Toward a sustainable music education for inclusion and equity

Tadahiko Imada
Hirosaki University, Japan

Abstract

One of the most important recommendations in the 17 Sustainable Development Goals (SDGs) adopted at the UN Summit in 2015 was "No one will be left behind". Canadian composer R. Murray Schafer pointed out that the dominant form of music education in training musicians is Romantic or Dionysian. Schafer finds this type of music education subjective and hedonistic and develops the concept of soundscape and sound education to enable "public" traffic between the sound environment and the children. Schafer's goal was to realize the social welfare element of sound or a Universal Design. To modify the Dionysian approach to music education and to construct a type of public music education based on physicality and Universal Design, the Japanese music educators and academics Shigeshita, Tsubonou, and Murao referred to music that assumes a virtual external audience (such as a club-type class chorus) as "music of the stage" and proposed that the "music of the square" is the opposite concept. This concept has affinities with Schafer's sound education. This paper aims to explore how music education should be developed in keeping with the goal of "no one will be left behind." For this, the future reconstruction of music is examined through an action research and philosophical studies based on sound education by Sumie Tonosaki, which was conducted at a school for the deaf in Aomori Prefecture from 2014 to 2016. Action research was conducted in a joint class of an elementary, junior high, and special needs school in Japan through a class titled, "Let's create a new soundscape by finding existing sounds," held in October 2021, in collaboration with children with special needs, elementary, and junior high school children of the Faculty of Education at Hirosaki University, based on the following practical activities: 1) experiencing environmental sounds via a soundwalk; 2) recording sounds of interest with a tablet device; 3) uploading recordings to the cloud; 4) converting URLs into QR codes; 5) exchanging QR codes between schools; and 6) playing sounds with a tablet device and improvisation (steps 3 and 4 were completed by teachers). The results revealed the possibility of an equal and creative classroom practice for deaf, elementary, junior high, and special needs children.

Key words: SDGs, Logos, soundscape, sound education

Logos: Language as Value

Individual objects with a specific background and context are threaded together or skewered to form a concept. The game, that is, these language-specific dynamics, probably depends on the quantity of objects to be named, that is, the collection of concepts to be handled, the way they are threaded together or skewered, the way they are assembled, and the speed with which they are voiced. This movement of perception itself is referred to as "Logos."

Logos is a movement of recognition; it requires something akin to muscles to achieve speedy movement, and a certain kind of training is necessary to use these "muscles." Not everyone has an inexhaustible supply of words. Sometimes, we are unable to find words to name an object. The linear flow of time, which is hazy and ambiguous, is filled with silence and therefore becomes meaningless. This is the moment when humans lose touch with words.

The moment when strategies to achieve Logos such as running, singing, dancing, and eating compete with verbal skills, they converge on the concepts of "running," "singing," "dancing," "eating," and so on. For example, individual verbs that generally mean moving quickly by alternating between the right and left leg define the act of "running." The act of running was necessary for

humans for various purposes such as running away from enemies or chasing them. Therefore, it had a value that could be conceptualized through language. The word "run" in the phrase "I can't beat you in words, but I won't be beaten by you when I run" encompasses the value of running as an athletic activity. Sprinting, running, and marathon running are all valued and conceptualised as objects to be defined by words. Hence, the phrase "when you run, you can't lose" is valid.

Separation of Form and Content

Susan Sontag (1990) argues that art is incantatory and magical. The original drawings on cave walls are objects, such as the cave, fire, and animals outside the cave, waiting to be defined by words. Therefore, objects that can be seen and touched were valued as primordial art. However, Sontag believes that the exercise of copying animals on the wall is witchcraft and sorcery without recognizing its own existence. At the same time, the original painters of these pictures were not the ones who theorised that art is imitation, but philosophers who were not interested in murals.

