Tokyo Bunka Kaikan
Workshop Workshop! 2020 on stage & legacy

Validation of Music Workshops for Senior Citizens

THE FUTURE IS ART

ARTS COUNCIL TOKYO

Tokyo Tokyo
FESTIVAL

Tokyo Bunka Kaikan　Workshop Workshop! 2020 on stage & legacy

Validation of music workshops for senior citizens: Reporting session

Date and time: 4 p.m. – 5:30 p.m., Thursday 14 March, 2019

Venue: Large conference room (4F), Tokyo Bunka Kaikan

● **Contents of reporting session**

　　Project aims and overview report

　　"Sound Sandpit" music workshop method (Jun Suzuki)

　　Keynote speech "Art and Aging", and observations (Nahoko Kusaka)

　　Discussion between workshop practitioners and personnel of facilities for senior citizens

● **Presenters**

Validation team

　　Nahoko Kusaka (Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts)

Music workshop supervisor / Trainer

　　Jun Suzuki (Piano, melodica, keyboard; part-time lecturer, Kyoto Women's University)

Personnel of facilities for senior citizens

　　Yutaka Oosuga (Nursing Care Section Head, Taito Ward Municipal Senior Citizens' Home Services Center "Asakusa")

　　Sumiyo Oosawa (Counselor, Taito Ward Municipal Senior Citizens' Home Services Center "Asakusa")

　　Kenjiro Nozaki (Manager, Head Office, Adachi Houeikai Social Welfare Corporation)

　　Yoko Kojima (Leader of Nursing Care, Private Residential Home with Nursing Care "Live-In Sakura")

Tokyo Bunka Kaikan Workshop Leaders:　　Emi Isono

　　　　　　　　　　　　　　　　　　　　　　　Natsuki Sakamoto

　　　　　　　　　　　　　　　　　　　　　　　Ayako Noguchi

　　　　　　　　　　　　　　　　　　　　　　　Chieko Matsui

　　　　　　　　　　　　　　　　　　　　　　　Nobutaka Yoshizawa

● **Moderator**

　　Yukiyo Sugiyama (Production Section, Tokyo Bunka Kaikan)

Organized by: Tokyo Metropolitan Government, Tokyo Bunka Kaikan / Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

With the assistance of: Agency for Cultural Affairs, Government of Japan

Research partner: Doshisha Women's College of Liberal Arts

Workshop partners: Adachi Houeikai Social Welfare Corporation, Taito Ward Municipal Senior Citizens' Home Services Center "Asakusa"

Contents

**Tokyo Bunka Kaikan
Workshop Workshop! 2020 on stage & legacy**

Introduction: social inclusion initiatives at Tokyo Bunka Kaikan

At Tokyo Bunka Kaikan, we are carrying out a variety of social inclusion initiatives through "**Workshop Workshop! 2020 on stage & legacy**", with the aim of realizing a **pluralistic symbiotic society through the arts**.

"**Workshop Workshop! 2020 on stage & legacy**" has as its mission to contribute to the promotion of the arts and culture in order to improve people's quality of life and realize a symbiotic society. It does so by leveraging the "creativity", "cooperativeness", and "participatory nature" of the arts while confronting social issues, and encompasses four different approaches, "education", "practice", "validation", and "dissemination". In each of these four areas, great importance is attached to initiatives aiming to provide opportunities for all people to participate in music appreciation and experience creating music, irrespective of age, disability, or social handicap, and to create an environment in which many people can engage proactively with the creation of new culture. In particular, we have been holding music workshops emphasizing "creativity", "cooperativeness", and "inclusivity" in recent years in special needs schools, facilities for senior citizens, social welfare facilities and so on within Tokyo, and carrying out the training of specialist personnel essential for their implementation.

<table>
<tr><td colspan="2">Towards the Realization of a Pluralistic Symbiotic Society through the Arts</td></tr>
<tr><td colspan="2">Leverage the "creativity", "cooperativeness", and "participatory nature" of the arts, confront social issues, and contribute to the promotion of the arts and culture in order to improve people's quality of life and realize a symbiotic society.</td></tr>
<tr><td>Realization of a richer symbiotic society</td><td>Pluralization of sites of expression and recognition</td></tr>
<tr><td colspan="2">Example of impact: reform of society's image of "the elderly" and "disability"</td></tr>
<tr><td>Training / Inset
Improved skills
Correct knowledge</td><td>Validation
Social significance/ value
Project improvement</td></tr>
<tr><td>Practice
Creation of good practice through collaborations</td><td>Advocacy / Dissemination
Symposia, Dialogs</td></tr>
</table>

Examples of the legacies for which this project aims:

- An environment exists in which all can live a rich life, irrespective of age, dementia, or disability
- The images which society has of aging, dementia, and disability change
- Venues exist in which senior citizens and those with disabilities can play the central role in creative activities
- A contribution is made to the development of local communities and to the greater inclusivity of these communities

Tokyo Bunka Kaikan Workshop Workshop! 2020 on stage & legacy
Validation of music workshops for senior citizens

１．Overview of implementation and validation objectives

As the need for music workshops for senior citizens has grown in recent years, expectations for more fulfilling program content have also risen. Therefore, in order to examine the concrete methods related to program creation and the uniqueness of the program, the validation of this year's music workshops for senior citizens was carried out together with Nahoko Kusaka (Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts), a researcher specializing in geriatric psychology.

In the validation, ten workshops were held at facilities for senior citizens within Tokyo, and validation of the following points was carried out with the aim of obtaining hints for ongoing program development, at the same time as striving to derive new knowledge:
1. Communication through the activities of music workshops for senior citizens
2. Program design for music workshops in which senior citizens become creative agents

２．Workshop method: the reason why we chose a music improvisation workshop

In this initiative, we aimed to design a workshop program which positioned senior citizens as creative agents alongside musicians, in line with the project mission of "Workshop Workshop! 2020 on stage & legacy". Since it was envisaged that people with dementia would be the main target audience, we considered it very important not rely on words to convey information or communicate, and to design an unstructured program in which the content could be changed as necessary in response to the participants' state.

Furthermore, our research into music programs for senior citizens around the world showed that in most of these programs, music is posited as a method of communication and self-expression, and workshops in which musicians (workshop leaders or facilitators) and participants play music spontaneously in an equal relationship are the norm. For these reasons, we selected the music improvisation method, which enables the creation of a non-verbal and unstructured program design, for these workshops.

