka - ra ko - zo — ga na - i - te ki - ta.</p>	B	b
 <p style="text-align: center;">Na - n to it - te na - i - te ki - ta?</p>	C	c
<p style="text-align: center;">7</p>  <p style="text-align: center;">Sa - mu - i to it - te na - i - te ki ta.</p>	C	d

Phrase: 4 phrases, 4 beats each, regular

Tone Set: mi sol la

Rhythmic Patterns:

	3		1		1
	1		1		1

Trans.: *Bitter cold, or a bit cold, a bratty boy came crying from the mountain! What did he cry as he came? "It's cold," he came crying!*

Melodic and Rhythmic Analysis Chart 3.18 Sakura Sakura

FORM
Melody Rhythm

Sa - ku - ra, sa - ku - ra,
Sa - ku - ra, sa - ku - ra,

A a

3

ya - yo - i no so ra wa,
no - ya - ma mo sa - to mo,

B b

5

mi - wa - ta - su ka - gi - ri,
mi - wa - ta - su ka - gi - ri,

C b

7

ka - su - mi - ka ku - mo ka,
ka - su - mi - ka ku - mo ka,

B b

9

Ni - o - i zo i - zu - ru,
A - sa - hi ni ni - o - u,

C b

11

I - za - ya, i - za - ya
Sa - ku - ra, sa - ku - ra

A a

13

mi - ni yu - ka n.
ha - na za - ka - ri.

D c

Phrase: 7 phrases, 8 beats each, regular

Tone Set: ti, do mi fa la ti do' (Disjunct kakuon between la and ti)

Rhythmic Patterns

	13		4
	11		1

Trans.: (First set): *O, cherry blossoms, the skies of March, as far as one can see, there is nor mist nor clouds, emanating elegant scents. Let us go behold.* (Second set): *O cherry blossoms over fields and villages, as far as one can see, there is nor mist nor clouds, scenting the morning rays. The cherries are in full bloom.*

Melodic and Rhythmic Analysis Chart
3.19 Soran Bushi

FORM
Melody Rhythm



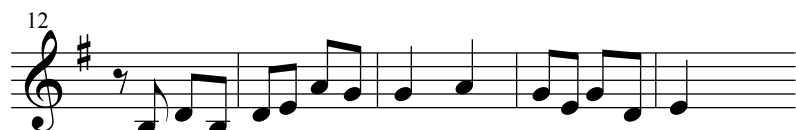
Ya-renn so-rann, so-rann so-rann so-rann so-ran, hai!hai!

A a



Ni-shi-nn ka-ka-ru ka to i-na-ri ni ki-ke ba

B b



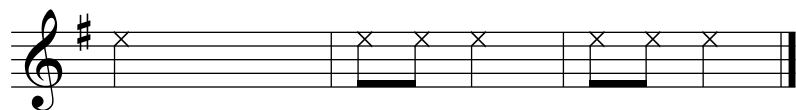
Do-ko-no i-na-ri mo ko-nn to na-ku choi

C c



Ya-sa e-e-en, ya-an, sa-no dok-koi-sho.

D d



Ah, dok-koi-sho, dok-koi-sho!

E e

Phrase: 5 phrases, 14 beats each, irregular

Tone Set: mi sol la do re mi

Rhythmic Patterns:

	7		2		1
	5		2		
	5		1		

Trans.: *Will we be able to catch herrings, if one were to ask a fox, every fox will cry, "kon", won't come!* (The text is based on a pun: "Kon" is the onomatopoeic expression to denote a fox's cry, which so happens to also mean "not coming").

Melodic and Rhythmic Analysis Chart
3.20 Dame Nanda

FORM
 Melody Rhythm



A a

Da - me na - n da, da - me na - n da,



A b

(name) - chan ga da - me na - n da

Phrase: 2 phrases, 4 beats each, regular

Tone Set: sol la re' mi'

Rhythmic Patterns:



2



1



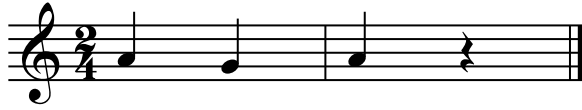
1

Trans: *No good, no good! (Name of the child) is up to no good!*

Melodic and Rhythmic Analysis Chart
3.24 limonne

FORM
 Melody Rhythm

A a



li - mon - ne!

Phrase: 1 phrase, 4 beats each, regular

Tone Set: sol la

Rhythmic Patterns:

♪ ♯ 1 ♪ ♪ 1

Melodic and Rhythmic Analysis Chart
3.25 Yokete! Iiyo!

FORM
 Melody Rhythm



A a

Yo - ke - te!
 A - ra - tte!
 Ka - shi - te!



A a

I - i - yo!

Phrase: 2 phrases, 4 beats each, regular

Tone Set: sol la

Rhythmic Patterns:



Melodic and Rhythmic Analysis Chart
3.26 Yuu-Chan, Yokete

FORM
Melody Rhythm

The first phrase is written on a single staff in 2/4 time. It consists of four measures: a quarter note, a quarter note, a quarter note, and a quarter rest. The lyrics 'Yu - u - chan,' are written below the notes.

A

a

The second phrase is written on a single staff in 2/4 time. It consists of four measures: a quarter note, a quarter note, a quarter note, and a quarter rest. A '3' above the first measure indicates a triplet. The lyrics 'yo - ke - - - te!' are written below the notes.

A

a

Phrase: 2 phrases, 4 beats each, regular

Tone Set: sol la

Rhythmic Patterns:

The rhythmic patterns are shown as two groups. The first group consists of a quarter note followed by a quarter rest, with a '2' above it. The second group consists of two eighth notes, with a '2' above it.

T

Melodic and Rhythmic Analysis Chart
3.27 Tsukamaeta!

FORM
Melody Rhythm

Tsu - ka - ma - e - ta!

A a

3

Tsu - ka - ma - e - ta!

A a

Phrase: 2 phrases, 4 beats each, regular

Tone Set: sol la

Rhythmic Patterns:

 2 2

Melodic and Rhythmic Analysis Chart
3.28 Dare ga Mizu wo

FORM
 Melody Rhythm



A

a

Da-re ga mi - zu wo o - ka - wa-ri su-ru no ka na?