Plato sought to pass judgment on the dubious value of art in his theory (Sontag, 1990). According to him, everyday objects are mere copies of transcendental forms or structures, such that even the most skilful drawing of a bed, for example, is, in essence, only a copy of a copy. Sontag continued this theory. For Plato, who advocated an idealism that transcended this world, a play that reproduced the imperfect present world would have been unthinkable.

Plato's disciple Aristotle, the son of a doctor, defended art as having therapeutic value (Sontag, 1990). His metaphysics placed emphasis on the predicate rather than the subject. In other words, his categorization theory held that the phenomenon of theater, in which a group of actors simulate human life, has the "property" of evoking various emotions in people and ultimately cheering them up. Innocent music as subject, which does not require legitimization, becomes the concept of music as predicate to be interpreted as content. How does Aristotle describe music in Book VIII of the *Politics*? Aristotle, who found it difficult to express the potency of music or to state why we should participate in it, believed that music is for entertainment and relaxation, like sleep and deep drinking, and if so, music would be associated with them, like dance. He asked, "Does music bring virtue to the human and contribute to intellectual entertainment and culture?" Further, Aristotle believed that painless entertainment, unlike learning, was not necessary to prepare young people for adulthood (Walker, 2007).

Words do not leave a thing as it is, but replace it with meaning, give it value, and control it. If a thing is not defined in words, even if it exists, it is assumed absent. However, the victory of philosophers is assured when they ask, "Where is the thing?" Therefore, the pioneers who transformed events into "this world" are regarded as the founders of all learning. It was not until the twentieth century that some people realized the value of post-structuralism and how this value was a predicate without a subject. In other words, it was a mere figure of speech. Paul de Man (1997), for example, holds that it is a mistake to think that any language can be literal and verbatim, since literature is figurative. Therefore, philosophy, law, political theory, and art all function through metaphors, similes, and figures of speech, just as poetry does. He (de Man, 1997) also argues against the seventeenth-century philosopher John Locke's reflections on the use and misuse of words, stating that these do not attempt to start from the word itself:

> Consequently, Locke's reflection on the use and abuse of words will not start from the words themselves, be it as material or as grammatical entities, but from their meaning. His taxonomy of words will therefore not occur, for example, in terms of parts of speech but will espouse his own previously formulated theory of ideas as subdivided in simple ideas, substances, and mixed modes, best paraphrased in this order since the first two, unlike the third, pertain to entities that exist in nature. (p. 37)

Locke's classification or grading of ideas paraphrases the categorical theory in Aristotle's metaphysics. The realm of predication, content, and interpretation must be neither a mere story of a boy and a girl nor a scene description, but a very logical perception toward the truth. It must not use rhetoric as a tool of fallacy and deception. In his 1693 essay, *Some Thoughts Concerning Education,* Locke (1970) considers music as something that wastes a great deal of young men's time for the sake of a little skill and that they have to deal with eccentrics without whom they would be much better off. Of the many things a young person ought to achieve, music should come last, (Rainbow, 1967).

It became necessary to wait for Ferdinand de Saussure to relativize a mindset that cannot transparently copy the object to be named. For example, when we say that Schoenberg's twelve-tone technique is not atonal, its analysis, reasons, and value are ranked according to the level of the simile. Meanwhile Jean-Jacques Nattiez (2008) dismissed Lévi-Strauss' theory of music as a mere matter of homology; even though the combination of twelve different notes on an octave of the keyboard is only a small part of the totality of the music, while the rhetoric, metaphor, the parable, and the simile are more important, what is left behind is the primordial sound and immaculate music. However, one did not have to wait for Sontag to point out that music as an event exists far beyond analysis.

