

Promoting Diversity in the Undergraduate Classroom: Incorporating Asian Contemporary Composers' Music in a Form and Analysis Course

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Despite the greater demand for inclusivity, the literature used in the Music Theory classroom is still limited; the materials for examples and analysis are mostly music drawn from the Western classical musical canon. In my effort to expand the range of analytical materials in undergraduate music theory courses, to demonstrate the continuing quest of diversifying our discipline, and to broaden music students' experiences by exposing them to unfamiliar music, I incorporate contemporary East Asian composers' music in my Form and Analysis course. In the first part of the essay, I discuss further the motivations and background of my decision to incorporate East Asian composers' music in the course. In the second part of the essay, I discuss several compositions by Asian composers as implementation of these motivations. By being exposed to this unfamiliar music, I hope students will further explore and seek music that is new to them.



Introduction

With the advancement in technology and the rapid spread of the Internet, today's music students have an unprecedented advantage of easily accessing a diverse range of music. Despite the accessibility to all forms of music, our students' musical experience is usually confined to the type of music to which they were exposed during their formative years, and many are satisfied with the confinements of their experiences. Typically, the experiences of entering music students in my institution are limited to music programs in high school (band, choir, string orchestra, jazz band/ensemble, and musical theatre), music offered in their church (being in the audience or as participants), taking lessons or teaching oneself to play the guitar or piano, and/or being involved in popular genres such as rock bands. The music heard in these environments is almost exclusively comprised of popular genres. The types of music that typical music majors have encountered by the time they enter college are limited.

Generally, the repertoires covered in the music theory sequence are similarly limited—the materials for examples and analysis are mostly music drawn from the Western classical musical canon, although recently, textbook authors have made conscious efforts to include examples from popular culture, jazz, and film music. In

my effort to expand the range of analytical materials in undergraduate music theory courses, to demonstrate the continuing quest of diversifying our discipline,¹ and to broaden music students' experiences by exposing them to unfamiliar music, I decided to begin by incorporating contemporary East Asian composers' music in my Form and Analysis course.

Contemporary East Asian composers' music has become an integral part of the concert music scene, especially since the 1950s. In the first part of this essay, I discuss further the motivations and background of my decision to incorporate East Asian composers' music in my Form and Analysis course. In the second part of this essay, I discuss several compositions by Asian composers.

Motivations

Two factors prompted my effort to incorporate East Asian contemporary music into the upper undergraduate course Form and Analysis, which is the culmination of our four-semester music theory and aural skills sequence. First is my desire to expose students to unfamiliar music that is still effective as material in the course. The music I incorporate is concert music by East Asian composers as representatives of non-European or non-American origins.² As I mention below, even though East Asian composers' music is written based on the idioms of Western classic music tradition, their works are rarely featured in music history or music theory textbooks and anthologies. The second factor that fueled my effort is my institution's adoption of Global Learning Initiative (GLI) in 2011 as its Quality Enhancement Plan (QEP).

In 2010-11, my institution underwent reaffirmation from its accrediting body, the Southern Association of Colleges and Schools (SACS). QEP is a requirement by SACS that each institution undergoing reaffirmation identify a component of its undergraduate program for improvement. GLI was chosen as my institution's QEP. The purpose of GLI is to ensure that the students become successful as citizens and professionals of the greater world "by enhancing global education for our students." One of my institution's

1 Diversity is an ongoing effort by the Society for Music Theory (SMT) since the inception of the Committee on Diversity with its mission statement focused explicitly on issues of racial and ethnic diversity. See <https://societymusictheory.org/sites/default/files/DCPurpose.pdf>.

2 Here I define Asian concert music as music composed by Asian composers utilizing stylistic features that simulate the European classical music tradition. European classical music became wide-spread in Asian countries in the twentieth century and many composers emerged who incorporated the idioms of Western classical music. This term is used also in opposition to the traditional or vernacular music and popular music.

ongoing goals is “to become a school of distinction for preparing our students to be educated and involved global citizens, to understand their place in global society and their responsibilities to human society at large, and to take great joy at celebrating the very rich cultures of their communities, their states, their regions, their nations, and their world.”³ When curricular courses and extra-curricular activities incorporate some components of GLI, they are specifically designated as GLI courses or GLI activities. As the canonical materials of music courses already inherently emphasize global learning, incorporating concert music composed by East Asian composers in music theory courses could potentially enhance the broader objectives of GLI to integrate global learning into the curriculum and to fulfill this designation. In Fall 2014, I was granted a teaching load reduction award for curriculum improvement to explore this possibility in the Form and Analysis course.