Phrase: 1 phrase, 8 beats each, regular

Tone Set: sol la

Rhythmic Patterns:



3



1

Trans.: *Who is going to be asking for seconds of water?*

Melodic and Rhythmic Analysis Chart
3.29 Kore Dare No?

FORM
 Melody Rhythm

Ko - re da - re no?

A a

Phrase: 1 phrase, 4 beats each, regular

Tone Set: sol la ti

Rhythmic Patterns:

♪ ♪ 1 ♪ ♪ 1

Trans: *Who's is this?*

Melodic and Rhythmic Analysis Chart
3.30 Attatemo Iiyo

FORM
Melody Rhythm

A - tat - te mo i - i yo

A

a

4

ka - - ke - te ka - ke - te

B

b

Phrase: 2 phrases, 4 beats each, irregular, with anacrusis

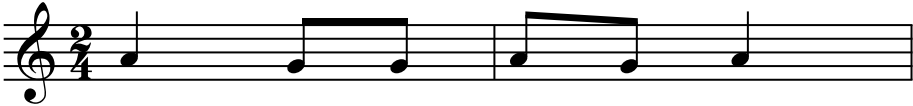


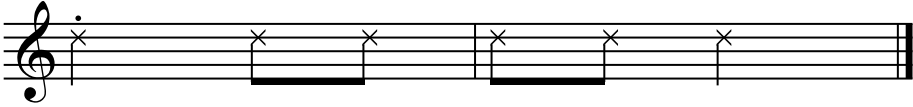
Tone Set: sol la ti

Rhythmic Patterns:

	2		1		1
	1		1		

Trans: *You can hit me [with the water]! Put [some water] on me!*

Melodic and Rhythmic Analysis Chart
3.31 Gohan Tabeyoh

		FORM	
		Melody	Rhythm
	A	a	
Go - ha - n ta - be - yoh,			
	A	a	
ha - ya - ku ta - be - yoh,			
	B	b	
kot - chi da - yo,			
	C	a	
is - sho ni ta - be yoh!			

Phrase: 4 phrases, 4 beats each, regular

Tone Set: sol la ti

Rhythmic Patterns:

	4		3		1
---	---	---	---	---	---

Trans: *Let's eat our meal, let's eat quickly, this way! Let's eat together!*

Melodic and Rhythmic Analysis Chart
3.32 Yuu-chan, Asobo

	FORM	
	Melody	Rhythm
 <p style="text-align: center; margin-top: 5px;">Yu - u - chan, a - so - bo!</p>	A	a

Phrase: 1 phrase, 4 beats each, regular

Tone Set: mi sol la

Rhythmic Patterns:



Trans.: Yuu-chan, let's play (-chan is a diminutive suffix; "Yuu" is the name of a fictitious child).

Melodic and Rhythmic Analysis Chart
3.33 Tanjokai, Hajimaru Yo!

FORM
Melody Rhythm

Musical notation for the first phrase: Treble clef, 2/4 time signature. The melody consists of four notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter rest. The lyrics "Tan - jo - - kai," are written below the staff.

A

a

Musical notation for the second phrase: Treble clef, 2/4 time signature. The melody starts with a triplet of three eighth notes on G4, A4, and B4, followed by a quarter note on G4 and a quarter rest. The lyrics "ha - ji - ma - ru yo!" are written below the staff.

B

a

Phrase: 2 phrases, 4 beats each, regular

Tone Set: mi sol la

Rhythmic Patterns:

♪ ♯ 2 ♪♪ 1 ♪♪ 1

Trans.: *Birthday party is going to start!*

Melodic and Rhythmic Analysis Chart
3.34 Kore Iru Shito

		FORM	
		Melody	Rhythm
	A	a	
<p>Ko - re i - ru shi - to te wo a - ge - te!</p>			

Phrase: 1 phrase, 6 beats each, regular

Tone Set: mo sol la

Rhythmic Patterns:

	2		1
---	---	---	---

Trans.: *If anyone needs this, raise your hand!* *Note: the word *hito* (“person”) is pronounced as *shito* in Iwakuni.

Melodic and Rhythmic Analysis Chart
3.35 Pi-Poppo

Pi - pop - po pi - pop - po!

FORM	
Melody	Rhythm
A	a

Phrase: 1 phrase, 4 beats each, regular

Tone Set: mi so la

Rhythmic Patterns:

♪ ♪	1	♪ ♪	1
-----	---	-----	---

Melodic and Rhythmic Analysis Chart
3.36 Kusai Oshibori Darenō

FORM
 Melody Rhythm

Ku - sa - i o - shi - bo - ri da - re no?

A

a

Phrase: 1 phrase, 8 beats each, regular

Tone Set: sol la ti re'

Rhythmic Patterns:

♪ ♪	1	♪♪ ♪♪	1
♪ ζ	1	♪♪ ♪	1

Trans.: *To whom does this stinky oshibori (wet towel) belong?*

Melodic and Rhythmic Analysis Chart
4.1 Tanabata Sama

FORM
Melody Rhythm

Sa - sa no ha sa - ra - sa - ra

A a

5

no - ki - ba ni yu - re - ru

B b

o - ho - shi sa - ma ki - ra - ki - ra

C c

13

ki - n gi - n su - na - go.

D b

Phrase: 4 phrases, 8 beats each, regular
 Tone Set: sol, la, do re mi sol (black-key pentatonic)
 Rhythmic Patterns:

9

4

3

Trans.: *Bamboo leaves rustle in the wind on the eaves. Stars twinkle, spread out like gold and silver grains of sand.*

Melodic and Rhythmic Analysis Chart
4.2 Katatsumuri

FORM
Melody Rhythm



De - n-de - n mu - shi-mu - shi ka - ta-tsu - mu - ri,

A

a



o - ma-e no a - ta-ma wa do - ko ni - a - ru?

B

a



Tsu - no da - se ya - ri da - se a - ta - ma da - se!

C

b

Phrase: 3 phrases, 8 beats each, regular

Tone Set: do re mi fa sol la do' (Hexatonic; use of *fa* occurs once, on an unaccented sixteenth note).

