

## MUSIC

The Department of Music offers courses designed to meet the needs of students reading for a degree with either a specialist or non-specialist emphasis on music. Our curriculum has 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 curriculum consists of a series of courses covering a wide range of topics and approaches at introductory and advanced levels. Cross-cultural and cross-disciplinary interests are particularly encouraged.

**All courses carry 6 credits unless otherwise specified.** Prerequisites, if required, are stated in the course descriptions. In exceptional cases, these requirements may be waived. All major and other course selections are subject to the approval of the Head of the School of Humanities on the recommendation of the Department's Undergraduate Coordinator.

### Music Majors

First year music scholars and intending majors must take:

- MUSI1023 Materials and structures of music (6 credits)
- MUSI1025 The art of listening (6 credits)
- An introductory course taken from any Arts programme (6 credits)

A major in Music shall consist of 54 credit units of Level 2000, 3000, and 4000 courses from the music syllabus taken in the third to eighth semesters. As a prerequisite, music majors must take:

- MUSI2010 Music of China (6 credits)
- MUSI2070 Fundamentals of tonal music (6 credits)
- MUSI2074 Introduction to contrapuntal styles and techniques (6 credits)
- MUSI2081 Music in Western culture I (6 credits)
- MUSI2082 Music in Western culture II (6 credits)

In addition, all music majors must take at least 24 elective credits from Level 2000, 3000, or 4000 advanced courses, of which at least one course should be a Capstone Experience course (see below), and no more than two courses can be performance courses (MUSI2047, MUSI2066, MUSI2068, MUSI3019, MUSI3021, MUSI3032, MUSI4001, and MUSI4002). This also applies to exchange credits transferred to fulfil the major requirements.

### **Capstone Courses**

Capstone Experience is a graduation requirement for music majors. Capstone Experience courses are designed to allow students to advance their analytical thinking by permitting the application of

disciplinary knowledge and principles learned in the first and second years. The requirement can be fulfilled by taking at least one of the following courses:

MUSI3028	Red is the colour: music and politics in post-1949 China (capstone experience)
MUSI3029	Music and scientific thoughts: past and present (capstone experience)
MUSI3030	Tonal counterpoint (capstone experience)
MUSI3031	Special study (capstone experience)
MUSI3032	Special performance study (capstone experience)
MUSI3033	Topics in ethnomusicology (capstone experience)
MUSI3034	The qin (capstone experience)
MUSI3035	Music analysis II (capstone experience)
MUSI3037	Opera (capstone experience)
MUSI3039	Methodological perspectives in music II (capstone experience)
MUSI3042	Music production: from ideation to realization (capstone experience)
MUSI4002	Advanced music performance 4 (capstone experience)
MUSI4003	Dissertation (capstone experience)

### **Music Minors**

To obtain a minor in Music, students are required to take “MUSI1025 The art of listening” (6 credits) and at least ONE of the following two courses:

MUSI2081	Music in Western culture I (6 credits)
MUSI2082	Music in Western culture II (6 credits)

In addition, all music minors must take at least 24 elective credits of Level 2000, 3000, and 4000 courses from the music syllabus taken in the third to eighth semesters, of which at least three courses should be advanced courses, and no more than two courses can be performance courses (MUSI2047, MUSI2066, MUSI2068, MUSI3019, MUSI3021, MUSI3032, MUSI4001, and MUSI4002). This also applies to exchange credits transferred to fulfil the minor requirements.

### **Level 1000 Courses**

**All Level 1000 courses are introductory courses** and are normally taken in the first year.

#### **MUSI1004. Introduction to musics of the world**

This course introduces a range of musical traditions from around the world and examines them in their social, cultural, and historical contexts. The course explores music as both a reflection and creation of society, discusses issues raised by cross-cultural research, and provides a theoretical framework for understanding the relationship between music and culture. Formal lectures will be supplemented by in-class demonstrations and hands-on experience of selected musical styles.

Assessment: 100% coursework.

