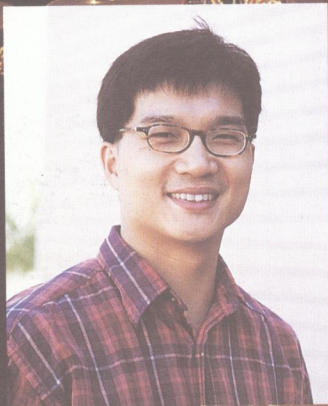


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## FOREWORD

The Department of Music was founded in 1981, and is part of the Faculty of Arts. The Department, along with the Music Library, is housed in the picturesque Hung Hing Ying Building on the north side of the campus.

The Department offers courses designed to meet the needs of students working towards a degree either as a music major or specialist, or as a major in another area. Our courses have been designed with the following aims in mind:

- To deepen students' understanding of the functions, concepts, structures and values of music and its role in society.
- To broaden students' knowledge of the diverse musical cultures of the world and their histories, styles and ideas.
- To train students to think critically about music and equip them with the verbal skills which will enable them to articulate their thinking.
- To promote creative activity in the composition and performance of music as a mode of discourse that uniquely complements other modes of discourse in the humanities.
- To provide a comprehensive education that integrates the activities of scholarship, composition, and performance, connecting them to the larger world of learning in the humanities, the sciences and commerce.

The courses cover a wide range of topics and approaches, including the study of the role in society of the world's music, historical and contemporary perspectives, 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 take the Music Admissions Test as a placement exam before beginning their course of study. In the course of their first year, they must also complete a course in aural skills which will be taught by computer-assisted self-study.

# STAFF

## Academic

Dr Manolete Mora	Assistant Professor & Head of Department
Professor Bell Yung	Professor, Kwan Fong Chair in Chinese Music
Dr Michael Noone	Associate Professor
Dr Paul Attinello	Assistant Professor
Dr Joshua Chan	Assistant Professor
Dr Hing-yan Chan	Lecturer
Dr Karl Kügle	Research Fellow
Dr Bernadette Nelson	Research Fellow
Ms Trudy Chan	Demonstrator

## Library

Ms Jennifer Nason Davis	Librarian (to 31.8.98)
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## Non-Academic

Ms Wendy Leung	Executive officer
Mr Taurus Wah	Concert coordinator
Mr Jimi Wong	Senior technician
Ms Irene Lai	Clerk
Ms Christine Ma	Clerical assistant

*For further information, please contact*

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# UNDERGRADUATE PROGRAM REQUIREMENTS

## 1. first year music majors and specialists

first year music specialists must take:

I.1	3 units	<b>The language of music</b>
I.3	6 units	<b>Harmony and structure of music</b>
I.4	6 units	<b>Introduction to musics of the world</b>
I.5	6 units	<b>Introduction to music in western culture</b>
I.6	3 units	<b>Music technology</b>
I.7	3 units	<b>Music performance</b>

and, if they make less than a passing grade on the music theory section of the Music Admissions Test,

I.2	3 units	<b>Basic music theory</b>
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first year music majors must take:

I.1	3 units	<b>The language of music</b>
I.3	6 units	<b>Harmony and structure of music</b>
I.4	6 units	<b>Introduction to musics of the world</b>
I.6	6 units	<b>Introduction to music in western culture</b>
I.7	3 units	<b>Music performance</b>

and, if they make less than a passing grade on the music theory section of the Admissions Examination,

I.2	3 units	<b>Basic music theory</b>
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## 2. second and third year music majors and specialists

for second and third year music majors and specialists, the following papers are compulsory:

II/III.1	<b>Analysis of western art musics</b>
II/III.2	<b>Analysis of orally transmitted music</b>
II/III.3	<b>Western music history 1</b>
II/III.4	<b>Western music history 2</b>
II/III.5	<b>Topics in Asian music history</b>
II/III.6	<b>Music of China</b>
III.3	<b>Musical scholarship</b>