Form and Analysis is the only course offered to the upper undergraduate music students at my institution that deals with in-depth analysis of music.⁴ It is also a designated capstone course for music undergraduates as the course integrates the four semesters of music theory and aural skills. Form and Analysis is required for music education majors, which constitute the majority of our music students, and music performance majors. Many students seeking a Bachelor of Arts in music also take this course as one of their electives. Our four-semester music theory sequence covers tonal harmony and 20th-century materials, and postpones the teaching of small scale and large scale forms until Form and Analysis, including motivic and thematic analysis, phrase structures, and formal functions. My goal in this course is to introduce music that is as diverse as possible. At the end of the course my students should be able to analyze the overall formal design and structure of any given piece, and gain the ability to meaningfully interpret the given compositions utilizing the concepts gained throughout the course, no matter the musical style.

3 Since GLI officially ended in 2016, the link to GLI website that states these purpose and goals is no longer available on my institution's website, and is only available to Winthrop employees in a password protected link. Our dedication to global learning, however, continues as part of Goal 2 of our institutional strategic plan, The Winthrop Plan, which continues through 2025. The Winthrop Plan can be found at: <https://www.winthrop.edu/uploadedFiles/president/StrategicPlan.pdf>

4 Ideally there should be various courses in music theoretical topics for the upper undergraduate and master's music students. However, a number of factors contribute to this limitation: the nature of the institution as a teaching institution, the number and make up of faculty members in the department of music, the teaching loads of the faculty members, curricular requirements of our degree programs, and pressure from the administration to reduce the total credit hours required for the students to complete the degree.

Despite the greater demand for inclusivity, the literature used in the music theory classroom predominantly comes from the Western hemisphere. I believe that East Asian composers are increasingly active in the concert scenes, as demonstrated by the choice of the featured opera at the Spoleto Festival USA.⁵ Two seasons in a row, the featured operas at the Spoleto Festival USA were composed by Asian composers. In 2014, it was the Japanese composer Toshio Hosokawa's opera *Matsukaze*, which is based on a Noh play, and in 2015, it was the Chinese-American composer Huang Ruo's opera *Paradise Interrupted*. The 2018 program includes the opera *Tree of Codes* written by the Australian composer Liza Lim who has Chinese parents.

In recent years, some major American orchestras have featured Asian composers' music on subscription concerts as highlighted in Example 1. These are the few examples from the internet search I conducted. Also, it is worth mentioning that during the last decade, two Chinese composers won the Pulitzer Prize in music: Beijing born Zhou Long in 2011, and Shanghai born Du Yun in 2017. Despite the greater diversity seen in the concert scene, Asia is still underrepresented in Western music classrooms.

Entries are seldom found on Asian composers in the typical music history survey textbooks that trace the development of Western classical music. Chapters on the periods after European expansion in these music history textbooks only include composers and compositions in the United States and might include a small entry on South American composers.⁶ In a sense, both Americas share similar histories with Asian countries at the inception of importing concert music from Europe, differing only in that the history of concert music in America started roughly a century earlier.⁷ However, despite many Asian composers having become active in the international concert scene, the entries on Asian composers tend to be limited to specialized books with titles such as "Twentieth Century Music" or "Contemporary

5 Spoleto Festival USA is held every year for three weeks in the spring in Charleston, South Carolina, and features opera, theatre, dance, and chamber, symphonic, choral, and jazz music. See <https://spoletousa.org/about/> for details and past programs.

6 For instance, see Wright and Simms (2010) and Stolba (1998). Neither textbook includes Asian composers' music, but rather provide brief descriptions of Latin American composers (Wright and Simms 738-739, Stolba 619).