We decided to base this workshop program on the "Sound Sandpit" musical improvisation workshops by one of the frontrunners in this field, Jun Suzuki (piano, melodica, keyboard; part-time lecturer, Kyoto Women's University). The methodology employed in "Sound Sandpit" workshops is unique, and we considered it fundamentally necessary for the workshop leaders to undertake training in order to understand the method and skills required,

as well as the underlying philosophy. Skills improvement training sessions for workshop leaders were therefore given by Suzuki himself.

3．Workshop period, content, and participant numbers

From December 2018 to March 2019
   Holding of workshops and training sessions: December 2018 – February 2019
   Data analysis: January – March 2019
   Reporting session: 4 p.m. – 5:30 p.m., Thursday 14 March, 2019

◎ **Workshop schedule**

9:30 a.m. ～	Arrival at facility A, preparations
10 a.m. ～ 10:45 a.m.	Workshop at facility A
10:45 a.m. ～ 11:00 a.m.	Conversation time
11 a.m. ～	Clearing up
11:30 a.m. ～	Departure, travel
1 p.m. ～	Arrival at facility B, preparations
1:30 p.m. ～ 2:15 p.m.	Workshop at facility B
2:15 p.m. ～ 2:30 p.m.	Conversation time
2:30 p.m. ～	Clearing up
3:00 p.m.	Departure, travel
4:00 p.m. ～ 6:00 p.m.	Reflection

◎ **Workshop dates and participant numbers**

Saturday 22 December, 2018	[a.m.] 11 people
	[p.m.] 19 people
Saturday 5 January,　2019	[a.m.] 10 people (1 member of staff)
	[p.m.] 18 people
Saturday 12 January, 2019	[a.m.] 9 people
	[p.m.] 12 people
Saturday 26 January, 2019	[a.m.] Canceled due to influenza
	[p.m.] 24 people (3 members of staff)
Saturday 9 February, 2019	[a.m.] 9 people
	[p.m.] 32 people (3 members of staff)
Saturday 16 February, 2019	[a.m.] 10 people (1 member of staff)
	* Replacement for the 26 January workshop which was canceled due to influenza

◎ **Dates and participant numbers of training sessions for workshop leaders**

Friday 21 December, 2018   12 people
Friday 11 January, 2019   11 people
Friday 8 February, 2019   10 people

4．Project members

◎ **Tokyo Bunkan Kaikan workshop leaders who participated in the music workshops**

Emi Isono
Natsuki Sakamoto
Ayako Noguchi
Chieko Matsui
Nobutaka Yoshizawa

◎ **Music workshop supervisor / Trainer**

Jun Suzuki (Piano, melodica, keyboard; part-time lecturer, Kyoto Women's University)

◎ **Validation team**

Nahoko Kusaka (Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts)

Atsuko Shimomura (Research Fellow, Doshisha Women's College of Liberal Arts)

Sayaka Higashi (Junior, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts)

Yuki Miyashita (Research Assistant, Doshisha Women's College of Liberal Arts)

◎ **Project Coordinator**

Yukiyo Sugiyama (Production Section, Tokyo Bunka Kaikan)

５．Facilities at which workshops were held, and target groups

◎ Facility 1 (visited in the morning)

Private Residential Home with Nursing Care "Live-In Sakura"（Adachi Houeikai Social Welfare Corporation）

4-1-16 Kojiyahoncho, Adachi Ward, Tokyo 121-0832

Tel 03-5691-6602

http://houeikai.gr.jp/

[Target]　Around 10 residents

Age 70s to 90s (mostly women)

Average nursing care level (according to the Japanese system for assessment of nursing care requirements, in which 1 is the lowest and 5 the highest): around 3

◎ Facility 2 (visited in the afternoon)

Taito Ward Municipal Senior Citizens' Home Services Center "Asakusa"

4-26-2 Asakusa, Taito Ward, Tokyo 111-0032

Tel 03-3876-1094

http://asa-toku.com

[Target]　Around 25 users of daycare services

Average ages　Men: 82　Women: 87 (mostly women)

Average nursing care levels　Men: 1.9　Women: 1.7

６．"Sound Sandpit": a methodology for music improvisation workshops

1) What is the "Sound Sandpit"?

By Jun Suzuki

I lay out the instruments.

The participants come in one by one.

I keep an eye on what happens without taking the lead. I don't immediately invite them to do anything.

I consider that both those people who reach out to take an instrument and those who don't are all already participating simply by being in the same space.

I simply wait, and listen attentively.

Various things gradually start to happen spontaneously.

Peer to peer relationships, without any hierarchy. Each person is free to act of his or her own accord.

I create a safe space which assures these two elements.

I feel that I want to add something new, or that I need to do something.

First of all, I get rid of all "symbolic will" for a while. I trust the participants, and also myself.

I create a time which is freed from the fixed relationships and preconceptions of everyday life.

The creation of a space in which everyone present – not only the participants, but also the facilitator (artist), staff of the facility, and observers – can be innocent, remembering that "It's OK not to do anything".

In this space, noticing the sensitivity of the power of empathy which inherently lies dormant within each one of us and the energy which existence itself possesses, we together observe and simultaneously experience that the origin of music is not a skill given to certain specific people but a spontaneously occurring energy phenomenon.

We notice this phenomenon, which encompasses both us and objects.

And in the end, all the participants become creators.

Music is not a kind of decoration newly added to daily life, but the crystallization of a co-creative relationship.

2) Concepts and keywords

▸ Play with sound, just like in a sandpit

Sounds can be heard if we are in the same space (not only with the ear)

If we are in the same space, we are participating

▸ The aspect of the greatest common divisor, and the individual aspect

▸ Non-verbal communication

A time freed from the specific characteristics of words, and from the fixed nature of relationships

▸ Peer-to-peer relationships

What are the most necessary factors in order to produce a co-creative space?

▸ Everyone is a musician

Why is there no musical equivalent of drawing or doodling time?

▸ The fact of tolerating a multiplicity of layers (tolerance of chaos/ trust in problem-solving ability)

▸ Not being afraid of silence (related to the canvas)

▸ Not being afraid of aggressive sound (the words of Bob Marley)

3) Method: what is needed from the artist (facilitator)

◎ Environmental design

Not to designate the contents to play, but to create an environment in which any kind of sound produced will become music.

▸ Musical instruments and stands, layout and color of desks

▸ Seating layout: creation of a space in which participants can move around freely and

choose their location.

