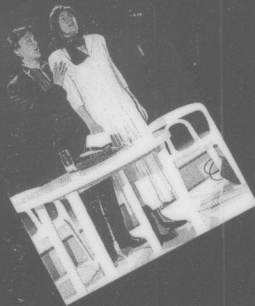


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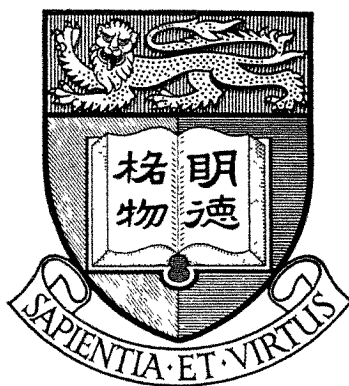


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Department of Music, HKU

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 courses in the Faculties of Arts, or Social Sciences, such as History, Fine Arts, Japanese, Economics, Psychology, Chinese, English, Comparative Literature, or Languages. The Department offers a broad curriculum covering traditional academic disciplines, as well as music technology, and music in the commercial world. There are also opportunities for students 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, performance, or other creative topics.



# 2

## 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 the 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.

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' later in this booklet.) Applicants intending to specialize in Music 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. If you are only interested in studying for a 'minor' in Music (that is, less than four papers in the second- and third-year) you may not need previous qualifications so you should seek advice from the Department.



**who can take music at HKU?**

**3**



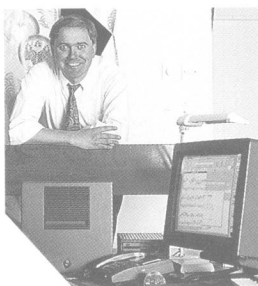


**Professor Allan Marett, B.A. (Wellington); M.A. (London); Ph.D. (Cantab.)**

Professor Marett has researched extensively on Chinese, Japanese, and Aboriginal music, including the Tōgaku repertory of Japanese Court music, music from the Tang Court, and Wangga songs from north-west Australia. He has also composed a Noh play, *Eliza*, which has been performed both in Australia and Japan. He is the editor of *Musica Asiatica*, an overseas advisor to the Shanghai Ancient Music Ensemble, and a past president of the Musicological Society of Australia.



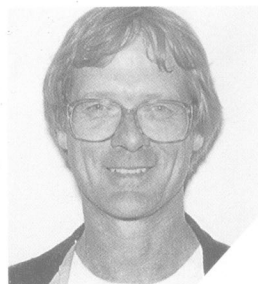
**Malcolm Butler, B.Mus. (Manc); M.Phil. (Liv)**  
**Head of Department**



Malcolm Butler is a music technologist and historian with interests in computer applications in musicology, and early music. Mr. Butler's work covers manuscript research, vocal music of the Baroque, artificial intelligence programming in music criticism and analysis, and a musicologists' workbench computer program which runs on a NeXT computer. If your work with music can be enhanced through use of the computer, then Mr Butler's research may involve creating a tool for you to use.

**Martin Wesley-Smith, B.Mus. (Adelaide); M.Mus. (Adelaide); D.Phil. (York)**

Martin Wesley-Smith is a composer specializing in computer music composition, involving multimedia elements such as multiple computer-controlled slide projectors. His works have been widely performed internationally and he has been Chairman of the Music Composition and Recording Committee of the Performing Arts Board of the Australia Council.



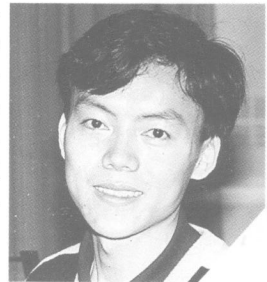
**Kelina Kwan, B.A.(HKU), M.Mus.(Lond.)**



Kelina Kwan is a music analyst with interests in 18th- and 19th-century music, especially with regard to aspects of reception history, and the application of western analytical techniques to oriental music. Miss Kwan is completing her Ph.D., which is an analytical and stylistic study of Beethoven's keyboard cadenzas. She has also been involved in the production of children's music programmes for RTHK.