Soundscape

There is no dichotomy of winner/loser between words and music that are magically generated from the natural soundscape, that is, words here do not function as predicates for the music. The Japanese philosopher Akiko Ikeda (1996) says the following about words that do not function as predicates, that is, words that do not have a metaphor and whose contents are not separated from their innocence through the act of interpretation:

> Metaphysics, or meta-physics, is like a skeleton that emerges with this white luminescence when you look through an X-ray photograph of everyday phenomena. It is a "fact" that has no room for arbitrariness, for negation, affirmation, or belief, just as it is misguided to claim that we do not believe in a spine or ribs because we cannot feel their presence in our bodies when we go about our daily activities. The flesh may decay, but the bones will remain. It will testify to itself there, betraying the firm belief of its master, who pretended that such things were nonsense. (p. 101, translation mine)

There is no dichotomy between words and music, which are both generated from natural soundscape. Words here do not function as predicates to the music. The word became an amalgam when Saussure (1966) held that the word, which had been thought of as a pure substance, as a compound of sounds, or letters, was a system of signs, an arbitrary association of signifiers and what was being signified. Jacques Derrida (1981) then annihilated the process of "actuality," or the passage of quantitative time, from intuition through meaning and expressed as language since Plato and Aristotle. He based this on the recurrence of difference that emerges from the web of the written word, and Logos was reduced to a concept as speech-centrism fell. Unable to destroy the structures of French state power, this post-structuralist found instead that it was possible to destroy the structures of language and the means of communication. However, for Ikeda, language is infinitely close to a situation and can dissolve into an immaculate form, while Schafer sees language as something that has been transformed and penetrated since the prelimbic era. Language is, therefore, not arbitrary because what already exists is not yet used, and what will emerge already exists.

As a Canadian-born musician, Schafer understood better than anyone the evils of Western Europe's so-called Logos-centrism. While visually perceptible landscapes have long been part of the language of the world, auditory spaces did not exist until Schafer himself popularised the concept of soundscape. The miracle of music and language

was generated from the sound environment, but the West, which considers the autonomy of "music" as self-evident, has silently ignored the ecological workings of auditory space and people. Schafer (1977), in his main book, *The Tuning of the World*, clearly reveals the importance of soundscape to composers from Handel and Haydn to Debussy, Ives, and Messiaen, and urges music teachers not to train children to silently surrender before the great works of art by composers who have passed into obscurity, but to teach them to listen to the music of the world (Schafer, 1965). Schafer points out that the word "music" in Europe presupposes the human voice and the playing of instruments used in orchestras, while the chirping of birds and the rustling of trees are distinguished from "musical sounds" as noises. Although environmental sounds such as the sound of church bells, water, and wind have been a motif of music, there has never existed a word to name the totality of sound. The word "soundscape," Schafer says, was inspired by the medieval Italian poet Petrarch, who is said to have used the word "landscape." Landscape emerged "one day when he stood on a mountain top and looked out in all directions" (2011, p. 9), and therefore it seems to have been a term denoting a rural landscape.

Schafer indirectly agrees with Sontag's view that "art is incantation and magic – this must have been the earliest form of artistic experience." In a conversation with Yu Wakao, Schafer (1990) states:

> It means that all sounds have a certain magical power. Think of the occurrence of sound as God speaking or as some mystical force at work. When music is made, it reproduces the sounds in nature exactly as they are, for example, in invoking a deity or a spirit. We can still see examples of this in the North American Indians. Shamans try to find the right sound that can invoke a good god or kill an evil god. This is magical and a completely different way of thinking from the European analytical music thought. In European classical music, we specify sounds physically, analytically, in terms of length, height, and intensity. This analytical philosophy can be traced to Pythagoras: Sound is something that can be analyzed. (pp. 17–18, translation mine)

Schafer (1990) continues:

> As is often the case in Western music education, let us suppose all children start playing the piano when they are, say, six years old. However, by the age of 10, half of them have stopped; at the age of 15, about 10% are still continuing; and by the age of 20, it's only 1%. In this case, the teachers don't want true music education; they want the next Glenn Gould. The teacher can then say (in a hushed voice), "I was the teacher of that great pianist." Therefore, they charge a huge sum of money for lessons. However, this doesn't do anything for anyone but a few. To me, this is a bad form of music teaching: music education should be for everyone. (p. 22, translation mine)

