

MUSIC IN CHINA & THE CHINESE-SPEAKING WORLD (HUMA 6003C)

Fall 2022, Tues, 16:30-19:20

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Office Hours: Thurs, 1-4 p.m.

Approach & Objectives: This course will look at music cultures and various forms of music in and outside Mainland China where Mandarin Chinese and local Chinese dialects are spoken, focusing in particular on instrumental genres of the Han majority. Although it is not the specific aim to present the history of Chinese music per se, the topical organization of the course will more or less follow a chronological framework as attention is drawn to certain issues and prominent characteristics of music and musical life in China and Sinicized areas from ancient times to the present. In the process, this course will provide postgraduate students with a comprehensive knowledge of Chinese musical styles, concepts and predominant or recurring themes in Chinese music history and the perspectives with which to consider them analytically.

Readings & Listenings: Much of the information needed for understanding the content of this course is based on information contained in the reading and listening assignments as well as in class lectures. Material will be drawn from lecture-discussions, audio recordings, videos, and weekly assigned readings. The readings **are required** and are meant to supplement the lecture-discussions, as well as serve as important source materials for the short written assignments, research proposal and final term paper. The **links** of most journal article readings and PDF copies of chapter readings from anthologies or monographs will be posted on Canvas; if not, they will be on reserve at the library. There are 3 books which I suggest that those enrolled in this course should purchase:

1. Chow, Yiu Fai and Jerome de Kloet. *Hong Kong Pop and the Global Circulation of Sound and Image*. Bristol, UK: Intellect, 2013.
2. DeWoskin, Kenneth. *A Song for One or Two: Music and the Concept of Art in Early China*. Ann Arbor: East Asian Studies Program, University of Michigan, 1982.
3. Min, Anchee, *Red Azalea*. New York: Pantheon Books, 1994.

Music listening is a major requirement for this course and will constitute a portion of the class discussions and short written assignments. Audio recordings and video recordings (or their online links) corresponding to the topics that will be covered will be posted in Canvas.

Canvas Course Website: To ease administration of the class and facilitate communication, a Canvas website will be set up for this course. Registered students are required to enroll and be listed as authorized users in order to be able to access the site. Make it a point to log on to our

Canvas course site regularly every week to access the required readings, audio and video recordings as well as read the assignment announcements, postings and discussion threads in preparation for class.

Course Requirements: Students are expected to complete all reading and listening assignments **before the class period for which they are assigned.**

1. Class attendance – 15%

Attendance will be taken throughout the semester. In the case of any recorded lectures, viewership will be checked. You may miss 1 class without penalty, but starting from your second absence, one percent will be deducted for each absence (5% maximum deduction).

2. Course participation – 15%

Participation in class will also play a factor in a student's overall grade for this course because physical presence is not enough; students are expected to actively participate and engage in discussions and activities during class as well as in the online discussions.

3. Written assignments – 15%

There will be occasional short written assignments. These will be based on the material covered in the class lectures, the readings, or on the audio and/or video recordings. Details about each written assignment will be posted online and students are required to submit what they had written **by the assignment due date**. 1% will be automatically deducted from the grade of each assignment for each day that it is late.

4. Leading discussion – 10%

Students will take turns leading an online discussion based on the material covered in the class lectures, the readings, and/or audio and/or video recordings. In this way, students will learn to engage with the subject and materials at hand critically and learn how to formulate questions which would lead to insightful and meaningful discussions

5. Research proposal – 20%

By the 9th week of the semester, students must have chosen a research topic related to any of the musics in China for the final paper, write a 50-word statement briefly describing what it will be about, and **provide at least 5 relevant published scholarly sources, each with their own written annotations.**

By the 11th week, each student's topic must be more fleshed out as a result of close reading of the sources s/he had provided earlier as well as any other sources which they have added. Students **will provide an outline of the more fleshed-out research paper topic together with the list of newly-added sources, each with annotation.**

On the last day of class, students will each do a 15-minute oral presentation of their proposed research paper. This will include a brief introduction of their subject matter,

the research question(s) that they want to answer, what they have found out so far, and the print and audio/video media sources on which they are basing their arguments. Each presentation **should be accompanied by PowerPoint slides numbering no more than 6.**

6. Final paper – 25%

Each student will write a **2,500-word paper (12 point Times Roman font, double-spaced, excluding the title and list of references cited)** on the research topic which s/he had proposed earlier. Each paper will be graded according to its factual accuracy, interpretive content, clarity of meaning, and structural coherence. Due date of submission TBA.