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

Chan Kam Biu has written more than 70 compositions for various media, including orchestral works which have been performed by the Hong Kong Philharmonic Orchestra, the New Zealand Symphony Orchestra, and the Hiroshima Symphony Orchestra. His works have been presented at international conferences and have been broadcast by radio stations in more than ten countries.



**Charlotte Tomlinson, B.A. (York)**



Charlotte Tomlinson is Demonstrator and part-time Lecturer. She studied at the University of York and the Guildhall School of Music and Drama, specializing in Piano Accompaniment with Paul Hamburger and Graham Johnson. In 1987 she worked with Martin Isepp at the Banff Centre of Fine Arts in Canada. She has had a distinguished career as accompanist and répétiteur, and she has also worked as a presenter for RTHK Radio 4.

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 distinguished specialist on the composer Mahler, Professor Donald Mitchell.





## **visitors to the university**

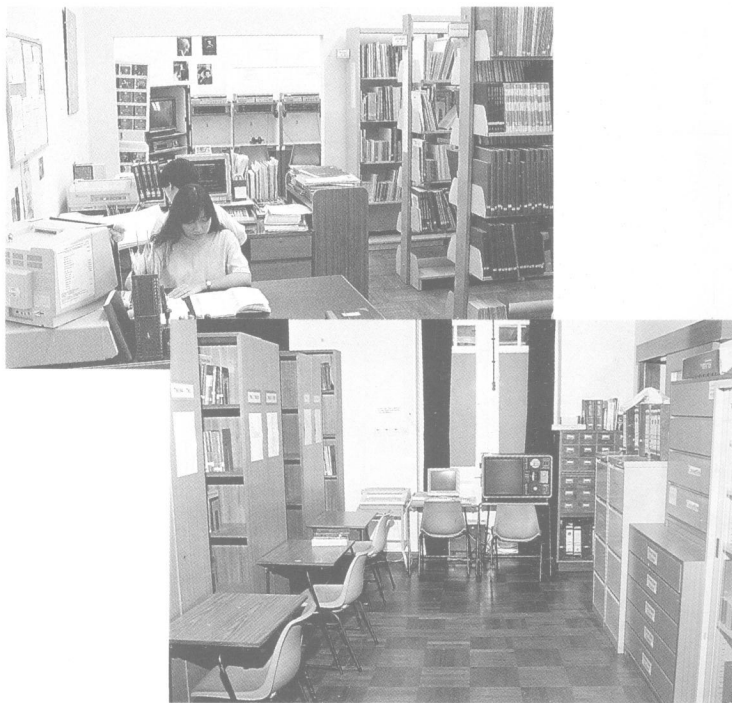
The Department is frequently visited by overseas performers and academics, many of whom give masterclasses, lectures, and tutorials to students. Recent visitors have included the counter-tenor Hartley Newnham, the tenor Gerald English, and the contralto, Marilyn Minns.

The Rayson Huang Fellowship enables the Department to invite renowned academics to visit the University 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.; the leading Australian composer Martin Wesley-Smith; Peter Fletcher; and the analyst Kofi Agawu. During the forthcoming academic year, 1993-94, the Rayson Huang Fellow will be Jonathan Dunsby, JP, MA, Ph.D., ARCM, FRSA, Professor of Music at the University of Reading, England.

In addition, the Department expects to welcome a number of distinguished overseas scholars and performers as visiting lecturers for short periods.



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 room, which is used for regular concerts, as well as for rehearsals 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 is also fortunate to have received a donation of an early nineteenth-

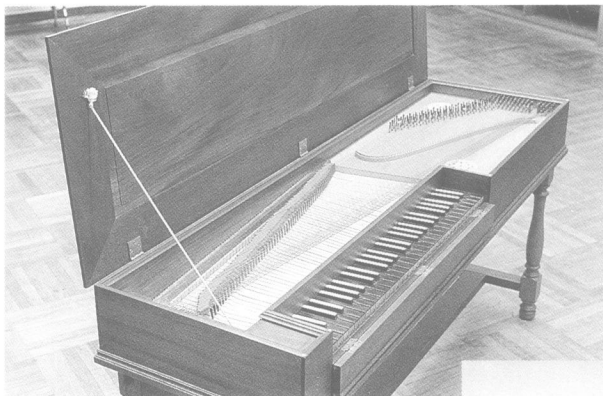


century table piano, and has on loan another early piano of about the same date. This fine collection of instruments is unique in Hong Kong.