#### **MUSI1018. Advanced music performance 1 (for students in their first year of study)**

This one-year course provides students with the opportunity to develop their musicianship and perform in public. The coordinator offers the students advice in choosing repertoire, helps them plan their rehearsals and performances, and invites both local and overseas visitors to conduct two-hour masterclasses. The students offer two public recitals, one in the Autumn semester and one in the Spring; attend all masterclasses; write programme notes for their chosen pieces; and discuss their selection of

works with the course coordinator. Repertoire changes every year and reflects the students' abilities as well as interests. Places in this course are limited and admission is by audition.

Assessment: 100% coursework.

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### **MUSI1022. Performance study 1 (for students in their first year of study)**

Students taking this course have to enrol in two performance ensembles or workshops offered by the Music Department over two semesters. Ensembles may include the HKU Chamber Singers, HKU Early Music Ensemble, HKU Gamelan, and HKU Percussion Ensemble. Performance workshops offered vary from year to year and may include individual or group lessons in voice, percussion, or any instrument of the student's choice, as approved by the Music Department.

Assessment: 100% coursework.

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### **MUSI1023. Materials and structures of music**

This course develops students' conceptual and perceptual understanding of the basic materials and structures of music, including rhythm and meter, intervals and scales, modes and keys, as well as melody, harmony, and contrapuntal practices. The course integrates ear training with the analysis of a wide array of musical examples. Students completing this course are expected to have established a clear and solid understanding of the rudiments of music, and be able to make practical demonstrations of this knowledge. The course will serve as a thorough review of aural and theoretical skills necessary for those intending to major or minor in music. It is also available as an elective to students in other departments who seek a solid foundation in music fundamentals.

Assessment: 100% coursework.

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### **MUSI1024. Jazz: history and appreciation**

This course will examine jazz from its origins to the present, its relation to other forms of music including blues, gospel, R&B, soul, etc. Different styles within the jazz genre will also be explored, including Early Jazz, Swing, Bebop, Cool Jazz, Hardbop, Soul Jazz, Bossa Nova, Post-bop, Avant Garde, etc. Special attention will also be given to pivotal figures in the history of jazz such as Louis Armstrong, Bix Beiderbecke, Duke Ellington, Count Basie, Coleman Hawkins, Lester Young, Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, John Coltrane, and Ornette Coleman. Representative and monumental instrumental and vocal recordings from the past one hundred years will also be explored. Class time will be spent listening to, analyzing, and discussing a wide variety of recorded jazz performances and watching jazz videos. Visiting artists may also be invited to perform in class and lecture on relevant topics.

Assessment: 100% coursework.

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### **MUSI1025. The art of listening**

Music moves us, and we know not why, and it is harder still to explain what we are listening to. Taking these issues as a point of departure, this course introduces students to a wide array of music, as well as a range of ways of thinking, talking, and writing about music. Attention will be given to the development of listening skills and the vocabulary necessary to articulate an engaged response to the repertoire studied. The majority of music dealt with will be drawn from the classical music repertoire, with supplementary examples from other musical cultures when appropriate.

Assessment: 100% coursework.

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### **Level 2000 Courses**

**Except for the two introductory courses MUSI2010 and MUSI2070, all Level 2000 courses are advanced courses.** Introductory courses are normally taken within the second year of study, while advanced courses may be taken within the second, third, or fourth. Note that the two performance courses MUSI2047 and MUSI2066 are designated for students in their second year of study.

#### **MUSI2010. 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 the *qin* and other musical instruments, theatrical genres such as *kunqu*, Peking opera and Cantonese opera, narrative songs such as Peking drum song, 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. Assessment: 100% coursework.

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#### **MUSI2015. Popular music**

This course is an introduction to the historical and sociocultural study of popular music. The course will mostly focus on Anglo-American and East Asian popular musics of the second half of the 20th century up to the present. The goal of the course is to develop our analytic and critical tools to better understand popular music and culture in our daily lives, and to familiarize ourselves with the dominant themes and issues in the study of popular music. Assessment: 100% coursework.

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#### **MUSI2026. Fundamentals of music composition**

Conducted in the form of lectures, seminars, and one-to-one supervision, this course presents theoretical and practical bases of music composition with a view to expand students' knowledge about styles, structures, notation, and score presentation. The emphasis is on the applications of these knowledge via both composition and analysis of repertoire. The course culminates in a workshop showcasing student compositions.

Prerequisite: MUSI1023, or instructor's consent.