Creation of a space which assures participants' motivation, and in which they can be without participating.

Layout in which participants can immediately reach out for the instruments, or can be without touching them.

▸ Light (brightness of the room)

Light which does not remind people of formal settings such as "business" or "work".

Changes in lighting as time passes over the course of the workshop

▸ Adjustment of the elements of the sound environment (white noise, naturally-occurring background noise)

Sound environment of the room (like setting up the canvas for a painting)

▸ Way of listening so as not to fear silence

Choice of instruments (like setting up the paints and other artistic materials for a painting)

▸ Loud instruments (black paint)

It is up to each person what to write

◎ **Non-verbal facilitation**

▸ Way of interacting with participants (do not teach them, nor reach out directly to them)

Think of ordinary things which you do every day (inviting children/ seats at a drinking party/ waiting for a lover to talk)

To listen is to permit the person's existence (person-centered approach)

▸ Do not rely on words (non-verbal: gestures, sound)

▸ What is an atmosphere in which it is fine to do nothing, but also to do something (conversations at home)?

▸ What does it mean "not to reach out directly to people" when using instruments?

◎ **Contribution to the "place" as a musician**

▶ Musical support, spicing things up

▶ Playful attitude

▶ Followership (the technique of making participants the main players)

Constructing a rhythm which supports other sounds (upbeat and downbeat, off-beat, heartbeat, off-timing, etc.)

▶ Musicianship

7．Improvisational Music workshop: Analysis of the process where the elderly build one's autonomy and cooperation

By Nahoko KUSAKA (Doshisha Women's College)

1) Construction of personal integrity through improvisational music

As we grow old, our appearance and bodies change. However dramatic the change may be, maintaining personal integrity and a sense of being oneself is regarded as indispensable for living in an era where people enjoy long lives. Finding a way to be true to oneself is solitary psychological work that requires confronting one's self. Yet, individuals cannot know themselves while remaining alone, without interacting with others and society.

A psychoanalyst, Anthony Storr, said, "personal integrity cannot be constructed alone. Self-realization, as well as its maturation, goes hand in hand with the maturation of one's relations with others (Storr, 1999)." Many people in modern society have a vague sense of uneasiness about solitude. However, we know the importance of being alone when we think and act as independent people. We also understand the importance of having interactions with other people because our judgement and decision to act are frequently based on situational circumstances. Therefore, personal integrity appears to be possible in environments where these two conditions are met; being able to seek solitude while maintaining interactions with others.

2) Analytical perspective

The distinctive feature of this workshop design was its structural looseness entailed in improvisation where no concrete mediation plan or goal was preset. When people are situated in a condition free of time constraints such as improvisation, they are required to cope with a period of ambiguity with no explicit goals, and to look forward and think abstractly to generate their own experiences creatively.

In the improvisational process, participants tended to feel insecure in the free-form situation at first. But then they started to accept the situation (acclimation), tried actions (exploration of the self), and took off for self-discovery based on the feedback they received in the interactions (Exploration of roles). Through all the processes leading to solving conflicts,

integrating roles they found on the way and finding the way they were (autonomy), they exerted high- level psychological functions, which enabled them to earn a place to fit, and harmonize with peers in a given circumstance (cooperation).

Phase 1	**Phase 2**	**Phase 3**	**Phase 4**	**Phase 5**	**Phase 6**
Acclimation	Exploration of the self	Exploration of roles	Resolution of conflicts	Integration of role	Establishment of one's autonomy and cooperation

Fig. 1   Phases of experimental-improvisational activities (Kenneth E. Bruscia, 1999)

Kenneth Bruscia describes participants' behavioral changes in an improvisational process in 6 phases (see Figure 1). In this paper, Bruscia's 6-phase theory of group maturation was applied to examine participants' activities in an experimental and improvisational workshop. Based on how participants established their autonomy and cooperation, this paper aims to clarify the process of community maturation that allows individuals to establish their autonomy through improvisational music.

3)   Design of the workshop

Five workshops were conducted in the following manner:

1） **Participants：** A total of 15 female and male subjects in their 70s to 90s living in the same nursing home in Tokyo. The number of participants differed each time because some could not attend due to poor physical condition. The workshops were held as a recreational activity hosted by the nursing home.

2） **Workshop leaders：** The workshop was carried out by a musician who supervised the design of this workshop and five musicians who served as workshop leaders. The supervisor gave a training session to the five workshop leaders the day before the first workshop was held.

3） **Location：** The workshop was conducted in a multipurpose room at the nursing home where the participants lived. Chairs were set in a circle, spaced so that each participant could hear the sound the others made, but not too close, and arranged at a distance that they could reach each other if they extended their arms. Musical instruments were placed where participants could get them if they extended their

arms.

4）**Instruments：**10 kinds of instruments, centering on percussion instruments, were provided.

5）**Style of the workshop:** The length of the workshop was set to 60 minutes. Each time, participants were guided to the room by caregivers, where the supervisors and the musicians (workshop leaders) welcomed them. Musicians gave brief explanation of the instruments provided to the participants when they had a seat, one by one, and prompted them to make a sound with the instruments. During the workshop, all musicians led or supported the participants' play.

6）**Duration:** 10 workshops (5 workshops at two different facilities) were held from December 2018 to February 2019. Analysis was done from January to March.

7）**Recordings：**All workshops were recorded using 4 video cameras (property of Doshiha Women's College and Tokyo Bunka Kaikan).

8）**Ethical considerations：**All participants were informed of and agreed to the video recording prior to the first workshop, and signed a consent form.

4) Analytical framework and observation procedure

Among five workshops conducted at each facility, the recordings of three were analyzed: the second (4 musicians and 11 participants), the third (5 musicians and 9 participants), and the fourth (5 musicians and 9 participants).

Participants' behaviors during the workshops were divided into four main patterns. The first pattern was defined as "Exploratory" behaviors in which participants picked up various instruments and tried to find some expression with the sound. The second pattern was defined as "Leading" behaviors in which participants produced stable beats and rhythms underpinning the group session. The third pattern was defined as "Harmonizing" behaviors in which participants laid their rhythms and melodies on the "leading" beats and rhythms. The fourth pattern was defined as active involvement in which participants advised a choice of instruments to other participants, for example, or proposed a theme for improvisational sessions, which facilitated the group activities led by musicians. In the Figures 2 to 4 below, "Exploratory" is indicated in red, "Leading" is indicated in blue, and "Harmonizing" is indicated in green.