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 comprising IBM, Macintosh, and NeXT workstations equipped with synthesizer keyboards, MIDI interface/sound cards, sound processing equipment, CD-ROM drives, laserdisc players, and various musical and non-musical software packages.





*Five Octave Unfretted Clavichord*  
Zuckermann  
1982



*Table Piano*  
Bornung & Moller  
c.1888



*Double Flemish Harpsichord*  
David Jacques Way  
1982



*Chamber Organ*  
Knud Smenge  
1984

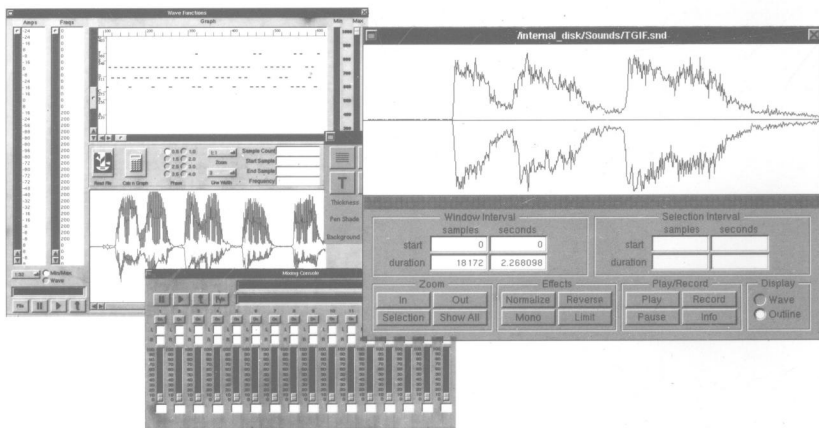


The analysis of musical style and technique is basic to all aspects of musical study. Historians discuss musical style through analysis; performers conceive their interpretations through analysis; composers create through a combination of analysis and intuition; and ethnomusicologists describe and explore non-western musical traditions through analysis. The focus placed on musical analysis in the Department provides students with musical skills that can be applied in every field of study, and skills in criticism that are demanded of today's University graduates. Musical analysis is also concerned with music as communication - how music is 'used' by composers, by performers, by the media (film, theatre, pop, broadcasting), or by a society at a particular time and place. It is equally important how music is heard, or perceived, by listeners in different situations. The liberal curriculum includes courses for specialists and non-specialists.

Aside from the usual intellectual demands of a University discipline, courses of the kind that will be described require a high level of musicianship, and most of the students studying in the Department have already acquired a considerable musical ability before they are admitted to the University. In the past, the Department has focussed attention on this group of students, most of whom will take a 'major' part of their degree in music. In addition, the Department now promotes courses for students who are not music specialists, and even for students who may not be able to read any music at all, but who would like to understand something of the nature of musical experience. These courses, such as 'Sound and Ideas', address fundamental questions concerning the nature of different types of music (classical, jazz, pop); the elements of a musical work, their organization, and how they achieve their effect; and the expression of musical principles and ideas in discussion and in writing. The new courses avoid jargon, and try to explain in common language what music is about, and how the different styles of musical works can be distinguished and explained.

A University music education is potentially one of the broadest educations you can obtain, since music uniquely combines critical, analytical, and creative education with elements of other disciplines such as history, sociology, philosophy, psychology, fine arts, comparative literature, and linguistics. In other words, the work of the Music Department cuts across many other aspects of academic activity in the University. We hope that our courses will interest many students in the University, particularly those in the faculties of Arts and Social Sciences, who are studying subjects with obvious cultural or theoretical relationships to music.