7 This rough comparison is based on the years 1776 and 1854, the year of independence of America, and the year Japan ended its 200 years of national isolation. Also, it is reflected by the formation of symphony orchestras in these two countries. In the United States, a forerunner of the New York Philharmonic was founded in 1842 and the Boston Symphony Orchestra followed in 1881. Japan's forerunner of NHK Symphony Orchestra was established in 1925.

New York Philharmonic:	2014-15 season	South Korean female composer Unsuk Chin's Clarinet Concerto commissioned by the New York Philharmonic and other organizations (premiere) Silk Road Ensemble (Yo-Yo Ma, artistic director. Included multiple Asian composers' music.)
	2015-16 season	Chinese New Year's Concert and Gala performing Chinese composers Li Huanzhi's <i>Spring Festival Overture</i> , Chen Gang and He Zhanhao's <i>Butterfly Lover's Violin Concerto</i> , and Tan Dun's <i>Nu Shu: The Secret Songs of Women, for harp and orchestra</i> (New York Premiere).
	2016-17 season	Indian composer Ravi Shankar's <i>Rāgā-Mālā</i> Concerto No. 2, for Sitar and Orchestra, and two Chinese composers' works (one premiere) included in the special program celebrating Chinese New Year.
Boston Symphony Orchestra	2015-16 season	Unsuk Chin's <i>Mannequin</i> (American premiere).
	2016-17 season	Tōru Takemitsu's <i>Nostalghia</i> .
Charlotte Symphony Orchestra	2014-15 season	Concerto No. 2 for Pipa and Orchestra by a Chinese composer Zhao Jiping.
NHK Symphony Orchestra	2015-16 season	Tan Dun's <i>Passacaglia: Secret of Wind and Birds</i> , a Japan premiere. Tōru Takemitsu: <i>Family Tree</i> , and <i>Nami no Bon</i> .
	2016-17 season	Tōru Takemitsu: <i>A Way a Lone II</i> , <i>How Slow the Wind</i> , and <i>My Way of Life</i> .

Example 1

Examples of orchestras programming works by Asian composers.⁸

Composers.”⁹ European civilization and the force of colonialism demanded that Asian countries open their gates in the mid-19th century for trade purposes, when Western culture and values were unequivocally transported into the Asian countries.¹⁰ Asian countries quickly incorporated the imported styles of concert music, soon producing internationally recognized composers and compositions. It seems natural to me that music history textbooks that trace the development of Western music should include

8 I attended the Charlotte Symphony concert referenced here. Otherwise the data were extracted from each orchestra's archives. See archives of [New York Philharmonic](#), [Boston Symphony Orchestra](#), [NHK Symphony](#) and [also here](#).

9 For instance, Morton and Collins (1992) include thirty-one Asian composers among the five hundred entrants. Other books have sub-chapters with titles such as “Music from Other Cultures (Kostka),” “Ethnic Sources” (Morgan), and “Non-Western Currents and New Age Music” (Salzman) that briefly introduce a few Asian composers' music. See Kostka (2012, 159-161), Morgan (1991, 420-422), and Salzman (2002, 238-240).

10 Everett and Lau (2004) provides an excellent source of discussions on the confluences of Eastern and Western aesthetics and principles in the music of the 20th century, which explore the processes of musical transculturation.

the investigation of the developments and results of the transportation of that music. One purpose of incorporating East Asian composers' music in a Form and Analysis course is to emphasize the importance of East Asian composers in the world music scene.¹¹

In Form and Analysis, in addition to standard instruction on traditional formal concepts, I posit the following questions using East Asian composers' music: How are the boundaries of sections delineated? How is the sense of conclusion achieved? How are discrete sections contrasted? Which musical elements originate in the Western tradition, and which elements have roots in Eastern sensibility? Since East Asian composers' concert music was composed in the 20th and 21st centuries, I also discuss pitch derivations, compositional techniques, and whether the music is written in tonal, late-Romantic, Impressionistic, atonal, or serial style, etc. The pieces are especially useful in providing lessons in ternary forms, rondo forms and variations. I consider it an excellent opportunity to introduce the history of Western concert music pouring into Asian countries in the 19th and 20th-centuries as history and influences are inseparable.

