General Education Course Proposal  
Field of Study: Visual and Performing Arts  
Asian Music and Globalization  
Andrew Clay McGraw

August 28, 2006

Cover Application

1. Proposed Field of Study: Visual and Performing Arts

2. Course Number: MUS 124

3. Course Title: Asian Music and Globalization

4. Catalog Description: This course will use the social and cultural history of select Asian regions, as well as diasporic Asian communities in America, as a lens through which contemporary processes of globalization (and regionalization, localization and glocalization) can be investigated.

5. Course Prerequisites: None

6. Number of Credit Hours: 3

7. Typical Estimated Enrollment: 15-20

8. How Often/By Whom Offered: Spring Semester each year/Andrew McGraw


10. Adequacy of Library, Technology, and Other Resources:

11. Any Interdepartmental and Interschool Implications: Should be of interest to students in international studies, sociology/anthropology, history, and music.

12. Contact Person: Andrew McGraw
Visual and Performing Arts Rationale

The intersection of globalization and Asian performing arts has been central to my research as a scholar and to my creative projects as a performer and composer. The central objective of this course will be to introduce students to theories of globalization through an examination of the complex social and cultural history of Asia, primarily Southeast Asia. This region, with its incredibly diverse peoples and cultures, presents a fascinating study in the history of globalization and the important issues surrounding contemporary flows of people, ideas and material culture.

This course will include a demanding interdisciplinary set of readings drawn from the fields of ethnomusicology, popular music studies, anthropology, history, Asian studies, cultural studies, geography, archeology, and political science. The course is specifically designed for non-music majors and through its interdisciplinary nature should attract students from several different departments.

While fluency in Western musical styles and theories will not be required in this class, students will regularly take part in active music making. Active performance, through song and on the instructor’s collections of Asian instruments, will take place in each class. Students will learn traditional and contemporary rhythms and songs from a wide variety of traditions and styles including: neo-traditional Japanese-American taiko drumming, Bollywood musical soundtracks, Japanese rap lyrics, Balinese ceremonial music and Javanese avant-garde compositions, among others.

Furthermore, in conjunction with this course, students will be encouraged to enroll in the newly offered Balinese gamelan orchestra. The orchestra, an enormous set of gongs, drums, chimes, xylophones, flutes and fiddles housed in beautifully hand-carved frames, is ingeniously designed to accommodate a wide range of musical abilities and aptitudes. Within the ensemble we will be performing traditional Asian repertoire as well as contemporary inter-cultural compositions by American and Balinese composers.
Prospective Syllabus:
Asian Music and Globalization

Course Description:
In this class we will investigate some representative Asian music traditions as a way of learning about the complex social, cultural and political history of the region, but also as a way to examine the history and contemporary state of globalization. Among the questions we will ask are, what is globalization and when, where, and why did it begin? In terms of cultural production, where is globalization heading? We will begin by studying ancient far-flung interregional cultural connections in Asia as documented by the dispersion of musical instruments and styles during the bronze age. This will be followed by an investigation of the influence of Sanskrit and Chinese cultures throughout the region and their connections with the West via the Silk Road. We will examine the important role Islamic culture had, during the European dark ages, in culturally and musically connecting the West with the East. We will then investigate the impacts and cross-influences of European trade and colonization on musical styles, technologies and traditions throughout Asia. Conversely, we will also examine the influence of Asian musics, and the Orientalist urge in general, on Euro-American colonial-era composers.

In our discussion of contemporary, post-colonial processes of globalization we will be concerned primarily with identity, in all its various forms (racial, gender, class, religious, individual, group, national), and in examining how identities are constructed and negotiated through musical performances within global contexts. We will examine the development of imagined national identities and the role that invented neo-traditional forms of “national” musics play in the global orientation of Asian nations. We will investigate the dispersion and transformation of Western forms throughout Asia (rock, hip-hop, classical) and vice versa, the impact of Asian performance culture (i.e. Bollywood, Beatles/Ravi Shankar) in the West. Finally, we will examine the role that music plays in maintaining communal identity within diasporic Asian communities in the West. By the end of the semester students should have a sense of the immense complexity of Asian history and cultural variety and the ways in which Asian social, cultural and musical histories intertwine with broader international and transnational histories.

As an FSVP class, active learning and performance will be an important part of classroom activity. We will regularly be singing and playing various examples of the musics we will be discussing. No previous musical experience is necessary however. Students are encouraged to enroll in the Balinese gamelan ensemble in conjunction with this course. Within the ensemble we will be performing traditional Asian repertoire as well as contemporary inter-cultural compositions by American and Balinese composers.

