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## *The goals of education*

### *• Faculty of Music*

1. The goals of the Faculty of Music are to impart in-depth academic knowledge and high-level skills related to music and to develop the superior capabilities needed for creative work, expression, and research in various musical domains and to meet the needs of society. Specifically, the Faculty seeks to train graduates with superior expressive skills (performers, composers, and conductors) who are capable of making notable contributions to cultural development across broad sectors of society.

2. In addition to studying and promoting Western music, the Faculty is active in research on and preservation of the traditions of Japanese music. While nurturing these two musical traditions, the Faculty also plays a leading role in the creative advancement of musical culture in Japan, including the rapid development of new means of expression in the musical arts attributable to recent advances in digital technologies, which in recent years have gained recognition for their economic and social as well as their musical significance.

3. To further deepen specialization; to impart a broad range of relevant knowledge, language skills, and other skills; and to ensure that each department promotes cross-functional and comprehensive project communication and active effort among its students, the Faculty is currently seeking to improve coordination with the Performing Arts Center and the Training Center for Foreign Languages and Diction, as well as the university's other shared education and research facilities.

4. Consistent with the University's interest in serving as an institute capable of contributing to the society through art, the Faculty promotes efforts to interact with the society and takes various steps to ensure that the University remains open to the community.

### *• Graduate School of Music*

1. From a broad-ranging yet highly specialized perspective, the Graduate School of Music seeks to impart in-depth musical knowledge and skills and to develop the superior capabilities needed to engage in creative and expressive work or undertake research in various areas related to music or needed for specific musical occupations. It also seeks to train educators and researchers with the high-level





# Faculty of Music Graduate School of Music

Tokyo Music School

capabilities needed to undertake independent creative and research activity. The ultimate goal is to train graduates who possess superior expressive skills (performers, composers, and conductors) and who are capable of serving as leaders in artistic domains within universities, corporations, public institutions, and other organizations.

2. In the areas of both practical skills and theoretical research, the Graduate School implements the organizational innovations needed to meet the broad range of needs of both students and society.

3. The Graduate School proactively designs and deploys measures to improve the quality of education so that it can train performers with strong skills in performance expression and technique, based on deeper understanding and interpretive skills than those typically acquired in the undergraduate program. It also seeks to train researchers capable of pursuing more in-depth specialized research, supported by broad-ranging knowledge and interests.

4. The Graduate School helps to build the foundation for musical education and musical culture in Japan by training superior graduates with the skills to lead and contribute in various musical domains.

## *The goals of research*

In their current configuration, the Faculty of Music and the Graduate School of Music consist of the specialized domains of Composition, Vocal Music, Instrumental Music, Conducting, Traditional Japanese Music, Musicology, Musical Creativity and the Environment, and Musicology and Music Studies. To hand down traditions and to create new musical cultures, as they are expected to do by the world of arts and culture as well as by the general music-loving public, the Faculty and the Graduate School pursue advanced research focusing on the following five research domains. In doing so, the Faculty and the Graduate School draw on the unique characteristics of each specialized domain to identify various ways to achieve partnerships across domains.

1. Sogakudo concert hall projects
2. Handing down and reviving musical traditions
3. Contributing to the community through musical culture
4. Developing musical and cultural research centers in Asia
5. Research and development into new musical and acoustical methods

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Since its establishment in the Tokyo Music School, the predecessor of the Faculty of Music at Tokyo University of the Arts, the Department of Composition has explored and provided instruction in methods and techniques associated with musical composition in modern Western music.

Since its migration to the new university in 1949, the Department has also engaged in educational and research activities involving the study of traditional European music theory and the synthesis of new creative forms in the postwar period, serving as a center of excellence for musical creation in Japan.

Composition I, a required course, asks students to create and submit their own original pieces, including duets, vocal works, chamber works, and orchestral works. A concert given in the university concert hall provides students with the opportunity to perform their own works.

Composition II, also required for all students, involves practical training in compositional analysis and in the traditional Western musical techniques of harmony, fugue, and orchestration.

