
Department of Music
1995 - 96

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foreword

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The Department of Music offers courses designed to meet the needs of students reading for an arts degree with either a specialist or a non-specialist emphasis on music. The focus is on musicology, that is, the study of the structure, history and role in society of the world's music. Composition and performance are also studied. Courses cover historical and contemporary perspectives on music, musical analysis, the application of technology in music, and the composition and performance of music. Cross-cultural and cross-disciplinary interests are particularly encouraged. 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.

Students majoring in music must complete a course in aural skills. This will be taught by computer-assisted self-study, with tutorial supervision and remedial work as necessary.

staff

academic staff:

Professor Allan Marett	professor & head of department
Dr Joshua Chan	lecturer
Dr Roy Howat	lecturer
Dr Manolete Mora	lecturer
Dr Michael Noone	lecturer
Ms Charlotte Tomlinson	demonstrator

librarian:

Ms Jennifer Davis

non-academic staff:

Ms Wendy Leung	executive officer
Mr Thomas Chan	senior technician
Ms Christine Ma	clerical assistant
Ms Irene Ma	clerk (part-time)

For more information, contact

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50 *poco rit.* A tempo **D** 55

梆笛
 曲笛
 高音笙
 中音笙
 唢呐(竹)
 中音箫

50 *poco rit.* A tempo **D** 55

柳琴琴
 琵琶
 扬琴
 中阮
 大阮
 三弦
 古筝

50 *poco rit.* A tempo **D** 55

三月鉦

50 *poco rit.* A tempo **D** 55

高胡
 二胡
 中胡
 革胡
 低音革胡

undergraduate courses

5

1 music majors

first year music majors take:

- I.1 Introduction to the language of music

plus two of:

- I.2 Introduction to the musics of the world
- I.3 Introduction to music in Western culture
- I.4 Technology and music workshop

second and third year music majors take the following *compulsory* papers:

- II.1 Introduction to musical scholarship
- II/III.1 Musical analysis: Western art music traditions
- II/III.2 Musical analysis: Asian and non-literate music traditions
- II/III.3 Music history 1
- II/III.4 Music history 2
- III.1 Dissertation
- III.5 Seminar 1 (or III.6 Seminar 2)

for second and third year music majors the following papers are *optional*:

- II.2 Performance 1
- II.3 Performance practice 1
- II/III.5 Composition 1
- III.2 Performance 2
- III.3 Performance practice 2
- III.4 Composition 2
- II/III.6 Computers, synthesizers & acoustics
- II/III.7 Music in a commercial world
- II/III.8 Sound & ideas
- II/III.10 Popular music
- II/III.11 Japanese performing arts

2 non music majors

non music majors may choose from the following:

- I.2 Introduction to the musics of the world
- I.3 Introduction to music in Western culture
- I.4 Technology and music workshop
- I.5 Introduction to performance
- II/III.6 Computers, synthesizers & acoustics
- II/III.7 Music in a commercial world
- II/III.8 Sound & ideas
- II/III.9 Music in Western culture
- II/III.10 Popular music
- II/III.11 Japanese performing arts

Sad Old Tigers - p21

8va

240

cresc poco a poco ...

cresc poco a poco ...

8va

244

p ♩ = 48

ff ♩ = 48

ff *p*

8va

248

1 first year courses

Students intending to major in music in the second and third year should take I.1, plus two of I.2, I.3 and I.4. Other students may choose, with the approval of the Head of Department, any combination of courses.

08110 I.1 Introduction to the language of music (half course)

This course introduces students to the main elements of music - melody, rhythm, harmony, texture, timbre and articulation - as they occur in a diverse range of musical cultures. Examples studied will be drawn from popular music, world music, and Western classical music. There is a strong emphasis on acquisition of music literacy skills; all students must undertake a course in aural skills which will be taught by computer-assisted self-study. Entrance to the course will be on the basis of a short diagnostic test.

Assessment: coursework (50%) and written examination (50%).

08109 I.2 Introduction to the musics of the world (half course)

This course, which is open to all students, introduces a range of music from throughout the world, discusses issues raised by cross-cultural research, and introduces appropriate research methods and techniques. There is, in addition, practical musical performance in Indonesian gamelan and West African drumming ensemble.