Rhythmic Patterns:



6



2



3



1

Trans.: *Snail, snail, where is your head located? Put out your horns, spears (the tentacles), and your head!*

Melodic and Rhythmic Analysis Chart
4.3 Momotaro

FORM
Melody Rhythm

Mo - mo - ta - ro san, Mo-mo - ta - ro san,

A

a

o - ko - shi ni tsu - ke - ta ki - bi - da - n - go,

B

b

hi - to - tsu wa - ta - shi ni ku - da - sa - i na.

C

c

Phrase: 3 phrases, 8 beats each, regular

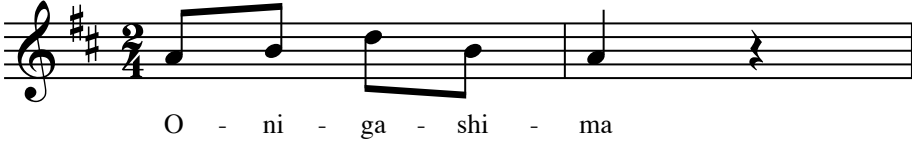

Tone Set: do re mi sol la do' (Black-key pentatonic)

Rhythmic Patterns:

	5		3
	3		1

Trans.: *Momotaro-san, would you please give me one of the millet rice cake you have on your waist?*

Melodic and Rhythmic Analysis Chart
4.5 Oniashima

		FORM	
		Melody	Rhythm
		A	a
3		A	a

Phrase: 2 phrases, 4 beats each, regular

Tone Set: sol la do'





Rhythmic Patterns:



Trans.: *Onigashima* is the island inhabited by the ogre

Melodic and Rhythmic Analysis Chart










4.6 Yuki

		FORM	
		Melody	Rhythm
	 <p style="text-align: center;">Yu - ki ya kon-ko a - ra-re ya kon-ko, Yu - ki ya kon-ko a - ra-re ya kon-ko,</p>	A	a
5	 <p style="text-align: center;">fut - te wa fut - te wa zu - n - zun tsu - mo - ru fut - te mo fut - te mo ma - da furi ya - ma - nu</p>	B	b
	 <p style="text-align: center;">ya - ma mo no - ha - ra mo wa - ta - bo - shi ka - bu - ri i - nu wa yo - ro - ko - bi ni - wa ka - ke - ma - wa - ri</p>	A	c
13	 <p style="text-align: center;">ka - re - ki no - ko - ra - zu ha - na ga sa - ku. ne - ko wa ko - ta - tsu de ma - ru - ku na - ru.</p>	C	d

Phrase: 4 phrases, 8 beats each, regular

Tone Set: do re mi fa sol la (Hexatonic; mostly black-key pentatonic, as *fa* only occurs as sixteenth notes on unaccented beats).


Rhythmic Patterns:


	4		2		1
	3		1		1
	2		1		1

Trans.: 1. *Let snow fall! Let hail fall! As it comes down, it accumulates quickly! The mountains and the fields are wearing a cotton hat, it's as if flowers are blooming from bare trees.* 2. *Let snow fall, let hail fall, it keeps coming down and won't stop! The dog is happy and runs around the garden. The cat, though, is curled up inside the kotatsu!* (Kotatsu is a low table covered with a blanket with a heat source underneath, used in winter)

Melodic and Rhythmic Analysis Chart
4.7 Oshogatsu

FORM
 Melody Rhythm

	A	a
Mo i - ku-tsu ne - ru to o - sho - o - ga - tsu,		

	B	b
Oshoo-gatsu ni wa ta-ko a-ge-te koma wo mawashite a-so-bi masha!		

	A	a
Ha - ya - ku — ko - i ko - i o - sho - o - ga - tsu!		

Phrase: 3 phrases, 16 beats each, regular

Tone Set: sol, la, do re mi so (black-key pentatonic)

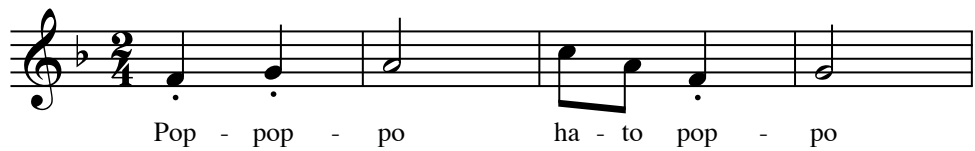


Rhythmic Patterns:

	5		2		1
	5		2		
	4		2		

Trans.: Only a handful of nights until the new year! When the new year comes, let's play by flying kites and spinning tops! Come quickly, the new year!

Melodic and Rhythmic Analysis Chart
4.8 Hato

FORM
Melody Rhythm

	A	a
	B	b
	C	c

Phrase: 3 phrases, 8 beats each, regular

Tone Set: do re mi sol la (black-key pentatonic)

Rhythmic Patterns:

	5		1		1
	4		1		

Trans.: *Pigeons, do you want some beans? Here's some, come eat with all your friends.*

Melodic and Rhythmic Analysis Chart
4.10 Umi

FORM
 Melody Rhythm

U - mi wa hi-ro-i na o-o ki - i na,

A a

Tsu - ki ga no-bo-ru shi hi-ga shi - zu - mu.

B a

Phrase: 2 phrases, 12 beats each, regular

Tone Set: sol, la, do re mi sol

Rhythmic Patterns:



Trans.: *The sea is wide and large. The moon rises and the sun sets in it.*

Melodic and Rhythmic Analysis Chart
4.11 Poppu Poppulah

FORM
 Melody Rhythm

Pop - pu, pop - pu - lah

A a

3

pop - pu, pop - pu - lah.

