

Appreciating Chinese Music, Understanding Chinese Culture and Society

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This course is an introduction to appreciating and understanding Chinese music. It is structured for students of all levels and no musical knowledge is required. The fundamental question is to explore what Chinese music is and how to listen to it? Based on the assumptions that music is socially situated and culturally significant, these approaches go beyond conventional paradigms of music study. Like all domains of culture, music is intrinsically linked to the culture's philosophy, social values, and aesthetic preference. Music is at once a product and a cultural process. We challenge the notion of treating music as a product or only as high art. This course will present both theoretical framework and case studies that will help students understand the formation of musical traditions, how they change and disseminate. Topics under discussion will range from the idea of "orientalism" in Western art music, globalization of music, to local responses to the arrival of Western and foreign music. The goals of this course are to extend the scope of understanding Chinese music as a cultural phenomenon rooted in philosophical foundation and to expand the idea of musical analysis beyond what is on the printed page.

Grading:

1. Attendance and participation: 20%
2. In class group presentation I on Chinese music and Aesthetic 20%
3. Final Exam (multiple questions and short answers) 30%
4. Group presentation II: select one piece or a genre of Chinese music (not covered in class) and using the concept learned in class to explain why it is aesthetically pleasing 30%

Tentative Schedule

Lecture 1 Introduction: Chinese music genres and society, Chinese music in culture

Lecture 2 Confucianism, Social elite, Music of Quqin

***Read:** Robert van Gulik (Introduction, chs 2 & 3)

Lecture 3 Chinese Regional Genres, National Music, Aesthetic, and Identity

***Read:** Lau (*Music in Chinese* chapters 1-3)

Lecture 4 The cultural approach to the study of Music

***Read:** Clayton (Introduction, chs 15 & Ch 17)

Video: *On Orientalism*

Issues of Cross-Cultural music synthesis, globalization,

***Read:** Said (1979:1-28); Eriksen (2007 chapters 1)

*** Group presentation I on "Chinese Music and Aesthetic"**

Lecture 5 Western Music in China and Music appropriation?

Chinese Music in West

***Read:** Krauss (1-39); Locke (2008); Yoshihara (2004): "The Flight of the Japanese Butterfly..."

Lecture 6 Avant-garde Chinese Music? The Case of Tan Tun and others

***Read:** Lau (2004), Yu (2004)

Lecture 7 Chinese Music in the World and the Diaspora

***Read:** Lau (2001), Hosokawa (2000)

Lecture 8 *Final Exam Conclusion: Group Presentation II on music of your choice

Recommendations for further reading

Bellman, Jonathan, ed.

1998 *The Exotic in Western Music*. Boston: Northeastern University Press.

Chou, Wen-Chung

1971 Asian Concepts and Twentieth-Century Western Composers. *Musical Quarterly* LVII(2):211-229.

Clayton, Martin et al ed.

2003 *The Cultural Study of Music*. New York: Routledge.

Eriksen, Thomas

2007 *Globalization: The Key Concepts*. Oxford and New York: Berg.

Hosokawa, Shuhei

2000 "Singing Contests in the Ethnic Enclosure of the Post-war Japanese-Brazilian Community." *British Journal of Ethnomusicology* 9(1):95-118.

Kraus, Richard

1989 *Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music*. New York and Oxford: Oxford University Press (3-39).

Lau, Frederick

2001 "Performing Identity: Musical Expression of Thai-Chinese in Contemporary Bangkok." *SOJOURN* 16(1):38-70.

2004 "Fusion or Fission: The Paradox and Politics of Contemporary Chinese Avant-garde Music," in Everett & Lau ed., *Locating East Asia in Western Art Music*, Middletown, CT., Wesleyan University Press, 22-39.

2007 *Experiencing culture, experiencing music: Music in China*. New York & Oxford: Oxford University Press 2008.

Locke, Ralph

2008 "Doing the Impossible: On the Musically Exotic." *Journal of Musicological Research*. 27:334-358, 2008.

Nettl, Bruno

1985 *The Western Impact on World Music: Change, Adaptation, and Survival*. New York: Schirmer Books (33-36).

Said, Edward

1978 *Orientalism: Western Representations of the Orient*. London: Routledge & Kegan Paul (1-28).

Slobin, Mark

1993 *Subcultural sounds: micromusics of the West*. Hanover, NH: Wesleyan University Press : University Press of New England.

Stokes, Martin

1994 *Ethnicity, identity, and music: the musical construction of place*. Oxford, UK ; Providence, RI: Berg.

Yu, Siuwah

2004 "Two Practices Confused in One Composition: Tan Dun's Symphony 1997: Heaven, Earth, Man." in Everett & Lau ed., *Locating East Asia in Western Art Music*, Middletown, CT., Wesleyan University Press, 57-71.