Yellow indicates the time when participants entered and left the room where the workshops were held.

The musicians' mediation is indicated with ●, with blue added when their mediations

had a "leading" orientation for the group sessions. On the vertical axis, participants are identified by the letters A through D. The horizontal axis indicates time scale with intervals of five minutes. Each workshop was planned as a 60-minute session, but each one ended somewhat differently. In each session, however, we recorded the session to the end. The gray on the temporal axis indicates the time when consonance was achieved.

5) Analysis 1：Self-support

Based on the analysis of the recordings, three patterns are extracted where "Leading", "Harmonizing", and "Exploratory" behaviors emerged during the three music workshops. We summarized each distinctive feature of the creative patterns exhibited by the participants as follows.

Pattern 1 (Self-exploratory activities): Self-exploratory behaviors were frequently observed (falling into phase 2 in Figure 1, "Exploration of the self'), but participants were not yet ready for 'Exploration of roles" (as indicated in phase 3 of Figure 1). In this pattern, although participants did not exhibit interest in each other's performances, their internal active states were observable.

Pattern 2 (Positive-role taking activities): Participants exhibited strong interest in others' performances, and shifted to "Exploration of roles" (as indicated in phase 3 of Figure 1) relatively quickly and interacted with others. In this pattern, participants actively made concrete actions including taking initiatives. Their attempts to solve conflicts were also observable.

Pattern 3 (Passive-role taking activities): Participants exhibited interest in others' performances, and their attempts to "Explore the roles" or to solve conflicts by not confronting, but by aligning with others who were taking initiative were observable. Their behaviors were passive, but presumably the psychology at work was that they strived to find their roles in the group with minimum conflicts and thereby securing their internal stability.

=when consonance was achieved (on temporal axis)

●=musicians' mediation, =musicians' mediation with leading orientation

="Exploratory", ="Leading", ="Harmonizing", =when participants entered/left the room,
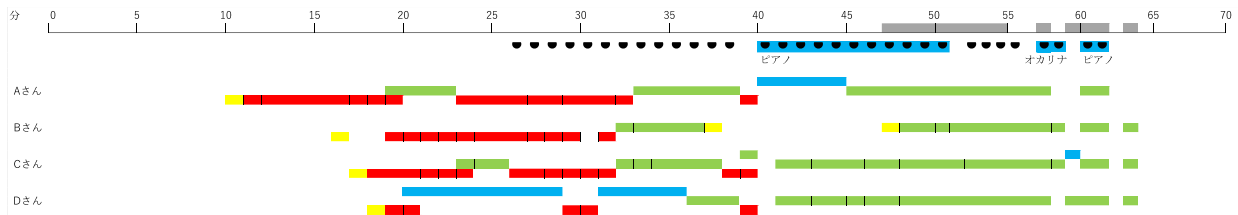

Fig. 2   Behavior observation at the second workshop
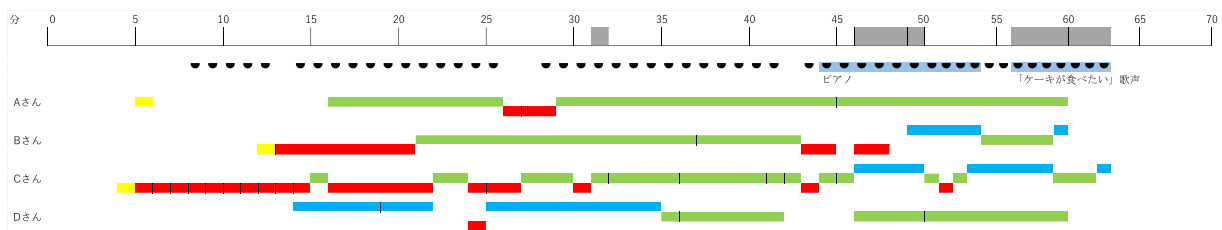
Fig. 3   Behavior observation at the 3rd workshop

Fig. 4   Behavior observation at the 4th workshop

In Figure 3, the behaviors of D fell into Pattern 2, and the behaviors of A fell into Pattern 3. In conventional group activities where leaders such as teachers take initiative, behaviors in Pattern 3 would be regarded and evaluated as adaptive. However, since improvisational music does not have a preset structure, it is considered to be more important for participants

to have their own motives for engaging in the activities.

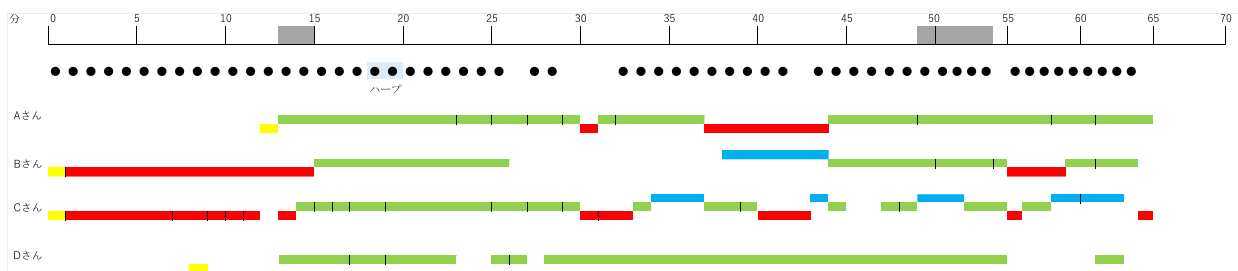We could observe in Figure 3 and 4 that the musicians' assistance to participants played a major role in allowing participants to achieve autonomy and choose their actions. From 40 minutes to 50 minutes in Figure 2, when musicians led the session with a strong sound, A, C, and D stopped "Exploring" and began "Harmonizing" with the musicians. B also stopped playing. On the other hand, in Figure 4 where musicians stepped back and remained supportive to the group's performance using mild sound mediation, participants' "Exploring" activities emerged in many occasions, and their interaction including handing over the "Lead" to each other was observed.

6) Analysis 2: Features of each session

Observations of each session are presented below.

In the second workshop (Figure 2), from the beginning to around 30-35 minutes after the start, participants frequently exhibited exploratory behaviors. They also engaged in leading behaviors, but musicians prominently led the session, or accompanied the participants on piano, leading participants to harmonize with the musicians' lead. These behaviors fell into the first phase of Bruscia's group maturation, "Acclimation".