A a

Phrase: 2 phrases, 4 beats each, regular

Tone Set: do mi sol

Rhythmic Patterns:



2



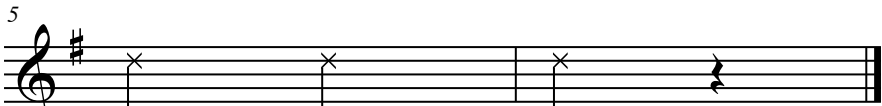
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Melodic and Rhythmic Analysis Chart
4.12 Jingsu Kan

FORM
Melody Rhythm

 <p style="text-align: center;">Ji - n - gi - su kan,</p>	A	a
---	---	---

³  <p style="text-align: center;">Ji - n - gi - su kan,</p>	A	a
---	---	---

⁵  <p style="text-align: center;">gabu, gabu, gabu!</p>	B	b
---	---	---

Phrase: 3 phrases, 4 beats each, regular

Tone Set: sol la re⁷

Rhythmic Patterns:

	3		2		1
---	---	---	---	---	---

Melodic and Rhythmic Analysis Chart
4.13 Sekaiju no Kodomotachi

FORM
Melody Rhythm

A a

Sekai ju no ko-domo ta-chi ga i-chido ni wa-rat - ta ra
ju no ko-domo ta-chi ga i-chido ni na - i - ta ra

B b

soramo wa-ra-u da-ro-o, la la la u-mimowara-u da-ro. Se-ka-i
soramo na - ku da-ro-o, la la la u-mimomakuda-ro

C c

o. Hiro-ge yoo bo-kura no yumewo todo-ke you bo-kura no ko-e wo

D d

sa-ka-se yo-o bo-kura no hana wo se-ka-i ni ni-ji-wo ka-ke-yo!

A a

Se-ka-i ju no ko-domo-ta-chi ga i-chi-do ni u-tat - ta ra

B b










so-ra-mo u - ta-u da-ro-o, la la la u - mi mo u-ta-u da-ro

E e

la la la u - mi mo u - ta - u da - ro!

Phrase: 7 phrases, 16 beats each, regular
Tone Set: sol, si, la, ti do di re mi fi sol

Rhythmic Patterns:

	13		8		2
	11		6		2
	9		2		1

Trans.: *If all the children in the world were to all laugh at once, the sky will probably laugh along, and the seas will probably laugh along too! If all the children in the world were to cry at once, the sky will probably cry along, and the seas will probably cry along too. Let's spread and deliver our dreams, and find our voices. Make our flowers into the world's rainbows. If all the children were to all sing at once, the sky will probably sing along, and the seas will probably sing along too!* (Song by Hiroataka Nakagawa; lyrics by Toshihiko Shinzawa).

Melodic and Rhythmic Analysis Chart
4.14 Amefuri

FORM
Melody Rhythm

A - me a - me fu - re fu - re ka - a - sa - n ga

A a

ja - no-me de o - mu-ka - i u - re-shi - i na.

B a

Pi - chi pi - chi cha - pu cha - pu ran ran ran!

C b

Phrase: 3 phrases, 8 beats each, regular

Tone Set: do re mi sol la do'



Rhythmic Patterns:

8
 3
 1

Trans.: *Rain, rain, keep raining! I'm happy because Mom's going to come pick me up with a snake-eye patterned umbrella!*

Melodic and Rhythmic Analysis Chart
4.15 Donguri Korokoro

FORM
Melody Rhythm

 <p style="text-align: center;">Don - gu - ri ko - ro ko - ro don - bu - ri - ko</p>	A a
<p style="text-align: center;">3</p>  <p style="text-align: center;">o - i - ke ni ha - mat - te sa ta - i - hen,</p>	B b
 <p style="text-align: center;">do - jo - o ga de - te - ki - te kon - ni - chi - wa</p>	A c
<p style="text-align: center;">7</p>  <p style="text-align: center;">bot - chan is - sho ni a - so - bi - ma sho!</p>	D d

Phrase: 4 phrases, 4 beats each, regular

Tone Set: do re mi fa sol la ti do'

Rhythmic Patterns:

	2		1		1
	1		1		1

Trans.: *Acorn rolling down, rolled into a pond, oh my! A loach came out, konnichiwa, little boy, let's play together!"* Second verse: *Donguri korokoro yorokonde, shibaraku isshoni asonda ga, yappari oyamaga koishiito, naitewa dojo wo komarasete. Acorn was happy and played, but after a while he said he misses the mountain, began to cry, giving the loach a hard time.*

Melodic and Rhythmic Analysis Chart
4.16 Tanjobi

FORM
 Melody Rhythm

Tan, tan, tan, tan, ta - n - jo - o - bi,

A

a

Kyo - o wa Yu - u - chan no ta - n - jo - o bi, tan!

B

b

Phrase: 2 phrases, 8 beats each, regular

Tone Set: do re mi sol la do'

Rhythmic Patterns:

	3		1
	3		1

Trans.: *Birthday! Today is Yuu-chan's birthday!* (Yuu-chan is a pseudonym; the child name is substituted.)

Melodic and Rhythmic Analysis Chart
4.17 Hige Jiisan

FORM
Melody Rhythm

Ton, ton, ton, ton, hi - ge ji - i - san,

A a

ton, ton, ton, ton, ko - bu ji - i - san,

B a

ton, ton, ton, ton, te - n - gu - sa - n

C a

ton, ton, ton, ton, me - ga - ne - sa - n

D a

ton, ton, ton, ton, te - wa u - e ni,

E a

ki-ra, ki-ra, ki-ra, ki-ra te - wa o - hi - za.

F b

Phrase: 6 phrases, 8 beats each, regular

Tone Set: la, ti, do re mi fa sol

Rhythmic Patterns:

Translation and hand movement: *Tap, tap, tap, tap, bearded grandpa!* (Hold both fists on chin to make a beard). *Tap... Bumpy grandpa!* (Hold each fist over each eye on the forehead). *Tap... Long-nosed goblin!* (Make a long nose using both fists). *Tap... Mr. Eyeglasses!* (Make a circle with both hands, place over eyes). *Tap... Hands up, twinkle, twinkle, hands on knees.* (Hands up, flicker fingers, then hands on knees).

Melodic and Rhythmic Analysis Chart
4.20 Tombo no Megane

FORM
Melody Rhythm

To-m-bo no me-ga-ne wa mi-zu-i-ro me-ga-ne

A a

A - o - i o - so - ra wo to - n - da ka - ra

B b

to - n - da ka - ra! _____

C c

Phrase: 3 phrases, 8 beats each, regular

Tone Set: do re mi sol la do'

Rhythmic Patterns:

	5		1		1
	2		1		
	1		1		

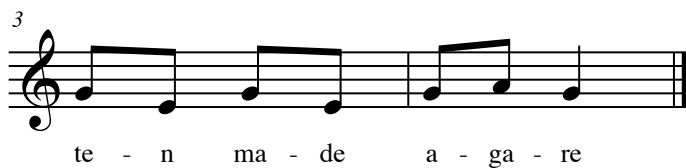
Trans.: *A dragonfly's eyeglasses are light blue eyeglasses, because it was flying through the blue sky.*

Melodic and Rhythmic Analysis Chart
4.22 Tako Tako Agare

FORM
 Melody Rhythm



A a



A a

Phrase: 2 phrases, 4 beats each, regular

Tone Set: mi sol la

Rhythmic Patterns:



Trans.: *Kite, kite, rise! Rise up to the heavens!*

Melodic and Rhythmic Analysis Chart
4.23 Yochi Yochi Ahirusan

FORM
 Melody Rhythm

Yo - chi yo - chi a - hi - ru sa - n

A a

3

ka - wa - i - i - na.