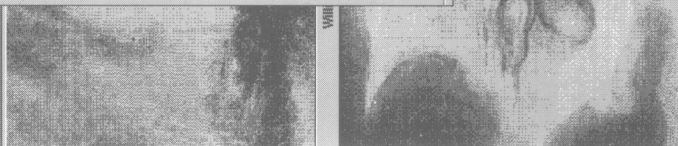
Graduates from the Department have found employment in a wide variety of areas. Some have continued into post-graduate study in Hong Kong or overseas; some have become teachers; others have found employment in arts administration; and still others have used their degrees to find jobs with the Hong Kong Government, the Hong Kong and Shanghai Banking Corporation, and even the commodities market and the stock exchange! The diversity in employment opportunities for our graduates demonstrates that we are offering our students the benefits of a general and all-rounded education - benefits which are clearly recognized by prospective employers - as well as increasing their knowledge and enjoyment of an art which is so culturally powerful and pervasive in society today.



# Romanticism

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William Turner



# Chapter: Romanticism - Malcolm Butler

## Revolutionary Neo-Classicism and the Empiricist Movement.

Certain architects of the late eighteenth century were visionaries who sought to enlarge the range of architectural design. Two of the most important of these visionaries were **Claude Nicolas Ledoux** and **Etienne-Louis Boullée**. Ledoux's *Inspector's House at the Source of the Loire* uses geometrical shapes to create a structure through which the river flows, and which is totally unlike anything of earlier design. This type of design springs from the imagination, not from the adaptation of earlier styles. The Italian, **Piranesi**, was immensely important in these developments. In *Pantheon Architecture* (1765) Piranesi stresses the freedom of the artist from the design principles governing earlier generations. Ledoux's designs for the tollhouses that were erected on the roads leading into the city of Paris were no less impressive, but perhaps the most futuristic of Ledoux's designs was that for a simple cooper's workshop. Ledoux uses two cylinders with hollow centres supported by walls. The hollow cylinders create a four-way intersection of views at their centre, and the motif cooper's motifs is further developed with the brace-like appearance of the supporting walls.

Unlike Ledoux, Boullée did not erect many buildings, but his innovative designs were immensely influential. He seized on the concepts of the Sublime and the Picturesque (see **Landscape Gardening**) in explaining his belief that architecture

### Sound and Picture Files

C. P. E. Bach	William Blake	Boullée
Mendelssohn	Nicolas Ledoux	William Turner



HELP

Find Text: Boullée

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Run Movie Presentation



Claude Nicolas Ledoux

Claude Nicolas Ledoux: *Inspector's House at the Source of the Loire*. (Engraving by J. M. W. Turner)

Select the Chapter

View Subsections

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Click on the title of your choice in the main window, then choose the appropriate button from those above.

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Etienne Louis Boullée: *Engraving for No. 4000 - Cooper's*

3. Turner and Wagner

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Etienne-Louis Boullée

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Etienne-Louis Boullée

Etienne Louis Boullée: *Engraving for No. 4000 - Cooper's*

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## **Courses for non-specialist students**

The Department offers a number of courses for students who have had little, or no, previous musical training. Several courses investigate how the effects of music are created in a wide variety of different musical styles including jazz, pop, and music for film and theatre. The intention of these courses is to introduce students to musical concepts through everyday language, without recourse to jargon, utilizing music that is familiar in our everyday lives. The psychological effect that music makes on the listener may also be considered in these courses, as may the sociological environments in which the music is created. Western and non-Western musical traditions may be considered.

There are also courses in performance for students who play musical instruments, project courses that allow students to pursue many different forms of musical study, including studies that are not formally a part of the curriculum, and courses that examine the working of the commercial music industry and arts administration. Depending on background, non-specialist students may also take courses involving music technology.

Courses titles that may be of particular interest include:

- Year 1: Sound and Ideas 1 (half course)  
Performance 1 (half course)
- Years 2 or 3: Performance 2 (half course)  
Music in a Commercial World (half course)  
Sound and Ideas 2 (half course)  
Sound and Ideas 3 (half course)  
Computers, Synthesizers, and Acoustics  
(full course)
- Year 3: Projects in Music Technology (full course)  
Musical Project (full course)

Of course, the Department may admit students to any of its courses, not only those listed above. Any of the teachers mentioned in this booklet would be pleased to advise students about their course selections, or students may make enquire through the Department office.



The Department of Music offers courses designed to meet the needs of students reading for a degree with either a specialist (major) or a non-specialist (minor) emphasis on music. The focus is in music analysis, which involves how the language of music functions, how it is interpreted, and how it communicates. Courses cover the writing of music; the performance of music; the history of musical style and the role of music in society; and the application of technology in music. Some courses do not require previous training in music, and students may be admitted to any course with the approval of the Head of Department.