Participants preferred making formulaic sounds that ensured others' consent and acceptance in order to safeguard their social selves. They appeared to be refraining from going wild and experimenting with uninhibited musical expressions. Instead, they relied on musicians' lead, which directed the group activities. Notably, participants in this second workshop continuously exhibited phase 2 behaviors, "Exploration of the self" for the first 40 minutes, during which participants tried various kinds of instruments in search of their own musical expression. According to Bruscia, the "Exploration of the self" phase takes place after subjects overcome the insecurity of going beyond phase 1. They moved to the successive "Exploration of the self" phase in search of enriching their musical expressions. Bruscia said this phase should happen in the beginning of the second workshop.

In the third workshop (Figure 3), one participant's "Leading" behavior was observed for the first 35 minutes afterward. Other participants also engaged in "Leading" in the latter half of the session.

In the previous workshop, the participants prominently exhibited "Harmonizing" behaviors when musicians led the session. However, participants in this workshop were observed to engage in "Leading" behaviors when musicians led the session with piano and singing. Having gone through musical experiences playing together, the participants

appeared to learn not only how to harmonize with the musicians but how to lead the session themselves, and as a result, they gradually managed to depart from their reliance on the musicians. Also in this workshop, participants appeared to start engaging the phase 3 behaviors, "Exploration of roles". From the 45th minute to the end, examples of changing leadership were observed among participants. Exploring one's role in a group involves a coordination of one's activity with others where disagreements and conflicts may emerge. Perhaps that was the reason why no observable "harmonization" took place between 50 – 56 minutes when leadership change took place.

In the fourth workshop (Figure 4), "Leading" activities by musicians were observed the least compared to the second and third workshops. Also, participants' voluntary "Leading" behaviors started to take place in the latter half of the workshop. This observation revealed that participants became able to actively engage in actions that took some responsibility without musicians' leads. Also in this workshop, participants' "Harmonizing" behaviors were prominent from 15 minutes after the start to the end.

The activities of "Exploring the role" were observed less, which took place more in the previous workshop. This perhaps indicates that their strategies for "Resolution of conflicts" had matured enough so that they could comfortably identify their roles without asserting a leadership. Tugs-of-war among participants, as well as conflicts that emerge through leadership changes, are an essential element of the process through which individuals find their position in society, and these conflicts ultimately lead to enhancement of interrelations and trust among individuals. When participants reached this phase, musicians were encouraged to withdraw from taking leadership, and to interact with participants in a less instructor-like manner in order for the group to reorganize itself and to maintain its autonomy. In the workshop, in fact, musicians were observed to assist the group with subtle sound using instruments such as harp and boomwhackers.

7) Analysis 3: Cooperation

Emotional receptivity is a foundation of cooperation in a community where autonomous individuals physically communicate with each other through rhythms and sounds and by sharing their emotions. In this section, we analyzed how individuals came to listen to others' sounds and harmonize with the group, which was a process of finding their identity in a community. For the analysis, the above mentioned group maturation-three phases, "Exploration", "Harmonization", "Lead", and also musicians' mediations were used.

In the second and the third workshops, participants were observed merely following

musicians' "Leading" sounds in order to stay in consonance. Participants appeared to play conventional, existing melodies in order to eliminate insecurity posed by an ambiguous condition and to avoid conflicts. Their passive following of the musicians' lead and their use of conventional melodies could be interpreted as a strategy to avoid conflicts, or as a premature means of conflict resolution; that is, participants relied on a familiar pre-established harmony -the conventional melody lines- because in the pre-established harmony each responsibility was clear-cut and identification of roles was relatively easy.

In the fourth workshop, participants adopted an accepting stance in which they stopped relying on formulated sounds and were ready to listen to the sounds other participants performed. Having understood that individual creativity was respected and no right answers existed in the session, participants engaged in free exploration throughout this workshop. Towards the end of the session, a natural harmony among participants emerged. This may suggest that they achieved Bruscia's phase 6, "Establishment of autonomy and cooperation" in Figure 1. The musicians in the meantime shifted their roles to merely assisting the group's autonomy in improvisation using soft, quiet rhythms.

In the fourth workshop, role changes of "Exploring", "Leading", and "Harmonizing" among participants were more observable throughout the session, compared to the second workshop. Participants appeared to have learned to interact, taking on or handing off various roles as occasion might demand. They relied on the musicians less each time they participated and came to set their identities by performing their own sounds. This indicated that as each participant evolved, the community itself evolved, which allowed participants to build community through interactions with music.

8) Conclusion

In an environment that has no pre-established goals, thus letting participants establish and pursue their own goals, participants are freed from the anxiety of making mistakes and failing. In the improvisational-music workshops this paper examined, the musicians continuously communicated to the participants with their posture and sound that these workshops were provided as a "failure-free" space of acceptance (Inada, 2003). In this environment, participants took the instruments of their choice and enjoyed free "Explorations". They listened to sounds of others and restored their self-integrity as a member of a group creating one harmony together. All members in the group acknowledged and accepted this dynamic.

Based on the analysis made in this paper, it is suggested that the following elements in

improvisational music workshop have potential for promoting the development of one's autonomy and cooperation in all generations, including the elderly: 1) an environment that inspires participants' creativity, 2) interactions that safeguard individual autonomy, and 3) the process of cooperating with others.

Reference:

Kenneth E. Bruscia (1999) *即興音楽療法の諸理論 上,* (林庸二監訳　生野里花・岡崎香奈・八重田美衣訳), 人間と歴史社 (Kenneth E. (1987) *Improvisational models of music therapy.* Illinois: Charles C Thomas Publisher)

Anthony Storr (1999) *孤独、自己への回帰* (吉野 要監修, 三上 晋之助翻訳, 孤独—新訳), 創元社 （Anthony Storr (1988) *The school of genius,* London:Andre Deutsch）

稲田雅美 (2012) *音楽が創る治療空間—精神分析の関係理論とミュージックセラピィ—,* ナカニシヤ出版

8．Production record: training overview

First sessions: Experiencing the "Sound Sandpit" as participants and understanding the concept
2 p.m. – 5:30 p.m. and 6 p.m. – 8 p.m., Friday 21 December, 2018

The trainees first experienced the "Sound Sandpit", and thought from the viewpoint of participants about how it would feel for them if they were senior citizens, how it would sound and look to them, and what kind of environment (layout and height of chairs and instruments) would make it easy for them to participate. In addition, they gained a systematic understanding of the mental attitude towards facilitation to which Jun Suzuki, the originator of the "Sound Sandpit", attaches great importance, and of the theory and concept on which the creation of the environment for and interventions during music improvisation workshops rely.

Second sessions: Upgrading of skills for music improvisation workshops
1:30 p.m. – 5 p.m. and 5:30 p.m. – 7 p.m., Friday 11 January, 2019

Trainees reconsidered what musicians could do in order to produce richer music and musical texture in the "Sound Sandpit" and other music improvisation workshops. Rather than leading the workshop using clear musical motifs or chord progressions, they learned specific skills in order to collect all the fragmentary musical elements and textures which emerge from the participants, such as the introduction of interludes and rhythm backing, physical posture and gestures, the use of percussion instruments, and the creation of chords on keyboard instruments.

Third sessions: Playing with sound, playing with music – back to basics
1:30 p.m. – 5 p.m. and 5:30 p.m. – 7 p.m., Friday 8 February, 2019

Trainees revisited the concept behind the "Sound Sandpit", thinking once more about playing with sound and music in the context of non-hierarchical relationships. For example, by thinking about simple music creation games using instruments, they became aware of frameworks (rules) which allow everyone to participate on an equal footing, and of the nature of diverse participation. In addition, training to improve skills specifically for improvising songs with participants was carried out.

9．Production record: environmental design and changes in the participants

First sessions, Saturday 22 December, 2018

◎ **Environmental design**

▸ A circular layout was used as the basis, in order to allow all the participants to see each other.

▸ The seats were positioned so that participants were all sitting at the same distance from their neighbors.

▸ Instruments were placed right in front of participants where they could easily see them, based on an insight from the previous day's training.

▸ Rather than placing the instruments on a large table, small tables and chairs were dotted around.

▸ One each of various different instruments were placed on each table (spot).

▸ The curtains of the sunny room were half closed, and the electric lighting was also dimmed to half power.

◎ **Examples of instruments brought along**

Tone chimes (all notes), glockenspiels, xylophones (white keys, black keys), metallophones, sound building blocks, fish castanets, djembes, bongos, sound shapes (small), boomwhackers (d, e), ocean drum, maracas, fruit maracas, wood blocks, triangles, rain sticks, vibra-slaps, cabasas, chajchas, egg shakers, kalimbas, claves, wooden guiro shakers, musical hand bells (all notes), apitos, slide whistles, tambourines, bells, clappers

◎ **Observed state of the participants**

▸ Many people were seen to pick up instruments, try them a little, then soon give up, or to exclaim that they "didn't know how to play" the instruments.

▸ Few people got up to change the instrument they had initially chosen for a different one.

▸ At the facility visited in the afternoon, many people were also seen to talk with their neighbors.

Fifth sessions, Saturday 9 and Saturday 16 February, 2019

◎ **Environmental design**

▸ While a circular layout was used as the basis, participants were seated in several islands facing their neighbors and at a distance which made it easier to share the instruments.

▸ The layout was such that each person had at least two small tables or chairs with instruments within easy reach.

▸ During the course of the workshop, instruments were moved around as necessary, or types of instrument (e.g. percussion, steel/ bells, strings, etc.) were handled arbitrarily and changed over during the workshop.

▸ Instruments were placed in pairs, below knee height for participants who were able to walk without assistance, and on relatively high stands at hand height for participants in wheelchairs.

▸ Instruments which produce notes were placed in groups of two or three notes, with some consideration for chord progression (to make it easier to create melodies).

▸ Where there were not many instrument stands, instruments were used as stands and the heights adjusted.

◎ **Examples of instruments brought along**

Tone chimes (white keys＋fis), individual xylophone bars (white＋fis), metallophones, sound building blocks, fish castanets, djembes, bongos, sound shapes (large), boomwhackers (c, d, e, f, g）, ocean drum, maracas, fruit maracas, wood blocks, rain sticks, vibra-slaps, cabasas, chajchas, wooden guiro shakers, flexatones, musical hand bells(white keys＋fis), bells (with handles; bracelets), clappers, harps, power chimes, HAPI drums

◎ **Observed state of the participants**

▸ More participants chose their seats as soon as they arrived, saying "Today, I want to do this", and immediately began to make sounds.

▸ More participants began to have a clear idea of what kind of sound they would like to make: some said "I want a wave sound" (looking for an ocean drum), made signals with their eyes, reached out their hands of their own accord, or took instruments back to their seats of their own volition during the workshop.

▸ There were also participants who nodded off during the workshop, or who stopped moving their hands and listened quietly (some even fell asleep…).

10．Production record: from notes taken during the reflections with the workshop leaders

Reflection sessions were held by the workshop leaders, Jun Suzuki and Yukiyo Sugiyama immediately after the end of each day's workshops. A portion of the notes from these reflections are given here.

Reflection notes for the second sessions, Saturday 5 January, 2019

- ▸ It was fun. Participants soon started to touch the instruments.
- ▸ Although no-one made a loud sound, it was good that the sounds blended as a whole.
- ▸ There were more musical variations. It's not that they were very different from one another, but as gradations began to appear, there were three or four instances in which the music picked up steam.
- ▸ It was easy to bring together musically.
- ▸ It might be a good idea to give instruments such as the chajchas to those people who said that they were good at Japanese dance and wanted to dance (today, they gathered around the djembe).
- ▸ There was a soothing sense today, but I was unsure whether it might be a good idea to try a little more powerful, lively music.
- ▸ I think that the difference in musical language between workshop sites should be understood in terms of the distinctive characteristics of the different leaders. Our musical language is somewhat soothing, so it may be fine/ natural that this tone appears in the music.
- ▸ Many people sought to discover the timbres of the instruments or ways to produce sounds.
- ▸ It is difficult to involve participants. When I try to liven things up, I can see that there is a moment in which people draw back. But I also feel pressure: that they are waiting for something, they want to do something.
- ▸ I think that it was easier today because there were fewer participants than last time.
- ▸ The circle ended up becoming one circle within another: the active central group ended up with the most abundant number and variety of instruments.
- ▸ If we tried making sounds or a song, things might change a little.
- ▸ I several times made the mistake of approaching the participants and trying to move them along to the next scene.
- ▸ To wait and see is one approach, but taking the lead in trying to change the situation might also be another way.
- ▸ I was afraid that if I waited too long, the participants would start to chat.

▸ Introducing something tuneful to encourage participation might be one way.

▸ Even in the same "Sound Sandpit", it might be a good idea to make small changes between the ways in which we approach those who cannot express themselves verbally and those who are in good health.

