

## THE EDUCATION UNIVERSITY OF HONG KONG

### Course Outline

#### Part I

<b>Programme Title</b>	:	Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) Bachelor of Arts (Honours) in Creative Arts and Culture
<b>Programme QF Level</b>	:	5
<b>Course Title</b>	:	<b>Traditions and Practices of Music II</b>
<b>Course code</b>	:	MUS3252
<b>Department</b>	:	Cultural and Creative Arts (CCA)
<b>Credit Points</b>	:	3
<b>Contact Hours</b>	:	39
<b>Pre-requisite(s)</b>	:	Nil
<b>Medium of Instruction</b>	:	Chinese
<b>Course Level</b>	:	3

#### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

#### 1. Course Synopsis

The two courses, Traditions and Practices of Music I and II, aim to enrich students' awareness, knowledge and understanding of the key aspects of music as a performing art. This course builds on Part I and explores the sounds, structures, practices and conventions of Chinese and other non-Western music cultures from different historical, social, cultural and philosophical perspectives, with particular emphasis on how they are being practiced in the modern world. Students will gain an insight into the workings and social norms of the Chinese and non-Western musical arts, and become better able to empathize with practitioners and audiences of these practices.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> demonstrate an understanding of the historical and stylistic development of the musical arts from selected regions in China and the non-Western world in their socio-political and cultural contexts;
- CILO<sub>2</sub> identify and be familiar with major trends of Chinese and non-Western musical practices, both historically and contemporaneously in their diverse representations in the modern world; and
- CILO<sub>3</sub> articulate the roles and significances of existing performing arts programmes related to Chinese and non-Western musical arts in Hong Kong and the nearby regions.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
Chinese musical arts: A contextual study of the history, culture, genres and styles <ul style="list-style-type: none"> <li>• Xiqu music, also as Chinese Opera (戲曲音樂)</li> <li>• Traditional and modern instrumental music (傳統與近代器樂)</li> </ul>	CILO <sub>1</sub>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Listening activities</li> <li>• Tutorial</li> <li>• Group discussion</li> <li>• Concert attendance</li> </ul>
Selected non-Western musical arts: A contextual study of the history, culture, genres and styles <ul style="list-style-type: none"> <li>• America</li> <li>• East Asia</li> <li>• Southeast Asia</li> <li>• South Asia</li> <li>• Sub-Saharan Africa</li> </ul>	CILO <sub>1</sub>	
Selected Chinese and non-Western music cultures: Conventions and contemporary practices <ul style="list-style-type: none"> <li>• Differences in performance practices and aesthetics</li> <li>• Roles of composers, performers, and audiences</li> <li>• Function of the music and its participants in society</li> <li>• Major current Chinese and non-Western performers</li> <li>• The media, in particular the Internet and its impact on musical practices</li> <li>• Selected performing arts programmes/festivals of</li> </ul>	CILO <sub>1,2 &amp; 3</sub>	

Chinese and non-Western musical arts		
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#### 4. Assessment

Assessment Tasks	Weighting (%)	CILO
(a) Quiz	20%	CILO <sub>1,2 &amp; 3</sub>
(b) Group Presentation: Each group has to watch two music concerts /performances, one on Chinese music and the other on world music, then form two sub-groups to present two 15-minute group presentations with posters/PowerPoint.  Written report with poster/PowerPoint.	20%	CILO <sub>1,2 &amp; 3</sub>
(c) Individual critical written paper on a Chinese/world music concert/performance. Student, chooses Chinese music domain in the group presentation, must choose world music domain for the individual critical paper, and vice versa.	40%	CILO <sub>1,2 &amp; 3</sub>

#### 5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

#### 6. Required Text(s)

Nil

#### 7. Recommended Readings

- Barz, G. F. (2004). *Music in east Africa: Experiencing music, expressing culture*. Oxford University Press.
- Broughton, S., & Ellingham, M. (Ed.). (1999). *World Music: Africa, Europe and the Middle East, The Rough Guide vol.1*. Rough Guides Ltd.
- Broughton, S., & Ellingham, M. (Ed.). (2000). *World Music: Latin and North America, Caribbean, India, Asia and Pacific, The Rough Guide vol.2*. Rough Guides Ltd.
- Broughton, S., & Ellingham, M. (Ed.). (2009). *World Music: Europe, Asia and Pacific, The Rough Guide vol.3*. Rough Guides Ltd.
- Erlman, V. (1999). *Music, modernity, and the global imagination: South Africa and the West*. Oxford University Press.
- Manuel, P. (2000). *East Indian music in the West Indies: Tan-singing, chutney, and the making of Indo-Caribbean culture*. Temple University Press.
- Miller, T. E., & Shahriari, A. (2021). *World music: a global journey*. Routledge, Taylor & Francis Group.
- Miller, T. E., & Williams, S. (2008). *The Garland handbook of Southeast Asian music*. Routledge.

- Nidel, R. O. (2005). *World music: the basics*. Routledge.
- Olsen, D. A., & Sheehy, D.E. (2008). *The Garland handbook of Latin American music*. Routledge.
- Stone, R. M. (2005). *Music in West Africa: Experiencing music, expressing culture*. Oxford University Press.
- Titon, J. T. (Ed.). (2009). *Worlds of music: An introduction to the music of the world's peoples (5th ed)*. Schirmer Cengage Learning.
- Wade, B. C. (2005). *Music in Japan: experiencing music, expressing culture*. Oxford University Press.
- 王衛民 (2004): 《戲曲史話》，臺北，國家出版社。
- 中國藝術研究院音樂研究所、香港中文大學音樂系合編 (2002): 《音樂文化》，北京，人民音樂出版社。
- 余少華 (2001): 《樂在顛錯中：香港雅俗音樂文化》，香港，牛津大學出版社。
- 黃泉鋒編 (2019): 《聽賞中國音樂》，香港，香港大學出版社。
- 陳守仁 (1999): 《香港粵劇導論》，香港，香港中文大學粵劇研究計劃。

## 8. Related Web Resources

香港中文大學音樂系中國音樂資料館：<http://www.cuhk.edu.hk/mus/cma/>  
<http://www.lib.unc.edu/music/research/ethno.html>  
<http://www.worldmusicpress.com>  
 Smithsonian folkways- The non-profit record label of the Smithsonian Institution:

## 9. Related Journals

中國音樂  
 中國音樂學  
 中國音樂教育

## 10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.edu.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

## 11. Others

Nil