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Research Article

An Action-Based Narrative Inquiry to Construct A Practice Model of Musicking For Participation Within the Context of Japanese Music Education

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Abstract

The study focused on constructing a practice model of musicking for everyone within the context of Japanese music education. Followed by a description of the philosophy of musicking and its applications, we overviewed the process of constructing the author(s)-designed musicking practice in Japanese P-6 schools during the past five years. The participants for the study consisted of local teachers, staff members, music specialists (N=47) of a preschool, elementary schools including a school for special needs students, and a correspondence high school in Japan. Based on the teachers' and researchers' co-constructed narratives, the study illustrated the gradual process of designing and expanding the musicking practice in Japanese P-6 music education settings to change the approach of music education so that everyone may participate. The study highlighted the traits of the author(s)-designed musicking practice including the usage of electronic technologies and the challenges of implementing the practice in the context of Japanese music education.

Keywords: Action-Based Narrative Inquiry, Japan, Music Education, Musicking Practice

Introduction

Music exists in nearly all human cultures in our history. Music always has been cultivated and fostered in the relationship between people and society. In a traditional society in any culture, music was originally shared in communities from the religious ceremony to the local carnivals, with no wall between performing and listening. Everyone used to participate in music in a shared sense in each local community either by singing, dancing, playing instruments, composing, and or other artistic sphere in their daily lives. Dissanayake (2015) criticized that we tend to consider arts for special and for selected persons with exceptional talent, skills and sufficient background. She summarized the contemporary changes in the concept of overemphasis on performance outcomes, which, like sports, requires tough competition, and ignores the community sense of musical sharing to connect with each other.

This study aimed to reconsider the auditorium model of music performance, which is so pervasive within Japanese music education context, and apply a musicking philosophy into the practice of music education. Small (1998) insisted that music was supposed be something people do and replaced the noun 'music' to with a verb 'musicking.' According to Small (1998) music was simply an action of our daily social life. This study strived to construct a musical activity for everyone to participate in, in Japan. First, we overviewed the philosophy of musicking by reviewing the literature critically and addressed the problems of practicing musicking in the context of P-6 music education in Japan.

Musicking Philosophy Embedded in Music Practice

Musicking is a dynamic, critical, communicative and authentic approach of musical performance and listening, first introduced by Small (1998). Whether by performing, by listening, by rehearsing or practicing, by composing, by dancing, and even by supporting other musicians, "to music is for everyone to participate in any capacity of musical lives". Elliott (1995) also used the term Musicing, with a capital M with different spelling, to describe the characteristics of musicking as multidimensional, inclusive and reflective practice [1].

In music education settings in Japan, there were a few major problems inherent in the direction of a practice model of musicking for participation within the context of music education. Elliot criticized that “there can be no such thing as a course or class called general music,” and said “any kinds of general or liberal education is music must always be a specialized music education” (p.56); however, in Japan, most of the music curriculum in schools and preschools were considered general music. In Japanese school music education, the guidelines for learning established by the Japanese Ministry of Education, Culture, Sports, Science and Technology divide the areas into "Appreciation" and "Expression," and subdivide singing, instrumental music and music making into "Expression" areas. Most of the musical activities in schools were relying on collective listening, singing, instrumental playing and some creation of simple tunes. The curriculum was unified so that every first graders learns the same tune on melodeon, and the third graders and up learn the recorder in collective instructions.

Like elementary schools, in the expression area of the preschool education guidelines according to Japanese Course of Kindergarten the handling of the content of musical expressions is far from the concept of musicking. In the content area of "expression," although it is shown that "you can enjoy music, sing a song, use a simple rhythm instrument, etc." most of the musical activities were collective singing and some instrumental playing like the tambourine or the castanet. There is no reference to interdisciplinary and comprehensive expressions including combinations of musical instruments of different tones, and collaborative activities like experiencing musical play.

Secondly, a conventional model of music performance and listening are so pervasive in Japanese music education. Small (1998) criticized the Western tradition of concert music and design of the music performance and listening as to call auditorium model. In usual settings in auditoriums, performers are normally on the stage, and audiences just sit quietly and listen to the performance. Small (1998) observes that "the auditorium's design not only discourages communication among members of the audience but also tells them that they are there to listen and not talk back" (p. 27). As an example, Small (1998) criticized the auditorium design and said following.