Assessment: 100% coursework.

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#### **MUSI2029. Chinese music history**

This course introduces the history of China through an examination of selective source material including bells from the bronze period, the *Book of Music* attributed to Confucian philosophy, the earliest known musical notation of a composition from the 6th century A.D., major encyclopaedic compilations of musical sources from the Song dynasty, and Mao Zedong's Talks at the Yan'an Conference on Literature and Art in 1942.

Assessment: 100% coursework.

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#### **MUSI2044. Film music**

What does music contribute to a fiction film? When is it used? And why is it there in the first place? Directors use music with an effect in mind and it is music's force in the "here and now" of the movie-going experience that we will try to describe. To do so, we will study films from various cinematic traditions through the various ways in which music functions within them as a powerful meaning-making element. Under the assumption that film is an *audio-visual* medium, we will examine individual works representative of different genres—musicals, horrors, dramas, comedies, and cartoons. Consideration will be given to the relationship between music and image as well as music and sound as they emerge from close readings of individual scenes. We will also look at how music is represented in the story world of the film, whether a character performs, listens to, or ignores it.

Assessment: 100% coursework.

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### **MUSI2047. Advanced music performance 2 (for students in their second year of study)**

This one-year course provides students with the opportunity to develop their musicianship and perform in public. The coordinator offers the students advice in choosing repertoire, helps them plan their rehearsals and performances, and invites both local and overseas visitors to conduct two-hour masterclasses. The students offer two public recitals, one in the Autumn semester and one in the Spring; attend all masterclasses; write programme notes for their chosen pieces; and discuss their selection of works with the course coordinator. Repertoire changes every year and reflects the students' abilities as well as interests. Places in this course are limited and admission is by audition.

Assessment: 100% coursework.

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### **MUSI2054. The piano**

The course is open to all students with either some experience with, or interest in, the piano. It offers an overview of the history of the piano through a montage of lectures that focus on the personalities that were involved with it, the repertoires they either composed for or performed on it, and the social and cultural milieus that provided the context for its extraordinary rise as arguably the most important instrument in the history of Western classical music. Students will be given the opportunity to study the piano as a medium of musical exploration and expression, the occasion for the display of virtuosity, a staple of the 19th-century bourgeois home, and an object of almost maniacal veneration. The course will end with an overview of the dissemination of the piano in East Asia, with particular reference to the piano culture of Hong Kong.

Assessment: 100% coursework.

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### **MUSI2055. Chinese opera**

This course starts with an exploration of the structural and theoretical aspects of Chinese Opera, including the classification of tune types, text setting, and performance practice. While examples are mostly drawn from *kunqu*, Peking opera, and Cantonese opera, other regional derivatives will also be introduced for comparison and analysis. The second half of this course comprises a series of reading and examination of representative operas and their performances, through which the interplay between Chinese opera and its religious, social, cultural, and political contexts is investigated.

Assessment: 100% coursework.

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### **MUSI2059. Music, mind, and body**

This course considers music as a phenomenon of human behaviour and examines various aspects of the relationship between music, mind, and body. We will explore questions such as how humans came to be musical, how people listen to, understand, and perform music, and why we listen to and make music.

Following the evolutionary bases for musicality and the psychoacoustic/physiological foundation of auditory perception, we will move to the cognitive issues of how the mind represents musical structures and how expectation works in the process of listening to music. We will also consider the role of the multimodal body in performing and listening, music and emotion, and music and the brain. The significance of social and cultural contexts for musical experience will be underlined, and the embodied approach will be introduced in the discussion of music, mind, and body. Students will have the opportunity to pursue their own interests in-depth within the individual project.

Assessment: 100% coursework.

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### **MUSI2066. Performance study 2 (for students in their second year of study)**

Students taking this course have to enrol in two performance ensembles or workshops offered by the Music Department over two semesters. Ensembles may include the HKU Chamber Singers, HKU Early Music Ensemble, HKU Gamelan, and HKU Percussion Ensemble. Performance workshops offered vary from year to year and may include individual or group lessons in voice, percussion, or any instrument of the student's choice, as approved by the Music Department.

Assessment: 100% coursework.

