

MUSIC IN CHINA (HUMA 2108/CORE 2635)

Spring 2023, (L1) Wed & Fri, 15:00-15:50

(T1) Wed & Fri, 16:00-16:20

Instructor: Dr. Mercedes DUJUNCO

Email: hmercedu@ust.hk

TA: Yuqi WANG

Email: ywangqi@connect.ust.hk

Office: Academic Bldg. 3350

Office Tel.: 2358-7795

Office Hours: Thurs, 10 am-12 pm or
by appointment

Approach & Objectives: This course will look at various forms of Chinese music, focusing in particular on instrumental genres. The goal is to provide students with a comprehensive knowledge of musical styles, concepts and recurring themes in Chinese music history. Although it is not the specific aim to present the history of Chinese music, the topical organization of the course will follow a more or less chronological framework as attention is drawn to certain issues and prominent characteristics of music and musical life in China from the ancient times to the present. Material will be drawn from lecture-discussions, audio and video recordings and weekly assigned readings. Music listening is a major requirement for this course and will constitute a portion of the mid-term exam and the whole of the final exam.

Readings & Listenings: 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 reading listening and music video assignments as well as in class lectures which will be presented in PowerPoint slide presentations. The readings **are required** and are meant to supplement the lectures and will serve as important source materials for the short, written assignments and the required concert review. 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.

Music listening is a major requirement for this course and will constitute a portion of the class discussions and some of the 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**. I reserve the right to give unscheduled pop quizzes based on these assignments if I feel they are not being completed. There will be one midterm exam and one final exam. The midterm exam will cover the first half of the course. The final, however, will be comprehensive with emphasis placed on the second half of the course. Both midterm and final exam questions will be based upon material from the reading and listening assignments as well as the lectures.

You are also required to attend at least one concert performance of a Chinese musical tradition outside of class and submit a review (**3-4 pages of written text, double-spaced, 12-pt. Times Roman font**). Appropriate events for this project will be announced in class. Check with the professor before completing this project if you choose a performance from a Chinese musical tradition not covered in class. Alternatively, you can also write a review of an audio or video recording ****from a selected list**** which will be provided.

The review is intended as an exercise which will require you to report on and evaluate a musical event using the knowledge which you have learned in this class. More specific guidelines will be provided but the review you will write is expected to include the following:

- a) Relevant background information on the Chinese music tradition performed in the concert.
- b) Reporting of the actual concert event.
- c) Interpretation/analysis and criticism of the music performance.

Grading Breakdown:

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| Class attendance & active participation | 15% |
| Pop quizzes | 10% |
| Short written assignments | 10% |
| Midterm exam | 20% |
| Concert or Audio/Video Recording Review | 20% |
| Final exam | 25% |

Class Policies:

- Attendance will be taken throughout the semester.
- In the case of any recorded lectures, viewership will be checked.
- You may miss 3 classes without penalty, but starting from your 4th absence, one percent will be deducted for each absence (10% maximum deduction).
- Participation in class will also play a factor in your attendance score.
- Pop Quizzes: The pop quizzes are intended to help you to prepare for your Midterm and Final Exam. Review your class notes, listening notes as well as the readings.

- 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.****
- Discussion posts will be graded on participation and will be used to give you an opportunity to ponder on some music-related issues we are discussing 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/vpao/integrity/Links to an external site.](http://www.ust.hk/vpao/integrity/Links%20to%20an%20external%20site)

COURSE OUTLINE & READINGS

Week 1: Music in Chinese Culture & The Chinese Music System (Feb. 3, 8, 10)

Thrasher, Alan. 1981. "The Sociology of Chinese Music," *Asian Music* 12(2).

Week 2: Chinese Music Aesthetics (Feb. 15, 17)

Leys, Simon. 1983 "Poetry and Painting: Aspects of Chinese Classical Aesthetics." From *The Burning Forest: Essays on Chinese Culture and Politics*.