B b

Yo - chi yo - chi a - hi - ru - sa - n

A a

7

ka - wa - i - i - na.

C b

Phrase: 4 phrases, 8 beats each, regular

Tone Set: do re mi sol la

Rhythmic Patterns:

♪ ♪	8	♪ ♪	2
♪ ♪ ♪	2	♪ ♪	2

Trans.: *The duck is walking like a toddler, isn't it cute?*

Melodic and Rhythmic Analysis Chart
4.24 Kotori no Ohanashi

FORM
Melody Rhythm



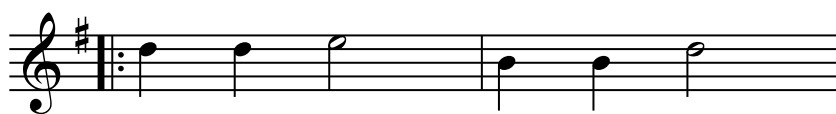
A

a



B

a



C

b



D

a

Phrase: 4 phrases, 4 beats each, regular

Tone Set: ti, do re mi fa sol la

Rhythmic Patterns:

♪ ♪ 11

♪ 5

Melodic and Rhythmic Analysis Chart
4.25 Rakki (Lucky)

FORM
 Melody Rhythm

Rak - ki, rak - ki!

A a

Phrase: 1 phrase, 4 beats each, regular

Tone Set: sol la do'

Rhythmic Patterns:

♪ ¼ ♪ ¼ ♪ ¼ 2

Trans.: Lucky! Lucky!

Melodic and Rhythmic Analysis Chart
4.27 Nande Konnani

FORM
 Melody Rhythm

Pitches sung quite high.

Na - n - de ko - n - na - ni

A a

³ Spoken: Very low

chi - ga - u no ka - na?

B b

Phrase: 2 phrases, 4 beats each, regular

Tone Set: la, ti, do

Rhythmic Patterns:

	1		1
	1		1

Trans.: *Why are they so different?*

Melodic and Rhythmic Analysis Chart
4.28 Rutto Rukkuru

FORM
Melody Rhythm

Rut - to ruk - ku - ru,

A a

3

rut - to ruk - ku - ru,

A a

5

rut - to ruk - ku - ru,

A a

7

Ru! _____

B b

Phrase: 4 phrases, 4 beats each, regular

Tone Set: mi, fa, sol, do

Rhythmic Patterns:

Melodic and Rhythmic Analysis Chart
4.29 Jujuju

		FORM	
		Melody	Rhythm
		A	a
3		A	a

Phrase: 2 phrases, 4 beats each, regular

Tone Set: do re mi fa

Rhythmic Patterns:

	2		2
---	---	---	---

Melodic and Rhythmic Analysis Chart
5.1 Arupusu Ichimanjaku

FORM
Melody Rhythm

A - ru - pu - su i - chi - ma - n ja - ku ko - ya - ri no u - e de

A a

a - ru - pe - n o - do - ri wo o - do - ri - ma - sho, hei!

B b

Lan - la la la la la la la Lan la la la la la la,

C c

Lan la la la la la la la la la la la la, hei!

D d

Phrase: 4 phrases, 8 beats each, regular

Tone Set: mi fa sol la ti do re mi fa




Rhythmic Patterns:

	8		2		1
	3		1		1

Trans.: *The Alps, ten thousand feet high, on top of the small arrow, let's dance an alpine jig, hey!*

Melodic and Rhythmic Analysis Chart
5.2 Kirakira Boshi

FORM
Melody Rhythm

 <p style="text-align: center;">Ki-ra ki-ra hi-ka-ru o - so - ra no ho - shi yo</p>	A a
<p style="text-align: center;">3</p>  <p style="text-align: center;">ma-ba - ta - ki shi - te wa mi - n - na - wo mi - te - ru</p>	B a
<p style="text-align: center;">5</p>  <p style="text-align: center;">ki - ra - ki - ra hi - ka - ru o - so - ra no ho - shi yo.</p>	A a

Phrase: 3 phrases, 8 beats each, regular

Tone Set: do re mi fa so la

Rhythmic Patterns:



6



6

Trans.: *The stars that twinkle in the sky look at all of us as they wink.*

Melodic and Rhythmic Analysis Chart
5.3 Do-Re-Mi no Uta

FORM
Melody Rhythm

Do wa do - nat - tsu no do,

A a

5

re wa re - mo - n no re,

B b

Mi wa mi - n - na no mi,

C a

13

Fa wa fa - i - to no fa,

D b

So wa a - o - i so - ra,

E b

21

La wa la la la no la,

F b

Shi wa shi - a - wa - se yo,

G b

Sa - a u - ta - i ma - sho!

H c

Phrase: 8 phrases, 8 beats each, regular
 Tone Set: do re mi fa fi sol si la ta ti do'
 Rhythmic Patterns:



Trans.: Do, *as in donut*; re, *as in lemon (remon)*; mi, *as in everyone (minna)*; fa is *faito (a phrase of encouragement, from English word "fight")*; so, *as in the blue sky (sora)*; la, *as in "la, la, la"*; shi, *as in happiness (shiwase)*. Now, *let's sing!*

Melodic and Rhythmic Analysis Chart
5.4 Chocho

FORM
Melody Rhythm

Cho - cho cho - cho na - no - ha ni to - ma - re

A a

5

na - no - ha ni a - i - ta ra sa - ku - ra ni to - ma - re

B b

sa - ku - ra no ha - na no ha - na ka - ra ha - na e

C c

13

to - ma - re yo a - so - be a - so - be yo to - ma - re.

