Japanese Music  
Semester 1 2019  

Mondays & Thursdays period 3

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OFFICE HOURS: Thursdays 12:00-1:00 #704

Course Information:  
This class is an introductory survey of Japanese music. Beginning with gagaku, music of the early imperial court, the class will cover the major genres of Japanese music and end with students presentations exploring any of the musical forms covered in class to J-pop. The primary aim is for the students to develop a familiarity with the various musical genres, the musical instruments, and the structures of each genre through listening exercises. Other themes to be explored throughout the semester with secondary readings are the relationship of musical genre with social class, the continuing dialectic between high culture and low, and the classicisation of popular musical genres:

Requirements:  
- Prerequisites: none  
- Required texts: none. All readings will be handed out in class  
- Listening: The listening assignments will be available at: https://drive.google.com. The user name is japanesemusic_kansaigaidai@yahoo.com. Access to the site will require my inviting you. On the first day of class, I will therefore ask you for you e-mail addresses. As you are all aware, there are most likely copyright issues with this arrangement; however, for the present time, please bear with me until a less questionable form of accessing these files is possible.  
- Written assignments: These are exercises indicated in the syllabus.  
- Presentation: Please refer to presentation guide provided in the syllabus.  
- Final exam: To be determined.

Grading Policy  
listening assignments/homework 25%  
final project 25%  
mid-term examination 25%  
final examination 25%

Additional Information: Classroom Policies

1. Attendance will be taken. It is to your benefit to attend and participate in all classes.
2. Discussion is an integral part of this class. If students do not participate or come to class not having read that week’s materials in preparation to participate, their evaluation will reflect this.
3. Let me know if there is an emergency that prevents you from attending class.
4. Electronic devices of any sort are not permitted.
5. Neither food nor drink is permitted in the classroom.
6. Sleeping is not permitted in class and students will be marked as absent.
7. Plagiarism, cheating, or helping other to cheat is not tolerated. Plagiarism is defined as misrepresenting the work of others as your own. Any information of any sort—facts, statistics, quotations, or paraphrasing—must be cited. Any instance of plagiarism will result in a failing grade.
8. Make-up policy: If you are absent and wish to make up an assignment, it is your responsibility to contact me and make arrangements.
Final Presentation/Paper Guide

The purpose of the presentation/paper is to allow you to explore areas of Japanese music that stimulate and interest you, to delve into areas that have not been covered in class. The given topic of J-pop should not be taken as the only subject you are allowed to explore—explore anything and everything that excites your interest. The only requirement is that the research topic be music and has something to do with Japan.

If you wish, these presentations/papers may be joint or group efforts.

There are two distinct aspects to this project: the presentation and the ensuing paper. The presentation is to be an informal exposé in which you present your findings to the class as a whole. The duration of the presentation will follow academic conference standards, and is to be twenty minutes per person followed by ten-minute questions and answers period. Think of the presentation as a lecture, a performance, a moment for you to speak directly to your colleagues about your work. Expect discussion. You may either read your paper, or refer to notes, or handouts. You are also welcome to use Powerpoint slides and the audio-visual facilities available in the classrooms to illustrate points made in the paper. Should you have materials you wish to distribute to the class, please provide me with a copy the previous class session so that I may make copies.

The paper is separate from the presentation and is to be a formal written exercise with citations, footnotes, and bibliography. Please follow the Chicago Manual of Style for formatting. The length should be approximately 12 pages double-spaced, which is roughly 3000 words in 12 point font.

In your presentation/paper, you are to identify and discuss an issue that interests you about the music you have selected. If, for example, you have decided to examine Japanese enka, you must have something to say beyond, “it’s cheesy!” or “those dresses Kobayashi Sachiko wears for the Kōhaku uta gassen are so cool!” There are any number of different, simultaneously occurring aspects of enka that can be used to make this music relevant and interesting to even those, such as myself, who find it trying at best. What is being promoted through enka? Why do the majority of performers wear kimono? Why do so many enka texts dwell on the concept of furusato or drinking alone in shabby bars? If you should decide on J-pop, or jazz in Japan, a similar list of stimulating issues exists: for example, Japanese pop has undeniably influenced other East Asian popular musics. Is this good? Is this bad? Why is it important? Japanese jazz: is it derivative? Or is it a form of jazz distinct to Japan that conforms to a different aesthetic than American jazz? What does this say about music and migration? There is no limit to what you can explore in your project. Draw upon your experience in other classes to enrich your work.