Week 3: Music of the Literati: The Music of the Qin Zither (Feb. 22, 24)

Liang, Mingyue. Chap. 12, "The Art of the Qin." From *Music of the Billion*.

Weeks 4: Music of the Literati: Kunqu Opera (Mar. 1, 3)

Wilson, Charles, Hans Frankel and David Rolston. "What is Kunqu Theatre?"

Week 5 & 6: Music of the People: Sizhu Music – Jiangnan Sizhu & Fujian Nanyin (Mar. 8, 10, 15, 17)

Witzleben, J. Lawrence. 1987. "Jiangnan Sizhu Music Clubs in Shanghai: Context, Concept and Identity." *Ethnomusicology* 31(2).

Yeh, Nora. 1988. "Nanguan Music Repertoire: Categories, Notation and Performance Practice," *Asian Music* 19(2).

Week 7 & 8: Music of the People: Sizhu Music – Chaozhou Xianshi, Kejia Hanyue & Guangdong Yinyue (Mar. 22, 24, 29, 31)

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

****MIDTERM EXAM – April 12****

Week 9: Music of the People: Guchui/Chuida Music (April 14)

Jones, Stephen and Xue Yibing. 1991. "The Music Associations of Hebei Province, China: A Preliminary Report," *Ethnomusicology* 35(1).

Week 10-11: Continuity & Change in Chinese Music (April 19, 21)

Jing, Jiang. 1991. "The Influence of Traditional Chinese Music on Professional Instrumental Composition," *Asian Music* 22(2).

Week 11-12: Music as a Function of Politics (April 26, 28)

Min, Anchee. 2006. *Red Azalea*. [Online Access at the HKUST Library]

Week 12 & 13: Chinese Popular Music (May 3, 5)

De Kloet, Jerome. 2010. "Introduction: Global Longings with a Cut." From *China with a Cut: Globalisation, Urban Youth and Popular Music*. [Online Access at the HKUST Library]

****FINAL EXAM – DATE TO BE ANNOUNCED****

READING LIST

- De Kloet, Jerome. 2010. "Introduction: Global Longings with a Cut." From *China with a Cut: Globalisation, Urban Youth and Popular Music*. Amsterdam: Amsterdam University Press.
- Jing, Jiang. 1991. "The Influence of Traditional Chinese Music on Professional Instrumental Composition," *Asian Music* 22(2):83-96.
- Jones, Stephen and Xue Yibing. 1991. "The Music Associations of Hebei Province, China: A Preliminary Report," *Ethnomusicology* 35(1):1-29.
- Jones, Stephen. 1999. *Folk Musics of China: Living Instrumental Traditions*. Oxford: Oxford University Press.
- Leys, Simon. 1983. "Poetry and Painting: Aspects of Chinese Classical Aesthetics." From *The Burning Forest: Essays on Chinese Culture and Politics*. (New York: Henry Holt & Co.), pp. 3-34.
- Liang, Mingyue. 1985. "The Art of the *Qin*." In Liang, Mingyue. Chap. 12, *Music of the Billion* (Wilhelmshaven: Heinrichshofen Verlag), pp. 197-211.
- Min, Anchee. 2006. *Red Azalea*. London: Bloomsbury.
- Thrasher, Alan. 1981. "The Sociology of Chinese Music," *Asian Music* 12(2):17-53.
- Wilson, Charles, Frankel Hans and David Rolston. "What is Kunqu Theatre?"
<https://wtrgreenkunqu.org/what-is-kunqu-theatre>
- Witzleben, J. Lawrence. 1987. "*Jiangnan Sizhu* Music Clubs in Shanghai: Context, Concept and Identity." *Ethnomusicology* 31(2):240-60.
- Yeh, Nora. 1988. "*Nanguan* Music Repertoire: Categories, Notation and Performance Practice," *Asian Music* 19(2):31-70.