Other required subjects include solfège, foreign languages, and general education. Electives including composition research, contemporary composition techniques, and computer music are also taught.

The graduate composition program provides students with opportunities for both creative freedom and the continuing study of composition techniques.

The educational philosophy of the Department of Vocal Music calls for instruction in the basic techniques and knowledge required for vocalists. The Department endeavors to train vocalists who are not only technically outstanding but who also demonstrate a deep humanistic outlook and profound knowledge. Seeking to nurture graduates capable of making broad contributions to society through their impassioned performances, the voice program encourages students to perfect their musical skills while deepening their awareness of the world and their understanding of the role of music within society.

Grounded in individual lessons in singing, a major foundation of the curriculum is choral practice (from the first through the third year of the undergraduate program), intended to improve student vocal technique and musical expression while honing ensemble skills.

Required subjects include fundamentals of harmonics, solfège, and playing instrumental music (including a general course in piano).

While the basics of opera and knowledge of opera works are also deemed important topics for vocalists, these subjects are not required, out of consideration for students majoring in solo performance. Those students who are interested in choral performance and ensemble (chamber choral) performance also enroll in vocal ensemble classes.

In contrast to undergraduate studies, in the master's and doctoral programs students choose between solo singing and opera vocal study. The solo singing major focuses on the study of songs and oratorios; the opera major focuses on performing specific operatic roles.



photo by Fumihito Nagai

Classes involving special study in vocal music are available to students in both majors. Students may select from a wide range of choices, including songs in Japanese, German, Italian, French, and English, as well as religious music, ensemble music, and operatic ensemble music (for solo singing majors). Classes in practical opera and general opera techniques provide students with the practical experience they will need as professional opera singers.

In addition, the master's program in the Department of Vocal Music accepts outstanding overseas students, offering entrance exams for these students each year.

The opera course, initiated in 2016, aims to cultivate superior opera singers and workers in opera with a cosmopolitan outlook. The course conducts an entrance examination separately from the vocal music course.

More specialized subjects related to opera singing are offered at the opera course than the conventional vocal music courses. A comprehensive training in opera singing is provided to promote students' understanding of the relationship between opera and other types of performing arts and its history and social context through the study of opera history, analysis of operatic works, and libretto subscriptions.

Specifically, this course is intended to provide students advanced and specialized skills, including the singing ability and performance and expressive skills required of opera singers, through activities such as practical studies of pronunciation, vocalization, song expression, and performance personally led by globally active opera performers; the creation of opera as a comprehensive art in close collaboration with direction, solfège, and piano majors; and obtaining internships through tie ups with opera houses in Japan and abroad.



photo by TAKE-O

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# I nstrumental Music

## *Piano*

Over the course of the Tokyo Music School's history, the Piano Course has produced outstanding musicians based on its mission of absorbing and promulgating musical influences from the West, staking out a global presence in this capacity.

From the first year through graduation, the curriculum is organized flexibly to allow students to explore their individual potential.

During their final exam at the end of the second year, each student performs two pieces in a program expected to last about 20 minutes. In a university concert during their third year, students perform for the public in Sogakudo Concert Hall.

In their fourth-year graduation exam, students give two recitals, one in a concert hall for the public (about 30 minutes in length) and another in front of students and faculty (30 minutes or longer). By the time they graduate, students have typically completed one and one-half to two full recital programs.

In addition to studying the solo repertoire, students have the option to serve as accompanists and to participate in ensemble performances and chamber music performances to develop their capability to successfully perform various musical compositions and ensemble works.

## *Organ*

The Organ Course was established as a part of and concurrently with the Faculty of Music. Students in this program cover a broad-ranging repertoire covering approximately 700 years, from the Renaissance to the present.

Since the organ was built primarily to play an essential role in European church services, in addition to learning the techniques required to play the organ, students learn the construction of various types of organs used for compositions, each of which reflects the circumstances of its time and place of origin, as well as the forms of composition and performance practices of its period.