Training a second Gould to play *the Goldberg Variations* is an important mission for a conservatory that trains "performers," but education here is not the same as what is being promoted by the recently popular sustainable development goals (SDGs), which state, "no one will be left behind." It is rooted not in the concept of "no one will be left behind," but in the concept of "only geniuses will survive." For instance, many composers have emphasized soundscape, such as Satie, who introduced "noise" into "music"; Russolo, who transformed "noise" into "music"; Cage, who used Zen and the I Ching to give "noise" a "musical" time axis; and Takemitsu, who tried to incorporate the inspiration he drew from nature into his works in an extremely metaphysical way. All these composers struggled against the ghosts of the nineteenth century, such as "genius," "originality," and "art," as their works may have been a departure from nineteenth-century music, but not from music education for all. Schafer, on the contrary, was a rare composer who focused on the music that children of the future would create and its public nature. The UN adopted the SDGs in 2015; however, more than 40 years before the SDGs were adopted, Schafer's perspective had already been directed at all children.

Sound education for children in a school for the deaf

When did children with hearing impairment become deprived of the physical act of listening?

Sumie Tonosaki (2018) points out that although many children attending schools for the deaf are able to hear sounds through the use of hearing aids or cochlear implants, their auditory abilities are not used because music education is conducted in visually oriented classes where verbal explanations are the only correct answer. The inclusive body, in returning to the soundscape with language and music, is spoiled by pre-existing language such as sign language songs and sign songs. The music that children should experience first is reduced to conventionalized "music" as entertainment for parents, visitors, and others at school events such as school festivals and ceremonies. Schafer's sound education was one of the solutions Tonosaki used to resolve this problem. The following is a summary of the activities she conducted in her music class (Tonosaki, 2018, pp. 46–47, translation mine):

1) Listening walk
2) Grasping the movements in the surroundings through sound alone
3) Writing a sound diary
4) Passing a sheet of paper without making noise
5) Playing the paper as a musical instrument
6) Playing games with student names
7) Playing a sound treasure hunt game.

Children with hearing impairment are not in the habit of listening to environmental sounds while walking. Additionally, other teachers took for granted the visually centered lessons held in the enclosed space of the music room. However, the following reactions from the children seemed to be the main reason she was later understood by other teachers (Tonosaki, 2018, p. 56, translation mine):

> When I tried to listen to the sound, I could hear it well. I didn't know there were so many sounds around me ... Different people have different footsteps. My shoes are soft, so they are quiet. Your shoes are hard, so they make a loud sound. I would like to hear more sounds from different shoes ... there are the sounds of snow falling naturally from the roof, and the various sounds made by our bodies as we step on and harden the snow ... there are sounds that nobody can hear.

Innocence, which does not need to be duplicated by words, is tamed by the conventions of the framework of the school for the deaf. The fact is that people do not naturally learn to listen or not to listen but are taught to do so. Children who were not taught to listen then regained the primal experience of listening through this form of sound education. The exercise "Writing a Sound Diary" also has some interesting statements. Tonosaki (2018, p. 61, translation mine) describes:

> Child C, as in the first sound walk, mostly described what he perceived visually, such as the sound of clouds, the sound of the moon, and the spinning. In the second exercise, however, he described the sounds of wind, car engines, and his mother's voice, and compared the sound of wind with and without his cochlear implant before bedtime. He actually said: "I could hear the sound of the cochlear implant. It's amazing. It's amazing."

Children use cochlear implants and hearing aids according to their own interests. They switch off and ignore what they do not want to hear. Many of the sounds they ignore seem to be words with secondary semantic content. This was probably the first time for Child C that the cochlear implant served as a tool for listening to the soundscape.