Nor does the design of the building allow any social contact between performers and listeners. It seems, in fact, designed expressly to keep them apart. It is not only that the orchestra musicians enter and leave the building by a separate door from the audience and remain out of sight when not actually playing, but also that the edge of the platform forms a social barrier that is for all practical purposes as impassable as a brick wall… A few minutes before the appointed starting time of the performance, a direct electronic signal sounds to warn us that we should take our seats… (p.27).

In Japanese music education, the auditorium design is so pervasive that musical activities in Japanese style of music education often “discourage communication among members of the audience but also tell them that they are there to listen and not to talk back”. Such a view is echoed by Shor (1996), in the realm of education in a broader sense, describing students’ seating choice named as Siberian Syndrome, that is, their learned habit to automatically avoid seating in the front, and sit far from the teachers. Instead of sharing the experience of learning among learners and teachers, there is a unilateral authority for the teacher. In contrast, in musicking practice, “such ideas held in common about how people ought to relate to one another…” and to define a community; thus, music is used an act of affirmation of community. In this study, the author strived to illustrate how a model of musicking invites everyone to participate and to build a musical community.

Although there were a quite a few studies that investigated musicking, there was an obvious lack in making connections between philosophy and practice and designing the research-informed practice of musicking. The present study overviewed the previous research of musicking and constructed the practice upon the investigations. Ruddock (2017) criticized the Western ways of musicking to label musical (Not clear) being as either musical or non-musical [2]. Frierson-Campbell (2016), from a sociological perspective, suggested that Small's theory is particularly suitable because of its focus on ideal relationships between infinite combinations of people, places, and sounds [3]. Similarly, Golden (2014) suggested that the characteristic function of musicking well-suited for addressing the root causes of social and ecological problems [4]. Such a view is echoed by Lamb (2011), insisting that music always has been cultivated and fostered in the relationship between people and society. Finally, there are a very few cases of practice derived from the research on musicking. Wassrin (2016), explored and theorized a new direction for incorporating musicking practice in early childhood music education in Sweden; however, most of the discussions were theory-based and added only a few considerations as suggestions for practice, rather than demonstrating the actual practice of musicking in early childhood education [5].

Currently, there are only a few researches used case study to investigate musicking practice [3,6-8]. The fundamental problem of the lack of research in the line to critically analyze the auditorium model is encapsulated in what Allsup (2010) described as follows:

Unfortunately, while the field of philosophy has helped to inform the practice of teacher education writ large, and articulated philosophical rational for large performing groups that goes beyond the profession’s utilitarian functionalism is missing from the music education community. Bands, choirs, and orchestras continue to rely on their “apparent-ness.” Even with the leadership of performance educators like David Elliot and others, too little philosophical research is emerging from our conductors and performers. This is especially problematic because large ensembles represent most of our profession’s resources and are often the most visible aspect of public music education (p.59).

In this study, the author strived to illustrate how a model of musicking facilitated participation to build a musical community. The study particularly focused on the process of how the specialists, performers and teachers and researchers collaboratively construct the musicking practice in Japanese music education context.

Research Question

The study set the following research questions:

• What was the process for the author to design and construct the musicking practice in Japanese P-6 music education settings to change the approach of music teaching and learning and foster participation?

• What were the traits of the author-designed musicking practice and of its challenges to implement the practice in the context of Japanese music education?

Methods

This longitudinal case study used an action-based narrative inquiry to construct the four phases of how the authors have developed musicking practices with a special school in the past 5-years with students, teachers, guest artists, and caregivers in Japan. From the year of 2016 to 2020, the authors strived to implement a philosophy informed musicking practice in Japanese music education contexts. All of the teachers were female in this research. The study analyzed the process and illustrated how the authors improved the practice and faced the challenges to implement musicking in Japanese music education context. Data collection methods included field notes and reflections. By adapting the methodology of Tobin, Hsueh & Karasawa's 'video-cued multivocal ethnography,' or 'the Preschool in Three Cultures method' (2009) this study collected and presented a series of voices all talking about the practice in an ongoing manner.

Later, as researchers constructed the narratives, the teachers also viewed and read the fragment and entire narratives of each preschool and schools and commented to enrich the depth of understanding the shared experience. Trustworthiness of the study was conducted through participant checks and peer reviews among the researchers, referred to as triangulation. The University granted the research ethics approval with relevant gatekeeper consents, parent consents and participant consents.

