

Japanese Music Semester 1 2021

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OFFICE HOURS: to be determined

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 available on-line
- Listening: The listening assignments will be available on the university Blackboard programme..
- 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 is required. 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. 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.

✳ 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.

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 *urusato* 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

Week One

Lesson 1

Topic: Course introduction

Assignments: Please think about how you would answer the following question: What is music? Bear in mind that there is no one 'correct' answer to this question. This question is designed to elicit a variety of responses that will illustrate the challenges encountered in any attempt to form a cohesive answer.

Lesson 2

Topic: What is music?

Assignment: *Japanese Music Week 1: Gagaku instruments*. Watch the videos contained in this folder. There is extremely good footage of the instruments and they are all accompanied by an excellent explanation in English. As you watch the videos, think about what types of instrument there are. How would you organise them into categories? When thinking of Western musical instruments, are there 'types' not seen in Japan?

Part 2: Early Japanese Music: *Ancient Song and Dance, Imported Music, Heian Vocal Works*

Week 2

Lesson 3

Read: Harich-Schneider, Eta. "Dances and Songs of the Japanese Shintō Cult", in *The World of Music*, vol. 25, no. 1, Japan, pp. 16-29; Garfias, Robert. "The Sacred Mi-kagura of the Japanese Imperial Court" in *Selected Reports* 1(2), 1968; Varley, Paul. *Japanese Culture*, Chapter 2 "The Emergence of Japanese Civilisation", pp. 1-18; *Kojiki*, Chapter 17.

Lesson 4

Topic: *Early Japanese Music: Ancient Song and Dance: kagura* 神楽

Assignment folder week 2: Please read the explanation of early song and dance contained within this folder. Then watch the video of *Kume-mai* and read the accompanying notes. Also listen to the recording of *Ajime no sahō* and read the accompanying notes. Please think about following question: What is the relation between religion and music?

Week 3

Lesson 5

Topic: *Early Japanese Music: Imported Music 1: gagaku* 雅楽 *kangen* 管弦

Listen: *Listening no. 3: Kangen* 管弦 *Etanraku* 越天楽. Be sure to read the accompanying listening guide.

Read: Nelson, Steven. "Court and religious music (1): history of *gagaku* and *shōmyō*", in *Ashgate Companion to Japanese Music*, edited by David W. Hughes and Alison Tokita, Ashgate Press, pp. 35-48. Nelson, Steven. "Court and religious music (2): music of *gagaku* and *shōmyō*", in *Ashgate Companion to Japanese Music*, edited by David W. Hughes and Alison Tokita, Ashgate Press, pp. 49-

76. Japanese Culture; Varely, Paul. *Japanese Culture*, Chapter 2 “The Introduction of Buddhism”, pp. 19-47.

Lesson 6

Topic: *Early Japanese Music: Imported Music 2: gagaku* 雅楽 *kangen* 管弦

Read: Varely, Paul: *Japanese Culture*, Chapter 3, “The Court at its Zenith”, pp. 48-76.

Class: Continuation of *kangen* discussion.

Week 4

Lesson 7

Topic: *Early Japanese Music: Imported Music 3: gagaku* 雅楽 *bugaku* 舞楽

Class: Introduction to *bugaku*: Analysis and discussion of video of the *bugaku* piece *Kitoku*

Listen: Watch listening example no. 4, 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.

Assignment no. 1: to be submitted to Blackboard.

Lesson 8

Topic: *Early Japanese Music: Imported Music 4: gagaku* 雅楽 *bugaku* 舞楽 continued. *Early*

Japanese Music: Heian Period Vocal Works: saibara 催馬楽, *rōei* 朗詠, *imayō* 今様

Listen: *Listening no. 5*. 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 to Blackboard.

Week 5

Lesson 9:

Part 3: Heike Narrative

Lesson 9

Topic: *The Construction of Musical Narrative 1*

Read: Komoda Haruko. “The musical narrative of *The Tale of the Heike*, in *Ashgate Companion to Japanese Music*, edited by David W. Hughes and Alison Tokita, Ashgate Press, pp. 77-103. *Nasu no Yoichi*. Butler, Kenneth Dean. “The Textual Evolution of The Heike Monogatari”, *Harvard Journal of Asiatic Studies*, vol. 26, 1996, pp. 5-51. Shirane, Haruo. “Warrior Tales”, *Traditional Japanese Literature: An Anthology*, p. 704-706. McCullough, Helen Craig. “Introduction”, *The Tale of the Heike*, pp. 1-16. Varely, Paul. *Japanese Culture*, Chapter 4 “The Advent of a New Age”, pp. 76-89.

