“Asian Bodies/Global Sounds: the International Circulation of Music”
Speaker: Professor Ricardo D. Trimillos

Professor Emeritus in Asian Studies and Ethnomusicology University of Hawai‘i at Manoa

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Time: 5:00-6:30pm
Venue: WYL108, Lingnan University (Dorothy Y. L. Wong Building)

Abstract

There are different kinds of music that we can consider “global,” that is, music genres heard in many parts of the world. Although global music today is almost always assumed to be sounds distributed through mass media, the circulation of musicians as “live bodies” through touring precedes mediatisation and continues to be important.

The world of classical music is one case of international circulation. We will consider the ways in which Asian and Pacific “bodies” are part of the opera and concert world. There are also many worlds of pop music, whose origins are certainly in the West but whose production is now worldwide. How “western” or “Asian” is a commercial music produced in Hong Kong or in Manila?

How does the Asian body help to “sell” a global sound? The notion of the body in performance has implications for gender and ethnicity as well as for sexuality and race. RW Connell provides two useful categories for the topic: the body as canvas whose physical appearance can be changed or given different meanings; and the body as machine that does work which can be changed or given different meanings.

Prof. Trimillos’ Biography

Dr. Ricardo D. Trimillos is Professor Emeritus in Ethnomusicology and Asian Studies at the University of Hawai‘i at Manoa, where he served as Chair of Asian Studies and of the Music Department and as Director of the Center for Philippine Studies. His research concerns expressive culture of the Christian and Muslim Philippines, Native Hawaiian culture, traditional Japan, and the Asian diaspora. His thematic interests include gender, identity, and public policy.

He completed the MA at the University of Hawai‘i at Manoa and the PhD at UCLA. The dissertation was on the Muslim Tausug of the southern Philippines. Advanced study includes the Ateneo de Manila (Philippines) and the University of Cologne (Germany).

He is an internationally recognised resource for music in public policy, including consultant for the governments of Hong Kong, the Philippines, Malaysia, Poland, and the former Soviet Union. He has been active in bringing minority voices to national and international platforms for cultural policy, safeguarding heritages, and decolonisation of public education. He lectures regularly at universities in Germany, the Philippines, and Malaysia. He has appeared internationally as performer of the Japanese koto. He helped found the International Cultural Studies Program at the University of Hawai‘i/East-West Center.

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