Assessment: coursework (40%) and written examination (60%).

08113 I.3 Introduction to music in Western culture (half course)

This course, which is open to all students, focusses on a number of set musical works in order to explore the history of Western art music. Students are required to submit a portfolio containing critical reviews of books, recordings and departmental concerts related to the topics discussed in the course.

Assessment: coursework (40%) and written examination (60%).

08111 I.4 Technology and music workshop (half course)

Computers, computer networks, synthesizers, compact discs, laser discs, DAT, CD-ROMs and video present new ways to create, present, study and comprehend music. This practical course is a hands-on introduction to the use of technology in all aspects of music and is open to all students.

The course involves laboratory teaching, and is assessed entirely by coursework.

8 08112 I.5 Introduction to performance (half course)

This course is for students who do not intend to take music as a major in the second and third year. Students must prepare short performances on a chosen instrument and participate in one of the Department's performing ensembles. The course includes study of basic performance concepts.

Assessment: course work (50%) and written examination (50%).

2 second and third year courses

Courses designated as II must be taken in second year; those designated as III can only be taken in third year; those designated as II/III may be taken in either the second or third year.

Students majoring in music must take II.1, II/III.1, II/III.2, II/III.3, II/III.4, III.1 and one of III.5 or III.6. II.1 introduces students to the principles of musical scholarship in preparation for a dissertation (III.1) in third year.

II/III.7, II/III.8, II/III.9, II/III.10 and II/III.11 can be taken by students with no previous training, though it would be helpful to have taken one or two of the music courses offered in first year.

The assessment of all second and third year courses may, at the discretion of the examiners, include a *viva voce* examination.

08252 II.1 Introduction to musical scholarship (whole course)

This course introduces the techniques of musical scholarship and the principal theoretical approaches in musicology. Attention will be focussed on the critical reading of key texts, and on writing summaries and critiques. Students will undertake a directed bibliographical study in preparation for writing a dissertation in third year.

Assessment: coursework (60%) and examination (40%).

08108 II.2 Performance 1 (half course)
co-requisite: II.3 Performance practice 1

Students prepare a recital lasting approximately 30 minutes under the supervision of an instrumental teacher approved by the Department. At least one piece must be performed on a period instrument, or use period techniques, or use advanced twentieth century techniques. Performance 1 must be taken with II.3 Performance practice 1, in which satisfactory grades must be obtained.

Places in this course are limited, and admission is by audition and interview. Except with the permission of the Head of Department, Performance 1 will only be available to students taking a major in music.

Assessment: a written examination (40%), a performance examination (40%), and evaluation of performances in lunchtime concerts (20%).

08253 II.3 Performance practice 1 (half course)

This course is concerned with matters concerning performance theory, including historical performance practice, advanced twentieth-century techniques and Asian performance traditions.

Assessment: coursework (50%) and examination (50%).

08254 II/III.1 Musical analysis: Western art music traditions (half course)

This course will focus on the analysis of Western music. A number of compositional and analytical techniques from a variety of periods and genres will be studied.

Assessment: coursework (60%) and examination (40%).

08255 II/III.2 Musical analysis: asian and non-literate music traditions (half course)

This course will focus on the analysis of Asian music (including contemporary music) and the music of non-literate societies. Problems associated with cross-cultural analysis, including transcription, the cultural bases of analysis, and the politics of fieldwork and documentation will be discussed.

Assessment: coursework (60%) and examination (40%).

08256 II/III.3 Music history 1 (half course)

This course will focus on the Western art music tradition up to 1900. The relationship between music and the other arts will be examined and students will be introduced to the history of musical theory through critical readings of the literature.

Assessment: coursework (60%) and examination (40%).

08257 II/III.4 Music history 2 (half course)
pre/co-requisite: II/III.3 Music history 1

Students must have completed, or be currently enrolled, in **Music history 1**. The focus is on contemporary music history including the history of music from the Asian region.

Assessment: coursework (60%) and examination (40%).