The exercise of "grasping the movement of the surroundings through sound alone" was the game of treasure robbery. One child is designated as the "it" in the game; the child's eyes are blindfolded, and the child has to protect the treasure (in this case, a stuffed animal). The other children approach the treasure as quietly as possible so that they are not noticed by the it. When it hears someone approaching, it turns away from the direction of the approaching person to ensure that the treasure is not snatched away. Tonosaki (2018, pp. 63–64, translation mine) describes:

> It was decided by a show of hands, and child B was chosen first. This exercise was first performed in the schoolyard. However, perhaps because child B could hear noises from outside (wind, cars, etc.) strongly, he did not seem to recognize when someone approached him, and his stuffed animal was quickly snatched away. Child B looked bored. Next, Child E became it and started the exercise,

> but he, too, tilted his head and said, "I can't hear you." Next, Child D became it. At first, he, too, said, "I can't hear." The stuffed animal was taken away from him too, but later he said, "I want to be it again. I think I get it now. And then we had him play it several times. When I asked Child D how it felt to play it, he replied, "If I listen carefully, I can hear the sounds as they approach closer, and I can also sense their presence."

The words of children who talk about their listening experiences are clear. Their words do not construct "meanings"; rather, they weave trails of sound. Their words are not entangled in preconceived semantics, but become the body itself through the auditory sense, which they have been suppressed from using until now. The children who learned to listen wrote in their sound diaries, "It's raining hard and noisy today," and "I woke up this morning to the sound of my grandfather's voice" (Tonosaki, 2018, p. 61, translation mine). Ikeda (1996, p. 75, translation mine) describes thought itself as a form before it constructs meaning:

> *Igitur* and *Un Coup de dés*. To think about thought is to think about being, about existence. These books are Mallarmé's experiments in approaching the "situation" as closely as possible.

At any given moment, with acute hearing one can listen to silence, to the sound of walking on the street, to the sound of cars, or to the voices of neighborhood children. The "I" that hearing perceives is not a psychological subject, but a pleasure without semantic action. The children experience the wonder of *Un Coup de dés*: "the roll of the dice" that Mallarmé wrote about in his final years, the very moment they wear their cochlear implants or the very moment they remove them. Tonosaki (2018, pp. 71–72, translation mine) continues:

> In many schools for the deaf, the educational practice is centered on visual information because children with hearing disabilities have difficulty hearing sounds ... All of this is based on the cliché that children with hearing disabilities cannot experience sound using their ears, and that the experience of listening is completely neglected. There are two aspects of hearing: one is the hearing and the other is the ability to hear. Hearing is never developed, but the ability to hear is an active ability to listen to sounds that can be developed by learning to listen to sounds ... When children practice sound education exercises, they become aware of the sounds around them and begin to describe how they hear them in their own way, and they also learn how-to put-on shoes. They also discover that different materials make different sounds, and that different actions make different sounds, while touching, looking at, and smelling the shoes.

In the exercise "Playing the paper as a musical instrument," the children, having realized that different shapes of paper and different body movements can be transformed by an infinite number of combinations of these, created their own first music.

Now, the current interest of these children who have experienced the pleasure of listening is wondering how those of us who are not hearing-impaired listen to soundscapes. They imagine that those of us who have the hearing to listen to soundscape without the use of cochlear implants or hearing aids must be enjoying the wonders of the sound world. This may be the moment when the difference between hearing and hearing ability that Tonosaki points out makes sense.

Open class: let's find existing sounds and create a new soundscape

Teachers from the Hirosaki University Faculty of Education and affiliated schools have been conducting joint research for many years through a research organization called *Kyodo Ken* (Cooperative Research Group). Teachers from the university, special-needs school, elementary school, and the junior high school attached to the Faculty of Education belong to the Music Subcommittee, and through ongoing research into teaching materials and observational lessons, various classes based on sound education have been held at the university, special-needs school, elementary school, and junior high school, respectively. Furthermore, for several years

now, joint classes have been held in the special-needs school and the junior high school with a view to achieve Universal Design, which would complement sound education and produce definitive results.