Phase 1: Identifying Conventional Music Education Practice Stifles Engagement

The musicking journal started with an invitation from a music class with 35 first graders in a regular public elementary school where students collaborated musically with students from a special education school in 2021. The musical session was a part of general music class. There are two types of schools in Japan, public school and special school for disabled children. They occasionally hold joint music sessions as a part of their music classes. The regular elementary school students and the special needs student were thought of as attending separate schools even though they were located next to each other. The music teacher invited a first grader with severe and multiple disabled students from the special school to collaborate with students from the regular elementary school.

One sunny spring day, the two schools held a joint music class for first graders. There was a girl participant named Aya, a first-grader with severe and multiple disabilities. Aya was not able to walk, but she recently became able to stand by herself. She used to have serious hearing damage. She can now enjoy listening to music. She always claps when she listens to music. Aya simply loves music more than any other activity. She was very excited to attend this musical activity.

Her mother is a local piano teacher and grew up in a musical environment. Aya cannot speak and sing, but she moves to music when listening. Sometimes make some vocal sounds like "ah." She recently mastered clapping along with the musical beat. When she visited the elementary school and entered the music classroom, she immediately and excitedly held her bells in her right hand.

The elementary school had a strict regulation to keep silent in the music classroom. When Aya rang her bells, everyone in the class looked at her. The classroom teacher and the music teacher didn't say anything, but some of the children put their pointy finger on their mouths signaling to her to be quiet. Aya kept ringing her bells and her mother was embarrassed. The music teacher gently held Aya's hands so that she would have to stop playing. She seemed very unhappy. Later as the formal music instruction began, Aya started making a steady beat with her bell. Other students were keeping rhythm on every 4 beats. Students in the regular elementary school were taught to ring their castanets every 4 beats. Soon, one of the students kindly told Aya that the musical beat she was keeping was incorrect. Of course, Aya didn't understand what the student said, but afterward, Aya's mother grabbed her hands and assisted her in playing every 4 beats. Aya usually enjoys music by moving her entire body, but on that day, her musical engagement seemed stifled and limited.

Students including Aya kept ringing every four beats with her mother's help, but there was no musical communication and enjoyment shared among the group. In this case, although Aya successfully performed every 4 beats with her mother's help, her spontaneous musical engagement was stifled. If there was no instruction to hit every 4 beats collectively, she would enjoy ringing her instrument freely with multiple beats or all of the beats.

Historically, the aim and purpose of music education are often to substitute and narrow down to teach a specific performance technique, to compose and to listen to music, and not to enjoy music within a social context. Lamb (2010) considers music as a social phenomenon, and she criticizes a conventional approach to music education that focuses on skills and talents. In traditional societies and many cultures, music is shared in community settings, there is no distinction among performance, listening and composing. Traditionally, everyone participated in the arts by singing, dancing, playing instruments, and composing in their daily lives and interaction in the everyday sense. As a result, the arts were placed in their daily lives and useful for community engagement. In many contemporary societies, we tend to consider arts for talented persons.

Indeed, researchers often face trouble when we were asked to perform music to students at a special high school. Most likely, the school administrators and teachers want us to simply perform to them, instead of having them experience in music-making and sound exploration. In performance, they want us to set a goal that everyone could achieve without struggle; thus, rhythmic pattern, in this case, became very simple; however, Aya was almost considered as she made a mistake or misunderstood the instruction. (suggest what could be done better)

Phase 2: First Success for an Inclusive Musicking

Half a year after the practice, which was described in Phase 1, the same group of students from the public elementary school were invited to the special school for a school carnival which was open to the public, as a part of the general music class. One of the activities at the carnival was music appreciation event by inviting local professional musicians. Two of the authors were invited from the school as guest artists. The school originally asked the authors to perform for 30 minutes in a large sized classroom, and the elementary students and students from the special school were invited to listen to the performance. The school also asked the authors to select some popular songs at the finale of the concert so that they can sing together and sing along with the authors so that they would be able to share the sense of playing music together.

The authors, based on their uncomfortable experience described above in Phase 1, proposed the principal to create a musical event that everyone could participate and communicate musically each other. When we shared the idea of musicking for students to explore the instruments and play along with our performance, a principal of the school worried a lot if they make noise and bother the performer, and they worry that they may break the instruments. We told her “We would not mind if they made noise, and would not mind that they touch the instruments, and move or sing along."