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### **MUSI2068. University gamelan**

This one-year course introduces students to the exciting world of Balinese *gamelan*. Students will learn to play all the instruments of the *gamelan gong kebyar* while working together as an ensemble to perform both traditional and contemporary music. The *gamelan* performs on a regular basis and often collaborates with composers and other instrumentalists. No prior musical experience is needed for this course.

Assessment: 100% coursework.

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### **MUSI2070. Fundamentals of tonal music**

This course further explores tonal procedures, of which the fundamentals were introduced in "MUSI1023 Materials and structures of music". It examines the tonal logic and the voice-leading principles of diatonic and basic chromatic harmonic practices. Simple formal structures such as binary, ternary, and sonata forms are explored. Students completing this course are expected to have attained a thorough understanding of tonal syntax in the context of diatonic and simple chromatic harmony and to be able to analyze music in simple forms.

Prerequisite: MUSI1023.

Assessment: 100% coursework.

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### **MUSI2074. Introduction to contrapuntal styles and techniques**

This course examines the principles of linear structure and voice-leading through an intensive study of species counterpoint in two and three parts. This will help students to understand the logic of music – how notes fit together, their implications and resolutions. In turn, this will provide students with a solid basis for analysing and composing music.

Prerequisite: MUSI2070.

Assessment: 100% coursework.

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### **MUSI2076. Instrumentation and orchestration**

This course provides students with a working knowledge of the instruments of the modern orchestra. Instrumentation study investigates the technical idiosyncrasies and timbral potential of individual instruments. Orchestration covers fundamental techniques in combining instruments for various ensemble contexts. Throughout the course students will undertake analysis, listening, and scoring projects, and will acquire the skills to create professional-quality scores and parts.  
Assessment: 100% coursework.

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**MUSI2077. Music and culture: an overseas field trip**

This course focuses on the study of music and its cultural context during an overseas field trip. Students may study performance in a traditional setting or conduct an ethnographical study. Students will be required to produce a field-trip report after their return.  
Assessment: 100% coursework.

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**MUSI2079. Introduction to arts administration**

This yearly course is designed to provide students with a comprehensive overview of arts administration, with a supervised practicum element. Through discussions, interaction with guest speakers, and project-based internships, major topics to be explored include planning, development, marketing, artist relations, organizational structure, outreach, venue management, as well as issues and challenges commonly faced by arts administrators today.  
Assessment: 100% coursework.

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**MUSI2080. Music analysis I**

This course endeavours to develop students' understanding of tonal procedures in the melodic and harmonic construction of music during the 18th and 19th centuries, focusing in particular on the music of the Classical period. Students are expected to develop skills in music analysis, primarily through examining Schoenberg's ideas of motif, phrase, period, sentence, and developing variation, in order to understand the construction of tonal form.  
Prerequisite: MUSI2070.  
Assessment: 100% coursework.

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**MUSI2081. Music in Western culture I**

The course examines topics in musical practices, works, and aesthetic ideas from the 17th to the mid-19th centuries. Various musical styles as well as conceptual ideas behind the musical practices are examined. The course emphasises the socio-cultural context in which the music was created, performed, and consumed, as well as its relationship to the other art forms. Together with MUSI2082, the course promotes students' foundational knowledge in music history and stylistic listening skills. It is also designed to enhance student's ability to critically think about music and communicate these thoughts. The focus of course content may vary from year to year.  
Assessment: 100% coursework.

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**MUSI2082. Music in Western culture II**

The course examines topics in musical practices, works, and aesthetic ideas from the mid-19th century to the present day. Various musical styles as well as conceptual ideas behind the musical practices are

examined. The course emphasises the socio-cultural context in which the music was created, performed, and consumed, as well as its relationship to the other art forms. Together with MUSI2081, the course promotes students' foundational knowledge in music history and stylistic listening skills. It is also designed to enhance student's ability to critically think about music and communicate these thoughts. The focus of course content may vary from year to year.

Assessment: 100% coursework.

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### **MUSI2083. Music performance (for exchange students from overseas)**

Exchange students taking this course have to enrol in three music performance components administered by the Music Department over one semester. Possible components include Advanced Music Performance and Performance Study ensembles/workshops, including HKU Chamber Singers, HKU Early Music Ensemble, HKU Gamelan, HKU Percussion Ensemble, and EITHER Vocal Workshop OR Instrument Workshop, as approved by the Music Department. Entry to the course is at the discretion of the Head of the School of Humanities on the recommendation of the Department's Undergraduate Coordinator.