Implementation

In the remainder of this essay, I introduce several compositions that I have used in the Form and Analysis course. Usually, I introduce Japanese composer Yoshinao Nakada's (1923-2000) very popular song "Talking with the Mist" (1960) within the unit on ternary form. The song resembles a French chanson, and the tonal harmonic language is easily comprehensible to students. As shown in Example 2, the lyrics are in three stanzas and it is set to music for A, A', B, A' sections with piano introduction (the first verse is restated for the final A' section). Opening melodic lines in the A and B sections are shown in Example 3.

The only difference between the A and A' sections are the final cadences (and some harmony), in which section A ends with a tonicized half cadence and A' ends with a perfect authentic cadence. In addition to the identification of the cadences and the asymmetric presentation of phrases, I ask the students to identify the large sections of the ternary form. This song provides a good reminder that the letters A and B apply to the thematic materials of the sections. In the printed score, the use of

¹¹ I sympathize with Gopinath (2009) as cited by Guerrero (2009, 50): "[Gopinath] writes that minorities identify as outsiders, thereby possessing natural affinities for new and non-mainstream methodologies."

Large sections	Translation Text by Tadayoshi Kamata	Cadences
Introduction		
A	My cheeks are easy to get wet When my cheeks are cold That day, the words that you wrote I don't know what they are But it still aches	F minor: plagal cadence F minor: half cadence F minor: tonicized HC
Piano interlude		
A'	It still aches On my little wet cheeks It is a little cold But we were together in the mist I fell in love in the mist	F minor: IAC F minor: half cadence F minor: PAC
B	I fell in love in the mist I was caressed by you unseen But when it (the mist) dried You were not you I cried after all	A $\flat$ major: IAC A $\flat$ major: half cadence
Piano interlude		modulation back to F minor
A' (This section is not written out. Nakata uses the repeat sign and second ending.)	My cheeks are easy to get wet When my cheeks are cold That day, the words that you wrote I don't know what they are But it still aches	F minor: plagal cadence F minor: half cadence F minor: PAC

Example 2

The form of Yoshinao Nakada, "Talking with the Mist" (1960).

Section A

F minor

Section B

A $\flat$ major

Example 3

The opening melodic lines of the A and B sections in Yoshinao Nakada, "Talking with the Mist."

first and second endings and the repeat sign confuses some students. Students often misinterpret the A, A', and B sections as the three sections of the ternary form, and don't account for the final A' section which is included in the repeat and not written out. I then ask students to list the contrasting elements of the B section and how the music enhances the meaning of the text (a translation is provided).

Example 4 depicts the ternary form of another song by Nakada, "Maidens in Broad Daylight" (1950), which is the final song of four from the collection *From the Poems of Matinée Poétique*. The poem has four stanzas, but the musical B section does not start until the second line of the second stanza, and then continues through the entire third stanza. In this piece, the outer A sections are modal: the first and third sections project F# Aeolian, and the third section also utilizes F# Mixolydian and F# Lydian. The middle B section utilizes the whole-tone collection WT₀ extensively both in the melody and the accompaniment. I ask the following questions using this piece: 1) What are the pitch resources for the A and B sections?; and 2) Where do notes outside the WT₀ collection occur in the B section, and why did the composer choose to include those notes at those particular places? There are two consecutive measures in the B section where notes outside the WT₀ collection occur. I again direct the students' attention to the translation and that the words "voice of heaven" and "dream" take on extra meanings because of these notes that lie outside the WT₀. The text in the middle

Translation Text by Shin'ichiro Nakamura	Large Sections	Pitch materials
In the cave of the soul far away Waiting for when the door will open Sleeping naked disheveled, Maidens with green locks Alongside the white fountain	A	F# minor F# minor/F# Aeolian/C# Phrygian?
Flame, tinting the silence Rocks that burn the memory Faintly, tomorrow becomes transparent "Turn, sundial and sand shall leak" The voice of heaven rings the midday "Dream is in the treetop, and night should not fall" Wavering water surface, where is the shadow?	B	Whole-tone collection {0, 2, 4, 6, 8, T} (except for "voice of heaven") (except for "dream")
Listening to the sound of sleep, The wind picks up on the bird's wings Opening the window cheerfully, Maidens with red curls	A'	F# minor F# Mixolydian (F# Lydian at the piano ending)

Example 4

The form of Yoshinao Nakada, "Maidens in Broad Daylight" (1950).

section is highly suggestive and dream-like, and the setting of these words literally suggests a state of unreality.

