

## Japanese Music 別科 Semester 1 2023

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OFFICE HOURS: by appointment.

### Course Information: Course Objectives, Goals, and Learning Outcomes

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 student 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 are available on Blackboard.
- Assignments: All assignments, both written and listening, are available on Blackboard. Access to the site will be provided to you by the university. The written assignments are to be submitted through the links provided in Blackboard.
- Final Presentation and Research Paper: Please refer to the syllabus for a detailed explanation.
- 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. Given the challenges the corona virus has presented towards actually attending classes, attendance will not be taken; however, 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. 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 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 an area of Japanese music that stimulates and interests you, to delve into a musical genre that has not been covered in class. Explore anything and everything that excites your interest. If J-pop is something you find thrilling, then by all means, pursue it: the only requirement is that the research topic be music and that this music is somehow connected 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, and I will arrange to have the proper number of copies made.

The paper is the formal written presentation of research with citations, footnotes, and bibliography. Please follow the Chicago Manual of Style for formatting. The length should be ten to twelve pages double-spaced 12-point Times New Roman font, which is approximately 2500 to 3000 words.

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 music. 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? If you wish to explore the distinctly Japanese aesthetic of *kawaii* in music, you may. Is, for example, Kayri Pamyu Pamyu merely *kawaii*, or is she doing something else? If it is something else, what is it, and more importantly, what do you think its significance is? There is no limit to what you can explore in your project. Draw upon your experience and exposure to ideas 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, however, base your argument on the work of others. I am interested in what you think and why you think what you think. 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 is yet to be announced.

### Part 1: Introduction

#### *Lesson 1*

Topic: Course introduction

#### *Lesson 2*

Blackboard Chapter 1

Topic: What is music?

Listen: Watch videos in Japanese Music Chapter 1: Assignments' folder.

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

#### *Lesson 3*

Blackboard Chapter 2

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

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.

Listen: *Listening no. 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. *Listening no. 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.

#### *Lesson 4*

Blackboard Chapter 3

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*; Varley, Paul. *Japanese Culture*, Chapter 2 "The Introduction of Buddhism", pp. 19-47.

#### *Lesson 5*

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

Read: Varley, Paul: *Japanese Culture*, Chapter 3, "The Court at its Zenith", pp. 48-76.

Class: Continuation of *kangen* discussion.

#### *Lesson 6*

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*. (Blackboard Chapter 4.) 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.**

#### Lesson 7

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

#### Lesson 8

##### Blackboard Chapter 4

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

Class: *bugaku continued*.

Listen: *Chapter 4: Listening Assignments*. There are three files, two videos and one mp3: one example of each vocal genre. Please be sure to read the accompanying notes.

**Assignment no. 2: to be submitted.**

### Part 3: *Heike Narrative*

#### Lesson 9

##### Blackboard Chapter 5

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 the video of *Wagami no eiga*. (Blackboard Chapter 5 Listening Assignments.) 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

##### Blackboard Chapter 6

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.**

### 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: “Noh and Muromachi Culture”, *A History of Japanese Theatre*, pp. 24-67, 2018.

Listen: Listen to the examples of *nō hayashi* provided in Blackboard Chapter 6 Listening Assignments.

### 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.

Watch: *Momiji-gari*: Blackboard Chapter 6 Viewing Assignments

**Proposal for final project: to be submitted.**

### Lesson 14

Blackboard Chapter 7

Class: Midterm!

**Assignment no. 4: to be submitted.**

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

### Lesson 15

Blackboard Chapter 8

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: *shamisen kumiuta* 三味線組歌

Listen: Listen to the recording of *Ryūkyū-gumi* in Blackboard Chapter 8: Listening Assignments. Be sure to have read the section on *shamisen kumiuta* in the Flavin chapter on *sōkyoku-jiuta*.

### Lesson 17

Topic: *sōkyoku-jiuta* 3: *koto kumiuta* 箏組歌

Listen: Carefully read the section on *koto kumiuta* in the chapter provided, and then listen to the recording of the *sōkyoku kumiuta* 箏曲組歌 *Fuki* in Blackboard Chapter 8: Listening Assignments whilst following the text provided.

### Lesson 18

Topic: *sōkyoku-jiuta* 4: *tegotomono* 手事物

Listen: Either listen to the recording of *Isochidori* or watch the video of *Sasa no tsuyu*, both of which are located in Blackboard Chapter 8: Listening Assignments. Be sure to read the accompanying notes and review the section on *tegotomono* in the Ashgate chapter.

## Part 6: *shakuhachi* 尺八

### Lesson 19

Blackboard Chapter 9

Topic: *shakuhachi*

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 Blackboard Chapter 9: Listening Assignments.

**Assignment no. 5: to be submitted.**

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

### Lesson 20

Blackboard Chapter 10

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

Read: Gotō Shizuo, "Chapter 5: Bunraku: puppet theatre", from *A History of Japanese Theatre*, pp. 155-183, ed. Jonah Salz, 2018; Ortolani, Benito: "Chapter 8: The Puppet Theatre", from *The Japanese Theatre*, pp. 208-232, 1995 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.**

### Lesson 21

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

Watch: *Imoseyama no dan* in Blackboard Chapter 10: Viewing Assignments. There is also an excellent explanation/introduction to the play for your reference: Jones, Stanley H. "The Mountains," *The Bunraku Puppet Theatre: Honor, Vengeance and Love in Four Plays of the 18<sup>th</sup> and 19<sup>th</sup> Centuries*, pp. 47-75, Hawaii, 2013.

### Lesson 22

Blackboard Chapter 11

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*.

Watch: *Hanabusa Shūjaku-jishi* 英執着獅子 in Blackboard Chapter 11 Assignments. 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.**

### 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

Blackboard Chapter 12

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

Read: Varley, Paul. "Chapter 9: Encounter with the West" from *Japanese Culture*, Columbia University, 2000, pp. 235-270; 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 Blackboard Chapter 12: Listening Assignments.  
**Assignment no. 8: to be submitted.**

*Lesson: 25*

Topic: *Review for Final Examination*  
**Assignment no. 9: to be submitted.**

## Part 9: Final Presentations

Topic: Final Presentations. *Lesson 26*

Topic: Final Presentations *Lesson 27*

Topic: Final Presentations. *Lesson 28*

Topic: Final Presentations. *Lesson 29*