The image shows a handwritten musical score for a clarinet. At the top left, there is a box containing the letter 'H' and the word 'Climax' written next to it. Below this, the word 'Tape' is written. The score itself consists of a single staff with a treble clef and a key signature of one flat. The notation is very dense and scribbled, with many overlapping lines and notes. There are several dynamic markings: 'ff' (fortissimo) at the beginning, 'espress.' (espressivo) in the middle, and 'ff' again at the end. There are also performance instructions: 'extremely high and loud, sustained note ended with spontaneous glissando.' written below the staff. Two horizontal lines with arrows indicate durations: 'Ca. 2.5"' and 'Ca. 7.5"'. The score ends with a double bar line and a final 'ff' marking.

10 08258 II/III.5 **Composition 1** (half or whole course)

Under the direction of a member of staff, students prepare a substantial portfolio of compositional work and participate, where appropriate, in relevant seminars. It is expected that the portfolio will contain an audio or video recording of at least some of the compositional work. Except with the permission of the Head of Department, this course will be available only to students taking a major in music.

Assessment: portfolio (75%) and coursework (25%).

(Note: This course may be taken as a half-course over one semester or as a whole course over two semesters. For a student taking this course as a half course the extent of the coursework involved and the size of the portfolio of compositions to be submitted will be approximately half that expected of a student taking **Composition 1** as a whole course.)

08247 II/III.6 **Computers, synthesizers & acoustics** (half or whole course)

This course develops ideas introduced in the first year course, Technology and music workshop, 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, MIDI, mixing and recording.

Assessment: coursework (40%) and a written examination (60%).

08244 II/III.7 **Music in a commercial world** (half course)

This course introduces 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. A musical and/or creative writing background would be helpful, but is not necessary.

Assessment: coursework (50%) and examination (50%).

08317 II/III.8 **Sound & ideas** (half course)

This course emphasizes the creative experience of music through the production of original compositions using traditional instruments, synthesizers, and computers. Students may choose to study idioms from classical or commercial music, including advertising jingles. No knowledge of traditional music notation is required, although students would find it helpful.

Assessment: submitted projects.

08251 II/III.9 **Music in Western culture** (half course)

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This course for non-specialists cannot be taken by students majoring in music. The course will focus on a number of important works from the Western art repertory and will explain their musical structure and their relationship to the non-musical arts, society and politics.

Assessment: examination.

08250 II/III.10 **Popular music** (half course)

This course, for students without musical expertise, begins with a survey of the development of popular music in the 20th C, including blues, jazz, rock and pop. The course then examines case studies of popular music in the Asia-Pacific region, including Canto Pop.

Assessment: coursework (50%) and examination (50%).

08249 II/III.11 **Japanese performing arts** (half course)

This non-technical course, for students without musical expertise, will explore a number of Japanese performance traditions and their place in Japanese culture. Topics covered will include court music (Gagaku), Nō, Kabuki & Bunraku theatre, narrative traditions (Heikyoku, Satsuma Biwa) and the solo and chamber music repertories for koto, shakuhachi and shamisen.

Assessment: examination.

08312 III.1 **Dissertation** (half course)

Students will produce a dissertation of 10,000 words on any topic agreed to by the Head of Department. In general the topic will be negotiated and preparatory research undertaken in the second year course, II.1 **Introduction to musical scholarship**. Students will be allocated a supervisor and will receive regular fortnightly supervision throughout the year.

Assessment: on the basis of the dissertation submitted.

08242 III.2 **Performance 2** (half course)
co-requisite: III.3 **Performance practice 2**

Admission to this course is by audition and interview. Except with the permission of the Head of Department, this course will only be available to students taking a major in music. Students prepare a recital lasting approximately 30 minutes under the supervision of an instrumental teacher approved by the Department. **Performance 2** must be taken with III.3 **Performance practice 2**, in which satisfactory grades must be obtained. At least 50% of the programme must be performed on a period instrument or using period techniques.

Assessment: a written examination (40%), a performance examination (40%), and evaluation of performances in lunchtime concerts (20%).