The world was already filled with various sounds and silences even before people began to create music (Schafer, 1977). Schafer also believes that the miracle of music and speech happened when these soundscapes came into contact with the human body, including the sense of hearing, as mentioned above. The "new soundscape" in the title of this class is, of course, based on Schafer's sound education (Schafer & Imada, 2009). The class was a joint effort among special needs, elementary, and junior high schools, with the aim of linking the new soundscape created by children's attention to the various sounds that exist today, leading to the creation of the latest music by the children. When the SDGs were adopted at the UN Summit in 2015, one of the most important recommendations was "No one will be left behind." This recommendation was another basis for this lesson.

Yohei Koeda, a teacher at a special-needs school, gave examples of why he chose certain subjects for participation: (a) a student with a mild intellectual disability, who was told he had no ear for music at an elementary school, which led to him being gagged, and (b) a student with autistic spectrum disorder, who was forced to practice the recorder despite his right hand being paralyzed and was not allowed in the music room. This research highlights the need to build music classes that are error-tolerant, creative, and rooted in universal design. It also proposes (a) solutions for children with hearing sensitivity, behavioral disorders, and junior high disabilities that prevent them from participating in group activities, which were identified in the joint classes with the attached junior high school in 2018 and 2019, and (b) class practices that enable the participation of children with diverse backgrounds.

Another feature of this joint class was the use of one tablet device per student, based on the Hirosaki University School of Education's GIGA School concept. Inspired by the Sound Walk and the Sound Education task of "recording and collecting sounds," (Koeda et al., 2021), Koeda developed the following process.

1) Record sounds for 10 seconds on the tablet
2) Upload to the cloud
3) Convert URL to QR codes
4) Exchange QR codes between attached elementary and junior high schools
5) Listen to sounds recorded by each other.

A problem that Koeda encountered is that there are no applications that children can easily use. He therefore sought the research assistance of Veernca LLC, a company that develops social networking applications for the visually impaired, to develop a "sound-only" application that transfers sound recordings to a QR code. The social networking site "Heart" was used in this classroom practice.

The following activities were carried out in the elementary school (Asami Kimura and Takao Kudo, teachers), junior high school (Motoko Saito, teacher), and the special-needs school leading up to a joint class on October 20, 2021: (1) Sound Walk; (2) Sound Collection (recording 10 seconds of environmental sounds using an application); and (3) Sound Card Making (making sound cards for the children). The activity was carried out, names and QR codes of the sounds they recorded were compiled on a sheet of paper, and the sound cards were displayed at the elementary, junior high, and special needs schools.

In the joint class, 18 students from the special-needs school, 26 grade 2 students from the elementary schools, and 33 grade 3 students from the junior high school, gathered in the gymnasium at the elementary schools and stuck QR codes on the floor, walls, basketball hoops, bleachers, and anywhere they wanted. Then, by holding a tablet device over the QR codes, the students were able to listen to the sounds they recorded. Sound was produced and improvisation (creative activity) took place.

For children who searched for and collected sounds based on their own hearing, the tablet

devices were not a black box, but an extension of their bodies. The sounds accessed through QR codes were not just recordings, but their memories. These sounds were not amplified by speakers, but only played back by their individual devices. These individual sounds were spread by the children themselves throughout the gymnasium in the present lesson, and the sounds of memory become new signifiers as they were played back at random. Following Sontag's theory, this can be considered the creation of primordial music that has never been named before. The sound that rang out from this practice was the sound of the here and now, the first word!