Assessment: 100% coursework.

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### **MUSI2084. Books, images, and artifacts: historical sources for Asian music**

This course will take you to the heart of how music history is written. What are the raw materials from which the timeline of human discourse is constructed? When were the sources written, where did they come from? Who wrote them and why? Are the sources and their interpretation trustworthy? Depictions in the visual arts tell their own story too, especially in respect of instrumental technique, ensemble formation, social context, and performance practice. For the most ancient types of music, archeological artifacts are the only sources that scholars can deploy. Where were the artifacts excavated? What were their conditions? Were similar objects recovered elsewhere? How can these treasured items be preserved from degradation? By answering these questions, this course explores the material culture of music from pre-modern China and her neighbouring countries. Emphasis will be on the fields of organology, archaeology, source studies, ritual studies, as well as collecting and archiving.

Assessment: 100% coursework.

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### **MUSI2085. Recording techniques and sound design**

This course covers fundamentals of studio recording techniques and sound design. The first part of the course is devoted to conceptual and practical skills needed for quality sound productions. The second part teaches the basics of sound design as well as their application for moving images and other media. Students will learn theories, techniques, and will develop their own aesthetics in sound design through a variety of hands-on projects.

Assessment: 100% coursework.

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### **MUSI2086. Music business**

This course provides an overview of the music business, with a different thematic or sector focus every year. It aims to equip students with the knowledge needed to grasp the business side of the music industry. Via a variety of case studies, this course will 1) discuss critical areas of the music industry (from the basics of music contracts and the economics of deals to issues unique to a specific music genre or market); 2) introduce the major players in the business (record labels, producers, managers, lawyers, etc.); and 3) address new business trends and opportunities that are actively transforming our

shared musical future. Throughout, the course will balance industry knowledge with critical-cultural insights.

Assessment: 100% coursework.

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### **MUSI2087. Music and entrepreneurship**

This course provides students with an overview of entrepreneurship and investment opportunities within the music industry. We will explore ways to identify business opportunities and to create and maximize value. We will focus on how to spot a start-up opportunity, build a business plan, raise capital, execute a growth strategy, and prepare exit strategies when needed. We will discuss how to value music catalogues, identify undervalued assets prime for investment, and design management strategies once assets are acquired. Other topics include but are not limited to mergers and acquisitions, as well as routes to creating valuable music IP. The overall goal is to equip students with tools needed to identify entrepreneurial opportunities in the music business, evaluate the upside and risks, structure deals, and effectively manage ideas and assets. Throughout, the course will balance industry knowledge with critical-cultural insights.

Assessment: 100% coursework.

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### **MUSI2088. Music, AI, and the future of creativity**

Generating a song in a split second is now a reality with advancements in AI, and in extreme cases it requires little to no prior musical training and is therefore accessible to most. Has this technology “democratized” music-making? Are we living in the best era to be a creative thanks to these “creativity-extending” tools? Or is this technology threatening the essence of creative expression and work, flooding our soundscape with algorithmically generated music “spam” and “deepfakes”? Is AI the end of art or the future of creativity? And what is creativity anyway? This course explores such questions at the intersection of music, AI, and creativity, drawing from the rapidly expanding critical scholarship on AI as well as perspectives from popular media and within the music industry. While this course prioritizes socio-cultural and philosophical approaches to critiquing AI, we will also engage with the history of science and media studies, as well as writings from such fields as music information retrieval (MIR) and computational creativity. There will also be options to take on creative projects (e.g., AI-assisted songwriting and composing) in the course of the semester.

Assessment: 100% coursework.

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### **MUSI2089. Electronic dance music culture**

This course introduces students to electronic dance music (EDM) through critically surveying key cultural practices. In the process, students will journey through important episodes within EDM history and gain insight into how the EDM industry and its diverse scenes operate and are perpetuated.

Assessment: 100% coursework.