You are encouraged and expected to turn to secondary sources for guidance and background information. You may not base your argument on the work of others. If you agree with another scholar’s opinion, by all means say so, and there is nothing wrong per se, but how does your work further the earlier scholar’s work? As mentioned above, any references or citations must be properly included in the body of the work following the Chicago Manual of Style guidelines. This is also true of on-line sources, which must be cited in your bibliography. Please be aware that not all on-line sources are reliable or exemplary scholarship.

The date of the presentations is indicated in the syllabus. The papers are due on the day of the final examination.
Schedule

*Please note: this is subject to change.*

All readings and assignments should be completed by the date under which they appear.

The date of the final examination has yet to be announced.

**Part 1: Introduction**

*Lesson 1*: Monday, 28 January 2019
Topic: Course introduction

*Lesson 2*: Thursday, 31 January 2019
Topic: What is music?


*Lesson 3*: Monday, 4 February 2019
Topic: Early Japanese Music: Ancient Song and Dance: kagura 神楽
Listen: *Listening no. 1: Kagura 神楽*. Be sure to read the accompanying explanation.

*Lesson 4*: Thursday, 7 February 2019
Listen: *Listening no. 2: Kangen 管弦 Etanraku 越天楽*. Be sure to read the accompanying explanation.

*Lesson 5*: Thursday, 14 February 2019
Class: Continuation of *kangen* discussion

*Lesson 6*: Monday, 18 February 2019
Class: Introduction to *bugaku*

**Assignment no. 1: to be submitted in class.**

*Lesson 7*: Thursday, 21 February 2019
Class: Analysis and discussion of video of the *bugaku* piece *Kitoku*
Listen: Watch listening example no. 3, the video of *bugaku* piece *Kitoku*. Take notes on everything you observe. Provide a detailed a description as possible. What happens? How do the dancers enter? What do they do once they have mounted the stage? Do you see divisions or sections to the piece? How do the dancers exit the stage? Do you notice anything unusual about the way the music ends? Be sure to read the accompanying notes.
Lesson 8: Monday, 25 February 2019  
Class: Kagen continued.  
Listen: Listen to listening no. 4. There are three listening files, one example of each vocal genre. Please be sure to read the accompanying notes.  
Assignment no. 2: to be submitted in class.  

Part 3: Heike Narrative  

Lesson 9: Thursday, 28 February 2019  
Topic: The Construction of Musical Narrative 1  
Class: Analysis/discussion of Wagami no eiga and musical setting.  
Listen: In preparation for class, you are to read the chapter Nasu no Yoichi from the Tale of the Heike. Analyse the text. Do you see divisions in the text? If there are divisions, how are they created? What literary techniques are being used to create narrative? How, for example, is suspense, tension or excitement created? 

Lesson 10: Monday, 4 March 2019  
Topic: The Construction of Musical Narrative 2  
Class: Watch listening example no. 6, the video of Wagami no eiga. Please be sure to read the accompanying notes, which provide both explanation and a transliteration and translation of the text. (It may be helpful to read the notes before watching the video.) What is the relationship between text and musical setting?  

Part 4: Medieval Theatre: nōgaku 能楽  

Lesson 11: Thursday, 7 March 2019  
Topic: nō 1  
Assignment no. 3: to be submitted in class.  

Lesson 12: Monday, 11 March 2019  
Topic: nō 2  
Listen: Listen to the three examples of nō hayashi provided in listening no. 7. Be sure to read the accompanying notes. See if you can follow the graph score provided in class!  

Lesson 13: Thursday, 14 March 2019  
Topic: nō 3  
Listen: Momiji-gari  
Proposal for final project: to be submitted in class!  