All half courses are taught across the full academic year. Classes for these half courses are held on a fortnightly basis.

Students intending to take more than four music courses in second or third year should complete a course in aural skills which will be taught by computer-assisted self-study, with tutorial supervision and remedial work if necessary.

## FIRST YEAR

Students intending to take four or more music papers in the second- and third-year should take I.1, I.2, I.3 and I.4. Other students may choose any combination of courses with the approval of the Head of Department, and should note that I.4 and I.5 will assume no previous musical training.

### I.1 Introduction to Musical Analysis (half course)

This course provides students with an introduction to the analysis of selected musical examples of the works of 18th- and 19th-century composers. The course introduces students, through analysis, to the forms and procedures of Western tonal music, and to methods of musical description using graphical and discursive techniques.

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I.2

## **Introduction to the Techniques of Tonal Music (half-course)**

This course complements 1.1 and introduces students to the language of western tonal music through the imitation of works by composers of the 18th and 19th centuries. In addition to writing tonal music, students are required to complete a course of study in keyboard harmony and to participate in the Department choir or orchestra.

I.3

## **Introduction to Music History (half-course)**

This course involves the study of style in music, and comprises several topics covering various musical styles, each of which is based around one, or a limited number, of representative works and readings. Students are required to submit a portfolio containing critical reviews of books, recordings and departmental concerts related to the topics discussed in the course.

I.4

## **Computer Applications in Music (half-course)**

An introduction to the use of the computer in musical study, including the fundamentals of music representation, typography, computer sound generation; multitrack sequencing; and MIDI. The course involves laboratory teaching, but is largely based around project work. No previous knowledge of the subject area is expected.

I.5

## **Sound and Ideas 1 (half course)**

This course requires no previous training in music. It introduces students to ways of listening, thinking, talking and writing about music. Discussion is based on the aural experience of diverse materials, including jazz, pop, and music for film and the theatre. Students are introduced to concepts of melody, rhythm, and harmony, as well as instrumentation, texture, structure and development.

## **I.6 Performance 1 (half course)**

This course is for students who are not intending to read four or more full courses in the second- and third-year. Students prepare a short performance on a chosen instrument and study basic performance concepts. Students also participate in either the department choir or orchestra.

## **SECOND AND THIRD YEAR**

II/III.3 can be taken as either a half-course or a full-course. Students intending to 'major' in music should take II/III.1, II/III.2, and II/III.3 as a full course. II/III.6, II/III.7, II/III.8 can be taken by students with no previous training, but it would be beneficial to have taken either I.4 or I.5 in the first year.

Courses available only in the third year involve supervised project work and participation in guided seminars appropriate to the field of study. Written outlines of the proposed projects must be submitted to the Department at the end of the second year of study.

### **II/III.1 Analysis of Advanced Tonal, and Non-tonal Music (half-course)**

This course introduces advanced tonal analysis, including analysis according to the theories of Heinrich Schenker, analysis of complex chromatic idioms, and analysis of non-tonal music from the Medieval period to the 20th century. Coursework consists of written projects and the analysis of scores.

### **II/III.2 Musical Techniques (half-course)**

Students will study the writing techniques employed by composers from the mid 19th century to the mid 20th century, through the imitation of representative works in pastiche compositions.

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## **II/III.3 Topics in Music (half course or full course)**

This course comprises selected topics which vary each year. Students may select from among the topics to achieve the appropriate number for either a half course or a full course. Student selections must be approved by the Head of Department. Students may also take this course in consecutive years.

Topics may cover the works of a particular composer, a genre, or repertory. The relationship between music and other arts may be examined, and students may be introduced to the history of musical theory through readings of historical musical literature by composers, critics, philosophers, performers, and listeners. Topics on non-Western musics may also be studied.

Example topics in a particular year may be: Wagner and the Gesamtkunstwerk; The Composer in Society; The Madrigal; Music and Politics in the 20th Century; Handel's Orlando and the Conventions of the Opera Seria Tradition; Haydn and the String Quartet; The Aesthetics of Electronic Music; Notational Systems and their Influence on Musical Style.