While many aspects of Nakada's musical language, such as his use of late Romantic tonal harmonies and impressionistic idioms, are familiar and accessible to students in the class, he often uses cadential formulas that evoke Japanese traditional scales. Among the four representative Japanese scales, the *miyakobushi* scale (Example 5) has attracted the most attention from Japanese composers who wrote music in the Western style, and is the most Japanese in character. Many melodic endings of Japanese traditional tunes in *miyakobushi*-scale were harmonized by $ii^{b7}-i$ succession and became widely known as "Japanese markers."¹² Many of Nakada's songs utilize this succession of $ii^{b7}-i$ or its variants at cadence points.



Example 5
Miyakobushi scale.

Japanese composer Akio Yashiro (1929-1976) was only six years younger than Nakada, and yet his compositional style was drastically different from Nakada's. Yashiro's piano sonata was composed the same year Nakada composed "Talking with the Mist." Yashiro's Sonata pour Piano is freely atonal, with some quasi-serial usage incorporated.¹³ This piece is in a cyclic form in that the third movement utilizes two themes from the first movement in disguised shapes. The third movement itself is a theme and variations with the theme derived from the second theme from the first movement. I introduce the first movement of this piece at the end of the unit on sonata form as an example of a 20th century movement that explores sonata-like structure. In this movement, the only remnant of traditional sonata form is the presentation of two contrasting thematic ideas in the initial section, and their development in the subsequent section. Example 6 outlines its basic form. I ask students 1) to identify the two themes presented in the first movement and describe their characters, and how

¹² Pacun (2006, 94).

¹³ In the second movement, after an initial outburst of chord clusters, a 13-tone row, in which order numbers 7 and 12 share pitch-class 9, is introduced. (The PC ordering of the row is 11, 5, 6, 4, 2, 3, 9, 0, 1, 10, 7, 9, 8.) Yashiro then restates this row sixteen times, each time in different registers, metric, and rhythmic patterns, before the row dissolves to a non-serial texture.

they are restated in the remainder of the movement; 2) to explain the quasi-serialism in the fast second movement; and 3) how the materials in the first movement contribute to the third movement, and how each of the variations vary from one another.

1st movement	Abbreviated sonata form with no recapitulation. Presents two distinct thematic ideas, which are developed in the subsequent section. First theme is a 12-tone row without any incorporation of its transformations.
2nd movement	Quasi-serialistic Toccata.
3rd movement	Theme derived from the second theme of the first movement, and Variations. First theme of the first movement also returns.

Example 6

Akio Yashiro, Sonata pour Piano (1960).

Though composed almost at the same time, Nakada's songs and Yashiro's piano sonata are quite distinct stylistically. On the one hand, some Japanese composers were discovering and incorporating the modernist language of serialism and atonality; on the other hand, other composers were favoring tonal and impressionistic idioms. I take this opportunity to introduce the unique Japanese history of importing Western classical music when Japan opened up to the West after two hundred years of national isolation. Over the next one hundred years, the Japanese concert scene virtually caught up to the West by incorporating both tonal and post-tonal musical languages.

I use *Jing Marimba* for solo marimba at the end of the rondo form unit as an example of a 20th century composition that utilizes the statement-contrast-restatement model of the rondo form.¹⁴ Also, I take this opportunity to introduce an element from Chinese opera. This piece was composed in 2009 by Chinese composer Chen Yi, born in 1953. Chen Yi consciously combines Chinese music and Western music and many parts of *Jing Marimba* are reminiscent of anhemitonic sonority. "Jing" from the title is a shortened form of "Beijing." The official Chinese title of this piece is *Jing (Beijing) Diao (tune) Marimba* in which *Jing Diao* means Beijing Opera tune. The opening recurring ascending leap of a 7th is taken from the tune played by *Jinghu* (the fiddle), which is the lead accompanying instrument in Beijing Opera singing.¹⁵

Example 7 delineates each section of the Rondo form. In addition to the noticeable recurring ascending leap of the 7th at the beginning, the first refrain (A) introduces

14 Although the composer derived the formal structure of *Jing Marimba* from the intricate golden section principle (which I do not discuss here), her account of the delineation of the sections mostly overlaps with what I present here. I also use this piece to focus on motivic analysis.