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### **MUSI2090. Music improvisation**

This course is designed to develop students’ skills in musical improvisation through an integrated approach combining lectures and practical workshops. Lectures focus on the application of core musical materials, encouraging students to explore a broad range of stylistic and structural elements through multiple perspectives. Workshops provide opportunities for experiential learning, with an emphasis on ensemble-based improvisation and real-time musical interaction. Students will actively participate using their primary instrument or voice, applying concepts in a hands-on, collaborative environment that supports both individual creativity and group cohesion.

Assessment: 100% coursework.

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### **Level 3000 and 4000 Courses**

**Level 3000 and 4000 courses are all advanced courses.** All Level 3000 courses can be taken in either the third or fourth year, except for the two performance courses MUSI3019 and MUSI3021, which are for students in their third year of study only. All Level 4000 courses can only be taken in the fourth year.

#### **MUSI3019. Advanced music performance 3 (for students in their third year of study)**

This one-year course provides students with the opportunity to develop their musicianship and perform in public. The coordinator offers the students advice in choosing repertoire, helps them plan their rehearsals and performances, and invites both local and overseas visitors to conduct two-hour masterclasses. The students offer two public recitals, one in the Autumn semester and one in the Spring; attend all masterclasses; write programme notes for their chosen pieces; and discuss their selection of works with the course coordinator. Repertoire changes every year and reflects the students' abilities as well as interests. Places in this course are limited and admission is by audition.

Assessment: 100% coursework.

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#### **MUSI3021. Performance study 3 (for students in their third year of study)**

Students taking this course have to enrol in two performance ensembles or workshops offered by the Music Department over two semesters. Ensembles may include the HKU Chamber Singers, HKU Early Music Ensemble, HKU Gamelan, and HKU Percussion Ensemble. Performance workshops offered vary from year to year and may include individual or group lessons in voice, percussion, or any instrument of the student's choice, as approved by the Music Department.

Assessment: 100% coursework.

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#### **MUSI3023. Composing for the concert world**

A continuation of MUSI2026, this course guides students to adopt an eclectic approach in writing music by introducing them to a wide array of strategies in organising and manipulating various musical parameters. It also helps students to experiment with the incorporation of extra-musical inspiration and alternative aesthetics.

Prerequisite: MUSI2026.

Assessment: 100% coursework.

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#### **MUSI3024. Composing for the commercial world**

This course cultivates the fundamental literacy skills required for commercial music composition. The topics covered will include pop songwriting, beat making, film scoring, and jingle production. Students will be introduced to contemporary practices in the music industry through music demos, instrumental tracking, music arrangement, and music production techniques.

Assessment: 100% coursework.

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#### **MUSI3028. Red is the colour: music and politics in post-1949 China (capstone experience)**

This course examines the relationship between music and politics in post-1949 China. It aims to provide students with a critical perspective on the complex role that politics has played in shaping contemporary Chinese musical culture. Major issues explored include music and national identity in modern China, the conflict between Western-style conservatories and Chinese traditional genres, music as propaganda under the Maoist regime, music of the Red Guards and Jiang Qing's model works during the Cultural Revolution, music in post-Mao China, and the politics of globalization since the 1990s.

Assessment: 100% coursework.

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### **MUSI3029. Music and scientific thoughts: past and present (capstone experience)**

This course investigates the link between music and science in Western history. Music has been frequently associated with science, but the way the two realms have been interconnected with each other varies throughout history. In exploring each case of scientific thoughts on music in history, students are expected to obtain a contextual understanding of music and science as socio-cultural products and to gain insight into the interdisciplinary nature of the study of music.

Assessment: 100% coursework.

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### **MUSI3030. Tonal counterpoint (capstone experience)**

This course investigates the contrapuntal styles of the 18th century with special reference to the works of J.S. Bach. Students are expected to develop a comprehensive understanding of the techniques and stylistic features of 18th-century counterpoint through score analysis and compositional projects. A substantial original work in 18th-century style is required as a final project.

Prerequisite: MUSI2074.

Assessment: 100% coursework.

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### **MUSI3031. Special study (capstone experience)**

In this course, the student works on a one-to-one basis with a supervisor throughout the year. The project may be an extensive research paper or a composition portfolio. Students planning to take this course must demonstrate competence in the particular area in which they wish to work. Entry to this course is at the discretion of the Head of the School of Humanities on the recommendation of the Department's Undergraduate Coordinator.