The university features three outstanding organs of various configurations and two smaller practice organs to provide the instrumental foundation for building familiarity with a broad repertoire.

## *Strings Instruments*

While strings education in the past has focused on the solo repertoire, the program in recent years has also focused on education intended to impart ensemble skills.

The String Instruments Course provides training in the following five instruments: violin, viola, cello, contrabass, and harp.

The following points make up the program's fundamental educational philosophy.

(1) Study of string instrument performance methods and performance interpretation, based on one-on-one interaction with instructors: Students learn, chiefly through a repertoire consisting of solo works and duet sonatas, how to improve performance skills on each of their instruments. At the same time, they explore the interpretive aspects of performance based on a consideration of various factors, including the form and harmony of each piece.

(2) Improving ensemble skills for orchestral and chamber works: Through classes in string ensembles, orchestra, and chamber music for trios and larger ensembles, students gain experience in playing a broad range of ensemble music.





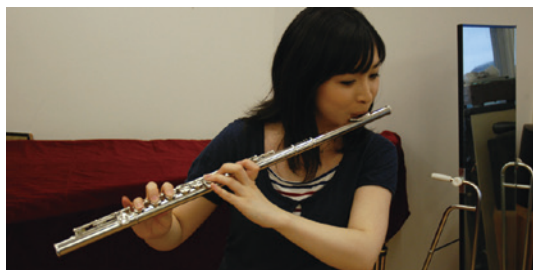
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### *Winds and Percussion*

The wind instruments program accounts for ten different instruments: flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, euphonium, and tuba. Students in the percussion instruments program learn to play all percussion instruments by participating in percussion and marimba ensembles, using chiefly timpani instruments. The goal of each program is to train skilled, sensitive musicians with individual styles.

The program format primarily involves individual lessons permitting on one-on-one interaction with instructors. Students learn ensemble techniques by performing pieces written for full orchestra, wind instrument music (with regular concerts given twice annually), and chamber music. They also gain knowledge essential for effective performance through the study of solfège, piano, music theory, and music history.



### *Chamber Music*

With its focus on chamber music—perhaps the best starting point for musical education—the program refines student ensemble playing and listening skills to instill a lively sense of musical interchange between students and to deepen musical sensibilities. In particular, the program structure provides attentive support for students wishing to engage in highly specialized study of chamber music.

Students majoring in chamber music, piano, or string instruments enjoy lively study in a broad range of chamber music fields not addressed in individual unit courses alone—for example, string quartets and piano trios. This study takes place through analysis and performance interpretations of thematic works in a seminar format and through independently formed groups focusing on practical chamber music techniques.

### *Early Music*

The Early Music Course in the Department of Instrumental Music is a newer course of study established in 2000 by adding classes on the recorder and baroque violin to the harpsichord program and allowing graduate-level study in baroque cello, baroque vocal music, fortepiano, and baroque organ.

In this program, students primarily learn to perform music from the mid-16th century through roughly 1800, employing methods based on contemporary practice. However, rather than picking a single era from the history of music and limiting the repertoire to that period, the goal of this program is to explore the possibilities of performance excellence by encouraging students to see history in a new light.

As part of this approach, students consider historical and cultural factors related to the instruments and performance styles of the period to which each composer belonged, seeking to reproduce music in a manner as close to the intent of the composer as possible and to identify approaches to performance appropriate to that historical period.



Students of the Department of Conducting are trained in the skills needed to conduct a wide range of music, including symphonic music, operas, ballets, and oratorios. The educational philosophy of the Department is to train students not just as highly skilled musicians and artists, but as conductors with exceptional interpersonal and leadership skills, based on lessons in practical techniques and through various classes provided by the Department.

For this reason, in addition to lessons in practical techniques, students are encouraged to gain a wide range of knowledge and experience required of conductors, including studies of musical works and treatises on theory.