Final thoughts

Music, as it is conceived today, such as J-POP and K-POP, classical music and jazz, or *gagaku*, is consumed in the market economy as an attractive commodity. Therefore, even if there are no music classes in school, children have their favorite musicians and can sing well at karaoke without receiving singing lessons in school. Schafer (2005) points out that the problem with today's music education is that it places value on music created by others and demands a high level of skill, so that children forget the true joy of music, and teachers are powerless in the entertainment industry. Schafer does not consider this kind of "music" universal. The creation of music through sound education that does not aim to reproduce established music (including all classical, commercial, and traditional music), but rather to create music that is simple, intuitive, tolerant of error, and non-burdensome to the body for children leads to an exploration of Universal Design (Mace, 2022) in music education. The dichotomies of professional and amateur, producer and consumer, or winner and loser (Imada, 2019), a result of the "entertainment industry" and "music composed by others," as pointed out by Schafer, remain as adverse effects. Shigeshita, Tsubonoh, and Murao (1998) called music that reflects this dichotomy and assumes an external virtual audience "stage music," and proposed the "music of the square" as an opposing concept. Their orientation toward the construction of "music in the square" as a form of teaching, such as music with handmade instruments, shares commonalities with Schafer's sound education. Like Gould, children who decide to become pianists probably have a piano in their homes and start taking lessons, while those who are interested in brass band or choral music join club activities. These types of music are certainly part of music, but they do not represent its totality. In other words, this differs from Schafer's idea of music education for all, in which children, through their own creativity and collaboration, create a world of sound that has never been heard before.

References

De Man, P. (1997). *Aesthetic ideology*. University of Minnesota Press.

Derrida, J. (1981). *Writing and differences*. University of Chicago Press.

Ikeda, A. (1996). *Jisho Sonomo e!* [To the event itself!]. Hozokan.

Imada, T. (2019). "Soundscape, sound education, and the grain of the music: Experiencing the luminousness of music being what it is." In *Creativity in music education*. pp. 35–45. Springer. DOI:10.1007/978-981-13-2749-0_3

Koeda, Y., Kudo, K., Kimura, A., Saito, M., Imada, T., and Shimizu, M. (2021). *Let's find existing sounds and create new soundscape.* (Fieldnotes).

Lokes, J. (1970). *Some Thoughts Concerning Education.* Oxford University Press.

Mace, R. L. (2022). *The centre for universal design: Environments and products for all people.* Center for Universal Design NCSU - About the Center - Ronald L. Mace (Accessed May 15, 2022)

Nattiez, J.-J. (2008). *Levi-Strauss musician.* Actes Sud.

Rainbow, B. (1967). *Land without music*. Novello.

Saussure, F. (1966). *Course in general linguistics.* Peter Owen.

Schafer, R. M. (1965). *The composer in the classroom*. BMI.

Schafer, R. M. (1977). *The tuning of the world*. McClelland and Stewart.

Schafer, R. M. (2005). *HearSing*. Arcana Edition.

Schafer, R. M. (2011). "Foreword." *Japanese Journal of Music Education Practice*, *9*(1), 6–9.

Schafer, R. M., & Imada, T. (2009). *A little sound education*. Shunjusha.

Shigeshita, K., Tsubonou, Y., & Murao, T. (1998). "Jugyo ni hiroba no ongaku wo torimodosou" [Bringing "Music of the Square" back into the classroom]. *Bulletin of JASME*, *27*(4), 13–24.

Sontag, S. (1990). *Against Interpretation.* Anchor Books.

Tonosaki, S. (2018). *Kikukoto wo kibantoshita ongakukyouiku program: Rogakkoudeno Sound Education no jissen wo toshite* (Listening-based music education program: through the practice of sound education in a school for the deaf). Master's dissertation, Hirosaki University, Hirosaki, Aomori.

Wakao, Y. (1990). *More than music*. Keiso Books.

Walker, R. (2007). *Music education: Cultural values, social change and innovation*. Charles C Thomas.

Tadahiko Imada is Professor and the Director of the Research Centre for Next Generation Well-Being at Hirosaki University in Japan. He earned his PhD from the University of British Columbia. Dr Imada is the author of the book, The music of philosophy: Music education and soundscape (2015, Kouseisha-Kouseikaku), and co-author of A little sound education (with R. M. Schafer, Shunjusha, 1996, 2009), The Oxford handbook of philosophy in music education (Oxford University Press, 2012), Creativity in music education (Springer, 2019) and The Routledge companion to teaching music composition in schools (Routledge, 2023).