15 Private email correspondence between Chen Yi and the author on February 16, 2016.

a melodic statement that includes the recurring motives a, b, and c (Example 8). This statement of seven measures is followed by its repetition an octave higher with minimal variation. The repetition extends for another ten measures and uses distinctive motivic ideas from the statement, while introducing new ideas: motive-d and melodic figure-e (Example 9). The beginning of the first episode (B) is signaled by the usage of tremolo, and uses motive-d, melodic figure-e, and motive-a from the A section, while providing new motives (f and g) that return in the second episode (C). In the second refrain (A') the eight-measure statement is presented one octave lower than the original and the repetition of the statement and the extension are transposed up by a half step. The second episode (C) is drastically different than the previous refrains and the first episode, for it uses rolls and quintuplet fragments extensively. However, this section continues to use motives a, c, and d from the refrain, and

A	Statement (motives a, b, c), repetition, extension using motives from the statement (motives a, b, c) and providing new materials (motive d and melodic figure e).
B	Usage of motive-d, motive-e, and motive-a from the A section. Additional motives f and g are presented.
A'	Statement and T ₁ repetition of statement and extension.
C	Usage of rolls and quintuplets. Usage of motive-a, motive-c, and varied motive-d from the A section. Usage of motive-f and motive-g from the B section.
A''	Statement developed and varied with multiple two to four-note chords.
Coda	Statement, repetition, and varied extension.

Example 7

The form of Chen Yi, *Jing Marimba* (2009).

Marimba

Example 8

Motives a, b, and c in the opening statement (mm. 1-7) in Chen Yi, *Jing Marimba*.¹⁶

¹⁶ The major 7th leap is the distinctive feature of motive-c, which is the reason why I do not recognize the melodic figure that includes the minor 7th leap in the second beat in m. 4 as motive c.

motives f and g from the first episode. The third refrain (A'') again differs drastically from the previous sections. The original statement is embedded in the denser texture of two-note and four-note chords.

Marimba

13

16

a

d

e

Example 9

Motive d, and melodic figure e in the extension of the statement (mm. 13-18) in Chen Yi, *Jing Marimba*.

In addition to the students' activities such as dissecting the larger sections, taking apart the thematic and motivic ideas, and tracking their usage throughout the piece, I ask the following questions: 1) What musical elements achieve the sense of melodic closure?; 2) The B section is quite similar to the A section, but how does it contrast to the A section?; and 3) what is the overall effect of the similarities/dissimilarities of melodic lines in this piece?

Finally, I introduce another solo marimba piece: *Three Colors of Marimba Solo* by Japanese composer Kaori Okatani (b.1971). This piece does not exhibit clearly defined formal boundaries, nor does it fit into any traditional formal type. I use this piece towards the end of the semester to encourage the students to interpret the music in their own way. The questions I ask for this piece are the following: 1) How do concepts of introduction, transition, and extension apply to this music?; 2) How many main sections does this piece have?; and 3) What are the similarities and contrasting elements of these sections? One of my students wrote the following about this piece in Spring 2015 semester:

The way that I see introduction, transition, and extension in this piece take place as it ties between, before, and after different thematic material and reoccurring ideas, rather than westernized ideas of "sections." ... Transitions in this piece are the addition of stark new material to separate sections with rhythmic and motivic ideas that we have seen before. ... The way I see extensions working in this piece are as lengthened existing ideas, extending the idea but breaking up the measures in a non-conventional sense.

In regard to the question about similarities and contrasting elements of the sections, the student wrote:

Similarities of the sections are the use of figures that give a chaotic feel to the music. The play with the time is also used in these sections, such as the speeding up and slowing down but changing the time by changing the speed of the note value. In each section there are abrupt stops with very crunchy and dissonant sounding double stops. Some contrasting elements are the structure of these sections, for instance, section three is a sort of fading away while sections one and two fall and then rise back up as far as intensity and motivic ideas are concerned.

