

the various aspects of music and their interrelationships are developed. Additionally, this course seeks to further an awareness and appreciation for the music of our time.

**MUSI 2035 Recording Techniques II (3,2,1) (E)**

Prerequisite: MUSI 2016 Recording Techniques I

This course aims to give music students a thorough understanding of various music technologies related to music recording and production. Students will acquire the knowledge and skills necessary to use music technology creatively and fluently to further their various careers and acquire the background knowledge needed to understand the principles behind music technologies they will encounter in the future. It also aims to train students to appreciate and critically evaluate recorded music and music productions. At the end of the course students will be able to record, edit, process, mix, and produce an audio/audio visual project with a high degree of proficiency, and with an understanding of the principles behind the technologies used.

**MUSI 2036 Applied Music for Performance (1,\*,0)**

**Major I**

**MUSI 3038 Applied Music for Performance (1,\*,0)**

**Major II**

**MUSI 3039 Applied Music for Performance (1,\*,0)**

**Major III**

**MUSI 4038 Applied Music for Performance (1,\*,0)**

**Major IV**

**MUSI 4039 Applied Music for Performance (1,\*,0)**

**Major V**

Prerequisite: Admission into Performance Concentration  
This course is an added credit for additional work of performance majors in their private lessons on their first instrument. A higher standard of achievement in first instrument is expected and a more intensive assessment is required.

**MUSI 2045 Introduction to Music Education (3,3,0) (E)**

This course aims to provide students with an introduction to the fundamentals concepts of music education. Student will also gain more understanding and practical experience to implement a variety of music teaching approaches.

**MUSI 2046 Electro-Acoustic Music I (2,1,1)**

This course aims to familiarize students with the repertoire, techniques, and technology of electro-acoustic music through the creation of individual works. By the end of the course students will be able to identify the various genres, techniques, and unique practices made possible by technology post 1945 and apply them to the creation of their own electro-acoustic music.

**MUSI 2047 Conducting I (3,3,0)**

**MUSI 3027 Conducting II (3,3,0)**

To introduce and cultivate basic skills in conducting with emphasis on the use of natural and expressive body movements, as well as principles of non-verbal communication and body language. Practical guidelines on the development of advanced beat patterns and gestures as appropriate for style will be introduced through in-class conducting.

**MUSI 3016 Orchestration I (2,1,1)**

This course aims to familiarize students with the techniques of instrumentation and orchestration necessary to enable them to write and arrange music for contemporary orchestral and ensemble instruments.

**MUSI 3017 Orchestration II (2,1,1)**

Prerequisite: MUSI 3016 Orchestration I

This course aims to familiarize students with the techniques of instrumentation and orchestration necessary to enable them to write and arrange music for contemporary orchestral and ensemble instruments.

**MUSI 3026 Electro-Acoustic Music II (2,1,1)**

Prerequisite: MUSI 2046 Electro-Acoustic Music I

This course aims to familiarize students with the repertoire, techniques, and technology of electro-acoustic music through the creation of individual works. By the end of the course students will be able to identify the various genres, techniques, and unique practices made possible by technology post 1945 and apply them to the creation of their own electro-acoustic music.

**MUSI 3035 School Music Education: (3,3,0)**

**Hong Kong and Beyond I**

**MUSI 4006 School Music Education: (3,3,0)**

**Hong Kong and Beyond II**

The course helps students to develop an understanding of theories and practices of music education in curriculum development, and also their comprehension of integrated music activities introduced in school curricula. Its specific objectives are: (1) to equip students with knowledge, skills and attitudes necessary for the development and implementation of a music curriculum; and, (2) to help students become effective music teachers by acquiring basic, traditional and contemporary knowledge and practical teaching techniques, and by observing successful members of the music teaching profession in classroom settings.

**MUSI 3036 Chinese Music Topic I (2,1,1)**

This course aims to (1) develop students skills in studying a selected area of Chinese music in depth; (2) provide the necessary groundwork for research in the field of ethnomusicology; (3) allow students to build up an awareness of relating a special area of study to broader views of Chinese music and ethnomusicology; (4) strengthen analytical skills in Chinese music history, aesthetics, theory, organology and music of the living tradition; (5) relate Chinese music to broader perspectives of Chinese and oriental cultures; and (6) develop skills in writing short academic/professional articles.

**MUSI 3037 Chinese Music Topic II (2,1,1)**

Prerequisite: MUSI 3036 Chinese Music Topic I

This course aims to (1) develop students skills in studying a selected area of Chinese music in depth; (2) provide the necessary groundwork for research in the field of ethnomusicology; (3) allow students to build up an awareness of relating a special area of study to broader views of Chinese music and ethnomusicology; (4) strengthen analytical skills in Chinese music history, aesthetics, theory, organology and music of the living tradition; (5) relate Chinese music to broader perspectives of Chinese and oriental cultures; and (6) develop skills in writing short academic/professional articles.