To kick off the workshop, the authors suddenly started singing and playing the violin to children a few minutes after children became comfortable in the middle size auditorium. The teacher brought all children to the auditorium and let them sit on the floor. Children were talking excitingly but they stopped whatever they were doing as the author started singing and playing the violin. Children gave an intense eye gaze to the violinist for about three minutes.

After the teacher introduced the musicians, the first performance was a solo of violin, with an excerpt of Mozart melody, followed by Amazing Grace with a soprano tune. Especially in the case of the duet, the violin player started playing his violin from the back of the classroom, and the singer stood in front of the children, emphasizing the process in which the two sounds meet together in distance and blend. In this regard, although there was a concern that the children would be confused by the sound coming out from two different directions, children look front and back and forth and understand the sound come from two directions easily. After children listened to the Amazing Grace with the violin and soprano, we introduced each other and sung altogether with the violin, soprano, and children sung along with the tune of Twinkle Twinkle Little Star.

First children including Aya gave an intense eye gaze to the performers, and gradually they started moving the body or clap. This time, since the authors asked the teachers not to stop children’s spontaneous musical engagement with movement or even with voices, so that children seemed comfortably enjoyed listening to music more in a relaxed manner.

Next, we adopted the Dalcroze method derived rhythmic activities called Shake and Stop. All children excitingly participated in the collective rhythm making with the teacher. It was like a game and children stop their shaking or clapping or tapping when the music stops. Some students with disabilities, including Aya, for those who cannot clap hands or move them, either they move their body to respond the music or teacher moved their wheel chairs gently along with the song. Aya’s teacher also moved the wheelchair by responding the musical mode and Aya looked at the teacher and other musicians with eyes fully opened. It was an activity where children could experience movement and stillness while moving your body in response to the song. The teacher facilitated the enjoyment of the activity by changing their speeds and lengthening their breaks.

When there was an unexpected speed or interval in the song, the children were all excited and were engaged in activities. Notice children were focused for more than 10-minutes straight by listening, singing and moving to music. The teachers of public elementary school were surprised because they never had to make children quiet or manage their behavior. The principal of the elementary school also commented that because of music, children behave much better than usual conditions. She also mentioned that the guest musicians started performing before the teachers made them quiet, but children immediately paid attention to the teacher. She said she learned from the lesson.

Next, all the children were divided into three groups. A total of three separated activities were prepared in each corner of the room and carried out by rotation. In the front corner of the room, there were 10 violins prepared, and children were able to freely explore the violins, and learned a very simple open string playing. In the middle of the classroom, movement and singing were rehearsed with the guest singer, and they practiced Twinkle Twinkle Little Star. In the back of the room, preschool teachers prepared several small percussion instruments for students to play in rhythm. Children in movement and singing team practiced the Twinkle Twinkle Little Star so the other two groups naturally played their instruments along with the perceived sound. All the children, in the end, enjoyed the combination of music, musical instruments, singing, and body expression.

In the end, we announced that children can join in any activities of their choice and made them as a large ensemble. Students with handicap also participated in all musical activities; however, the teachers at special schools mentioned that there were some difficulties to join some of the activities particularly for physical actions, for examples holding the bow or the violin or using their hands or fingers. We discussed if there are some devises or tablet make sound easily to encourage everyone to participate in performance, not just responding to music. We began planning other options by searching technological application based on the above-mentioned reflection.

The teachers at the special school suggested the researchers to bring some technology that using button to create sound. The researcher began searching the possibility to design and implement the technology into the musicking practice by collaborating with the third researcher.

Through the practice of musicking, we were able to provide children with diverse musical activities within a rich musical environment. From various aspects, such as activities to listen closely to soprano singing and violinist performances, the

exploration of violin sounds, and singing with movement, attracted children. The teachers of the preschool, unlike regular musical activities, there was no drop out on the day because there were so many choices in which children openly participated, and switch to the next activity.

They particularly appreciated? the idea for everyone to experience every bite of activity and in the end, they were able to participate in the activity they liked the best. As a result, all the children were able to take part in music and get involved. In this workshop, children who were not good at staying still and quiet were also allowed to freely move as a natural response to music, so they were even able to actively participate in music activities. Finally, within a short time of only 60 minutes, music activities could be shared with all children and with their parents. It is noteworthy that we could develop a full-fledged music experience without the need for long hours of practice. Just for instrumental playing, students with disabilities had some difficulties, and seemed wishing to actively participate in performance. We began a new journey to solve the problem in the following Phase 3.