I was particularly pleased with this answer because this student did not just contrast the pitch and/or rhythmic materials and ideas, but he considered his own perception of the passing of time, and of intensity (or its absence). I ask my students to answer the questions in a written format to emphasize the importance of writing about music.

As an ongoing project, I am investigating music for potential use in this class by Japanese composers Fumio Hayasaka (1914-1955), Tōru Takemitsu (1930-1996), and Takashi Yoshimatsu (b. 1953), Korean composer Isang Yun (1917-1995), Chinese composer Tan Dun (b. 1957), and Cambodian-born composer Chinary Ung (b. 1942), among others. I consider their music as a syncretism of Eastern aesthetics and Western modernism, in a way that the composers' own cultural backgrounds have consciously or unconsciously influenced their music. These pieces are relevant for discussion since their musical language originates in the Western tradition, but also has elements with roots in Eastern sensibility. However, their music is difficult to incorporate in the course, as their musical processes are more textural and timbral, and the students are not well versed in describing such musical events and their listening experiences. For instance, Yoshimatsu's neo-Romantic piece *Threnody to Toki* (1980) for string orchestra and piano, in three through-composed sections, embodies Japanese sensibilities of impermanence, which Takemitsu's music also shares. The modal harmonic language combined with the use of many extended techniques in the strings emulates the cry of the bird *toki*, which is extinct in the wild. Cambodian-born Chinary Ung's *Spiral* for cello, piano, and percussion incorporates melodic fragments that evoke Eastern melodies. The texture and timbre of this piece created by vast extended techniques in the cello, piano, and an array of percussion instruments, also suggest music from East Asia.

Conclusion

In 2013, The College Music Society formed a task force to articulate “what it means to be an educated musician in the twenty-first century and, in turn, what recommendations may follow for progressive change in the undergraduate music-major curriculum.” The results of this task force culminated in the release of “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors” (now commonly known as the “Manifesto”). The original report was released in November 2014 and the copyedited version was published in March 2016.¹⁷ It is beyond my scope to address the many issues brought out by the Manifesto. However, I find some common ground with concerns raised in this article, notably their emphasis on diversity.¹⁸ The Manifesto states “... large numbers of music majors graduate with little or no hands-on engagement with music beyond European classical repertory, let alone the cultivation of a genuine global artistic identity, which TFUMM (Task Force on the Undergraduate Music Major) believes is central to musical life and responsible citizenship.”¹⁹ The Manifesto does not address non-Western repertoire from the Classical art music tradition, but I do find this statement resonates with the goal of the GLI, which I wish to address in some small ways in my courses.

Part III of *The Norton Guide to Teaching Music Theory* is devoted to expanding the musical canon in music theory core courses.²⁰ The four essays demonstrate using pop-rock music, jazz theory, non-canonical composers’ works (especially music by women and composers of color), and world and traditional music in the music theory core classroom.²¹ As evidenced by the materials included in theory textbooks, pop-rock music, songs from musicals, and jazz are becoming more common as

¹⁷ Shehan Campbell et al. (2016).

¹⁸ The Manifesto identifies and recommends the three key pillars necessary to ensure the relevance and rigor of the undergraduate music curriculum. They are creativity (as rooted in the ability to improvise and compose), diversity, and integration. *Ibid*, iii-iv.

¹⁹ *Ibid*, 5.

²⁰ Lumsden and Swinkin (2018, 221-282).

²¹ The four essays are: Brad Osborn, “Pop-Rock Pedagogy: Compositions, Performance, Transcription, and Analysis in the Undergraduate Theory Core”; Chris Stover, “Jazz Theory’s Pragmatics”; Ellie M. Hisama, “Considering Race and Ethnicity in the Music Theory Classroom”; and Jane Piper Clendinning, “Teaching World Music in the Music Theory Core.” See the review by Timothy Koozin in this issue of the Journal.

representatives of non-canonical works in the theory core classroom.²² However, most music theory textbooks and anthologies for analysis seldom include Asian composers' compositions,²³ as well as repertoire by women and composers of color.

