

Department	International College of Liberal Arts		
Semester	Fall 2023	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	MUSC/JPNA187		
Course Title	Workshop: Japanese Koto		
Prerequisites	None		
Course Instructor	吉村 七重	Year Available (Grade Level)	1
Subject Area	Interdisciplinary Arts: Music	Number of Credits	1
Class Style	Workshop	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course"

Course Description	A workshop class for aspiring students of Koto, of all levels, based on in-class workshop activities, assigned individual learning activities, practice, and individual and group presentations. This workshop will involve active learning of the methods of playing the Koto. Students will be involved in listening activities and will learn the basics of the traditional Japanese notation system for Koto music. Step by step, students will begin to learn fundamental playing technique, study simple musical pieces and will progress to more complex works. The instructor will coach and encourage students, but also will challenge them to practice in preparation for the next workshop meeting. Students will read essays, listen to and study audio and video recordings of representative works and outstanding performers of Koto. Students will be required to keep a written journal, about their practice and other learning activities in the Workshop and the relationships of these to other classes they are taking. Near semester end, students will prepare a short performance (individual and in various groups) to show the level of skill they have developed in the workshop.
Class plan based on course evaluation from previous academic year	For every semester, this course will be evaluated and reflect upon student course evaluation and feedback.
Course related to the instructor's practical experience (Summary of experience)	None
Learning Goals	<p>Upon completion of this course, students will be expected to:</p> <ul style="list-style-type: none"> (i) Be able to play some simple short pieces on the Koto, to illustrate several methods used in sound production on the instrument and to use appropriate Japanese terminology which apply to performing on the Koto; (ii) Explain and discuss several of the features which distinguish traditional Japanese music as played on Koto from Western classical music; (iii) Be able to identify several works from the classic repertoire for Koto; and (iv) Be able to discuss several traditional works for Koto and the historical setting and cultural significance of each. <p>By the end of the course, students should have nurtured their creativity and be able to view the world from various perspectives, leading to inter-cultural understanding and open-mindedness toward other cultures.</p>

iCLA Diploma Policy	DP3/DP4
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	- Presentations - Workshops
Use of ICT in Class	None. Confirm with the instructor in class on communication methods.
Use of ICT outside Class	None. Confirm with the instructor in class on communication methods.
Expected study hours outside class	All students in this course are expected to spend minimum of 60 minutes after each class to review and preview the materials covered in class, especially practicing before and after each class.
Feedback Methods	Student will be given feedback during classes.

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Presentations	65%	Active participation in the class and final concert
Performance	20%	Personal effort
Assignments	15%	Koto Workshop Journal

Required Textbook(s)	None. Materials and media will be distributed/presented in class.
Other Reading Materials/URL	None
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on nature of plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.

Other Additional Notes	<p>Course Expectations It is expected that all students attend the workshop regularly and participate actively in each session. A positive outlook and engagement with/open-mindedness towards one's peers are essential for providing the optimal workshop experience for all students, as well as a successful (and enjoyable!) final performance. Don't be judgmental of your peers' musical abilities or ashamed of your own: cultivating and harnessing creativity and sensitivity towards the musical tendencies of other workshop participants, and the establishment of group dynamics are ultimately more important than prior performance experience. Each student will be expected to make a serious effort to prepare of the workshop sessions and practice as assigned by the instructor.</p> <p>Note on Documentation In response to class meetings, assignments and activities in the workshop students will keep a written journal/portfolio in which they record their on-going reactions to their Koto Workshop learning experiences. The portfolio may include photos, drawings, compositions, recordings, etc. (Further guidelines provided later.) Journal will be reviewed by instructor at week 5 and at course end. Journal work will count in evaluation as part of "active participation" noted above.</p> <p>Final Concert The workshop will culminate in a concert open to the public. The program will include a traditional and a modern piece.</p> <p>Fees Approximate teaching material costs incurred to each student: Koto-tsume (plectrum): Around 2,000 yen.</p>
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(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	<p>Week 1: Introduction and Background</p> <p>Session I: Introduction to the Koto, a brief history and description of the Koto. Listening to Koto music.</p>
Class 2	<p>Week 1: Introduction and Background</p> <p>Session II: The Koto student's relationship to the Koto. How to approach the Koto and other aspects of the Koto: Tsume (plectrum) Ji (bridge) Touch the Koto! Steps toward the proper tuning of the Koto.</p>
Class 3	<p>Week 2: Let's begin to play the Koto</p> <p>Session I: Review of work on tuning the Koto. Description of traditional musical notation for Koto. Touch the Koto!</p>
Class 4	<p>Week 2: Let's begin to play the Koto</p> <p>Session II: More on methods of tuning. Now, let's play "Sakura".</p>
Class 5	<p>Week 3: Traditional and Modern</p> <p>Session I: Start to play traditional music, ["Rokudan"] by Yatsuhashi-Kengyo (Edo period, 1614-1685)</p>
Class 6	<p>Week 3: Traditional and Modern</p> <p>Session II: Presentation of works in Western musical notation.</p>

Class 7	<p>Week 4: Traditional and Modern</p> <p>Session I: ["Rokudan"] and ["Kurokami"] with song (short version)</p>
Class 8	<p>Week 4: Traditional and Modern</p> <p>Session II: Japanese composer' s simple music</p>
Class 9	<p>Week 5: Traditional and Modern</p> <p>Session I: ["Rokudan"] and ["Kurokami"] with song (short version)</p>
Class 10	<p>Week 5: Traditional and Modern</p> <p>Session II: More work on "Kurokami"</p>
Class 11	<p>Week 6: New Traditional Works for Koto</p> <p>Session I & II: ["Chidori-no-Kyoku"] by Japanese composer' s simple music</p>
Class 12	<p>Week 6: New Traditional Works for Koto</p> <p>Session I & II: ["Chidori-no-Kyoku"] by Japanese composer' s simple music</p>
Class 13	<p>Week 7: More on Technique and Expression: "Chidori-no-Kyoku"</p> <p>Session I: Perfecting your technique through serious effort</p>
Class 14	<p>Week 7: More on Technique and Expression: "Chidori-no-Kyoku"</p> <p>Session II: Perfecting your expression through serious effort</p>
Class 15	<p>Week 8: Practice Sessions and Critique I</p> <p>Session I: ["Chidori-no-Kyoku"] by Yoshizawa-Kengyo (Edo Period 1801-1872)</p>
Class 16	<p>Week 8: Practice Sessions and Critique I</p> <p>Session II: Contemporary Japanese composers' minimalist music</p>
Class 17	<p>Week 9: Practice Sessions and Critique II</p> <p>Session I: ["Chidori-no-Kyoku"] by Yoshizawa-Kengyo (Edo Period 1801-1872)</p>

Class 18	Week 9: Practice Sessions and Critique II Session II: Contemporary Japanese composer' s minimalist music
Class 19	Week 10: Concert Preparation Session I: Rehearsal of a traditional work
Class 20	Week 10: Concert Preparation Session II: Rehearsal of a modern piece (Week 11: FINAL CONCERT)