Required Texts
None. We will rely upon an interdisciplinary course reader which will be available on Blackboard. We will draw upon an interdisciplinary selection of readings, from
ethnomusicology and popular music studies, to current critical theory concerning race, class, gender, religion and the politics and economics of globalization and immigration.

**Reading, Listening, and Viewing Assignments**
Students are expected to complete all reading, listening, and viewing assignments by the first class listed below that assignment. Reading assignments from texts other than the required ones listed above are on Blackboard under *Reading*. Listening Assignments are on Blackboard under *Listening*. Viewing materials will be placed on reserve behind the music library desk.

**Concert Attendance**
Attendance is required for the Kodo Japanese Drumming concert on March 13, 7:30 pm in the Modlin Center. Vouchers will be provided.

**Course Requirements**

**Exams: 35%**
There will be two exams: a midterm and final. The midterm exam is worth 15% of the final grade. The final exam is worth 20% of the final grade and will be cumulative. Exams will be based on course reading, viewing, and listening and will focus especially on topics we discuss in class.

**Written Assignments: 35%**
Assignments will consist of three written essays. Essays will engage significant issues discussed in class and concert performances. Written essays are also aimed at improving your writing, and writing about music in particular. Students will need to connect reading and listening assignments and to think about larger issues and questions that have evolved from class discussions. Each essay assignment will be posted on Blackboard under *Assignments* and each student essay should be submitted onto the Blackboard site by the appropriate deadline. Late papers will be deducted 5 points every day—including weekends! Papers should be double spaced. Students are expected to cite sources with appropriate citation format. In this class, we use Turabian/Chicago style. Please see the library website under “citing sources” for assistance.

*All written assignments are graded according to the following criteria. However, each essay will focus in detail on one of the categories listed below.*

**Purpose**
- Effective completion of the assignment
- Attention to primary goals (question(s) asked and answered)
- Consideration of necessary format and length

**Audience**
- Appropriate tone and level of detail
- Inclusion of details that are informative and appropriate
Critical Thinking
• Connections made between the world of music and broader ideas
• Ability to draw insightful conclusions based on your observations
• Integration of music with critical concepts, reading, and class discussion

Clarity and Coherence
• Clear organization and development of ideas
• Clear connections, transitions, introductions, and conclusions
• Proper citation of sources
• Avoidance of digressions, overly broad generalizations, unnecessary details, and passive constructions

Grammar
• Careful proofreading for spelling and punctuation errors
• Avoidance of other sentence-level errors

Attendance and Participation: 25%
Attendance and participation are important facets of this class. Class meetings are designed around discussions—not lectures—with the understanding that each student has vital contributions to make at every meeting. Students should always come prepared to discuss reading, listening assignments, and concert events. Participation amounts to 10% of your final grade.

Attendance is taken at the beginning of each class and is worth 10% of your final grade. Students are allowed up to two unexcused absences. Each additional absence will result in a one-percent deduction of the final grade. Students are not penalized for excused absences, but excused absences require a note from a dean or from a doctor. No exceptions.

Grading Summary

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<tr>
<td>Participation/Discussion Forums</td>
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<td>Attendance</td>
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<td>Written Essays (3)</td>
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<td>Midterm Exam</td>
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<td>Comprehensive Final Exam</td>
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Grading Scale

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Class Schedule (page numbers TBA)

Unit 1 (weeks 1-3) Definitions and Historical Background / Pre-Colonial Regional and Global Connections

Globalization is typically defined as a specific phenomenon emerging from late capitalist corporate strategies. However, the historical conditions which have led to it can be traced back into pre-history. This unit will be concerned with definitions of globalization in historical perspective using the dispersion of musical traditions from Asia as an example.

Week 1: 1/15-19
Topic: Introducing Asia through its music, Balinese *gamelan* as an exemplary form. General review of Asian, specifically Southeast Asian, history. What is globalization in terms of cultural production, history, music?

Readings:
Tarling, Nicholas, ed., *The Cambridge History of Southeast Asia.*

Week 2: 1/22-1/26
Topic: Ancient intercultural interactions (proto-globalization) within Asia.
- The Bronze Age; musical drums and maritime cultures of East and Southeast Asia.
- The Sanskrit Cosmopolis. Indic cultural influence throughout Asia.
- Ancient Chinese trade and cultural influence in East and Southeast Asia.

Readings:
Bernet Kempers, A. G. *The Kettledrums of Southeast Asia: a Bronze Age World and Its Aftermath.*
Pollack, Sheldon. “Cosmopolitan and Vernacular in History.”
Tarling, Nicholas, ed., *The Cambridge History of Southeast Asia.*

Week 3: 1/29-2/2
Topic: Early Contact with the West.
- The Silk Road
- The Islamic Enlightenment, the spread of Arabic culture throughout Asia during the European dark ages.