B c

Phrase: 4 phrases, 8 beats each, regular

Tone Set: do re mi fa sol

Rhythmic Patterns:

8

8

Trans: *Butterfly, butterfly, come rest on the rape leaf. When you're bored, then come onto a cherry blossom. Fly from one cherry blossom to another, rest then play, play then rest.*

Melodic and Rhythmic Analysis Chart
5.5 Ito-Makimaki

FORM
Melody Rhythm

I-to ma-ki-ma-ki i-to ma-ki-ma-ki hii-te hii-te ton ton to

A a

Ku-tsu-ya no o-ji-san jo-zu ni ku-tsu wo tsu-ku-ri ma-su
rip-pa-na ku-tsu ga de-ki-ma-shi-ta

B b

Phrase: 2 phrases, 8 beats each, regular

Tone Set: sol do re mi fa sol

Rhythmic Patterns:

	2		1		1
	2		1		1

Trans.: *Wind the bobbin up, wind the bobbin up, pull, pull, tug, tug, tug.*

Melodic and Rhythmic Analysis Chart
5.6 Tomodachi Sanka

FORM
Melody Rhythm

Hi - to-ri to hi - to-ri ga u - de ku - me-ba

A a

3

ta - chi-ma - chi da - re de - mo na - ka-yo - shi sa!

B a

Ya - a ya - a mi - na-sa - n ko - n - ni - chi-wa,

A a

min - na de a - ku - shu!

B b

So - ra ni - wa o - hi - sa - ma,

C c

11

a - - shi mo - to ni chi - kyu - u,

D c






min - - na min - na a - tsu - ma - re

C c

min - na de u - ta - e!

B b

Phrase: 8 phrases, 8 beats each, regular
 Tone Set: mi, fa, sol, la, ti, do re mi
 Rhythmic Patterns:

	12		4		2
	7		3		

Trans.: If one were to lock their arms with another, everyone can become best friends immediately. Hello, everyone, let's all join hands! With the sun in the sky and earth beneath our feet, let's all gather and sing!

Melodic and Rhythmic Analysis Chart
5.7 Ookina Furudokei

FORM
Melody Rhythm

O - o-ki-na noppo no fu-ru-do-ke-i o-ji - i-sa-n no to-ke - i

A a

hya-ku nen i-tsu-mo u-go - i te-i-ta go-ji - ma-n no to-ke-i sa.

A b

O-ji - i - sa-n no u-ma - re-ta a-sa ni ka-at - te ki-ta to-ke-i sa,

B a

i - ma wa mo u-go-ka-na-i so-no to - ke - i.

A c

Hyaku nenyasumazuni chiku taku chiku takuo- jisan to isshoni chikutakuchiktaku

C d

i - ma wa mo u-go-ka-na-i so-no to - ke - i.

A c

Phrase: 6 phrases, 8 beats each, regular, with anacrusis

Tone Set: mi sol la ti do re mi fa sol

Rhythmic Patterns:

	20		6		3
	8		4		2



Trans.: *That big, tall, old clock is grandfather's clock. For one hundred years, it was always ticking. It was bought the morning grandpa was born, but it no longer works. For one hundred years, it moved without resting, tick, tock, tick, tock, with grandpa.*

Melodic and Rhythmic Analysis Chart¹²⁶
5.8 Gake no Ue no Ponyo

FORM
Melody Rhythm


















<p>F B\flat F/A C\flatdim D m D m/G/B G m/B C7</p> <p>PoyPo-nyPoyo sa-ka-na no ko a - o-i umikara ya-a-at-te ki ta,</p>	A	a
<p>5 F B\flat F/A D m G m7 F/C C7 Fine</p> <p>PoyPo-nyPoyo fukuranda man maru onaka no on-na no ko. —</p>	A	b
<p>10 F C/E C7 F F7 B\flat G m9 C7</p> <p>Pe-ta pe-ta pyo-n pyo-n a-shi t-te i-i na ka-ke - cha-o,</p>	B	c
<p>14 F C/E C7 F F7 B\flat F/C C7 F</p> <p>ni - gi ni-gi bu - n bu-n o - te-te wa i - i na tsu-na-i ja-o</p>	B	c
<p>18 C C\sharpdim D m D m/G B\flatm6 F A/E</p> <p>a-no-ko to ha-ne ru - to ko-ko-ro mo o-do - ru yo.</p>	C	d
<p>22 D m A m/C B\flat B\flatm6 F C/E D m A m/C B\flat</p> <p>Pa-ku pakuchutgyut pa-ku pakuchutgyut a-no-ko ga da-i-su ki.</p>	D	e
<p>27 B\flat/C <i>D.C. al Fine</i></p> <p>Mak - ka - k - ka no</p>	E	f

¹²⁶ In order to underscore the widespread use of syncopated and the use of tied notes, and because all three examples were in 4/4 meter, I used four beats as the basis for analysis for media ongaku examples.

Phrase: 7 phrases, 8 beats each, irregular

Tone Set: sol la ti do re mi fa sol la

Rhythmic Patterns:

	3		1		1
	2		1		1
	2		1		1
	2		1		1
	2		1		1
	2		1		1
	1		1		

Melodic and Rhythmic Analysis Chart 5.9 Enjin Sentai Go-Onger

FORM
Melody Rhythm

8 *F m* *B^bm*

En-jin sen-tai Go-on-jaa, ichi ni san shi Go-on jaa,

A a

5 *C7* *F m*

three two one let's Go - on - jaa, Go on!