COURSE OUTLINE & TENTATIVE READINGS

Week 1: Music in Chinese Culture

Thrasher, Alan R. 1985. "The Role of Music in Chinese Culture," *The World of Music* 27(1).

<https://www.jstor.org/stable/43562675>

DeWoskin, Kenneth. *A Song for One or Two*, Chapters 2 & 3

Liang Mingyue, *Music of the Billion*, Chapter 1

Week 2: The Chinese Music System

DeWoskin, Kenneth. *A Song for One or Two*, Chapters 4 & 5

Nakaseko, Kazu. 1957. "Symbolism in Ancient Chinese Music Theory" *Journal of Music Theory* 1(2). <https://www.jstor.org/stable/843276>

Cook, Scott Bradley. 1995. "Yue ji (Record of Music): Introduction, Translation, Notes and Commentary," *Asian Music* 26(2). <https://www.jstor.org/stable/834434>

Week 3: Chinese Music Aesthetics

DeWoskin, Kenneth. *A Song for One or Two*, Chapter 6 & 9

Leys, Simon, "Poetry and Painting: Aspects of Chinese Classical Aesthetics," in *The Burning Forest: Essays on Chinese Culture and Politics*. New York: Henry Holt & Co., 1983.

Liu, Marjory Bong-Ray. 1985. "Aesthetic Principles in Chinese Music," *The World of Music* 27(1).

<https://www.jstor.org/stable/43562676>

Weeks 4 & 5: Music of the Literati: The Music of the Qin Zither

DeWoskin, Kenneth. *A Song for One or Two*, Chapters 7 & 8

Yung, Bell. 1984. "Choreographic and Kinesthetic Elements in Performance on the Chinese Seven-String Zither," *Ethnomusicology* 28(3). <https://www.jstor.org/stable/851237>

_____. 1997. *Celestial Airs of Anqiquity: Music of the Seven-String Zither of China*. Madison,

WI: A-R Editions. "Introduction" and "Appendix 1".

Week 6: Music of the Literati: Kunqu Opera

Mark, Lindy Li. 2019. "Some Mysteries of Kunqu Music and Its Melodic Characteristics 1." In *The Routledge Encyclopedia of Chinese Culture*. Ed. By Chan Sin-wai. (London: Routledge).

_____. 1990. "The Role of Avocational Performers in the Preservation of Kunqu," *CHINO PERL* 15(1):95-114, 1990.

Week 7: Music of the People: Sizhu Music – Jiangnan Sizhu & Fujian Nanyin

Thrasher, Alan. 1985. "The Melodic Structure of Jiangnan Sizhu," *Ethnomusicology* 29(2). <https://www.jstor.org/stable/852140>

_____. 2016. "Qupai Suite Forms in Nanguan and Other Traditions." In *Qupai in Chinese Music: Melodic Models in Form and Practice*. Ed. Alan Thrasher. (London: Routledge).

Witzleben, J. Lawrence. "Jiangnan Sizhu Music Clubs in Shanghai: Context, Concept and Identity." *Ethnomusicology* 31(2):240-60, 1987. <https://www.jstor.org/stable/851891>

Yeh, Nora. 1988. "Nanguan Music Repertoire: Categories, Notation and Performance Practice," *Asian Music* 19(2). <https://www.jstor.org/stable/833866>

Wang, Yingfen. 2012. "Lessons from the Past: Nanguan/Nanyin and the Preservation of Intangible Cultural Heritage in Taiwan." In *Music as Intangible Cultural Heritage: Policy, Ideology, and Practice in the Preservation of East Asian Traditions*. Ed. Keith Howard. Surrey, UK: Ashgate Publishing Ltd.

