

Liberal Arts D (Japanese Music and Culture)

MODULE HANDBOOK

Dr Colleen C. Schmuckal

Term: Spring Semester

Numbering SLA203

Credits 2

CONTENTS

This handbook provides information about the module and its operation. Please study it carefully.

Section

- 1 INTRODUCTION / WELCOME**
- 2 MODULE DESCRIPTION**
 - 2.1** Overall Module aims
 - 2.2.**Subject Specific Module Aims
 - 2.3** Skills and Abilities
 - 2.4** Applied Learning
- 3 LEARNING OUTCOMES**
 - 3.1** Learning Outcomes - overall
 - 3.2** Learning Outcomes - specific
- 4 THE MODULE TEAM**
- 5 INDICATIVE SYLLABUS**
- 6 DELIVERY INFORMATION**
- 7 INDEPENDENT STUDY – PREPARATION FOR LECTURE**
- 8 ASSESSMENT AND PRACTICAL TASKS**
- 9 FURTHER READING SOURCES**

1. Introduction / welcome

This module is designed to introduce students to analyzation and comprehension methods of non-western musics from the point of view of history, performance methods and as social roles. The focus is to give a solid introduction of all major Japanese traditional genres still performed today, and to examine how and why the social role of these genres changed throughout Japan's history, lastly discussing their possible contemporary role and situation within Japan. Prior knowledge of Japanese traditional music or music in general isn't required for students to take this course. This module is

designed for all students of various backgrounds to use their own specialized knowledge and majors to deepen their understanding of how Japanese traditional music is used today within education, mass media, communities, and among performers. Students will gain the core knowledge and understanding to be able to differentiate between Japanese traditional genres and instruments and recognized them within various soundscapes. The conclusion of this class will challenge all students to research one genre, instrument, or musician of Japanese traditional music to deeper their understanding of not just Japanese music, but the study of world music.

2.0. Module Description

2.1 Overall Module aims:

Japanese traditional music is often thought to be a relic of the past that should be appreciated but never changed. However, traditional music has always been connected with the ever changing cultural structures of Japan, its roles and music evolving to stay relevant. This module aims to show how even traditional musics affect, and are affected by changing societies and fashionable trends. Alongside lectures, students will be asked to participate in the performance of each genre introduced during class, as well as to critically debate each music's roles as it relates to history, culture, and people. The goal is to help students learn how to voice their observations and critiques of the music through first-hand experiences from workshops, musical listening examples, discussions, and presentations.

2.2 Subject Specific Module aims:

The goal of this course is to learn how to critically listen to Japanese traditional and modern musics as both a musical art form as well as a reflection of history, society, and popular trends to answer one overarching question: What is a "Japanese" sound? The class will focus on learning important vocabulary, how to differentiate between major instruments and genres, and how to describe what is being heard. The subject matters studied in this course should be of use for both students hoping to

work in various music scenes, as well as those who want a diverse understanding of traditional musics and how music is used within society.

2.3 Skills and abilities

This module utilizes a number of interactive components to help students learn how to examine and debate the historical, theoretical and modern roles for each major Japanese traditional instrument and genre covered in class. Beginning with the oldest currently performed genre, gagaku, the class will experience the actual performance of each major music covered within the course, learn how to listen to traditional musical examples, and then analyze how the music has changed through modernization and changing social roles. This hands-on approach to learning will help students deepen their understanding of traditional music, as well as form more compelling criticisms on the music heard daily through media, advertisements and for entertainment.

2.4 Applied learning

This module utilizes a number of interactive components, including workshops, live performances, and in-class discussions, to challenge approaches to the study of “music” from various viewpoints. Utilizing both ethnomusicology and musicology methodologies, students will take a hands-on approach to experiencing and understanding a possibly foreign music and music theory, learn how and why music changes due to social and political changes, and relate these new experiences back to their own personal musical studies and knowledge.