Students in the Department of Conducting are required, as a matter of course, to acquire solfège and music dictation skills, but more importantly, they are required to develop a rich and persuasive musical sensibility. To nurture musical maturity, the curriculum covers various aspects of music, including composition, musical instruments, and vocal music.

Based on foundational knowledge and techniques established during the undergraduate years, the graduate program focuses on more advanced and specialized research. Studies such as special research in conducting and treatises on theory increase student knowledge.

Setting a research theme each school year, students systematically prepare to write their thesis and other assignments. During the near completion of their program, students have the opportunity to conduct an actual orchestra in a “completion concert.”



The Department of Traditional Japanese Music trains gifted students through research and classes on practical techniques and performance theory. Classes focus on Shamisen music (nagauta, tokiwazu, and kiyomoto), Hogaku Hayashi (accompaniments to traditional Japanese music), Japanese dance, Sokyoku (koto), Shakuhachi, Nogaku, Nogaku Hayashi, and Gagaku (Japanese ancient court music).

From 2016, the modern sōkyoku (koto) and modern hōgaku-hayashi (transverse flute and percussion) majors will be established in the department, as a strategy aimed at the cultivation of global human resources in the field of contemporary Japanese music.

In addition to practical techniques, students in each program of study enroll in required and elective classes that teach practical techniques in various types of traditional Japanese music, Western music, solfège, and other topics. Students are also required to attend classes in performance theory and related subjects (including Western music theory), in addition to practical techniques. In this way, the curriculum trains performers and future music professionals in a broad range of musical knowledge.

Following graduation, many students go on to become active in the front lines of various musical fields, as performers, instructors, or educators. Graduates may also advance to graduate school to pursue a more focused and advanced study of practical performance techniques and performance theory.





The Department of Musicology pursues research and instruction in musicology, or the study of music. It seeks to train versatile students who have insight into humankind and the world through music and who can present their thoughts to society.

Current classes in the Department cover a wide range of musical topics, taught in the form of lectures, seminars, and tutorials in specialized music subjects, with an additional focus on learning foreign languages. In addition, practical music techniques and music theory are required subjects, and students are expected to pursue research closely related to musical practice.

The Department has established six specialty fields: (1) esthetics of music; (2) ethnomusicology; (3) Western music history; (4) music theory; (5) Japanese music history; and (6) Asian music history.

Master's and doctoral programs in musicology are located within the Musicology and Music Studies Department in the Graduate School of Music. Students in the master's program belong to one of three studios and pursue research. Core requirements include two years of "Seminar in Musicology" and "Special Studies in Musicology" classes offered by their own studios. Students also can attend other special research classes, including certain undergraduate ones.

In the doctoral program, instructors cooperate with each other beyond studio boundaries in order to address more advanced research topics. Depending on the topic chosen, students may also choose as their advisors faculty from departments outside the Musicology Program or specialists from outside the university.



The Department of Musical Creativity and the Environment was established in 2002 to train individuals capable of contributing to the evolution of new musical art forms for the 21st century and to the musical and cultural environments in which these works will flourish. The Department's educational activities cover the following five areas in a crossdisciplinary manner, based on a holistic foundational approach to the study of art and the social context of art:

- 1) Musical and audio expression based on contemporary technologies such as computers and recording technologies
- 2) Research on musical and cultural environments in areas such as art and cultural policies, art management, music environmental design, and music cultural theory
- 3) Research on physical expressions such as dance, performance art, and ethnic and classical art performances
- 4) Research on visual expression, drama and stage production, scriptwriting, and performance
- 5) Research on musical theory and communication techniques supporting each of the above areas



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# Musicology and Music Studies in the Graduate School of Music

*Musicology (See p.25)*

## *Music Education*



The Music Education Course trains graduate students to be scholars and practitioners capable of examining the various interactions between human beings and music from the perspectives of teaching, learning, and development. The subjects of our studies are diverse, going beyond conventional school education to professional music education, children's music education, music education for children with disabilities, and music education as social education and lifelong learning.