Phase 3: Technological Facilitate Further Inclusivity Success

One year later, the same special school, this time, asked the authors to provide an interactive musical opportunity to sing and play musical instruments including the violins and the authors designed technological instrument. This case described the process of designing and using the iconic grid instrument, a technological device, for musical ensemble activity in a special education school.

In this case, children with severe and multiple disabilities were able to successfully participate in musical engagement and mixed instrumental ensemble practice at the school. Specifically, this section described how the iconic grid instrument (which also known as a pad controller, matrix controller, or DJ controller) to facilitate students' musical engagement. The authors selected a well-known musical theme, Ode to Joy from Beethoven's 9th Symphony, as a song for this project. They used a three-step lesson plan to: 1) explore various traditional instruments; 2) introduce the grid controller to students; and 3) let participants create their variations for orchestrating with various instruments, voices, and technology. Followed by the exploration of the instruments, Author3 introduced the technological device to the students. Author1 demonstrated how the buttons could change the melody and/or sound.

Then, the researchers put the device on a desk and every student tried it one after another, while the others continued exploring other regular instruments in the classroom. After all the students had played the device, Author1 asked the teachers to hand every child the instrument and ask them to play along with the tune played by the device. Author3 chose a male student who loved the technological device as a controller for the grid instrument. They attempted to create an original variation of Ode to Joy by adding musical sound to the sound from the device.

As the researchers observed children's face, many appeared to be reverential when they first touched the device and successfully created sound. This type of social learning is underpinned by the ability to understand the relationship between gaze direction and a referent object [9]. For students who failed to push the buttons, teachers guided their fingers gently and pressed the buttons together with them. Also, in that case, the students appeared reverential or had changes in their facial expressions, while the students with severe disabilities failed to show their feelings.

However, the instrument was rather small and only one instrument was available for the 21 participants. As a result, a limited number of students were able to play the instrument. A fourth grader, male student, showed a keen interest to the instrument. Although he was not able to speak, he showed his intension to stay in front of the device. He was somewhat able to press the button on time to create the set of the melody. The classroom teacher suggested everyone to assign him to control the iconic grid instrument and other student move and play the instrument along with the devised sound. His classroom teacher mentioned that he usually not particularly interested in music compare with other children; however, because of the devise, he showed a strong intension ever to participate in musical activities. He looked almost like a pro-DJ, according to the teachers. In Japanese special education schools, tablets such as the iPad are commonly used, and we could have ported the software into their iPads in advance. Our attempts suggested a possibility that the latest technology could be successfully implemented in music classes for students with severe and multiple disabilities.

In contrast, there were a few children from the special school who were not able to press the button due to their physical conditions. The teachers and staff members of the special schools requested as if we have bigger button to press. We got a new assignment for the following projects. The use of technology and the development of technology always progress. Having an open mind and to adopt a new idea is the key to expand the possibility of Universal Design for Learning in music education. The researchers would now consider the invented devise as a selection of musical instruments like the piano or violin.

It certainly enriched musical activity, sound and promotes everyone's participation in musical activity. At the same time, the team of researchers decided to improve the button for some students with physical difficulties could press the button with less effort.

In this case, although there was a failure to offer an opportunity for everyone to use the iconic grid instrument, the use of the instrument facilitated individual's musical interests and supported the participation. Later, team of researchers prepared a larger button and connected the total of 8 buttons to the device so that several people can play the instrument at the same time with less physical difficulties. The collaboration among teachers at the special schools and the researchers of music education and technology successfully opened up the opportunity for more students to participate in the musical activity in a shared sense.

Phase 4: Providing Choices with Technology Boosts Inclusive Engagement

In the next phase, in our journey to constructing the musicking practice, we focused on early childhood education with mixed aged children to collaborate musically via musicking experience. Team of researchers were regularly invited to the preschool twice a year for musical activity for all the children with

caregivers since 2013. We first provided listening focused event; however, as we discussed with the teachers and implemented the research informed practice, we gradually added the activities of exploration of the instruments and musical sound, movement, and the idea of musicking for everyone to participate and collaborate. In the year of 2018-2019, the researchers thought that the use of iconic grid instruments and mixed musical instruments would perfectly fit to the setting.