My goal of diversification of concert music repertoires of non-Western and non-American origins for use in music theory courses is, similarly, not limited to finding music by East Asian contemporary composers. It extends to searching for music by, for example, contemporary African continental composers and composers from other parts of the Asian countries who employ Western concert music idioms, in addition to still underrepresented American female composers and composers of color as Hisama advocates for in her essay. Their compositional methods and techniques can vary from tonal language—analyzable with mostly tertian sonorities and functional harmonies—to more avant-garde styles synthesized with distinct features from their traditional musical culture. More and more, students, including international students, comprise different cultural background and ethnicity in higher education. Also, music theory is taught not only in the United States and Europe but is taught globally. For these reasons, it is only natural to expand the musical materials from all parts of the globe to be used in the classroom. As a responsible music educator in higher learning, I believe it is crucial to make conscious efforts to cultivate repertoires of music of our time.

I am in favor of maintaining the rigor of today's music theory instruction that developed over the past century. Music theory teaches the intricacy of music as an art form as testimony of human civilization. At the same time, to maintain the health of the discipline of music theory I believe that continuous adaptation of newer and less focused materials is integral. Additionally, these repertoires provide an initial exposure to the idea of alternative sophisticated musical systems of other world music. Using these pieces, I challenge students with these questions: 1) How is the music

22 In Roig-Francoli (2011), twenty-five examples derive from popular genres compared to five compositions by women. In Laitz (2015), five examples derive from popular genres compared to two compositions by women. In Clendinning and Marvin (2016), seventeen examples derive from popular genres compared to four compositions by women.

23 A few exceptions can be seen such as the inclusion of Chen Yi's "Shan Ge" as an example of combining Western compositional techniques with elements of non-Western styles, and Tōru Takemitsu's "Rain Tree Sketch" as an example of incorporating some elements of Japanese aesthetics in Clendinning and Marvin (2016, 863-867). Both of them are mentioned in Chapter 40: Recent Trends; Materials from the Twentieth Century. Burkhart (2004, 183) including Takemitsu's "Autumn" (first movement of *Rocking Mirror Daybreak* for violin duo), mentioning that "Takemitsu ... brings together aspects of Eastern and Western musical traditions" and suggests the students "discover some force of process that influences the transformations of the evocative opening motive."

different from the expected formal model and the stylistic characters of the European classical idiom?; and 2) Are there any stylistic variations in these music? By being exposed to the music written by composers who are not from the European origin, and without bringing in the difficult issues of European expansion, socio-politics and identity politics, it is my hope that my students start to notice the larger and wider view of the world, history, and reality.

The study of these literatures in a one-semester course of musical form will not be at a deep level, and my approach to analysis is broad in technicality and terminology. To accommodate the curriculum and the group of students that we normally get at my institution, the class focuses on finding meaningful relationship between smaller and larger parts, and being able to discuss the concepts such as “introduction,” “statement,” “repetition,” “extension,” “development,” “closure,” and “formal function of music,” no matter what kind of music the students are given. I do not necessarily want my students to be advocates for East Asian contemporary composers’ music. Rather, it is my hope that by being exposed to this unfamiliar music, my students will further open their eyes and ears to explore and seek music that is unfamiliar to them or outside their comfort zone. I also hope that they will be curious about not just what they know and is easily accessible, but to go out of their way to find music that is removed from their experiences, and as future music educators, that they nurture this attitude for future generations. No matter what direction and career the students choose to take, I believe that curiosity is one of the main ingredients to success. Silk Road Ensemble, directed by Yo-Yo Ma, is a group that performs traditional music as well as newly commissioned works that combine Western and non-Western instruments. Yo-Yo Ma writes, “The Silk Road Ensemble is a musical model for cultural citizenship. It shows how culture can help us to connect with each other, and how that requires curiosity, collaboration and wholehearted enthusiasm.”²⁴ By incorporating non-canonical East Asian composers’ music (and contemporary composers’ music from other parts of the world) in a traditional Form and Analysis course, I promote a diverse cultural climate that will have an impact on my students’ perspectives on what it means to live in the globalized world.

²⁴ Yo-Yo Ma, New York Philharmonic program, February 19-21, 2015.

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