Readings:
Clark, Mitchell. *Sounds of the Silk Road: Musical Instruments of Asia.*
Reid, Anthony. *Southeast Asia in the Age of Commerce 1450-1680.*

Unit 2 (weeks 6-7) Colonialism: Orientalism and Western Influence

Europe had established permanent maritime trade contact with South and Southeast Asia by the middle of the sixteenth century. Sailors brought with them their songs and instruments and these musical traditions had an immediate and permanent impact on local cultures. During the height of European colonial domination through the early modern era Asian musical cultures began to influence Western art music, albeit through the complex ideology of Western orientalism. More recently, Asian musics have been claimed to be intellectually “colonized” by the fields of comparative music studies and ethnomusicology.

Week: 4 2/5-2/9
Topic: Early colonial contact.
- European trade connections in India, Malaysia, Indonesia.
- Early musical influences: India, keroncong, the development of the Javanese gamelan.

Reading:
Farrell, Gerry. *Indian Music and the West*.
Tarling, Nicholas, ed., *The Cambridge History of Southeast Asia*.

Week 5: 2/12-2/16
Topic: Impacts of Western thought on Asian modes of music making and teaching.
- Changes in notation / transmission technologies.
- From oral to written cultures.

Reading:
Perlman, Marc. *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*.

Week 6: 2/19-2/23
Topic: Orientalism, Asian influence on Western Art Music.
- Debussy, Ravel etc.
- Britten, McPhee etc.

Reading:
Everett, Yayoi Uno and Frederick Lau. *Locating East Asia in Western Art Music*.
Oja, Carol. *Colin McPhee, Composer in Two Worlds*.

Week: 7 2/26-3/2
Topic: The role of music scholarship in globalizing Asian musics.
- Comparative Musicology
- Ethnomusicology / Ethno-ensembles in the American University
“True” globalization is said to have come about through the modern emergence of transnational economies and communications media. The increasing mobility of (primarily privileged Western) peoples through improvements in transportation technologies and the increasing flow of (primarily underprivileged Eastern) ethnic groups through economic and political oppression have lead to increasingly frequent, intense and long-lasting musical encounters. Furthermore, the founding of post-colonial Asian nations and states led to the development of “national” neo-traditional musical forms to be highlighted as icons on a world stage.

**Week 8: 3/12-3/16**
Topic: The impact of nationalism, mass media, telecommunications and global economies in Asia.

Reading:
Anderson, Benedict. *Imagined Communities.*

**Week 9: 3/19-3/23**
Topic: Cross-cultural versus intercultural composition.

Reading:
Stanyek, Jason. *Diasporic Improvisation and the Articulation of Intercultural Music.*
Tenzier, Michael. “Jose Maceda and the Paradoxes of Modern Composition in Southeast Asia.”

**Week 10: 3/26-3/30**
Topic: Global Pop
Reading:

**Week 11: 4/2-4/6**
Topic: Global Elite Avant-gardism

Reading:
Mitoma, Judy. Narrative Performance: Cross-cultural Encounters at APPEX.

Viewing:
Peter Brook’s Mahabharata
Robert Wilson’s I la Galigo
Rirkrit Tiravanija’s Ramakien

**Paper Assignment 3 Due.** General Topic: Contemporary Globalization and its intersections with Asian traditions.

**Unit 4 (weeks 12-14) Immigration and Diaspora**

Diaspora is defined as the dispersion of an ethnic group away from its original homeland. Contemporary Asian diasporas in America are complex in that they constitute multi-generational and partially or wholly assimilated subjects who can switch between multiple cultural identities and who, through telecommunications and mass media, often maintain a real-time connection to their “root” homeland and culture.

**Week: 12 4/9-4/13**
Topic: Asian Diasporic communities in the West
  - Taiko and the Japanese-American experience.

Reading:
Berger, Harris M. and Michael Thomas Carroll. Global Pop, Local Language.
Fujie, Linda. “Japanese Taiko Drumming in International Performance.”
**Week 13: 4/16-4/20**
Asian Diaspora continued: Bollywood, Bhangra.

Reading:
Leante, Laura. “Shaping Diaspora Sounds: Identity as Meaning in Bhangra.”
Um, Hae-Kyung. *Diasporas and Interculturalism in Asian Performing Arts: Translating Traditions.*

Viewing:
Various Bollywood films.

**Week 14: 4/23-4/27**

Wrap up, Presentations, loose ends.

**Final Time/Place TBA.**
Reading List / Bibliography:


