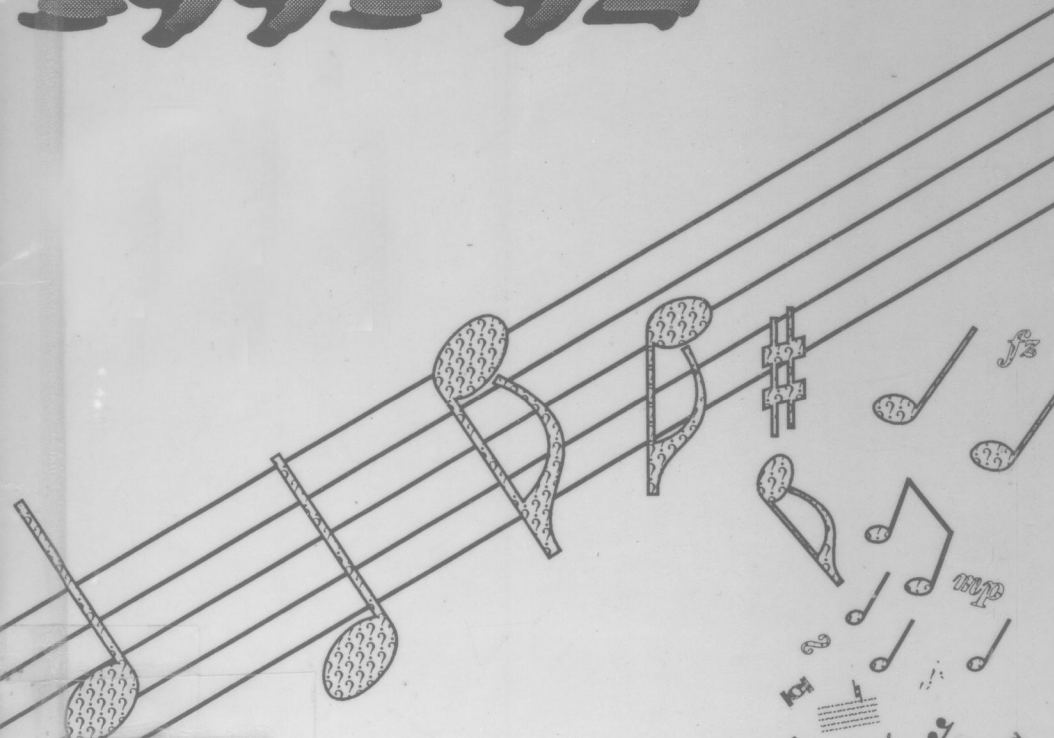


Music at HKU

1991-92



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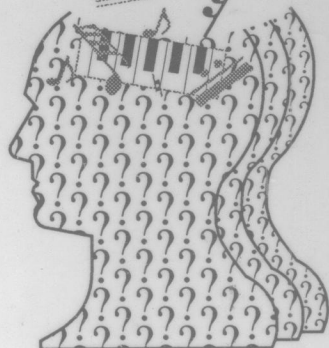
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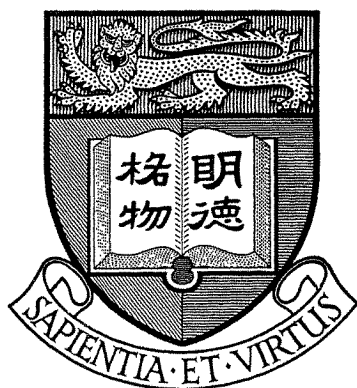
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Department of Music
University of Hong Kong



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Department of Music, HKU

Music at HKU

The Department of Music at Hong Kong University was founded in 1981 and is part of the Arts Faculty. It offers a wide range of courses covering the practical, theoretical and historical aspects of music, and students can either major in music or mix music courses with other Arts Faculty courses such as History, Fine Arts, Economics, Psychology, Chinese, English or Comparative Literature. The emphasis of the Department is on Western music, though students have the opportunity to explore various aspects of Chinese music or to learn a Chinese instrument if they wish. Apart from undergraduate courses leading to the B.A. degree, the Department accepts postgraduate students for the M.Phil. and Ph.D degrees; these are awarded on the basis of research but may include composition and performance.

Why take music at University?

There are two parts to this question:

- Why take music? The best reason for being a Music student is that you love music. But there are other good reasons too. Because it combines practical and theoretical study, music is a uniquely balanced discipline. As one of most important arts disciplines, the study of music is essential to any broadly-based grounding in the universities. And it is a good career choice, opening the way to jobs in private, school and college teaching, and in arts administration, as well as to further study in Hong Kong or abroad.
- Why at university? Unlike a performing arts academy, a university combines the practical study of music with broader contextual studies. As a university student you will learn not just how to do things - how to play an instrument, or orchestrate or compose - but to understand music as an expression of culture. This involves such things as understanding how changes in music reflect changes in

society, or how concepts like 'the composer' have evolved through history, or why a particular chord has a special effect in one piece but not in another. In other words, you will not just be learning about music, but learning to think through the study of music. You will be gaining a university education.

Who can take music at HKU?

To enter the Arts Faculty at HKU you generally need good A-level results (the precise standard required varies from year to year) plus a grade 'D' in Use of English. However there is also a special scheme for Music Department entrants, in which good musical qualifications can make up for not-so-good A-level results. (For details see the section on 'Admissions Procedure' at the end of this booklet.) Applicants for any Music course should be able to read music, and should have at least some basic competence in playing an instrument (not necessarily piano) or singing. An A-level in Music is highly desirable.

The Music Department: Who it is, Where it is, and What it is.

Currently the teaching staff comprises:

Malcolm Butler, B.Mus. (Manc); M.Phil. (Liv)

Head of Department



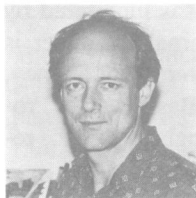
Malcolm Butler is a music technologist and historian with interests in computer applications in musicology and Early Music. Mr. Butler's research covers Baroque manuscript research, secular Italian vocal music of the Baroque, the writing of artificial intelligence programs in music criticism, and a musicologists' workbench computer application running on a NeXT computer.

Doming Lam (Composer-in-Residence)



Doming Lam is Hong Kong's most distinguished composer and has written extensively for both Chinese and Western instruments. Mr. Lam is internationally known and has frequently represented Hong Kong in international festivals, conferences and societies.

Nicholas Routley, B.Mus., M.A., Ph.D. (Cantab)



Nicholas Routley is on secondment from the University of Sydney, Australia. Dr Routley is a music historian and analyst, and has special interest in early music. Dr Routley is also a noted pianist and conductor.

Kelina Kwan, B.A. (HKU), M.Mus (Lond.)



Kelina Kwan is a music analyst with interests in the analysis of 18th- and 19th-century music, and the application of western analytical techniques to oriental music.

Margo Adelson, B.Mus. (Sydney)



Margo Adelson graduated with 1st-Class honors from the University of Sydney, and taught there for five years before coming to Hong Kong where she became a music producer for Radio 4. Since then she has worked as a free-lance musician specializing in early music performance on keyboards and viola da gamba.

Chan Kam Biu, B.Mus.(N.S.W. State Conservatorium of Music))



Chan Kam Biu is a leading young composer whose works have been enthusiastically received locally and overseas. Besides teaching in the Department, Mr Chan is completing a Ph.D. in composition.

The Department also includes a number of part-time teachers, covering such areas as instrumental tuition, conducting and tutorial assistance.

The standard of academic work in the Department is monitored by leading international academics. The present External Examiner is Peter Platt, formerly Professor of Music at the University of Sydney, Australia. Previous external examiners have been Basil Deane, Professor of Music at the University of Birmingham, England, and the renowned specialist on Mahler, Professor Donald Mitchell.

Visitors to the Department 1991-92

The Department is frequently visited by overseas performers and academics, many of whom give masterclasses, lectures, and tutorials to students. Recent visitors have included the counter-tenor Hartley Newnham, the tenor Gerald English, and the contralto, Marilyn Minns. During the academic year 1991-92 the Music Department, in conjunction with the Department of Comparative Literature, plans to stage a performance of Gluck's opera *Orfeo* with Hartley Newnham in the title role.

The Rayson Huang Fellowship enables the Department to invite renowned academics to Hong Kong for periods of up to three months. Notable holders of the Fellowship have included Alexander Goehr, Professor of Music at Cambridge University, England; Anthony Kemp, a well-known music educationalist from the U.K.; and the leading Australian composer Martin Wesley-Smith. Last year's Rayson Huang Fellow was the educationalist, and specialist on world music, Peter Fletcher.

Visiting lecturers in the Department during the year 1991-92 will include Dr Chan Wing-Wah, one of Hong Kong's leading young composers and a member of staff at the Chinese University of Hong Kong. In addition, the Department expects to have a number of distinguished overseas scholars and performers as visiting lecturers for short periods. These scholars will be specialists in the fields of early music, ethnomusicology and piano.

Location & Facilities

The Department is situated on the second floor of the University Main Building, which dates from 1911 and faces Pokfulam Road. The Department houses a rapidly expanding Library (a branch of the Main Library), including a collection of records and compact discs; a recital hall, which is used for regular concerts as well as for rehearsing and teaching; an electronic music studio; and a number of practice rooms.

The Department is well-equipped with instruments, including grand pianos by Steinway and Kawai; harpsichord, virginals, and clavichord; and a chamber organ. Other early instruments include a gamba, two lutes, and complete sets of recorders and crumhorns in a range of different sizes. The Department was fortunate to have recently received a donation of an early nineteenth-century table piano, and has on loan another early piano of about the same date.

The Electronic Music Studio is equipped with facilities for analogue and digital audio recording as well as video dubbing. The Studio houses an extensive range of synthesizers (including analogue and FM synthesizers and sampling keyboards) together with sequencers, a mixing console, and sound treatment modules. All this equipment is available for students' use.

In addition, there is a Music Laboratory which houses microcomputers equipped with synthesizer keyboards, MIDI interface/sound cards, and various musical and non-musical software packages.

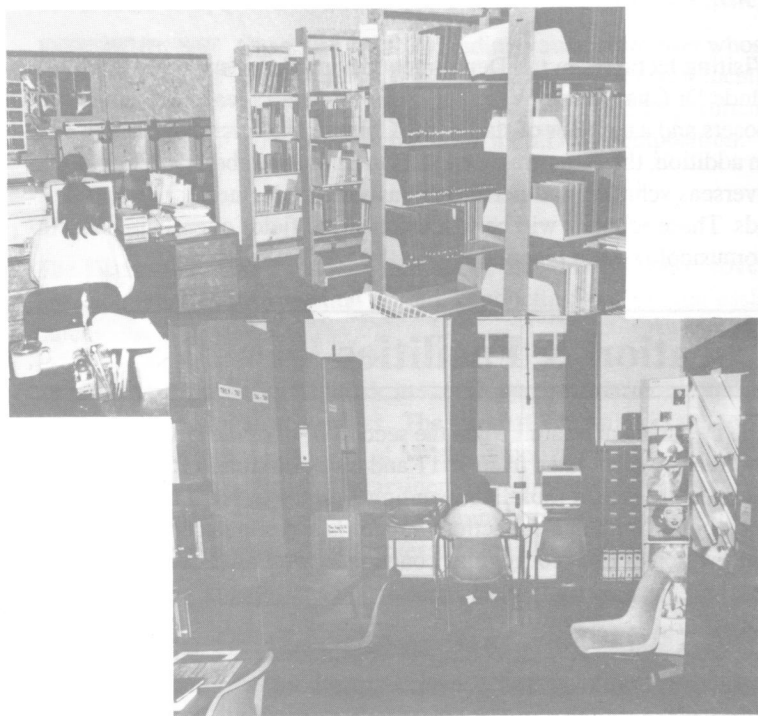


Fig. 1: The Music Library

Courses in Brief

The B.A. degree courses at HKU last for three years. In your first year you take three subjects; one, or two, of these can be Music. In your second and third years you take a total of eight courses, and of these as few as one or as many as eight can be music. Most Music courses are taught in small groups and include a high proportion of personal tuition, workshop activity, or seminar work. You will see that many of these courses come in pairs, called 'language' and 'history'. 'Language' means the techniques of how music is, or was, composed, notated and interpreted; 'history' courses concentrate on stylistic evolution and the relationship between musical style and its social and cultural context. In general it is best to take corresponding 'language'

and 'history' courses together. There are some detailed requirements governing course combinations and these are spelled out in the HKU Calendar.

FIRST YEAR

In the first year two courses are offered:

- *Introduction to Music Language*
- *Introduction to Music History*

If you want to major in Music, you should take both these courses. If you want to minor in Music, then you may select either one. The staff of the Department will be happy to advise what would be best in your circumstances.

SECOND AND THIRD YEARS

The exact course offering varies a little from year to year. Some courses are offered in alternate years. At present the following courses are available:

- *Early Music Techniques*
- *Medieval, Renaissance and Baroque Music*

- *Techniques of Classical and Romantic Music*
- *Music from 1740-1914*

- *Twentieth-Century Techniques of Composition*
- *Music in the 20th Century*

All of these are paired courses and individual pairs should normally be taken together. For specialist performers there are two courses, one for each year:

- *Performance Training 1*
- *Performance Training 2*

Generally speaking, students taking the Performance course study with a teacher at the Hong Kong Academy for the Performing Arts and attend classes that investigate topics related to the stylistic recreation of music of different periods:

Students who wish to specialize in composition can study individually with one of the Department's composers:

- *Composition*

Further options are

- *Techniques of Musical Analysis*
- which deals with 'how music works',
- *Orchestration*
- *Music in Society*

which is a practically-orientated course in which students learn such skills as how to produce recordings, write reviews, and organize and publicize concerts, and

- *Introduction to MIDI Studio Techniques*

which introduces students to studio hardware (MIDI input devices, synthesizers, samplers, and signal processing equipment), software (for sequencing, algorithmic composition, and notation) and recording techniques, including syncing to video.

Finally there are two options in which students work individually under the supervision of a teacher:

- *Special Subject*
- *Musical Project*

The particular topic of these options is selected by the student. Special Subject is an essay-style option and in the past students have selected topics as various as music therapy, computer-based research into piano performance, and Chinese music. Musical Project can involve a recital or the submission of a score, an audio tape or a video tape, and previous selections have included performing on a Chinese instrument, reconstructing composers' sketches, and classroom projects in music education. Another popular option is electronic music, using the Department's studio.

Courses in Detail

The Department of Music offers courses which aim to promote a broad scholarly understanding and appreciation of the language and history of Western music.

Provision is made for the development of special skills in four areas: history and criticism, analysis, performance and composition.

Music making, at all levels, is encouraged and membership in the Department Choir or Orchestra is a requirement. The study of music at tertiary level is a full-time commitment. Activities outside the Department are undertaken at the discretion of each student, whose responsibility it is to fulfil the requirements of the University courses irrespective of outside activities.

FIRST YEAR

The Department offers two whole courses in the First Year.

I.1 *Introduction to Music Language* J. Chan

This course provides the basic technical foundation for further musical studies. It is an integrated course in which theoretical studies such as harmony, counterpoint, composition, analysis, instrumentation and notational skills are introduced alongside studies of keyboard techniques, conducting and aural training. Teaching will be carried out through lectures, workshops, tutorials, individual lessons and computer-aided instruction. In each component of the course, students are required to submit written assignments as well as to complete practical work. Assessment is based equally upon a three-hour examination paper, a 'take-away' examination paper and coursework.

Admission to this course is by audition/interview; it is necessary to be able to read music, and to have at least some training in a musical instrument or voice. Non-keyboard players will be required to develop keyboard facility to an acceptable level.

I.2 *Outlines of Music History* N. Butler

This is an introductory course that seeks to provide students with the necessary requirements for further studies in western music history. The development of western music will be surveyed from early medieval times to the present day through the study of representative works. Students will also be encouraged to cultivate a broad appreciation of the aesthetic development of western civilization through a consideration of other forms of art, and through a study of the impact of major political events and social changes on the development of music.

Assessment is based on two three-hour examination papers to be taken at the end of the first year. One of the examinations will present a number of musical examples on tape and in written form requiring

critical and analytical comment. The other will be a three- hour paper examining historical awareness acquired during the year. Performance in the examinations and coursework assessment will be taken into account in determining the final grading in the proportion of 70:30.

SECOND AND THIRD YEARS

1. Students may take up to eight whole courses in the second and third years.
2. Courses designated as II/III may be taken in either the second or the third year. Courses designated as II must normally be taken in the second year, and III in the third year.
3. A first year course, either I.1 or I.2, is a prerequisite for students intending to take music courses in their second and third years, but in exceptional circumstances this condition may be waived by the Head of the Department.
4. Students reading four or more papers in their second and third years will normally required to take both 1.1 and 1.2 in their first year, and II/III.3, II/III.4 and II/III.6 in their second or third years.
5. Student composers intending to take III.11 should also take II/ III.5 and II/III.8 in their second year.
6. Students wishing to take courses in Performance (II/III.9 and III.10) and Composition (III.14) will be required to satisfy the Department that they are capable of doing so.
7. The assessment of all second- and third-year courses may include a viva voce examination, at the discretion of the examiners.

8. Students' selection of courses in Music should form a coherent programme of work and is subject to approval by the Head of Department, or a curricular adviser nominated by the Department.



Fig. 2: Students having a tutorial

Courses

II/III.1 Early Music Techniques

This will be a practical course that will introduce students to a range of compositional and musicological techniques related to the field of early music. Students will be introduced to the compositional techniques of the period through the completion of written 'pastiche' exercises, and to the paleographical and editorial techniques necessary to access and recreate the music of the period in an authentic and stylish manner. Assessment will be by coursework (40%) and a 'take-away' examination paper (60%).

II/III.2 Medieval, Renaissance and Baroque Music

This course will examine the historical development of music from around 1300 to 1750, through the detailed study of compositions of the period and the relationships between changing aesthetics and

compositional practice. The social significance of music and its relationship to the other arts will also be considered. Assessment will be by coursework (25%) and a 'take-away' examination paper (75%).

II/III.3 *Techniques of Classical and Romantic Music*

This is a practically-orientated course which introduces the techniques of composition in the Classical and Romantic era. Students will analyze, arrange and compose in musical styles ranging from Haydn through Beethoven to Schumann and Chopin. Assessment will be by a portfolio of coursework (30%) and a 'take-away' examination paper (70%).

II/III.4 *Music from 1740-1914*

A stylistic and historical study of Classicism and Romanticism in music. Students will be encouraged to develop their familiarity with the musical repertoire through extensive listening.

Assessment will be based on two three-hour examination papers (60%) and coursework assessment (40%). One of the examinations will test candidates' familiarity with the music of the period by demanding critical and analytical comment relating to a number of aural and visual excerpts taken from a required listening list, as well as asking for brief comments on general topics related to the period. The other examination will require candidates to write detailed responses to a small number of questions on stylistic or historical issues. Again, the questions will be based around the works on a listening list, and might be presented in the context of aural or visual excerpts which the candidates can use to illustrate their answer. The purpose of the two papers is to test the breadth and depth of the candidates' knowledge respectively.

II/III.5 *Twentieth-Century Techniques of Composition*

In this course students will be introduced to a range of twentieth-century compositional techniques and, in addition, some attention will be

given to orchestration. Assessment will be by coursework (60%) and a '3-hour' examination paper (40%).

II/III.6 *Music in the 20th Century*

This course surveys the development of art music in the twentieth century. The particular stylistic and aesthetic problems faced by major composers at different times in the century will be studied. The idea of promoting national identity as opposed to internationalizing musical style will be examined in the growth of music in developing countries, especially within Asia. Special consideration will be given to the work of Hong Kong composers.

Assessment will be via a listening examination (40%), a written examination (35%) and course-work made up of essays, two seminar presentations and a project(25%).

II/III.7 *Techniques of Musical Analysis*

This course is based on seminars and project work, and teaches the principal methods for analyzing music. Students will write a short dissertation in which they apply these methods to a specific topic or problem. Assessment will be based equally on this dissertation and a 'take-away' examination.

II/III.8 *Orchestration*

In this course students will study the different styles of orchestration from the Baroque Era to the present day but with special emphasis given to nineteenth century works. The various characteristics, performing techniques and terminologies for all the major instruments of the orchestra will be considered and students will, in addition, learn the special techniques for scoring from piano music, as well as writing for school orchestra.

Assessment will be by coursework (60%), and a written examination (40%).

II/III.9 Performance Training I

In this course students will pursue the study of a musical instrument (or voice) with a professionally qualified teacher, to be approved by the Head of Department. In addition, they will attend a weekly performance workshop in which basic problems of performance practice - with special focus on the earlier part of the common-practice period - will be discussed.

Assessment will be as follows:

Examination:

A prepared programme	50%
2-hour written examination	20%
Coursework	20%
All practical musical activities	10%

II/III.10 Performance Training II

This course aims to deepen the skills and knowledge acquired in Performance Training I which will normally be considered a prerequisite.

The study of a musical instrument (or voice) throughout the year will lead to the preparation of a public recital, the programme of which will be worked out in consultation with the student's teacher and must be approved by the Head of the Music Department. Students will also be required to attend a regular performance workshop, which will deal with specific problems of notation and performance conventions in the 18th and early 19th centuries.

Assessment will be based on coursework and on the recital, for which students will be required to provide their own publicity and programme notes. A viva voce examination may be held after the recital in which knowledge of repertoire and stylistic problems relating to performance practice will be examined, and students may also be asked to comment upon the structural and historical aspects of the music presented.

Assessment will be as follows:

Examination:

A public recital (+ Viva voce)	70%
Coursework	20%
All practical musical activities	10%

III.11 *Composition*

Students showing evidence of creative ability will be required to prepare a portfolio of compositions at least one of which should be substantial (e.g. a symphonic movement, an instrumental sonata, a string quartet, a song cycle). The quality of presentation will be taken into account and the portfolio must include a recording of a performance of at least one of the works presented. Assessment is of the portfolio presented.

II/III.12 *Music in Society*

A lecture, seminar and workshop course introducing the principles and practice of music in the fields of “Policy in Private and Government Music Project”, “Concert Organization and Marketing”, “Music Office and Project Management”, “Radio Programme Planning and Production”, and “Functions of Advertising, T.V. and Film Music”. Other areas may be covered from time to time.

Assessment will be on the basis of the projects submitted.

II/III.13 *Special Subject*

This course involves the preparation of a substantial dissertation. It may involve more detailed study of topics already covered in the syllabus (for instance, in-depth analysis of an individual composition) or it may involve a subject outside the syllabus (such as ethnomusicology, Chinese music, jazz and popular music, or music in education). Alternatively, a topic may be chosen which relates music to another discipline. Topics can only be approved if adequate supervision and

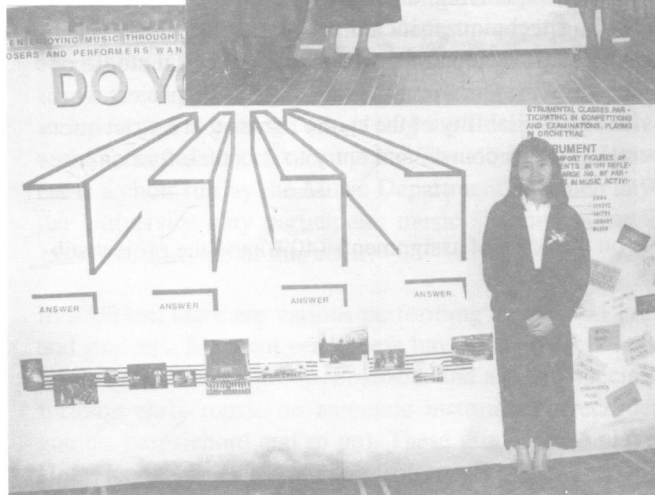


Fig. 3: Exhibition Project by Students taking the course Music in Society

facilities can be provided. Assessment is on the basis of the dissertation.

II/III.14 Musical Project

In this paper students prepare a substantial project of a practical nature. This may consist of a performance, perhaps backed up with written material; conducting (maybe of a particular group or repertoire) or performance on an instrument other than that submitted for II/III.1 for instance. Alternatively, the project might consist of a portfolio of written work - for example, arrangements of existing music, or completions of composers' sketches. Indeed work in other mediums can be submitted (audio or videotapes for instance), provided that some practical element is involved in the project. Assessment will be on the basis of the project submitted.

II/III.15 Introduction to MIDI Studio Techniques

This course is designed around the Department's single-user electronic studio. It provides an introduction to basic studio hardware (MIDI input devices, synthesizers, samplers, and signal processing equipment); software (for sequencing, algorithmic composition, and notation); and recording techniques, including syncing to video. There will also be some consideration of the principles of MIDI studio design. The course combines group tuition and individual project work. The limited size and availability of the studio means that a strict quota has to be operated on this course, and entry to it is therefore on a selective basis.

Assessment is on the basis of assignments (40%) and the project submitted (60%).

Combination of Courses with Other Departments

The Department of Music does not rule out any combination of courses with any other Department or Center where timetabling permits. Selection of course is subject to approval by the Head of Departments concerned.

Performance Activities

The study of music must find its voice through the performance of music, and so students are encouraged to participate in the musical activities which constitute the life of the Department. Students have a wide range of performance activities available to them.

There are regular lunchtime concerts and evening concerts organized by the Department, sometimes in conjunction with the students' Music Society. These concerts feature staff, students, and visiting professionals. Once or twice a year the Department puts on a major musical event, sometimes in conjunction with outside bodies such as the Hong Kong Academy for the Performing Arts; these events have in the past included choral concerts (involving the Hong Kong University Singers), orchestral concerts, or operas. The Hong Kong University Singers is a choir run by the Music Department in which any member of the University may participate; music students normally form the 'core' membership of this choir.

In addition, there are various performing groups run jointly by staff and students. In recent years these have included a percussion group, an electronic music group, *Positron*, and a group specializing in performing early music on authentic instruments (recorders, viola da gamba, harpsichord and so on). These groups have played widely in Hong Kong, at venues ranging from schools to City Hall, to the Uni-

versity of East Asia in Macau; they have also been featured on Hong Kong television.

There is an active Music Society, which puts on a range of social events as well as an annual music festival, and students at HKU have a wide range of extra-curricular activities to choose from on a university-wide basis.

Admission Procedures

Normal admission to the Arts Faculty of HKU is on the basis of A-level and Use of English scores, though special regulations apply to applicants with alternative qualifications or over the age of 25. Full details can be found in the University Calendar. Enquiries should be directed to the Registrar, Registry, University of Hong Kong, Pokfulam Road, Hong Kong.

All applicants who express an interest in reading Music papers are invited to a short entrance examination. This tests musical literacy and basic ear training, together with some questions on general musical knowledge. On the basis of this, applicants may be invited to a further test, which is held individually. In this test, the applicant will be asked to play a prepared piece, answer some questions on it, and do some sight-reading. A small number of applicants who do well in these tests, but whose A-level score is not good enough for normal entry to HKU, may be admitted under the Special Entrance Scheme for Music. Such applicants are required to take two Music courses in the first year and a total of four or more Music courses in subsequent years.

Postgraduate Study

The Department accepts students for the M.Phil (minimum 2 years) and Ph.D (minimum 3 years) degrees in Music. Both these degrees are awarded on the basis of individual research carried out under the su-

pervision of a teacher; the Department does not at present offer higher degrees by coursework. Students can be accepted for any field for which there are adequate library and other necessary facilities, and in which adequate supervision can be provided. The Departmental Library has most of the principal Collected Editions of composers' works together with standard reference and bibliographic tools (including CMM, RILM Abstracts, CPM, etc.); in addition, it contains a growing collection of works by contemporary composers in the East Asian region. The Department is also well-equipped with computer facilities for data processing, music and text editing, MIDI control and other research applications. Supervision can be offered in a wide range of fields within Western music, including composition, historical musicology, sketch studies, analysis and theory, the philosophy and psychology of music, and music education, as well as performance practice. Some topics in Chinese music can also be supported, as can studies of Western music in the Hong Kong or Chinese context. Students are expected to attend and to give papers at the Department's Research Seminar held on a fortnightly basis.

Candidates with a good academic record may be eligible for one of the Department's two postgraduate studentships. The studentships are to help students finance their research, and they also allow the holders to undertake a small amount of teaching in the Department. Other postgraduate studentships are available on a Faculty-wide basis.

The Department is also endowed with the Rayson Huang Scholarship, named after a former Vice-Chancellor of the University, for which senior postgraduate students may apply.

Applicants for postgraduate study should normally possess a good honors degree in Music (whether from HKU or elsewhere), and candidates for the Ph.D will normally have already obtained a Master's degree (whether by coursework or research). However there is an element of flexibility in postgraduate admissions procedure, and intending applicants are encouraged to discuss any aspect of their proposed research with the Head of Department or any of the Department's teachers. Please telephone 8592893 or write to the Department of Music, University of Hong Kong, Pokfulam Road, Hong Kong.

Further Information

The Head of Department, or any of the teachers mentioned in this booklet, will be glad to give further information or answer questions from intending applicants, school principals or other interested parties. Please telephone 8592893 or write to the Department of Music, University of Hong Kong, Pokfulam Road, Hong Kong. Further copies of this booklet may also be obtained on request.



Fig. 4: Graduating Students 1991

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