Reflection notes for the third sessions, Saturday 12 January, 2019

▸ By listening to the recording after the workshop, there is time to hear the "totality" which could not be heard during the workshop (there is time for a comprehensive overview)

▸ Even if it is not possible to hear everything comprehensively, it is important for practitioners to have the conviction that "everyone is sharing in the music" at a subconscious level.

▸ I didn't get the sense that participants were being left completely on their own (that there was no involvement with participants).

▸ I wanted to play around a little: I also had fun.

▸ Things seemed to become very funky, to enter a trance.

▸ I decided to change over the glockenspiel and the xylophone.

▸ I thought that the drum was big, so I changed it for a xylophone.

▸ It was good that we grouped the instruments which play notes together.

▸ Many people specified where they wanted to sit (choice of instruments).

▸ The participants showed that they were feeling the pulse of the music with their bodies, and made eye contact naturally.

▸ The individual xylophone bars end up determining the atmosphere, so I thought it would be a good idea to tweak the combinations of tone bars.

▸ I was particular about the height of the instrument stands.

▸ The fact that there was a gap between seats actually meant that there was a concentration on the sound, leading to a conversation of sounds.

▸ In today's sessions, musical personalities naturally emerged.

▸ I felt that the drums were the major musical mood makers (cues), so I paid attention to the location of the drums.

▸ There is no need to play recorded music (from previous sessions) before the start of the workshop.

▸ We need to take care that the everyday sensibility towards music does not become

crude (adding sound on top of everyday sounds which are already present in that space).

▸ How should we add onto the sounds which exist in that space when making music?

Reflection notes for the fifth sessions, Saturday 9 February 2019

▸ As we held more and more sessions, an ensemble was born naturally, as though having a conversation in music.

▸ Music arose without our even doing anything.

▸ It seems to me that a feeling of being an ensemble has developed between the participants at each facility, and that this sense of making music as ann ensemble has become interesting.

▸ The participant who repeatedly picked up the harp, immediately exclaimed that it was difficult, and put it down close by, only to try again after some time made an impression on me.

▸ If we put the instruments there, I think that participants could do it by themselves, without any workshop leaders. I think that it is good that we have continued with the workshops.

▸ The music continued as though it might not stop. It was a wonderful space.

▸ Each person concentrated on their playing because they had grown used to having fun together, and were able to listen to each other.

▸ I made a point of having sessions with the people near me.

▸ Maybe because they were not worried, the workshop leaders stopped hovering around the participants.

▸ It is an everyday habit of mine to worry about how to end things. There were people who wanted to stop and people who wanted to go on. There were also people who listened to the others musically and, even if they took a rest, listened to those around them and became motivated to participate again.

▸ The harp was good, but my hands hurt, so from next time, I'll bring a spatula.

▸ In the first half of the morning, distinct notes appeared, so I followed along, but it seemed to me that bystanders were unnecessary, so I pulled back. It seemed to me that it would be best not to get too involved.

▸ It does seem to me that it is uncoordinated, but this does not concern me. Participants were caught up in the flow, producing richer sounds and textures.

▸ People may be consciously focusing on one sound, but they can also hear the other

sounds (= when we concentrate, we can listen to each other).

▸ A sense developed that the participants could do it by themselves (= participant ownership).

▸ It seems to me that the workshop leaders' sense of when to intervene/ not to intervene in the sound has become finely honed.

11．Voices of practitioners: after the training ended [Music workshop supervisor / Trainer]

Jun Suzuki (Piano, melodica, keyboard; part-time lecturer, Kyoto Women's University)

For a long time, I have avoided explaining how to conduct workshops in words. The reason for this is that the "techniques acquired through actual experience", through interaction with living and breathing humans, are the most important. These sensory "techniques" are qualities necessary for performers, and I also think that the same probably applies to staff of facilities for senior citizens. In music improvisation workshops, in particular, what is "closest to each person's true nature" often manifests itself in areas that cannot be put into words. The same holds not only for the musicians, the workshop leaders and facilitators, but also for the participants. In a few words, a workshop is a physical experience which can only be obtained by each person by jumping into the space and experiencing it for themselves. I think that this is incredibly close to living itself.

I have misgivings about the advance of "overly easy to understand goals and evaluations" for music workshops in the last ten years or so. Above all, there has been too great an emphasis on "ease of understanding" recently, in which effective communications and easy to understand outcomes have been lionized. However, in my opinion, the verbalization (spelling out) of one-size-fits-all goals is something that should be avoided at all costs for music improvisation workshops. If these were to be put into words in too facile a way, what would be left would be just "group activities" which could be carried out even without making use of music. I think that techniques acquired through actual experience would also fade away. However, in these training sessions for the "Sound Sandpit", I ventured to try putting into words the sensations and awareness which are hidden behind the techniques.

The "Sound Sandpit" is a methodology for music improvisation workshops which I have been developing by trial and error since around 1996. Considering my misgivings expressed above, in the process of holding this series of training sessions, I have gradually come to feel that I want to try to put into words how we can create a space which allows "music" to be born without losing the motivation or individuality of each participant and practitioner.

In these training sessions for the workshop leaders from Tokyo Bunka Kaikan, I incorporated some time to explain the concepts. Also, after the workshops at the facilities for senior citizens ended, I tried something new: I reflected together with the workshop leaders on "what we did before and during the workshops", and I and Ms. Sugiyama from Tokyo

Bunka Kaikan made an index of these reflections. I intend to present the details of these in the reporting session.

Undertaking this initiative together with the workshop leaders and seeing how, after having grasped my intentions, they finally expressed their own versions of the "Sound Sandpit" using their own bodies and music has been a very happy experience for me. The words of one of the workshop leaders during the final reflections, "My way of listening to sound itself changed (through the training and workshop practice)", have left a strong impression on me. I would like to express my sincere gratitude to all of the leaders.

12．Voices of practitioners: reflecting on the ten workshops [Workshop leaders]

We asked the five Tokyo Bunka Kaikan workshop leaders who participated in this training series about the following two points.

① *What they gained as workshop leaders, the skills, venue creation, perspectives (ways of thinking) which they thought to be necessary, etc.*

② *The musical insights which they gained during the five sessions at each facility*

Emi Isono

① Even if the conditions in which the workshops are held are identical, the quality of the music changes depending on how the space is used and how the instruments are chosen and, even above this, depending on one's own physical and emotional condition. Because of this, I felt the importance of preparing the environment in advance as far as possible. As a workshop leader, I felt that I wanted to acquire the skill to generate music while listening attentively to the sounds made by the participants and thinking carefully about the right degree of musical intervention.