Monday, 18 & Thursday 21 March 2019  
Class: SPRING BREAK! NO CLASS!
Lesson 14: Monday, 25 March 2019
Class: Midterm!
Assignment no. 4: to be submitted in class.

Part 5: Edo Chamber Music: Sōkyoku-jiuta 箏曲地歌

Lesson 15: Thursday, 28 March 2019
Topic: sōkyoku-jiuta 1
Class: Video of Koto no Monogatari 箏の物語

Lesson 16: Monday, 1 April 2019
Topic: sōkyoku-jiuta 2: koto kumiuta
Listen: Listening no. 8, sōkyoku kumiuta 箏曲組歌 “Fuki”. Listen the recording of the koto kumiuta, Fuki, whilst following the text provided. Carefully read the section on koto kumiuta in the chapter. Try to follow the score for the first poetic setting, and then try to identify what changes occur in the following poems to the formulaic patterns discussed in class. Also listen to the two recordings and watch the one video in listening no. 9, these being genres discussed in class. Be sure to read the accompanying notes.

Lesson 17: Thursday, 4 April 2019
Topic: sōkyoku-jiuta 3: shamisen kumiuta 三味線組歌
Listen: Listen to the recording of Ryūkyū-gumi in listening no. 10. Be sure to read the accompanying notes.

Lesson 18: Monday, 8 April 2019
Topic: sōkyoku-jiuta 4: tegotomono 手事物
Listen: Listen to the recording of Isochidori in listening no. 11. Be sure to read the accompanying notes and review the section on tegotomono in the Ashgate chapter.

Part 6: shakuhachi 尺八

Lesson 19: Thursday, 11 April 2019
Listen: Shakuhachi honkyoku in listening no. 12. Please be sure to read the accompanying notes.
Assignment no. 5: to be submitted in class.

Part 7: Edo-period Theatre: Musical Narrative Once Again: bunraku and kabuki

Lesson 20: Monday, 15 April 2019
Topic: Edo-period theatre music 1: gidayū-bushi
Assignment no. 6: to be submitted in class.
Lesson 21: Thursday, 18 April 2019  
Topic: Edo-period theatre music 2: gidayū-bushi  

Lesson 22: Monday, 22 April 2019  
Topic: Edo-period theatre music 3: kabuki  
Listen: Gorō Tokimune 五郎時致 in listening no. 12. Please be sure to read the accompanying notes.  
When listening, think carefully about what musically distinguished the different sections. When does the percussion play? In what sections does the percussion not play? How does the tempo differ in the various sections? Much of this has been provided for you in the accompanying notes. Can you hear a change in the shamisen’s tuning? Does the atmosphere change? If so, how?  
Assignment no. 7: to be submitted in class.

Lesson 23: Thursday, 25 April 2019  
Topic: Edo-period theatre music 4: kabuki  
Class: view and discuss Hanabusa shūjaku jishi  
Part 8: Meiji Modernity and sōkyoku-jiuta

Lesson 24: Monday, 29 April 2019  
Topic: The modernisation of Japanese music: koto 1  
Listen: Listen to the three recordings—Mikuni no homare, Gaisen rappa no shirabe, and Shin-sugomori—in listening no. 15-1, Meiji shinkyoku. Be sure to read the accompanying notes.  
Assignment no. 8: to be submitted in class.

Lesson 25: Thursday, 2 May 2019  
Topic: The modernisation of Japanese music: koto 2  
Listen: Listen to the three recordings—Seoto (listening 15-2), and Mutsu no danshō, and Koto Quartet (listening 15-3). Be sure to read the accompanying notes.  
Assignment no. 9: to be submitted in class.

Lesson 26: Thursday, 9 May 2019  
Topic: Final Presentations.

Lesson 27: Monday, 13 May 2019  
Topic: Final Presentations.

Lesson 28: Thursday, 16 May 2019  
Class: Final Presentations

Lesson 29: Monday, 20 May 2019  
Class: Final Presentations