

Department	International College of Liberal Arts		
Semester	Fall 2025	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	MUSC/JPNA187		
Course Title	Workshop: Japanese Koto		
Prerequisites	None		
Course Instructor	MURASAWA Joji	Year Available (Grade Level)	1
Subject Area	Interdisciplinary Arts: Music	Number of Credits	1
Class Style	Workshop	Language of instruction	English

(NOTE 1) 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	Upon completion of this course, students will be expected to: (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. 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.

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	Group Work/Presentation/Workshop, Fieldwork				
More details/supplemental information on Active Learning Methods	Students will work in groups of various sizes and must take responsibility for their part in the group performance.				
Use of ICT	None. Confirm with the instructor in class on communication methods.				
Contents of class preparation and review	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.	Hours expected to be spent preparing for class (hours per week)	0 hours	Hours expected to be spent on class review (hours per week)	1 hours
Feedback Methods	Student will be given feedback during classes.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Live Performance	50%	
Presentation	50%	

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 (Outline crucial policies and info not mentioned above)	<p>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>Final Concert The workshop will culminate in a concert open to the public(or Gala). The program will include a traditional and a modern piece. If students do not wish to attend the public concert, there will be an in-class mini-concert on the last class.</p> <p>Fees</p>
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(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	<p>Week 1: Introduction and Background 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 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)</p>
Class 3	<p>Week 2: Let's begin to play the Koto 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 Session II: More on methods of tuning. let's play "Sakura".</p>
Class 5	<p>Week 3: Traditional and Modern Session I: Start to play traditional music, ["Rokudan"] by Yatsushashi-Kengyo (Edo period, 1614-1685)</p>
Class 6	<p>Week 3: Traditional and Modern Session II: Presentation of works in Western musical notation.</p>
Class 7	<p>Week 4: Traditional and Modern Session I: ["Rokudan"] and ["Kurokami"]with song (short version) .</p>
Class 8	<p>Week 4: Traditional and Modern Session II: Japanese composer's simple music.</p>
Class 9	<p>Week 5: Traditional and Modern Session II: More work on "Kurokami"</p>
Class 10	<p>Week 5: Traditional and Modern Session II: More work on "Kurokami"</p>
Class 11	<p>Week 6: New Traditional Works for Koto Session I & II: ["Chidori-no-Kyoku"]</p>

Class 12	Week 6: New Traditional Works for Koto Session I & II: ["Chidori-no-Kyoku"]
Class 13	Week 7: More on Technique and Expression: "Chidori-no-Kyoku" Session I: Perfecting your technique through serious effort
Class 14	Week 7: More on Technique and Expression: "Chidori-no-Kyoku" Session II: Perfecting your expression through serious effort
Class 15	Week 8: Practice Sessions and Critique Session I: ["Chidori-no-Kyoku"] by Yoshizawa-Kengyo (Edo Period 1801-1872)
Class 16	Week 8: Practice Sessions and Critique I Session II: Contemporary Japanese composers' minimalist music
Class 17	Week9 Rehearsal for the concert. Discussing and improving the precision of the performance.
Class 18	Week9 Rehearsal for the concert. Discussing and improving the precision of the performance.
Class 19	Week10 Rehearsal for the concert. Discussing and improving the precision of the performance.
Class 20	Week10 Rehearsal for the concert. Discussing and improving the precision of the performance.