

EAST ASIAN POPULAR MUSIC (HUMA 2109)

Fall 2024, Wed & Fri, 13:30-14:50, Rm. 2304

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Approach & Objectives: This course will look at various popular music genres in East Asia, namely, in China, Japan and Korea, and explore different popular music styles in each culture and issues related to the emergence of each one and their localized meanings. It will seek to understand how meanings are produced, mediated, negotiated, subverted, and celebrated in popular music. Through discussions based on a combination of selected readings, films/videos, and music recordings, students will not only get acquainted with popular musics well beyond their own or what they normally listen to; they will also gain alternative perspectives on what constitutes "popular music" in different East Asian contexts and their significance.

Readings & Listeners: There is no required textbook for this course. However, there will be assigned selected readings for the topic taken up each week. Much of the information needed for understanding the content of this course is based on information contained in the readings as well as in the class lectures which will be presented in **PowerPoint slide presentations** along with the related audio and music video examples. Some readings **are required** and are meant to supplement the lectures and will serve as important source materials for the occasional short, written assignments and, very likely, for the required research project **and** its presentation in class. 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.

Weekly music listening and video viewing examples given in the lectures are also a necessary and important component of this course. Much of the information needed for understanding this course's content is based on information in the reading and listening assignments and in the class lectures. It is therefore advisable that you **take thorough lecture and listening notes.**

Canvas Course Website: Make it a point to log on to our Canvas course site regularly every week to access the required readings and PowerPoint slides and read assignment announcements, postings and/or discussion threads in preparation for class.

Course Requirements:

- **Short written assignments:** There will be 4 short written assignments in which students will answer 1 or 2 questions based on a lecture **or** a reading **or** a music video in 150-200 words. Students are expected to do and submit any written assignments **by the due date**. Assignments handed in late will have 0.5 point deducted from the score for each day that they are late.
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- I will give **ungraded** online quizzes **or** short paper quizzes from time to time to assess students' knowledge and understanding of the material throughout the semester and to help familiarize students with the different types of questions which they will encounter in the final exam. **However, I reserve the right to give graded pop quizzes based on the lectures if I feel students are not paying attention or reviewing the material.** Therefore, make it a point to regularly review the PowerPoint lecture presentation slides, your class lecture notes and listening notes. **The resulting scores for these graded quizzes will go toward "Participation"**.
- **Music Compilation with Explanatory Notes:** In lieu of a midterm exam, each student will compile 5 music examples (either in mp3 or mp4 format) based on a music style or theme related to East Asian popular music of their own choice and write a 250-300 word explanatory notes **for each** example. Guidelines for this writing project will be posted on Canvas under "ASSIGNMENTS". **SUBMISSION DEADLINE: Friday, NOVEMBER 1, 2024**
- **Final Exam:** There will be a comprehensive written final exam which will consist of enumerative short answers, true/false questions, and multiple-choice questions **based mostly on the lectures and the music listening examples given during the 2nd half of the semester.** The final exam is designed to pull together key points and important details of the various topics covered and to assess the extent to which students know and understand the course material. **Review the PowerPoint slides, your class notes, reading notes and listening notes periodically** so that they do not pile up and you find yourself cramming on the night before the final exam.

Grading Breakdown:

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| Class attendance & Participation | 15% |
| Short written assignments | 25% |
| Midterm Music Video Compilation with Explanatory Notes | 25% |
| Final Exam | 35% |

Class Policies:

- Attendance is mandatory and will be taken throughout the semester.
- In the case of any recorded lectures, viewership will be checked.
- You may miss three classes without penalty, but starting from your fourth absence, one percent will be deducted for each absence.
- Participation in class will also play a factor in your attendance score.
- NO make-up exam or test will be offered ****unless the absence is due to an emergency, medical or otherwise, and a valid medical certificate signed by a doctor and/or other valid written proof attesting to the emergency is submitted. ****
- Any discussion posts will be graded on participation and will be used to give you an opportunity to reflect on some of the concepts and themes being discussed in class.