## **II/III.4 Performance 2 (half course)**

Students prepare a recital lasting approximately 30 minutes under the supervision of an instrumental teacher approved by the Department of Music. Students are encouraged to study as broadly as possible around their chosen instrument. For instance, pianists may play related keyboard instruments such as harpsichord, clavichord, or chamber organ; and oboists may play cor anglais, crumhorn, or shawm. Participation in either the department choir and/or orchestra is expected. Admission to this course is by audition, to be held at the end of the previous year.

### **II/III.5 Performance Studies (half-course)**

This course is concerned with matters relating to performance practice, including the realization of notation in a stylistic and authentic manner, and other performance issues.

### **II/III.6 Music in a Commercial World (half course)**

The course will introduce students to topics in music administration and arts management, such as marketing, finance, contract agreements, and copyright problems in the fields of music publishing, recording and performance. Students interested in this course may also like to take 'Sound and Ideas 2', although this is not required. A musical and/or creative writing background would be helpful, but is not necessary.

### **II/III.7 Sound and Ideas 2 (half course)**

This course is concerned with the interfaces between the composer, performer, audience, media, and the public generally. Consideration is given to the effect of music on the listener in different contexts, such as advertising, film, or broadcasting. Students interested in this course may also like to take 'Music in a Commercial World', although it is not required.

### **II/III.8 Sound and Ideas 3 (half course)**

This course builds on ideas presented in 'Sound and Ideas 2', but emphasis here is placed on the creative experience of music through the production of original compositions using traditional instruments, synthesizers, and computers. Styles will include pop, jazz, classical music, and advertising jingles. No knowledge of traditional music notation is required, although students may find it helpful; and students who have taken 'Sound and Ideas 1' and/or 'Computer Applications in Music' will find the familiarity with musical and electronic concepts useful in the course.

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## II/III.9 **Computers, Synthesizers, and Acoustics (full course)**

This course develops ideas presented in 'Computer Applications in Music' and emphasizes theory as well as practice. The course includes an investigation of the physical properties of sound including sound production, propagation, acoustics, and tuning and temperament; and introduces students to the psychological aspects of music perception and responses to musical stimuli. Consideration is also given to analogue and digital synthesis techniques, mixing and recording. Students will be introduced to Digital Signal Processing and programming for music based around the C programming language.

Assessment: projects and 1 written examination.

## III.10 **Advanced Analysis (full course)**

This course involves supervised project work leading to the submission of a dissertation on an analytical subject. The nature of the dissertation must be approved by the Head of Department. Students must also participate in seminars in analysis, composition, and/or musicology as required by the Head of Department, and complete such other coursework as may be required by the supervisor.

## III.11 **Composition (full course)**

Students will prepare a portfolio of original compositions under the supervision of a member of staff, and will participate in seminars in composition, analysis, and/or musicology as required by the Head of Department, and to complete such other coursework as may be required by the supervisor.

## III.12 **Musicology (full course)**

Students will prepare a dissertation under the supervision of a member of staff, the topic of which must be approved by the Head of Department. Students must also participate in semi-

nars in musicology, analysis, and/or composition, as required by the Head of Department, and complete such other coursework as may be required by the supervisor.

### **III.13 Performance 3 (full course)**

This course is intended for students who have taken the course 'Performance 2' and/or 'Performance Studies', the results of which will determine admission to the course. Students must present a recital lasting approximately 45 minutes, prepared under the supervision of an instrumental teacher, and present a short paper on a performance topic related to the proposed recital programme. Students must also participate in appropriate seminars as required by the Head of Department

### **III.14 Projects in Music Technology (full course)**

Students prepare a project under the supervision of a member of staff which might comprise, for instance, algorithmic composition; the design and implementation of a musical computing environment or computer-aided instruction package; or the writing of a theoretical paper in psychoacoustics.

Composition projects will be prepared in the Electronic Music Studio and students must demonstrate mastery of its facilities. It is also expected that composition projects will be realized in a live performance.