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

II.1	<b>Performance 1</b>
II.2	<b>Performance practice 1</b>
II/III.7	<b>Composition 1</b>
II/III.8	<b>Composition 2</b>
II/III.10	<b>Computer and electronic music</b>
II/III.11	<b>Music in a commercial world</b>
II/III.12	<b>Popular music: from Cantopop to Techno</b>
II/III.13	<b>Music of contemporary Hong Kong</b>
II/III.14	<b>Love, sex and death in music of the modern world</b>
II/III.15	<b>Port cultures</b>
III.1	<b>Performance 2</b>
III.2	<b>Performance practice 2</b>
III.4	<b>Seminar 1</b>
III.5	<b>Seminar 2</b>
III.6	<b>Dissertation</b>

### **3. non-music majors**

non-music majors may choose from the following:

I.1	3 units	<b>The language of music</b>
I.4	6 units	<b>Introduction to musics of the world</b>
I.5	6 units	<b>Introduction to music in western culture</b>
I.6	3 units	<b>Music technology</b>
I.7	3 units	<b>Music performance</b>
II/III.6		<b>Music of China</b>
II/III.9		<b>Understanding music</b>
II/III.10		<b>Computer and electronic music</b>
II/III.11		<b>Music in a commercial world</b>
II/III.12		<b>Popular music: from Cantopop to Techno</b>
II/III.13		<b>Music of contemporary Hong Kong</b>
II/III.14		<b>Love, sex and death in music of the modern world</b>
II/III.15		<b>Port cultures</b>

Non-music majors may also choose any course or combination of courses with the approval of the Head of Department.



## **UNDERGRADUATE COURSES IN DETAIL**

### **FIRST YEAR (1998-99)**

All first year students who intend to major in music must take the Music Admissions Test as a placement exam before beginning classes.

#### **MUSI1001 I.1                      The language of music**

##### **Three credit units**

##### **Inter-Faculty course**

This course, which is open to all students, is an introduction to the main elements of music—melody, rhythm, harmony, texture, timbre and articulation—as they occur in popular music, world music, and Western classical music. Assessment will be on the basis of coursework (40%) and an examination (60%).

#### **MUSI1002 I.2                      Basic music theory**

##### **Three credit units**

Students who make less than a passing grade on the music theory section of the Admissions Examination, and who wish to take Harmony and structure (08115) in the second semester, must take this course. The acquisition of music literacy skills is taught partly by computer-assisted self-study.

#### **MUSI1003 I.3                      Harmony and structure of music**

##### **Six credit units**

This course introduces students to the basics of functional harmony, voice-leading and counterpoint and the role that these and other elements of music play in articulating structure in both Western and non-Western music. The acquisition of music literacy skills is taught partly by computer-assisted self-study. Assessment will be on the basis of coursework (60%) and an examination (40%).

MUSI1004 I.4

### **Introduction to musics of the world**

#### **Six credit units**

This course, which is open to all students, introduces a range of music from throughout the world and discusses issues raised by cross-cultural research. Practical performance in a Department ensemble and training in the use of the Music Library are included in the course. Assessment will be on the basis of coursework (40%) and an examination (60%).

MUSI1005 I.5

### **Introduction to music in western culture**

#### **Six credit units**

This course, which is open to all students, focuses on a number of set musical works in order to explore the history of Western art music. The course emphasises familiarity with a selection of representative musical works through weekly listening assignments. Practical performance in a Department ensemble and training in the use of the Music Library are included in the course. Assessment will be on the basis of coursework (45%) and an examination (55%).

MUSI1006 I.6

### **Music technology**

#### **Three credit units**

#### **Inter-Faculty course**

#### **Information Technology course**

This course, which is open to all students, is a hands-on introduction to the use of music technology including music notation, sequencing, synthesizer techniques, CD-ROM interactive learning and music making. Technical methods of information access, especially in the Music Library, are introduced. Assessment will be on the basis of coursework (40%) and an examination (60%). This course fulfills the Information Technology requirement.

MUSI1007 I.7

### **Music performance**

#### **Three credit units**

#### **Inter-Faculty course**

This course, which is open to all students, focuses on musical performance. Students participate in weekly rehearsals by the Department's performing ensembles—the Choral Workshop and Gamelan—over two semesters. Assessment is based on participation and a practical examination.