- **Absolute grading system** will be used to calculate your final letter grade.
- If you are being dishonest in the course, the penalty is an “F” for the COURSE. Cheating and plagiarism are grounds for being given an “F” and failing the course.

Cheating: a) If you look at other students’ papers or materials (ex. notes) during exam or test; b) If you claim credit for another student’s work in group projects.

Plagiarism: If you copy sections and/or ideas from a source without referencing it. Excerpt from <http://www.ust.hk/vpaao/integrity/Links to an external site>.

Sample Readings:

Manuel, Peter. 1988. “Chapter 1: Perspectives on the Study of Non-Western Popular Musics.” In *Popular Musics of the Non-Western World: An Introductory Survey* (Oxford, UK: Oxford University Press).

Schweig, Meredith. 2021. “Legacy, Agency and the Voice(s) of Teresa Teng.” In *Resounding Taiwan: Musical Reverberations Across a Vibrant Island*. Ed. by Nancy Guy (London: Routledge).

Mori, Yoshitaka. 2009. “J-Pop: From the Ideology of Creativity to DIY Music Culture” *Inter-Asia Cultural Studies* 10(4).

Fuhr, Michael. 2016. “Producing the Global Imaginary: A K-Pop Tropology.” In *Globalization and Popular Music in South Korea: Sound Out K-Pop*.

TENTATIVE COURSE OUTLINE & SCHEDULE OF TOPICS

A. INTRODUCTION

Week 1: Issues and Perspectives (Sept. 4, 6)

- Definitions
- Popular vs. Art vs. Folk Music
- Various Forms of Recorded Mass Media & Their Implications

B. BEGINNINGS & RISE OF POPULAR MUSIC IN EAST ASIA (1920s-1960s)

Weeks 2-4: Mainland China, Hong Kong & Taiwan (Sept. 11, 13, 20, 25)

- Shanghai *shidaiqu* (aka *huangse yinyue* / “Yellow Music”)
- Mass songs (*qunzhong yinyue*)
- *Guoyu laoge* in HK

- “Taiwanese local sounds” -- Taiwanese aboriginal songs and Taiwanese Minnan-language songs
- Mandarin cover versions of Japanese and English songs and early originally composed Mandarin songs in Taiwan

Weeks 4-5: Japan (Sept. 27, Oct. 2, 4)

- Prewar *hogaku* & *gunka* songs
- From *hariuta* to *kayokyoku* & *enka*
- *Wasei* pop

Week 6-7: Korea (Oct. 9, 16, 18)

- *Ch’angga*
- *Yuhaeng ch’angga* (aka *yuhaengga*)
- *T’urot’u* (aka *ppongtchak*) and *shinminyo*
- The Kim Sisters

C. POPULAR MUSIC IN EAST ASIA IN THE POSTWAR PERIOD & THE INTERNET AGE

Weeks 8 & 9: Mainland China, Hong Kong & Taiwan (Oct. 23, 25, 30, Nov. 1)

- *Gangtai yinyue*, *xibeifeng*, *yaogun yinyue* & *tongsu yinyue* of the 1980s and 1990s; Chinese local dialect rap; *gufeng*; C-Pop
- Taiwanese Aboriginal Pop; Hakka Pop; 1970s Mandapop in Taiwan; The Campus Folk Song Movement; The Legacy of Deng Lijun (Teresa Teng); Jay Chou’s “China Wind” Pop
- The Golden Age and “decline” of Cantopop in Hong Kong -- whither goes Cantopop?

****MIDTERM MUSIC COMPILATION & EXPLANATORY NOTES DUE NOVEMBER 1****

Weeks 10 & 11: Japan (Nov. 6, 8, 13, 15)

- *Nyu Myujikku* (New Music)
- City Pop
- J-Pop & J-Rock

Weeks 12 & 13: Korea (Nov. 20, 22, 27, 29)

- From a studio system to a star system
- The Korean pop ballad explosion of the 1980s
- The diversification of musical tastes in the 1990s – Korean rap and alternative rock
- The Korean Wave and K-Pop

****FINAL EXAM (Date TBA)****