### **III.15 Musical Project (full course)**

Students prepare a substantial project of a practical nature. This may consist of a performance on an instrument other than that submitted for 'Performance 2' or 'Performance 3'; conducting (maybe of a particular group or repertoire); or alternatively, the project might consist of a portfolio of written work - for example, arrangements of existing music, or completions of composers' sketches. Work in other media can be submitted (audio or videotapes, for instance) provided that some practical

element is involved. Assessment will be on the basis of the project submitted, for which approval must be sought from the Head of Department.



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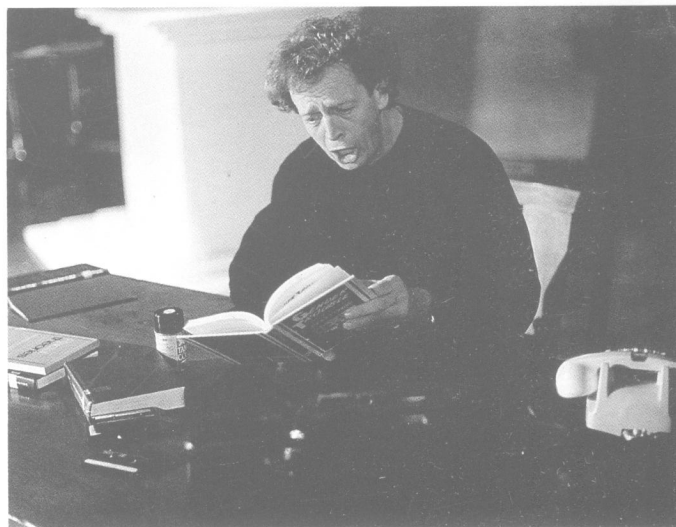




The Department of Music does not rule out any combination of courses with any other Department or Center where timetabling permits. Selection of courses is only subject to approval by the Head of Departments concerned.



5th, 6th, 7th March 1992  
8.00 p.m., Loke Yew Hall  
University of Hong Kong



**combining courses with other disciplines**

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# NCRMA

University of Hong Kong

Department of Music Tenth Anniversary



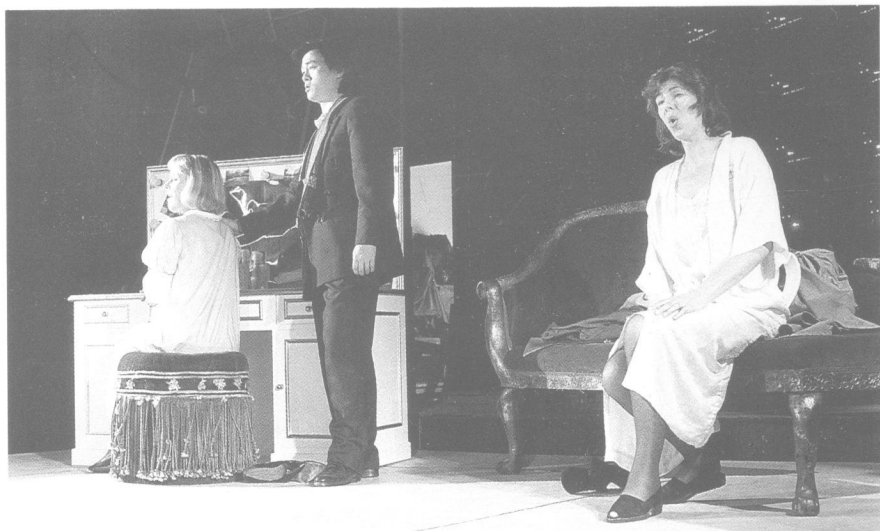


13, 15, 17, 19, 20 March 1993

7.45 p.m.

Loke Yew Hall

University of Hong Kong



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

There is an active Music Society, which organizes 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.

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 full courses in Music in subsequent years. The Department would be pleased to provide further details if necessary.

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 supervision 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, including composition, historical musicology, sketch studies, analysis and theory, computers and music technology, the philosophy and psychology of music, music education, and performance practice. Students are expected to attend and to give papers at the Department's Research Seminar which is held regularly on a fortnightly basis.

Candidates with a good academic record may be eligible for 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. 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.



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## **Further information**

The Head of Department, or any of the teachers mentioned in this booklet, will be glad to provide further information or to 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.



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