## **SECOND AND THIRD YEARS (1998-99)**

Courses designated as II can only 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. Courses with prerequisites may only be taken after the prerequisites have been filled.

### 08108. II.1 **Performance 1**

Students prepare a recital of around 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 must use period or advanced twentieth century techniques. Places in this course are limited and admission is by audition. Except with the permission of the Head of Department, Performance 1 is available only to students taking a major in music. Assessment will be on the basis of an examination (40%), a performance examination (40%) and performances in lunchtime concerts (20%).

### 08253. II.2 **Performance practice 1**

This course is concerned with matters concerning performance theory, including historical performance practice and twentieth-century techniques. Assessment will be on the basis of coursework (40%) and an examination (60%).

### 08262. II/III.1 **Analysis of western art musics**

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. Prerequisite: students must have completed I.3 before undertaking this course. Assessment will be on the basis of coursework (60%) and an examination (40%).

08261. II/III.2

### **Analysis of orally transmitted music**

This course will focus on the description, transcription and analysis of music that is essentially orally transmitted. Issues such as 'emic' and 'etic' transcription, prescriptive and descriptive notation, and various methods and theories of analysis will be discussed. Music from a variety of cultures, including musical cultures of Asia, will be used as examples for study. Prerequisite: students must have completed I.4 before undertaking this course. Assessment will be on the basis of coursework (60%) and an examination (40%).

08263. II/III.3

### **Western music history 1**

This course traces the development of European music from its earliest beginnings in the monasteries and cathedrals of the Middle Ages, through the flowering of secular and sacred polyphony in the Renaissance, to the integrated instrumental and vocal idioms of the Baroque. The course demands familiarity with a number of representative works composed between 1200 and 1750. A strong emphasis is placed on the analytical study of scores through listening and reading. In addition, we focus on the ways in which music relates to the other arts and the social contexts in which music was created. Prerequisite: students must have completed I.5 before undertaking this course. Assessment will be on the basis of coursework (45%) and an examination (55%).

08264. II/III.4

### **Western music history 2**

This course will focus on the Western art music tradition from 1750 to the present, moving through the apparent stylistic perfection of the Classical era to the revolutions and restless variety of the Romantic era, and finally working through the complex experiments of modernist and postmodernist musics. A standard repertoire will be introduced, and the student will be expected to become familiar with the scores, sounds and history of these periods. In addition, we focus on the ways in which music relates to the other arts and the social contexts in which music was created. Prerequisite: students must have completed II/III.3 before undertaking this course. Assessment will be on the basis of coursework (45%) and an examination (55%).

08265. II/III.5

### **Topics in Asian music history**

Selected topics in the history of Asian musical cultures will be discussed. This course is offered in alternate years. Assessment will be on the basis of coursework (60%) and an examination (40%).

08260. II/III.6

### **Music of China**

This course presents the essential features of the music of China, its role in Chinese culture and history, and its position in world music. Subjects will include qin and other musical instruments, theatrical genres such as kunqu, Peking opera and Cantonese opera, narrative songs such as Peking drumsong, Suzhou tanci, and Cantonese nanyin, folk songs, and music in Confucian, Buddhist, and Taoist rituals. The course aims not only to introduce students to traditional Chinese music, but also to explore the nature of Chinese culture through its musical practices. Important works of Chinese music will be introduced, as well as issues such as change/stasis, politics/aesthetics, theory/practice, literati/masses, professional/amateur, ritual/entertainment, home-grown/foreign-influenced, and Han/Minority. Previous training in music is not necessary. Assessment will be on the basis of coursework (40%) and an examination (60%).

08258. II/III.7

### **Composition 1**

This elementary course seeks to provide understanding of various musical techniques, psycho-acoustic principles, logical thinking and organization power in music composition. It covers notation, instrumentation, melody, rhythm, timbre, texture, structure, form, twentieth-century music repertoire, technical studies of selected works, solo instrumental writing, ensemble writing and vocal writing. The course comprises lectures, small-group tutorials, individual supervision, composer/performer workshops and concert performance of student works. Students are also required to attend relevant seminars from time to time. Assessment will be on the basis of coursework (100%).