Week 8: Music of the People: Sizhu Music – Chaozhou Xianshi, Kejia Hanyue & Guangdong Yinyue

Thrasher, Alan. 1988. "Hakka-Chaozhou Instrumental Repertoire: An Analytic Perspective on Instrumental Creativity," *Asian Music* 19(2). <https://www.jstor.org/stable/833865>

Dujunco, Mercedes. 1994. *Tugging at the Native's Heartstrings: Nostalgia and the Post-Mao 'Revival' of the Xian Shi Yue String Ensemble Music of Chaozhou, South China*. Ann Arbor: UMI Dissertation Services. (Chapters 2, 3 & 4). <http://pqdd.sinica.edu.tw/doc/9509335>

_____. 2002. "The Birth of a New Mode?: Modal Entities in the Chaozhou Xianshi String Ensemble Tradition of Guangdong, South China" *Ethnomusicology Online* <https://www2.umbc.edu/eol/8/dujunco/index.html>

Jones, Stephen. 1999. *Folk Musics of China: Living Instrumental Traditions*. Oxford: Oxford University Press. Chapter 15.

Week 9: Music of the People: Guchui/Chuida Music

Liang Mingyue, *Music of the Billion*, Chapter 13

Jones, Stephen and Xue Yibing. 1991. "The Music Associations of Hebei Province, China: A Preliminary Report," *Ethnomusicology* 35(1). <https://www.jstor.org/stable/852386>

Jones, Stephen. 1999. *Folk Musics of China: Living Instrumental Traditions*. Oxford: Oxford

University Press. Chapter 13.

Week 10: Continuity & Change in Chinese Music

- Liang Mingyue. 1985. "Performance Practice as a Recreative Process in Chinese *Zheng* Zither Music," *World of Music* 27(1). <https://www.jstor.org/stable/43562678>
- Stock, Jonathan. 1996. *Musical Creativity in Twentieth Century China: Abing, His Music and Its Changing Meanings*. Rochester, NY: University of Rochester Press. [ONLINE ACCESS]
- Han Kuo-huang. 1979. "The Modern Chinese Orchestra," *Asian Music* 11(1).
<https://doi.org/10.2307/833965>
- Jing, Jiang. 1991. "The Influence of Traditional Chinese Music on Professional Instrumental Composition," *Asian Music* 22(2). <https://www.jstor.org/stable/834308>
- Witzleben, J. Lawrence. 2000. "Musical Systems and Intergenre Relationships in Hong Kong," *The World of Music* 42(3). <https://www.jstor.org/stable/41692767>

Week 11: Music as a Function of Politics

- Mao Zedong. 1980. "A Talk to Music Workers," [English.] *Chinese Literature* 1.
- McDougall, Bonnie S., *Mao Zedong's "Talks at the Yan'an Conference on Literature and Arts."* Ann Arbor: University of Michigan Press, 1980. [ON RESERVE]
- Mittler, Barbara. 2003. "Cultural Revolution Model Works and the Politics of Modernization in China: An Analysis of Taking Tiger Mountain by Strategy," *Asian Music* 45(2).
<https://www.jstor.org/stable/41700060>
- Min, Anchee, *Red Azalea*. New York: Pantheon Books, 1994. [ON RESERVE]
- Guy, Nancy. 1999. "Governing the Arts, Governing the State: Peking Opera and Authority in Taiwan," *Ethnomusicology* 43(3). <https://www.jstor.org/stable/852559>

Week 12: Chinese Popular Music

- Stock, Jonathan. 1995. "Reconsidering the Past: Zhou Xuan and the Rehabilitation of Early Twentieth Century Popular Music," *Asian Music* 26(2).
<https://www.jstor.org/stable/834436>
- Djunco, Mercedes M. 2002. "Hybridity and Disjuncture in Contemporary Mainland Chinese Popular Music." In *Global Goes Local: Popular Culture in Asia*. Eds. Tim Craig and Richard King. Vancouver, B.C.: University of British Columbia Press.
- De Kloet, Jerome. 2005. "Popular Music and Youth in Urban China: The *Dakou* Generation," *China Quarterly* No. 183, Culture in the Contemporary PRC.
<https://www.jstor.org/stable/20192511>
- Chow, Yiu Fai and Jerome de Kloet. *Hong Kong Pop and the Global Circulation of Sound and Image*. Bristol, UK: Intellect, 2013.

Week 13: Final Project Presentations