3.0. Learning outcomes

3.1. Learning outcomes – overall

On completion of this module, students should be able to:

- demonstrate and apply appropriate critical skills and knowledge to the discussion of music, musical analysis, musical trends within Japan
- comprehend, apply and critique key concepts in a range of different new and old musical trends within Japanese society today
- draw connections between each element of the module with other studies and majors

3.2. Learning Outcomes - Specific

On completion of this module, students should be able to:

- listen to and identify all the major Japanese traditional musical genres and instruments
- formulate and structure convincing arguments about Japanese music in relation to cultural and

societal roles in written and oral form

- independently research and reflect on their own experiences with Japanese traditional music to come up with a personal definition of a “Japanese Sound”

4.0 The module team

The address for the Department within which your module is situated is:

Tokyo College of Music
1-9-1 Kamimeguro,
Meguroku, Tokyo,

Staff involved in the organisation and delivery of this module are as follows:

Dr Colleen C. Schmuckal

Module Leader

colleen_christina_schmuckal@tokyo-ondai.ac.jp

Module Leader

The Module tutor has overall responsibility for organizing, delivering and assessing a module. It is the Module Leader who you should see with any queries or problems related to a specific module, if the Course administrative officer cannot help.

Music Liberal Arts

Course administrator

m1a@tokyo-ondai.ac.jp

Course administrator

The Course Assistant has responsibility for providing a full and responsive administrative service in support of the processes and procedures associated with student and course administration.

5.0 Indicative Syllabus

This course will introduce each major Japanese traditional genre, still performed today, and examine how and why the performance style has changed from its development to the present. Each class will consist of a lecture on each genre's historical background and modern practices, and lead into a group-discussion covering core issues related to each genre. Lectures will contain important vocabulary and musical examples, as well as small in-class workshops for students to experience each genre first-hand. The completion of listening assignments to prepare each student for that lecture's topic, reaction responses to the lectures and in-class discussions as well as short research reports will be expected of each student. The conclusion of the course will ask each student to

prepare a short video presentation on one musical example they think best exemplifies what they would define as a “Japanese Sound”.

6.0. Delivery Information:

Week	Title	Synopsis
1	Orientation: Learning Cultural Norms through School Dances	An outline of the course will be explained with an example case study on school dances in America in comparison to Japan to show how Japanese music will be approached during the semester
2	Gagaku and Shōmyō	An introduction to the music and roles of music within the court during the Heian period in Japan. Includes in-class workshop on gagaku percussion performance methods and shōmyō and <i>kagen</i> musical analysis, and post-class discussion and assignment
3	Creating a New "Japanese" Identity through Music	Analyzing the influences of music education on Japanese traditional music since the Meiji period and incorporated societal roles of gagaku and shōmyō. Includes in-class questions and discussion.
4	Shakuhachi	Introduction to shakuhachi as a Buddhist ritual tool until the end of the Edo period. Includes in-class workshop on shakuhachi performance methods and <i>honkyoku</i> musical analysis, and post-class discussion and assignment
5	Koto	Introduction to koto music, from the Courts, Temples to Private Homes, until the end of the Edo period. Includes in-class workshop on koto performance methods and <i>danmono</i> musical analysis, and post-class discussion and assignment
6	Shamisen and Biwa	Introduction to biwa and shamisen music, as both a traveling entertainment art to

		high society art music, until the end of the Edo period. Includes in-class workshop on shamisen performance methods and musical analysis of the various shamisen and biwa genres, and post-class discussion and assignment
7	Gendai Hōgaku	Analyzing the modernization of koto, shakuhachi, shamisen, and biwa since the Meiji period and how they represent a “Japanese Sound” within modern art music for a modernized Japanese society. Includes in-class questions and discussion.
8	Noh	Introduction to noh theater, as a meditative art, until end of the Edo period. Includes in-class workshop on shimai (dance), utai (chanting) and hayashi (drums) performance methods, and post-class discussion and assignment. Paper 1 due
9	Kabuki	Introduction to kabuki theater, as a entertainment art, until end of the Edo period. Includes in-class workshop on mie (pose), shamisen (nagauta and gidayu) and hayashi (drums) performance methods, and post-class discussion and assignment.
10	Bunraku	Introduction to bunraku theater, in direct comparison to noh and kabuki theater, until end of the Edo period. Includes in-class workshop on shamisen (jyōruri) and puppeteering performance methods, and post-class discussion and assignment.
11	Modernizing the Stage	Analyzing the modernization of noh, kabuki, bunraku, and Japanese dance since the Meiji period and how theatre genres have been used to show a new social construct of a “Japanese Sound”