B b

11 *F m*

No - te-ke sen - kai, ha - ji-ke-te man-kai,

C c

15 *B^bm* *C7*

ki-bo-o wo cha-a-ji da mu-ge-n-no e-na-ji-i

D d

19 *F m*

Ya - ba-so-na yu - kai, het - cha-ra go - kai,

C c

23 *B^b* *C7* *F m*

Ki-no-o no ji-bu-n wo Oo-va-te-i - ku.____

E e

27 *D^b* *E^b* *C7* *F m*

Hi-to-ri ja na - i-n-da so-no-ko-e de


F f

31 *G dim* *C*

Speed up, yu-u-ki ga ka-so-ku su - ru.____


G g

35 F m B^bm



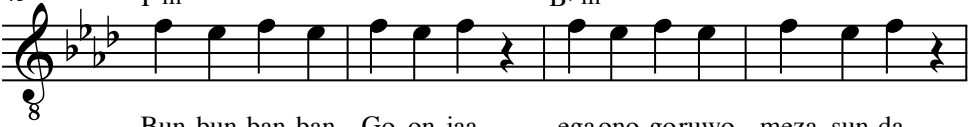
En-jin zen-kai Go-on-jaa, Sei-gino hai-wei mas-shigu ra, A a

39 A^b G dim C




ki - mi - no mu - ne - ni - mo hi - bi - ke H h

43 F m B^bm



Bun bun ban ban Go-on-jaa, ega-ono goruwo meza sun-da, A a

47 C F m












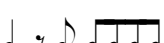





En - jin sen - tai Go - on - jaa! Go on! I i

Phrase: 12 phrases, 16 beats each, regular

Tone Set: la ti do re mi fa sol la do'

Rhythmic Patterns:

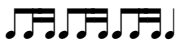

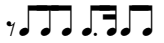


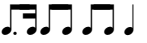





	15		2		2
	6		2		1
	4		2		1
	4		2		1
	4		2		1

Translation: *Engine Sentai Go-Onger, One, two, three, four, Go On-Ger, three, two, one let's Go-On-ger, Go on! The right answer is to ride, burst the throttle, charge hope with infinite energy. Dubious enjoyment is just fine, to overtake yesterday's myself. "I'm not alone," with that voice, speed up, accelerate the courage! Engine [valve] is open all the way, Go-On-ger, straight through the highway of justice, ring through your heart! Boom, boom, bang, bang, Go-On-ger, head toward the goal with a smile, Engine Sentai Go-Onger, Go on!*

Phrase: 8 phrases, 8 beats each, irregular, with anacrusis

Tone Set: la ti do re mi sol la do' re' mi' sol' la' do''

Rhythmic Patterns:

◦	3		2		1
	3		1		1
	2		1		1
	2		1		1

Trans.: *Doraemon ondo, everyone, let's all dance together. Move your head and torso smoothly, move your short feet lightly. If you dance and sing, you'll get carried away and end up on top of the clouds!* (Doraemon, the cat robot, has short feet).

Appendix B

Consent form (English original)

UNIVERSITY OF WASHINGTON
CHILD OBSERVATION CONSENT FORM FOR PARENTS
An Ethnographic Study of the Song Repertoire Sung Among Children at a Japanese *Hoikuen*

Researcher: Mr. Sean Ichiro Manes, Ph.D. student
School of Music (Music Education)
Contact Number: xxx-xxxx-xxxx (Japan)

Researcher's statement

I am asking your child to be in a research study. The purpose of this consent form is to give you and your child the information you and your child will need to help you and your child decide whether to be in the study or not. Please read the form carefully. You may ask questions about the purpose of the research, what I would ask your child to do, the possible risks and benefits, your child's rights as a volunteer, and anything else about the research or this form that is not clear. When I have answered all your questions, you can decide if you want your child to be in the study or not. This process is called 'informed consent.' I will give you a copy of this form for your records.

PURPOSE OF THE STUDY

I would like to better understand how children use music in their everyday experiences at school. I would like to observe, take notes, videotape, and ask children about the songs that they sing and other various musical activities they are involved in.

PROCEDURES

If you choose to have your child participate, I would like to observe your child while she or he is engaged in musical activities. I would like to observe your child on the playground, in the classroom, in the cafeteria, and in the school hall. I would like to observe the kinds of musical activities, such as singing or movement, your child engages in. I will observe in school up to five times a week for 4-6 hours daily, starting in May and going until September.

With your permission, I would like to approach and ask your child questions about the songs or movement that she or he is engaging in. For example, I would like to ask, "Can you tell me what you and your friends are doing?" and "Can you repeat what you did?" and "How do you feel when you and your friends are doing this song/chant/movement?" Your child does not have to answer every question. Please indicate below whether or not you give your permission for me to approach your child and ask your child questions about his or her singing, chanting, or movement.

I would like to videotape your child while she or he is engaged in singing and other musical activities so that I can have an accurate record. If I would like to use the videotape publicly, such as at an educational conference, I will contact you and your child to review the videotapes and to edit them before you provide your written permission. Please indicate below whether or not you give your permission for me to videotape your child while she or he sings, chants, or moves to music.

RISKS, STRESS, OR DISCOMFORT

Some people feel that providing information for research is an invasion of privacy. I have addressed concerns for your privacy in the section below. Some people feel a little uncomfortable being observed or videotaped.

BENEFITS OF THE STUDY

Your child may not directly benefit from taking part in our study. However, I hope the findings of my study will be useful in finding out the nature of children's musical development.

OTHER INFORMATION

Taking part in this study is voluntary. Your child can stop at any time. I am not affiliated, in any way, with the school that your child attends, and as such, no negative consequences will arise from your choice not to participate in the study. Whether you choose to have your child in this study or not, it will not affect your child's grade. Information about your child is confidential. I will code study records. The link between the code and your child's name will be kept in a secured location, separate from the study information. Only I will have access to that information. I will keep the link between the study records and your child's name until September 2008. Then I will destroy the link. If you give me permission to use videotapes of your child publicly, then I will keep study information linked to your name until I destroy the tapes. This is so I can know which tapes to withdraw in the future, should you decide later that you do not want the tapes to be shown publicly. If I publish the results of this study, I will not use your name. The following groups may need to review study records about you: Institutional oversight review offices at the research site, the University of Washington, and federal regulators.

Sean Ichiro Manes

Printed name of researcher

Signature of researcher

Date _____

Subject's statement

This study has been explained to me. I agree to my child taking part in this research. I have had a chance to ask questions. If I have questions later about the research, I can ask one of the researchers listed above. If I have questions about my child's rights as a research subject, I can call the Human Subjects Division at +1 (206) 543-0098 or write to their postal address (Human Subjects Division, University of Washington Box 355752, Seattle, Washington, 98195, U.S.A.). I will receive a copy of this consent form.

____ I give the researcher to observe my child at school.

____ I give the researcher permission to approach my child at school to ask him or her questions as described above in the consent form.

