

授業 3

Music and Mind

Chan Cheong Jan 特任教授

Hidden in the sound of music is a blend of human thinking and feeling. Taking the change of sound of a string instrument in Borneo Island, sapé, as an example, we shall explore what is “authentic” sound and its meaning in our life. (Live performance demonstration included)

楽音に隠れる人間の考えや思い。ボルネオ島の弦楽器、サベに起きる音の変化を例とし、「本物」の音とはなにか、また、それが私たちの人生においてどういう意味を持つのかについて探りましょう。(実演を含む)





MEMO



A series of horizontal dashed lines for writing.

Music and Mind

Dr. Chan Cheong Jan

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✧ はじめに ✧

私見では、英語で行う「グローバル科目」は、
けっして英語を学ぶための授業であってはならない。

それは、ときには語弊、文法、発音の乱れをも気にすることなく、
英語をどんどん使う授業である。

とにかく、英語を表現のツールとして慣れることを目的としている。

そのため、「グローバル科目」は、
英語が得意なひとのための授業ではなく、
大学の入学が認められる学生なら「誰でも」受けることができ、
自分なりに努力すれば、習得できる授業にしたい。

Course Overview

Rarely discussed, cultural policy of a country plays a role in **shaping the mind set** of future generations, and is often restricted by the past and current political realities. This course first explores the role of music and music education in both human development and social formation perspectives. It then explores the various **viewpoints that are inherent** in as well as **related** to the process of music making and transmission.

The strength of a culture, music specifically, comes from its **integrative** nature that binds many different fields together. Decision making process in determining a cultural policy may be affected by viewpoints derived from different fields. Some decision makers consider the role of a music culture from a **top down** perspective, while the others approach the matter **bottom up** based on the shared experiences and values of individuals and communities. Religions and ideologies also present their own position towards the sustaining of a music culture.

These diverse views about music is one way of manifestation of the society itself: of its values towards humanities. The power play surrounding cultural education is best demonstrated in the multicultural nation of Malaysia which sees the conjunction of the *liberal*, *rural* and the *fundamentalist* proponents of culture and arts.

講義全体の流れ

cultural policy

viewpoints

integrative

sustaining

humanities

power play

Topic 1

Different viewpoints of tradition and change

Are you a conformist to social norms?

Are you a conformist of you own culture?

How do you respond to the cultural traditions of your place?

今日のテーマ

tradition

change

social norms

Learning outcomes

To be able to see

the phenomena of 'one tradition, many views'.

(Different views towards tradition and change)

To understand that

each view towards culture is related to its particular social-historical context that is accompanied with its respective arguments.

学習成果

(この授業は何について学ぶのかをはっきり示すことが一般的となっている)

to see

historical context

“Cultural education”

The term ‘cultural education’ itself implies the involvement of action on certain cultural tradition, meaning doing something about a culture tradition.

Your choice of action towards certain tradition is based on your _____ to that tradition. This view can be refined through your _____ of the tradition in question

ことばの定義

[Case 1]

Traditionalist’s versus inventor’s viewpoint

‘Sapé’, a stringed instrument in boat shape, used by the Dayak people in the Borneo Island. ‘Sapé’ is used for recreations and ritual in the *long house* of the Dayak communities.

‘Sapé’ of the long house tradition

‘Sapé’ at the performance stage

音楽の実例

long house
sapé

Question for discussion

In pondering how human societies relate to cultural traditions; tell which standpoint you are most inclined to hold on to with regards to the cultural traditions of your country/place. Share your argument or personal experience behind your answer.

課題討論

Additional Readings

Howard, Keith (eds) 2012.

Music as Intangible Cultural Heritage: Policy, Ideology, and Practice in the Preservation of East Asian Traditions (SOAS Musicology Series).

Farnham, England and Burlington, Vermont: Ashgate Publishing Company.

JAENICHEN, Gisa; CHAN, Cheong Jan (eds.) 2008

Observing, Analysing, Contextualising Music. Serdang: UPM Press.

参考文献



スムーズに授業へ参加するために 知っておいたほうがいいこと

いろいろな国籍や出身のひとたちが集まって、英語を使う「国際的」会話環境では、会話の中で、聞き取れない、わからない部分があっても何も不自然ではない。この状況に**慣れる**こと。

話す前に、決まり文句や言い回しを暗記などして何でも「正しく」話すという考えを捨てること。皆が、話をしているうちに「なんとかなる」という、**流れをつくりながら**話します。

話しながら考えることに慣れること。話したことはすべて「**仮案**」だと思って、修正可能であるという意識をもって話すこと。

わからないところがあれば、講師の話を中断しても構わないので、質問などをしてほしい。講師も話の流れでニュアンスを変えたりするので、講義内容を録音してのちに分析する方法よりも、**その場で講師に確かめたり**、質問したりして、対話のなかで内容をつかむことが望ましい。



Dr. Chan Cheong Jan has been a lecturer cum researcher in the field of music for 20 years in Malaysia. A pianist, composer, and musicologist, he trains the undergraduates in jazz performance and supervises many postgraduate research projects in the area of music culture and education. He was the head of Music Department, UPM and the main curriculum planner for B.Mus program.

Awarded as JSPS Ronpaku Fellow, he received his Doctor of Literature in Musicology from Osaka University. He was the founding member of Malaysian Association of Music Education, COG of ISME 27 World Conference, curriculum assessor for higher learning programs of MQA. His recent work includes “Phenomenology as a methodological frame for jazz pedagogy” and “A Muscial Response to Malayness” . Dr Chan is also active with his community project called the “Fusion Lab” that brings together children with special needs from Fukuoka and Kuala Lumpur in music experimentation. Dr Chan is currently a project faculty for SGU at Kumamoto University.