		both for Japanese and foreign audiences. Includes in-class questions and discussion.
12	How to Sound “Japanese” Part 1	Analyzation of the social and cultural role of Japanese instruments within popular music and those popular genres based on a “Japanese Sound” and what is behind the construction to create something that is “Japanese”. Focus will be mostly on enka. Includes in-class questions and discussion. Paper 2 due
13	How to Sound “Japanese” Part 2	A continuation of the conversation of “Japanese-ness” within popular music. Focus of this class will be on the shamisen popular boom and festival music. Includes in-class questions and discussion.
14	In-class Presentation	Watch each other’s video presentations and discuss.
15	Course Recap and Discussion	Reflections on the topic of a “Japanese Sound” and the role of Japanese music within our lives and studies today.

7.0 Independent study – Preparation for lecture

Students are expected to spend about an hour each week prior to and after all classes. Listening examples, reading materials, and other important sources will be given at the end of each class. Students’ active participation and honest experiences are key module skills is monitored throughout the course. The module leader will provide students with formative feedback on all short reports and the final video presentation.

8.0 Assessment and practical tasks:

Assignment:

Final evaluation will be based on completion of the following: Attendance and Participation (30%) 、 Report (paper x 3)(30%) 、 Presentation(40%)

Module Grading Bands		
S	90% +	<p>Excellent demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • well structured assignments that address the learning outcomes and specific criteria for the module • critical application of learned knowledge from the content of the module within assignments and in-class discussions • clearly communicated in a style appropriate to the assessment brief • accurate and predominately consistent use of a recognised referencing system • wide range of appropriate sources used for class assignments, reports, and presentation.
A	80-89%	<p>Very good demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • well structured assignments that address the learning outcomes and specific criteria for the module • critical understanding/application is generally evident in the coverage of content within assignments and in-class discussions • clearly communicated in a style appropriate to the assessment brief • predominantly consistent and generally accurate use of a recognised referencing system • good range of appropriate sources used for class assignments, reports, and presentation.
B	70-79%	<p>Good demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • generally well-structured assignments that address the learning outcomes and specific criteria for the module • some critical understanding/application is evident through coverage of content within assignments and in-class discussions • good communication in a style appropriate to the assessment brief • predominantly consistent and generally accurate use of a recognised referencing system • a range of appropriate sources used for class assignments, reports, and presentation
C	60-69%	<p>Adequate demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • adequately structured assignments that address the learning outcomes and specific criteria for the module

		<ul style="list-style-type: none"> • largely descriptive with some critical understanding/application evident through coverage of content within assignments and in-class discussions • communicates in a style appropriate to the assessment brief • attempts to use a recognised referencing system but may have occasional systematic errors • a limited selection of appropriate sources used for class assignments, reports, and presentation
D+ Fail	40-59%	<p>Limited demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • poorly structured assignments that do not completely address the module learning outcomes and specific criteria • work is descriptive in its coverage of the content within assignments and in-class discussions • poor communication that does not use a style appropriate to the assessment brief • use of recognised referencing system is systematically inaccurate throughout the document • an insufficient range of appropriate sources used for class assignments, reports, and presentation
D Fail	10-39%	<p>Poor demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • poorly structured assignments that do not address the learning outcomes and specific criteria for the module • coverage of the content is inadequate or incomplete within assignments and in-class discussions • poor communication that does not use a style appropriate to the assessment brief • recognised referencing system is not used • sources are very limited or absent, or over reliance on one or two sources used for class assignments, reports, and presentation
D- Fail	0-9%	<p>Very poorly structured assignments that does not address any of the learning outcomes or the specific criteria for the module</p>

9.0 Further Reading Sources

Bonnie C. Wade, *Music in Japan* Oxford University Press, 2005.

David Hughes, *The Ashgate Research Companion to Japanese Music*, Ashgate Publishing, Ltd.

2008.