

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

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| <b>Department/School:</b>                                   | <b>Music</b>  | <b>Academic Session:</b>  | 2011-12 and thereafter as offered |
| <b>Course Title:</b>  | Musics of China   | <b>Course Value:</b><br>(UG courses = unit value, PG courses = notional learning hours) | 0.5                               |
| <b>Course Code:</b>   | MU2334  | <b>Course JACS Code:</b><br>(Please contact Data Management for advice)                 | 350                               |
| <b>Availability:</b><br>(Please state which teaching terms) | Autumn or Spring  | <b>Status:</b><br>(i.e.: Core, Core PR, Compulsory, Optional)                           | Option (Intermediate)             |
| <b>Pre-requisites:</b>                                      | None  | <b>Co-requisites:</b>   | None                              |
| <b>Co-ordinator:</b>  | Dr Shzr Ee Tan  |   |                                   |
| <b>Course Staff:</b>  | Dr Shzr Ee Tan, Dr Anna Morcom  |   |                                   |
| <b>Aims:</b>  | <p>This course will:</p> <ul style="list-style-type: none"> <li>• introduce students to a rich variety of traditional and popular musics found in China and Chinese-speaking communities.</li> <li>• lead students to develop critical appreciation of these musics in context to classical aesthetics, historical trajectories, global politics and contemporary issues.</li> <li>• enable students to engage critically with previously unfamiliar materials and approaches through lectures, independent research and writing.</li> </ul>  |   |                                   |
| <b>Learning Outcomes:</b>                                   | <p>By the end of this course, students should have:</p> <ul style="list-style-type: none"> <li>• a general overview of traditional and popular Chinese musics</li> <li>• an ability to recognise and describe key musico-theatrical forms, instruments, narrative genres, organisational structures, sonic textures, notation and (where appropriate) artists and practitioners.</li> <li>• developed a critical understanding of relevant theoretical issues, including the relationships between music and social context, politics, globalisation, transnational discourse and new media.</li> </ul>   |   |                                   |
|   | <p>This course seeks to understand music-making in China and in the Chinese-speaking world beyond the obvious marker of ethnicity, taking into consideration political and contemporary issues such as globalisation, new media movements and transnational flows. This course incorporates a substantial practical component, which includes in-class listening and musical demonstrations.</p> <p>Lectures may include the following:</p> <ol style="list-style-type: none"> <li>1. Introduction to musical cultures of China in view of historical and sociological contexts</li> <li>2. Classical vs folk traditions and the artificiality of dichotomous divides (I): the <i>qin</i> and <i>pipa</i> in historical and contemporary practice</li> <li>3. Classical vs folk traditions and the artificiality of dichotomous divides (II): ritual musics, <i>jiangnan sizhu</i> and funeral bands in historical and contemporary practice</li> <li>4. Music and theatre – opera and narrative genres</li> <li>5. Chinese Music Theory then and now</li> <li>6. The Chinese Conservatory System</li> <li>7. Nationalism, politics and propaganda</li> <li>8. “Minority” nationalities: Tibet, Xinjiang, Mongolia</li> <li>9. New musics and Chinese émigré composers</li> <li>10. Intangible Cultural Assets, UNESCO and diaspora issues</li> <li>11. Popular musics, record industries and new media: Chinese pop and transnational flows; K-pop and J-pop influences; piracy</li> </ol> |   |                                   |

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| <b>Teaching &amp; Learning Methods:</b>         | 20 hours of lectures/seminars/ performance workshops, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course. Each session can consist of a mix of exposition (typically a one-hour presentation from the course leader) and student participation (typically short presentations on specified topics).  |
| <b>Details of teaching resources on Moodle:</b> | Online resources to be added as appropriate   |
| <b>Key Bibliography:</b>                        | <p>Jones, Stephen. 1999. <i>Folk Music of China: Living instrumental traditions</i>. Oxford: Clarendon Press.</p> <p>Provine, Robert et al (eds). 2002. <i>Garland Encyclopedia of World Music</i>, vol. 7: East Asia; entry on China</p> <p>Sadie, Stanley et al (eds.) 2001. <i>New Grove dictionary of music and musicians</i>, 2nd ed. 'China'</p> <p>Stock, Jonathan. 1997. <i>Musical Creativity in Twentieth-century China: Abing, His Music and Its Changing Meanings</i>. Rochester: University of Rochester Press.</p> <p>Zheng, Su. 2010. <i>Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Asian/ Chinese America</i>. Oxford: OUP.</p> |
| <b>Formative Assessment &amp; Feedback:</b>     | Proforma feedback to be given on student presentations within the course. One essay or short research project (linked to class presentations) of 2500-2750 words to be completed during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate.   |
| <b>Summative Assessment:</b>                    | <p><b>Exam:</b> 2 questions from 6 in 2 hours (50%)</p> <p><b>Coursework:</b> One essay of 2500-2750 words completed during the course (50%)</p> <p><b>Deadlines:</b> The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>  |

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.