08314. II/III.8

### **Composition 2**

This course is a continuation of 'Composition 1' but with more intensive individual supervision. In addition to prescribed exercises, students will have the option of writing a multimedia work, a work for chamber orchestra or a work for electronic instruments. Students are also required to attend relevant seminars from time to time. To gain admission to this course, students will have completed 'Composition 1' at a level acceptable to the Head of Department. This course is offered in alternate years, and is not offered in 1998-99. Assessment will be on the basis of coursework (100%).

08266. II/III.9

### **Understanding music**

This course is open only to non-majors, and is designed for students with little or no background who wish to learn of music's beauties, ideas, and meanings. Music can be seen both as formal ideas in abstract arrangements, and as rapturous emotion rising from the heart. This course will explore both aspects by introducing musical works from many cultures, ranging from the grandeur of a Beethoven symphony to the subtleties of the Chinese zither. Assessment will be on the basis of coursework (40%) and an examination (60%).

08259. II/III.10

### **Computer and electronic music**

This course provides the students with a general knowledge of acoustics, sound design, sound editing, sampling, sound recording and mixing, interactive music-making, audio-visual synchronization, synthesizer techniques and MIDI sequencing. The concept of electroacoustic musical composition is also introduced. The course comprises lectures, workshops, and individual studio exercises. The students are expected to demonstrate their technical skills and knowledge by producing various practical, creative projects using the studio equipment and computer programmes throughout the course. Assessment will be on the basis of coursework (40%) and an examination (60%).



08244. II/III.11

### **Music in a commercial world**

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 music and/or writing background is helpful, but is not necessary. Assessment will be on the basis of coursework (50%) and an examination (50%).

08267. II/III.12

### **Popular music: from Cantopop to Techno**

Various types of popular music have flourished in the twentieth century in all parts of the world, each a special blend of local and imported Western musical values, techniques, and technologies. This course is an introduction to popular music categories from the United States, East Asia and Southeast Asia and the Caribbean. Genres and styles such as blues, jazz, rock, rap, Cantopop, rock from China, Indonesian dangdut, reggae and New York salsa are examined as a variety of creative responses to colonialism, modernisation, and the expansion of global economic and cultural networks. Lectures are augmented with videos, film, slides, recordings, and music-making where possible. No previous musical experience necessary. Assessment will be on the basis of coursework (60%) and an examination (40%).

08212. II/III.13

### **Music of contemporary Hong Kong**

This course aims to promote an understanding of the various styles of music found in contemporary Hong Kong. Areas to be covered include: commercial music, media and film music, musicals, traditional Chinese music, Western concert music, experimental music and Muzak. This course is open to all students. Assessment will be on the basis on coursework (40%) and an examination (60%).

08268. II/III.14

**Love, sex and death in music of the modern world**

This course involves discussion of the musical expression of feelings, situations and stories that focus on passion, romance, sexuality, tragedy, and death in musical works. We shall consider both narrative and technical ways in which these things can be conveyed, and their resultant power and meaning. Musical works include both popular and art musics of the twentieth century, from the West and from other parts of the world, in stage and concert genres. Assessment will be on the basis of coursework (40%) and an examination (60%).

89256. II/III.15

**Port cultures**

This course examines the condition of hybridization and the production of cosmopolitan forms constitutive of the culture of modern ports. Sites discussed will include Shanghai, Hong Kong, Marseilles, New Orleans, Havana and Liverpool. The focus will be on tracing the commonalities of innovative texts and practices of urban capitalist modernity and the ways in which ports act as sites of exchange and negotiation between cultures and ethnicities in the postcolonial moment. The course will concentrate on popular musical and lyric practices, and on cinematic representation. This course is also listed with the Department of Comparative Literature. Assessment will be on the basis of coursework (40%) and an examination (60%).

08242. III.1

**Performance 2**

Students prepare a recital of around 40 minutes under the supervision of an instrumental teacher approved by the Department. At least one piece must be performed on a period instrument, or must use period techniques, or must use advanced twentieth century techniques. Places in this course are limited and admission is by audition. Except with the permission of the Head of Department, Performance 2 is available only to students taking a major in music. Assessment will be on the basis of an examination (40%), a performance examination (40%) and performances in lunchtime concerts (20%).