Students carry out work related to their primary issues and concerns in addition to acquiring basic knowledge and skills in the research methods and topics of music education. Significant features of the program are that students further develop their advanced practical skills (music performance or composition), and that research activities are conducted in close cooperation with teachers and schools.

## *Applied Musicology*

The Applied Musicology program has been active in relatively new fields of music research, such as music management and music therapy. In these areas, practical as well as theoretical knowledge is very important, and musical skills and knowledge are basic requirements in order to pursue a spiritually affluent society. Since the foundation of this program, numerous students have earned master's and doctoral degrees, writing theses on topics such as managing orchestras, opera foundations, and public music halls; music therapy for school children and the elderly. The program consists of three full-time professors and additional experts who play leading roles in various specialties. The students are required to broaden their knowledge and perspectives on their own issues of interest by taking part in various seminars, exercises, lectures, and practical training.

## *Solfège*



The concepts underlying the Solfège Course involve refining the solfège skills learned by each student in the undergraduate years. The approach is broad, going beyond the ordinary scope of solfège education to encompass listening skills, rhythm sensitivity, the capacity to hear music internally, and all aspects of music theory. The program emphasizes the skills needed to have a good command of music.

Solfège classes in the master's degree program require students to develop a sensitivity to musical works and the capacity to understand such works. In addition, building on the foundation of undergraduate solfège education, the program studies the nature of solfège itself and solfège education in order to train individuals capable of serving as instructors with an advanced understanding of solfège, scholars capable of interdisciplinary research, and performers capable of effectively applying both theory and practical techniques to their performances.

## *Literature in Music*

The Literature in Music program seeks to identify relationships between music and language through the study of musical works that contain words. Specifically, it examines the ties between music and words in genres such as opera, art song, musicals, Noh songs, kabuki, and joruri, exploring the background of each genre.

The program requires analysis of the structures of lyrics and verses based on familiarity with poetics, prosody, rhetoric, philology, and bibliography. It takes an approach based on the history of music and culture and addresses works within cultural and social contexts, looking at the framework of the texts in addition to pursuing in-depth studies of the intrinsic properties of works through the approach of analytical interpretation.

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### *Creativity of Music and Sound*



The Creativity of Music and Sound program shares the goal of the Department of Musical Creativity and the Environment, from which this program is derived, to train individuals capable of contributing to the evolution of new art forms for the 21st century and to the environments in which these works will flourish. The program provides specialized instruction in fields related to music and sound, producing highly skilled professionals, including composers, producers, recording directors, and engineers known as “tonmeisters” (sound masters).

After gaining a basic familiarity with musical and audio knowledge and skills, students use this background to focus on advanced research themes such as the creation of a broad range of cross-disciplinary work (i.e., music and audio works incorporating video, stage art, and other forms of physical expression, including those presented in other media) or the use of recording technologies to create surround-sound works.

### *Creativity of Arts and the Environment*



Creativity of Arts and the Environment, a research field established in 2006, uses a multifaceted approach to examine links between society and various modes of artistic expression, including music, stage art, film and video, and works presented via alternative media.

Instruction and learning proceed in multiple formats based on various practical methods of training, including the creation of new works, the planning and operation of cultural events, and investigation of and research into a wide range of cultural phenomena.

Specific areas examined range from cultural policy, arts management, and the programming of theaters, festivals, and other programs to theories of drama and choreography; from the study of the actual management of culture and arts to the social context in which these activities occur; and from studies of cultural theory to media and communication theory, popular culture, and considerations of the relationship between arts and culture and society at large based on participatory fieldwork.

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## **P**ractical Music Course

This is a two-year, non-degree course. A small number of students, admitted on the basis of an entrance examination, receive individual instruction on their chosen instruments or musical genres, including vocal music; instrumental music (piano, organ, string

instruments, winds and percussion, or early music); traditional Japanese instruments such as shamisen, koto, and shakuhachi; and Nogaku and Japanese dance. A certificate is awarded on successful completion of the course.