Assessment: 100% coursework.

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### **MUSI3032. Special performance study (capstone experience)**

Pending approval from the course coordinator, students enrolling in the course are required to work on a topic with ostensible ties to their own performative practices throughout the academic year. Assessment will be based on a 20-30 minute lecture-performance event, as well as a supplementary reflective essay of no less than 1,200 words, demonstrating competency in cross-specialism synthesis of performative and theoretical knowledge. This course may be taken to fulfil the capstone requirement. Entry to the course is at the discretion of the Head of the School of Humanities on the recommendation of the Music Department's Undergraduate Coordinator.

Prerequisite: Completed at least one of MUSI1022, MUSI2066, or MUSI3021.

Assessment: 100% coursework.

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### **MUSI3033. Topics in Ethnomusicology (capstone experience)**

This course is an introduction to the theories and methods of ethnomusicology, which is the study of music in its sociocultural context. Historically, ethnomusicologists have tended to focus on non-Western musical traditions, although more recent trends have opened the field to include any music culture, regardless of origin or place, including popular musics, Western art and contemporary musics, as well as folk and traditional music cultures. This course will provide an overview of the history of the discipline, as well as introduce students to the key themes and issues that have shaped ethnomusicology up to the present time. The focus of the course content may vary from year to year.

Assessment: 100% coursework.

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### **MUSI3034. The *qin* (capstone experience)**

Redolent of the scholar, aristocrat, and literatus, the *qin* has a deep and distinguished lineage within the pantheon of Chinese musical traditions. This course is a survey of *qin* music from the late Bronze Age to the present times. Several themes are examined in detail: basic playing skills, semiotics of notation and the earliest known *qin* score, different styles and pivotal figures, representative works from the repertoire, typological analysis of historical instruments, and transmission and appropriation of the *qin* in East Asia. Readings from musicology, anthropology, archaeology, and art history introduce a variety of approaches to the interpretation of *qin* music.

Assessment: 100% coursework.

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### **MUSI3035. Music analysis II (capstone experience)**

This course is an in-depth introduction to Schenkerian analysis. Through a series of assignments, students will learn voice-leading procedures and concepts of tonal coherence, as well as engage in critical and historical reflection on such theories.

Prerequisite: MUSI2070.

Assessment: 100% coursework.

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### **MUSI3036. Chromaticism and post-tonal techniques**

This course examines chromatic harmonies and larger forms in classical music, and is a continuation of MUSI2070. The later part of the course will focus on the post-tonal techniques, using the pitch-class set theory and other methods to analyze contemporary music.

Prerequisite: MUSI2070.

Assessment: 100% coursework.

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### **MUSI3037. Opera (capstone experience)**

This course will chart the history of opera in the Western world in both its relationship to social and political history and that of other major musical and theatrical genres. Through the close reading of the genre, students will learn about opera as the art of singing, poetry, and stagecraft, and make their acquaintance with some of the remarkable protagonists of its history, be they singers or composers, poets or designers, impresarios or monarchs. Attention will also be placed on the strength and resilience of local, as opposed to national or continental, traditions, such as the ones that flourished in Rome and London in the 17th century, Naples in the 18th, or St. Petersburg in the 19th, to name a few. The course will also provide students with an appealing and vivid demonstration of the diversity of musical and literary traditions in Europe during the period between ca. 1600 and 1900. The course will end with a reflection on the current state of Western opera as performed and consumed in East Asia, with particular reference to China.

Note: Not taken MUSI2063.

Assessment: 100% coursework.

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### **MUSI3038. Methodological perspectives in music I**

This course aims to equip students with critical research methods by focusing on specific musical works (in any media), artifacts, or issues. It approaches an object of investigation from various methodological perspectives (e.g., historical, theoretical, philosophical, and anthropological), and will provide an overview of the reception history of the scholarship around the object as well as the latest research. The course promotes students' critical reflection on such methods and scholarly traditions. The object for investigation may vary from year to year. During the course, students will be required to formulate their own research question and carry out their own research. The course is designed to give undergraduates insights into the ethos of post-graduate research and form a bridge between the two "realms."