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

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 an 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

Topic: *nō 1*

Read: Salz, Jonathon, ed. Chapter 2, “Noh and Muromachi Culture”, *A History of Japanese Theatre*. Cambridge University Press, 2016, pp. 24-62.

Assignment no. 3: to be submitted in class.

Lesson 12

Topic: *nō 2*

Read: Konparu Kunio. Chapter 12, “The Music of Noh: *Utai and Hayashi*”, *The Noh Theater: Principles and Perspectives*. New York and Tokyo: Weatherhill, 1983, pp. 168-213.

Listen: Listen to the three examples of *nō hayashi* provided in listening no. 7. Be sure to read the accompanying notes.

Lesson 13

Topic: *nō 3*

Read: Konparu Kunio. Chapter 11, “The Performers: Actors as Creators”, *The Noh Theater: Principles and Perspectives*. New York and Tokyo: Weatherhill, 1983.

Listen: *Momiji-gari*

Proposal for final project: to be submitted!

Lesson 14

Class: Midterm!

Assignment no. 4: to be submitted in class.

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

Lesson 15

Topic: *sōkyoku-jiuta 1*

Class: Video of *Koto no Monogatari* 箏の物語

Read: Flavin. “*Sōkyoku-jiuta*” in *Ashgate Companion to Japanese Music*, edited by David W. Hughes and Alison Tokita, Ashgate Press, pp. 169-195.

Lesson 16

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

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

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

Read: Tsukitani Tsuneko. "The *shakuhachi* and its music" in *Ashgate Companion to Japanese Music*, edited by David W. Hughes and Alison Tokita, Ashgate Press, pp. 145-168.

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

Topic: *Edo-period theatre music 1: gidayū-bushi*

Read: Gerstle, Andrew C. *Circles of Fantasy: Convention in the Plays of Chikamatsu*. Chapters 1, 2, and 3; Yamada Chieko. "Gidayū-bushi: music of the *bunraku* puppet theatre" in *Ashgate Companion to Japanese Music*, edited by David W. Hughes and Alison Tokita, Ashgate Press, pp. 197-228.

Assignment no. 6: to be submitted in class.

Lesson 21

Topic: *Edo-period theatre music 2: gidayū-bushi*

Read: Jones, Stanley H. "The Mountains," *The Bunraku Puppet Theatre: Honor, Vengeance and Love in Four Plays of the 18th and 19th Centuries*, Hawaii, 2013.

Lesson 22

Topic: *Edo-period theatre music 3: kabuki*

Read: Shively, Donald. "The Social Environment of Tokugawa Kabuki," *Studies in Kabuki: Its Acting, Music, and Historical Context*. Hawaii, 1978. Malm, William. "Music in the Kabuki Theatre," *Studies in Kabuki: Its Acting, Music, and Historical Context*.

Listen: *Hanabusa Shūjaku-jishi* 英執着獅子. 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 to 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

Topic: *Edo-period theatre music 4: kabuki*

Class: view and discuss *Hanabusa shūjaku jishi*

Part 8: Meiji Modernity and *sōkyoku-jiuta*

Lesson: 24

Topic: *The modernisation of Japanese music: koto 1*

Read: Flavin, Philip. “*Meiji shinkyoku: The Beginnings of Modern Music for the Koto,*” *Japan Review*, number 22, pp. 103-124.

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

Topic: *The modernisation of Japanese music: koto 2*

Read: Flavin, Philip. “*Meiji shinkyoku: The Beginnings of Modern Music for the Koto,*” *Japan Review*, number 22, pp. 103-124.

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.

Part 9: Final Presentations

Lesson 26

Topic: Final Presentations.

Lesson 27

Topic: Final Presentations

Lesson 28

Topic: Final Presentations.

Lesson 29

Topic: Final Presentations.

Part 10: Final Examination

To be determined.