② As the workshop series progressed, my relationships with the participants deepened, and the time it took for music to come together from the chaotic swirl of sound gradually got shorter, while the amount of musical time increased. Moreover, as I moved away from a sense of "what I ought to give" as a musician and approached the music on an equal footing with the participants, my ears opened and it became an opportunity for me to relearn my own musicianship and attitude towards sound.

Natsuki Sakamoto

① I believe that I was able to experience what it is to perceive aspects other than just "that which is visible". I learned various ways of using the senses, such as how to take in not just the sound or state of the people in front of me, but also the sounds from behind and the resonance of the whole, as well as how to distinguish each individual sound. There were also many things to think about, such as an environment in which the instruments were easy to pick up, and developments like changes in the timber and atmosphere of the sound. I felt that what is needed is the ability to grasp various things as a whole and as individual components and, above all, a readiness to enjoy this.

② I thought that these were workshops in which my skills as a musician, regularly communicating through non-verbal aspects, could be put to use. I also felt that each

person's true nature was revealed in the sound, in a good sense. This might be their personality, or their interests or mood that day... The same was true of both leaders and participants. For that precise reason, each person existed firmly in that space, enabling the creation of music on an equal footing. Furthermore, because the workshops were held several times, I felt that each person became more visible, and that the music and the relationships became denser.

Ayako Noguchi

① I made a conscious effort to convey through my bearing that this was a place in which participants and musicians would make music together as equals. The skills needed are opening our ears, eyes, and hearts wide, putting out feelers, gathering up the shards of music which emanate from the participants, and developing the music with a fine sensibility and, sometimes, humor. Since the music changes depending on the instrument used (imitation, interludes, accompaniment, etc.), it is important to use some tricks (type of instrument, combination of sound or scales, regulation of the sound quality and volume according to the type of drumstick, etc.)

② As the workshop series progressed, the relationships between the participants and workshop leaders deepened, and the musical dialogs became organic. The participants came to generate more musical phrases more autonomously, and the moments in which the participants listened to each other and became a unified ensemble increased. People with varied personalities came together and played instruments as their hearts led them. Then communication which went above and beyond language was born, and music with different expressions continued to bubble up. Such a space was a creative one, in which everyone could exist as an artist.

Chieko Matsui

① Since these were workshops in which the workshop leaders rarely "controlled" anything directly while the activities were taking place, the setting-up of the environment beforehand, such as the choice of instruments or regulation of the way in which sound resonated within the room, were extremely important, to the extent that they could be said to more or less determine the quality of the day's music. Furthermore, the ability to grasp the music in a multilateral way was necessary: micro listening to catch each person's rhythm, tone, and what they were trying to express, and macro listening to understand the worldview of the group as a whole. (For me personally, such abilities were fostered over the five sessions, and I felt that I would be able to put these abilities to use in other settings, too).

② I felt that even for participants for whom the retention of short-term memories was difficult, musical memories were easy to retain, and that even with workshops held every other week, it was possible to build on the prior workshops. When it came to the fourth and fifth weeks, in particular, even if the workshop leaders did not play anything, roles (leaders, people to keep the tempo, people to play the melody, etc.) arose naturally among the participants, even if this took place nonverbally, and they played the central role in the creation of music. Watching this, I sensed the ability to create music which each person has at their core.

Nobutaka Yoshizawa

① Over the course of these five workshops, I concentrated my efforts on obtaining the particular skills of consciously listening to and watching "participants with low communicative ability" (in a musical sense, people whose volume is low, or who show signs of hesitation or reserve), and of transmitting what these participants produce to the group as a whole. Moreover, in terms of venue management, I felt that taking care about the height and shape of the stands on which the instruments were placed in order to make it easy for the participants to pick them up was important. A circular layout created an atmosphere of rapport, but taking care to secure space for wheelchair users to move around was also important.

② There were perhaps few scenes during these workshops which would be easy for a third party to see and understand. However, in the midst of the actual sessions, slight musical changes arose which were difficult to apprehend or which disappeared immediately. Such changes clearly emanated from the participants, and I feel that the accumulation of such moments formed the musical appeal of these workshops.

Conclusion

In carrying out the validation of this workshop series, we would like to express our sincere thanks to everyone at Taito Ward Municipal Senior Citizens' Home Services Center "Asakusa" and Adachi Houeikai Social Welfare Corporation's Private Residential Home with Nursing Care "Live-In Sakura", who supported the aims of the music workshops and readily welcomed us into their facilities in order to hold them. Without the flexible response and understanding of the music workshops shown in particular by our contacts at the facilities, Yutaka Oosuga and Kenjiro Nozaki, the project could not have taken place.

We would also like to express our gratitude once again to all the users of each facility who participated in each of the five "Sound Sandpit" sessions, and to all the personnel of the facilities, who always kept a benevolent eye on the proceedings.

This validation and the analysis of the workshops demonstrate that, as an accepting environment where there are no mistakes, an improvisational music workshop serves as an opportunity for participants to restore their individual dignity at the same time as acknowledging each member in the dynamic. In particular, the validation and analysis suggest that the following elements of improvisational music workshops have "the potential to promote the ability to hold out hope for the future [the development of self-reliance and cooperation] in all generations, including the elderly": 1) an environment that inspires participants' creativity, 2) interactions that safeguard individual autonomy, and 3) the process of cooperating with others to create improvisational music.

It is our wish that this validation report become the first step in the serious validation of the practice of music workshops for senior citizens, contributing not only to the maturation of music workshop methodology, but also to the setting of indices for the social functions which are expected of the arts and culture. We hope that the collaboration between the fields of the arts and culture and of social welfare will become ever richer, and that music workshops will be incorporated as spaces in which everyone can become an autonomous, independent creator, and coexist together.

In closing, we would like to express our gratitude to those who kindly undertook this validation: Professor Nahoko Kusaka of Doshisha Women's College of Liberal Arts, and Atsuko Shimamura, Sayaka Higashi, and Yuki Miyashita, who accompanied us to the workshops from early in the morning, and to Jun Suzuki, the music workshop supervisor who generously shared with the Sound Sandpit methodology.

<div style="text-align: right">

March 2019
Tokyo Bunka Kaikan

</div>