We also decided to use theme and variations from Beethoven's 9th Symphony and add the mixed instrumental practice including the use of technological device for elder children and add a physical movement for younger children.

Overall, the aim became to create a variation. In fact, the area was happened to be the place the Beethoven's Symphony was first premiered in Japan and performed by German prisoners of the war. In fact, back then, German soldiers and Japanese people built a community, and enjoyed music, foods and cultures around the area of the prison. Ode to Joy became one of the most popular melodies of the town, and still people enjoys the tune. The following practice borrowed the idea of Beethoven's variation in a Japanese Preschool in Tokushima, located in Shikoku Island.

At a preschool in Tokushima, Japan, the authors offered a music education workshop for children and families. After team of researchers and guest artists finished performing, first, we explained briefly how we can play music with different voices together. One of the guest artists played the theme of Ode to Joy with her recorder, and Author2 also sang the same tune. Next, we sang and played the same tune together as unison, followed by singing and playing in the same manner, but this time, Author1 played the counterpoint based on the second violin part. Then, Author1 introduced another guest performer, an amateur trumpet player, Author1's student at his university. The Author1 also introduced Author3 as a person prepared the iconic grid instrument. Author3 also demonstrated the button pressing like he was a DJ. Finally, Author1 demonstrated what is the variation by using his violin by playing several different rhythmic variations of the theme. Author2 also explained briefly by saying variation is like a cake with different fruits, with chocolate cream or with other toppings of your choice. Then, the principal of the preschool explained to everyone the structure of the workshop. The preschool already prepared 4 separate rooms. Each room had a different concept to dramatize the theme by adding dance-like movement, other instruments including the violin, and singing (Table 1).

Room	Age	Concept	Instructor
1	0-2	Bodily movement based on teachers' piano performance	Teachers
2	3	Awaodori with Trumpet player	Author4
3	4	Technological performance	Author3
4	5	Violin performance	Author1

Table 1

The group work consisted of 30 minutes, and they came back to the hall again for an ensemble to create an original variation of Beethoven. First, Author1 performed solo violin, and Author2 joined singing along with the violin, and children of age 0-2 started to perform movement along with the teacher's playing. Without any pause, children of age 3 came to the center of the room with their Awaodori movement and noisy instrumental playing followed by singing and violin playing. Finally, we performed altogether with movement and instrumental playing and singing. Children were able to listen to each other and collaborated on performance at the end. Since the group work was in separate room, children were also able to explore the musical sound with an enough time and care-full instructions by teachers. A preschool teacher commented that it felt like the children had have experienced all the four expressions, device and the instruments before they were assigned the room based on their ages. Year later, team of the researchers and the teachers managed the musical rotation as follows:

	Ages 0-3	Ages 4	Ages 5
10:00-10:20	Movement	Awaodori	Violin
10:20-10:40	Awaodori	Technology	Movement
10:40-11:00	Technology	Violin	Awaodori
11:00-11:20	Violin	Movement	Technology

Table 2

In that way, children were able to experience more variety and helped for everyone to participate actively. At the end, we performed altogether for about 20 minutes. Many children added the movement while they were playing the instrument, or singing while they were dancing compared with the previous year as teachers noticed. This model of musical variation and rotation could apply any preschools' musical activities and facilitate everyone's participation compared with focusing on just collective singing, dancing or instrumental playing. We now frequently visit the preschools as well as other preschools and schools to offer the model of musicking. The model was applicable for all the grades and especially beneficial for everyone to be included based on each participant's interest and skills.

Conclusion

The study focused on constructing a practice model of musicking for everyone to participate in the context of Japanese P-6 music education. After the study overviewed the philosophy of musicking and of its applications, based on the action offered by the authors for past 5 years in Japan, we analyzed the process on how the musicking practice was constructed, and accepted by Japanese preschool and schools. The study, first, illustrated the gradual process of designing and constructing the musicking practice in Japanese P-6 music education settings to change the approach of music education for everyone to participate. Next, the study highlighted the traits of the author-designed musicking practice and of its challenges to implement the practice in the context of Japanese music education.

As of September, 2020, we are still struggling for children to re-engage in large sized musical activities due to deal with the COVID-19 in preschools and schools. The next task for our research team and required paradigm shift how we implement the practice model of musicking to create the variation of online virtual workshops of musicking. Whether the musicking practice were shared in real environment and virtual online settings, the musicking have universal validity to build a musical community by engaging all individuals of the community [10-18].

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