____ I give the researcher permission to videotape my child as described above in the consent form.

Printed name of child

Printed name of parent

Signature of parent

Date _____

Appendix C

Consent form (Japanese Translation)

ワシントン大学 (University of Washington)
「幼稚園・保育園児が歌う唄や音楽活動の民族誌的調査」に関する同意書

プロジェクト代表者：マナス・一郎・ショーン（大学院音楽研究科音楽教育専攻博士課程3年生）
調査に関するお問い合わせ：sim21@u.washington.edu 電話番号：xxx-xxxx-xxxx

代表者の声明

私はあなたのお子さんを対象とした調査を希望しています。この同意書はあなたとあなたのお子さんに私の調査に参加して下さるか否かを定めるために必要な情報を提供していますので、注意深くお読み下さい。この調査において、あなたのお子さんに課せられる行動、リスク及び保証させるべき権利、その他ご不明の点がございましたらぜひ日本語で質問をして下さい。私が全ての質問に答えた時点でこの調査に協力するかどうかを決めて下さい。このプロセスを「インフォームド・コンセント」(informed consent)と言います。また、あなたの記録のためこの同意書のコピーを差し上げます。

調査の目的

私は、幼稚園・保育園の日常で子供達がどのように音楽を活用しているかをより理解する為にこの調査を行います。具体的には、気づいた事柄をノートに記録したり、ビデオ撮影しながら、子ども達が歌う様子や音楽的な行動を観察します。また、保育士の皆さんに迷惑にならぬ時に子供達に質問する事も有ります。

手続き

もし、調査協力に同意いただけた場合には、私はあなたのお子さんの音楽的活動を調査することを目的として、園のグラウンドで遊んでいる時や教室や廊下に居る場面を見学観察することを希望しています。音楽的活動とは、子供が歌ったりリズムに合わせて動いたりしていること意味します。なお、調査期間は、6月上旬から3ヶ月程、1週間に3日、一日5～6時間程度を予定しております。

あなたの同意をいただけた場合には、音楽や唄に関する質問をお子さんにさせていただきます。例えば、「いま友達と何をしているの?」とか、「どうしてこの唄/音楽的動作するの?」などと尋ねたり、あるいは、「もう一度歌ってくれる」とお願いすることもあると思います。その際、お子さんは全ての質問に答える義務はありません。以上の点についてご理解くださり、あなたのお子さんに私が質問することに同意していただける場合には、下の該当欄にご署名下さい。

また、子供達の唄や音楽的活動を正確に理解するために、お子さんたちをビデオ撮影することも希望しています。撮影後のビデオテープは、公的な場で用いる場合（例えば学術的研究会で）もあるかも知れませんが、しかし、そうした場合には、あなたがビデオを視聴され、ご同意を得た上でのみ使用させていただくことをお約束いたします。以上の点につきましてもご理解くださり、私にあなたのお子さんの様子をビデオ撮影することに同意していただける場合には、下の該当欄にご署名下さい。

リスク、ストレス、不快感

研究のために情報を提供することはプライバシー侵害だと感じる方もいらっしゃいます。観察や録画をされていることに少々不快感を覚える人もいらっしゃいます。プライバシーに関する情報については下に書かれています。

研究の利益

あなたの子供はこの研究から直接利益を得ないかもしれませんが、しかし、私はこの調査が子供の音楽的発達の実態を解明出来る事を望んでいます。

その他のインフォメーション

調査に協力して下さるかどうかにあつての判断はあなたの自由です。あなたのお子さんはいつでも調査の協力を止めることが出来ます。私はあなたのお子さんが登園する保育園とは無関係の人物です。そのため、調査にご協力いただけない場合でも、あなたやあなたのお子さんにとってマイナスになること

はありません。また、調査協力いただいた場合におけるあなたのお子さんに関する個人情報は守秘されます。私は調査のデータと個人情報を分離して保管いたします。私はあなたの子供の情報は2008年9月までしか保管しません。その後、個人情報は破棄されます。ビデオの使用に関する許可を私に与えてくださった場合、あなたの名前をデータ保存するかもしれません。しかし、この個人情報には私以外の人物はアクセス出来ませんし、もしこの調査で得た結果を出版した場合にも、あなたの名前を用いることはありません。ただ、以下の2点の事柄についてはご了承いただきたいのです。まず1点目ですが、将来的に、後になって、あなたがテープを公表したくないと考えようになった場合、どのテープを取り消すべきなのかが判明しない事態が発生するかもしれないということです。また2点目は、ワシントン大学や現場での監督事務所、及び米連邦取調調査員は研究が合法で有る事を確かめるために、あなたの個人情報を含め私の調査データを見る可能性があるかもしれないということです。

プロジェクト代表者： マナス・一郎・ショーン 署名： _____ 日付 _____

調査参加の同意

私は上記の説明を受けました。私は私の子供がこの調査に参加する事に同意します。今後当該調査に関して何らかの質問が生じた場合には、プロジェクト代表者（マナス・一郎・ショーン）が適宜対応してくれるものと理解しています。もし、私が子供の調査参加者としての権利を知りたい場合、私はワシントン大学の Human Rights Division へ電話 (+1 206 543-0098) または郵便 (Human Subjects Division, Univ. of Wash., Box 355752, Seattle, WA 98195, USA) でこれに関する情報を得られる事を了承します。私はこの同意書のコピーを受領します。

____ 私はプロジェクト代表者に私の子供を見学観察する事を許可します。

____ 私はプロジェクト代表者に私の子供に上記の様な質問をする事を許可します。

____ 私はプロジェクト代表者に私の子供を上記の様に録画（ビデオ）する事を許可します。

子供の名前

保護者の名前

保護者の署名・日付

VITA**Sean Ichiro Manes**

Sean Ichiro Manes received his primary education in Iwakuni city, Yamaguchi prefecture, Japan, and his secondary education in Doylestown, Pennsylvania. He received a B.Mus. degree in Music Education from Westminster Choir College, M.A. and Ed.M. degrees in Music and Music Education from Teachers College, Columbia University, and a Ph.D. in Music Education from the University of Washington. For nine out of the last eleven years, he has been a music teacher serving the Jersey City Public Schools in New Jersey.