Prerequisite: MUSI2070; and either MUSI2081 or MUSI2082.

Assessment: 100% coursework.

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### **MUSI3039. Methodological perspectives in music II (capstone experience)**

This course aims to equip students with critical research methods by focusing on specific musical works (in any media), artifacts, or issues. It approaches an object of investigation from various methodological perspectives (e.g., historical, theoretical, philosophical, and anthropological), and will provide an overview of the reception history of the scholarship around the object as well as the latest research. The course promotes students' critical reflection on such methods and scholarly traditions. The object for investigation may vary from year to year. During the course, students will be required to formulate a research proposal and to give a written presentation in the form of a conference paper. The course is designed to give undergraduates insights into the ethos of post-graduate research and form a bridge between the two "realms."

Prerequisite: MUSI2070; and either MUSI2081 or MUSI2082.

Assessment: 100% coursework.

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### **MUSI3040. Electroacoustic music**

This course explores both historical and current creative approaches in electroacoustic music through a variety of research and composition projects. Composers, repertoires, techniques, stylistic and aesthetic trends from approximately 1900 to present will be covered.

Prerequisite: either MUSI2085 or MUSI2067, or instructor's consent.

Assessment: 100% coursework.

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### **MUSI3041. Music and the environment**

This course concerns the relationship between music and the environment, broadly construed. The key question this course asks is, how can we understand music as an ecological phenomenon? The course aspires to answer this question in several ways: firstly, the course will introduce ecological models of musical and cultural analysis; secondly, we will discuss the concept of nature in various music traditions, including Western art music and Japanese traditional music, among others; and thirdly, the course will attend to the role of music in the ongoing global environmental crisis. Components of the course will cover soundscape studies, ecocriticism, as well as the more recent field of ecomusicology.

Assessment: 100% coursework.

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### **MUSI3042. Music production: from ideation to realisation (capstone experience)**

This course offers students the opportunity to develop an idea for a musical production—be it a digital recording, live performance, or multimedia work. Blending practical and theoretical perspectives, the course combines lectures, workshops and master classes with practitioners (performers, directors, sound engineers—to name a few). Taking advantage of the facilities in the Music Department and the new tech lab housed in the Faculty of Arts, students will engage with and reflect on the impact of new technologies on the creation and dissemination of music across a wide range of genres. The course culminates with the student-driven realization of the idea(s) created collaboratively over the first half of the semester.

Prerequisite: Successful completion of any two courses offered by the Music Department

Assessment: 100% coursework.

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#### **MUSI4001. Performance study 4 (for students in their fourth year of study)**

Students taking this course have to enrol in two performance ensembles or workshops offered by the Music Department over two semesters. Ensembles may include the HKU Chamber Singers, HKU Early Music Ensemble, HKU Gamelan, and HKU Percussion Ensemble. Performance workshops offered vary from year to year and may include individual or group lessons in voice, percussion, or any instrument of the student's choice, as approved by the Music Department.

Assessment: 100% coursework.

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#### **MUSI4002. Advanced music performance 4 (capstone experience) (for students in their fourth year of study)**

This one-year course provides students with the opportunity to develop their musicianship and perform in public. The coordinator offers the students advice in choosing repertoire, helps them plan their rehearsals and performances, and invites both local and overseas visitors to conduct two-hour masterclasses. The students offer two public recitals, one in the Autumn semester and one in the Spring; attend all masterclasses; write programme notes for their chosen pieces; and discuss their selection of works with the course coordinator. Repertoire changes every year and reflects the students' abilities as well as interests. Places in this course are limited and admission is by audition.

Assessment: 100% coursework.

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#### **MUSI4003. Dissertation (capstone experience)**

This two-semester research course requires submission of a musicological dissertation or a substantial composition portfolio. Students wishing to take the course must contact their proposed supervisor(s) in advance to secure agreement for the project. It is recommended that this be done before the end of June. Entry to this course is at the discretion of the Head of the School of Humanities on the recommendation of the Department's Undergraduate Coordinator, and is contingent on the student providing a working title, plan, and bibliography no later than 1 September.

Prerequisite: MUSI3031 or supervisor's recommendation.

Assessment: 100% coursework.

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