12 08313 III.3 **Performance practice 2** (half course)

This course is concerned with matters concerning performance theory, including historical performance practice, advanced twentieth century techniques and Asian performance traditions, at a more advanced level than Performance practice 1.

Assessment will be by coursework (50%) and examination (50%).

08314 III.4 **Composition 2** (half course)

Under the direction of a member of staff, students will undertake a project in the field of musical composition. To gain admission to this course, students will have completed Composition 1 as a whole course at a level acceptable to the Head of Department.

Assessment: on the basis of the project submitted.

08315 III.5 **Seminar 1** (half course)

The topic of this seminar will, in general, reflect the specialist interests of staff members or visitors, and will be announced each year. Except with the permission of the Head of Department this course is available only to students taking a major in music.

Assessment: coursework (50%) and examination (50%).

08316 III.6 **Seminar 2** (half course)

The topic of this seminar will, in general, reflect the specialist interests of staff members or visitors, and will be announced each year. Except with the permission of the Head of Department this course is available only to students taking a major in music.

Assessment: coursework (50%) and examination (50%).

Note:

In 1995-96 only, for students who have completed second year and who still require courses to complete the requirements of a major in music, the following equivalences will be recognised:

- II/III.1 **Analysis** (1993-94) is equivalent to both II/III.1 **Musical analysis: Western art music traditions** and II/III.2 **Musical analysis: asian and non-literate traditions** (1995-96).
- II/II.2 **Nineteenth- and twentieth-century techniques of composition** (1993-94) is equivalent to any half course.
- II/III.3 **Topics in music history** (half course, 1993-94) is equivalent to either II/III.3 **Music history 1** or II/III.4 **Music history 2** (1994-95).
- II/III.3 **Topics in music history** (whole course, 1993-94) is equivalent to both II/III.3 **Music history 1** and II/III.4 **Music history 2** (1995-96).
- II.1 **Introduction to musical scholarship** will be regarded as equivalent to a whole course or any two half courses that were previously required for students to major in music. It is a required co-requisite for any student taking III.1 **Dissertation**.

Musical illustrations :

- page 4 from **Reverie of Green Pastures**, for 40-Player Chinese Orchestra (1993)
by Joshua Chan
Commissioned by the Hong Kong Chinese Orchestra
- page 6 from **Sad Old Tigers**, for piano (four hands) (1994)
by Martin Wesley-Smith (temporary Reader in 1993-94 and 1994-95)
- page 9 from **Innerutterance**, for clarinet and tape (1991)
by Joshua Chan
Tape part realised in the Department of Music's Electronic Music Studio

14 scholarly and research specialisation of staff

Professor Allan Maret

Australian Aboriginal music, in particular the North West genres
wangga and *lirrga*
Japanese music, in particular the history of court music (gagaku),
performance of Nō drama, and narrative forms
Relationship between performance, analysis and ethnography

Dr Joshua Chan

Composition
Computer music and music technology
20th Century music

Dr Roy Howat

19th & 20th Century French composers (particularly Debussy)
Performance practice of 19th and 20th Century French piano music
The music of Chopin

Dr Manolete Mora

The music of the Philippines
Ethnography of music
Popular music
Intermodal studies (visual design and music)
Filipinos in Hong Kong
Latin American music in Melbourne (Australia)

Dr Michael Noone

Medieval, Renaissance and Baroque music
The music of Spain and Latin America
Vocal and choral music
Manuscript and source studies
Patronage and politics

Professor Marett

Introduction to musical scholarship
Musical analysis: asian and non-literate traditions
Japanese performing arts

Dr Chan

Technology and music workshop
Composition 1
Composition 2
Computers synthesizer & acoustics
Music in a commercial world
Sound & ideas

Dr Mora

Introduction to the language of music
Introduction to the musics of the world
Dissertation
Popular music

Dr Noone

Introduction to music in Western culture
Musical analysis: Western art music traditions
Music history 1
Music history 2
Music in Western culture

Ms Tomlinson

Introduction to performance
Performance 1
Performance practice 1
Performance 2
Performance practice 2

year advisors

First Year	Dr Mora
Second Year	Dr Noone
Third Year	Dr Chan
Postgraduate	Professor Marett

X11231673