08313. III.2

### **Performance practice 2**

This course is concerned with matters concerning performance theory, including historical performance practice and twentieth century techniques, at a more advanced level than II.2. Assessment will be on the basis of coursework (50%) and an examination (50%).

08252. III.3

### **Musical scholarship**

This course introduces techniques of musical scholarship and theoretical approaches in musicology through weekly assignments designed to teach the principal ways of accessing, evaluating and using information about music. The course aims to equip students with skills in information technology systems, which store musical information in an increasingly complex variety of formats, as well as basic skills in bibliography and research. Assessment will be on the basis of coursework (60%) and an examination (40%).

08318. III.4

### **Seminar 1**

08319. III.5

### **Seminar 2**

The topic of each seminar reflects the specialist interests of staff members or visitors, and will be announced in advance of each semester course. Except with the permission of the Head of Department, this course is available only to students taking a major in music. In 1998-99, the topic will be in avant-garde music composed since 1945. Assessment will be on the basis of coursework (60%) and an examination (40%).

08312. III.6

### **Dissertation**

Students will produce a dissertation on a topic agreed to by the Head of Department. Students will be allocated a supervisor and will receive regular fortnightly supervision throughout the year. Entry to this course is on the basis of grades obtained in second year and is at the discretion of the Head of Department. Assessment will be on the basis of the dissertation submitted.

## YEAR ADVISORS

First year	Dr Attinello
Second year	Dr Noone
Third year	Dr J. Chan
Postgraduate	Professor Yung

## COURSE CO-ORDINATORS

### **Dr Paul Attinello**

- The language of music
- Introduction to music in western culture
- Western music history 2
- Seminar 1

### **Dr Hing-yan Chan**

- Introduction to musics of the world
- Analysis of orally transmitted music
- Music in a commercial world
- Music of China

### **Dr Joshua Chan**

- Music technology
- Composition 1 & 2
- Computer and electronic music
- Music of contemporary Hong Kong

### **Dr Karl Kügle**

- Performance 1 & 2
- Analysis of western art musics

### **Dr Manolete Mora**

- Popular music: from Cantopop to Techno
- Love, sex and death in music of the modern world
- Port cultures
- Dissertation

### **Dr Bernadette Nelson**

- Harmony and structure of music
- Senior chorus

### **Dr Michael Noone**

- Western music history 1
- Understanding music
- Music scholarship

### **Ms Trudy Chan**

- Basic music theory
- Music performance
- Performance practice 1 & 2

### **Professor Bell Yung**

- Topics in Asian music history
- Postgraduate proseminar
- Postgraduate reading course

## SCHOLARLY & RESEARCH SPECIALISATION OF STAFF

### **Dr Paul Attinello**

Twentieth-century music  
Aesthetics and philosophy of music  
Systematic musicology and methodologies  
Cultural critique and gender studies  
Transitional and experimental musics

### **Dr Hing-yan Chan**

Composition  
Contemporary western music history  
Theory and analysis  
Ethnomusicology  
Chinese music, especially instrumental  
music and folk song

### **Dr Joshua Chan**

Composition: contemporary, traditional,  
popular, artificial and oriental  
Electroacoustic music and technology  
Analysis of twentieth-century music;  
orchestration and music theory  
Performance and composition for Chinese  
instruments  
Concert organization & Hong Kong music

### **Dr Karl Kügle**

Music of late medieval and early  
renaissance Europe (especially music of  
France, Italy, Cyprus, the Low Countries  
and Central Europe)  
Historiography and epistemology of western  
music in the 18th and 19th centuries  
Aesthetics of late 20th-century popular music

### **Dr Manolete Mora**

Ethnography of music  
Popular music  
Intermodal studies of visual design & music  
Music of the Philippines and Southeast  
Asian cultures

### **Dr Bernadette Nelson**

Sacred music of the renaissance  
Vocal and keyboard music of Spain and  
Portugal  
Musical transcription and editing  
Musico-liturgical performance practice

### **Dr Michael Noone**

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

### **Professor Bell Yung**

Historical and theoretical issues in  
musicological research  
Chinese music—in particular opera,  
narrative song, ritual music, and  
the seven-string zither

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