**MUSI 3045 Comparative Studies of Asian (2,2,0)**  
**and Western Music**

This course develops students' understanding of music through an integrated and comparative approach to the study of aesthetics, musical practices, musical elements, and musical works of various cultures, and aims to enhance students' ability to compare, relate, and synthesize knowledge of Asian and Western musics through a study of their common and distinguished properties and connections and interactions among them.

**MUSI 3046 Western Music History Topic I (2,2,0)**

Topics classes will reflect both the research interests and professional competencies of the instructor as well as student interests. These courses are designed to present a more detailed approach to a specific area in Western music history than introductory or service courses. The goal is to lead students to an enhanced understanding and appreciation of a particular repertoire, composer, genre, or other musical study area. The emphasis is more on depth, rather than breadth.

**MUSI 3047 Western Music History Topic II (2,2,0)**

Prerequisite: MUSI 3046 Western Music History Topic I or Permission of instructor

Topics classes will reflect both the research interests and professional competencies of the instructor as well as student

interests. These courses are designed to present a more detailed approach to a specific area in Western music history than introductory or service courses. The goal is to lead students to an enhanced understanding and appreciation of a particular repertory, composer, genre, or other musical study area. The emphasis is more on depth, rather than breadth.

**MUSI 3055 Form and Analysis II (3,3,0)**

Prerequisite: MUSI 2025 Form and Analysis I

The course continues Form and Analysis I, helping students to acquire a systematic understanding of modes of analysis of Western Art music, as well as an ability to demonstrate proficiency in various analytical approaches. Students will be helped in developing an awareness of the application of analysis in performance, composition, and appreciation, enhancing both their theoretical and aesthetic musical development.

**MUSI 3056 Music and the Brain (3,3,0)**

This course aims to equip students with a scientific understanding of the phenomenon of music, including concepts in musical perception; musical cognition; musical development; and, biological aspects of brain functions.

**MUSI 3058 Style and Performance I (3,3,0)**

**MUSI 3059 Style and Performance II (3,3,0)**

Prerequisite: Permission of instructor

This course aims to (1) familiarize the student with issues of style and performance practice in the music literature of the period(s) studied; (2) introduce the various modern and historically aware approaches to performance with the view of opening up new, informed performance possibilities for the student; (3) develop the student's organisational ability in special-project research work; (4) to develop the student's independent and analytical thinking as well as critical musical judgement; and (5) study the factors that lead to success in performance.

**MUSI 4016 Principles of Pedagogy (2,2,0)**

This course aims to (1) develop an analytical and rational approach to pedagogy; (2) introduce general teaching strategies as well as instrument specific approaches in teaching musical instruments; and (3) study ways of imparting one's knowledge to others, and ways to encourage well-rounded musical development in a private student.

**MUSI 4017 Conducting III (3,3,0)**

To cultivate advanced skills in conducting with emphasis on the use of natural and expressive body movements, as well as principles of non-verbal communication and body language. Practical guidelines on the development of advanced beat patterns and gestures as appropriate for style will be introduced through in-class conducting.

**MUSI 4025 Special Topics in Music I (2,2,0)**

**MUSI 4026 Special Topics in Music II (2,2,0)**

Prerequisite: MUSI 1017 Western Music History II or Permission of instructor

Special Topics classes will reflect both the research interests and professional competencies of the instructor as well as student interests. These courses are designed to present a more detailed approach to specific areas in Western music history than introductory or service courses. The goal is to lead students to an enhanced understanding and appreciation of a particular repertory, composer, genre, or other musical study area. The emphasis is more on depth, rather than breadth.

**MUSI 4898-9 Honours Project I & II (3,1,0)**

The Honours Project is intended to demonstrate student's ability to pursue a topic independently and in depth. All students are to complete a substantial thesis, composition portfolio, or performance project during Year III. Approval of the project will normally be granted at the end of Year II studies.

**MUSS 2010 Internship I (3,\*,\*) (C)**

**MUSS 2020 Internship II (3,\*,\*) (C)**

**MUSS 3010 Internship III (3,\*,\*) (C)**

**MUSS 3020 Internship IV (3,\*,\*) (C)**

This course intends to allow music students an opportunity to gain academic credit hours while working in a public or non-profit music organization, such as the Hong Kong Philharmonic Orchestra, the Hong Kong Sinfonietta Ltd, the Arts Festival, among others. As each internship requires experience in a specified area of administration or particular computer skills, this syllabus provides only general guidance and expectations from the Department rather than the specific requirements for each candidate taking an internship. Interviews at the music organizations might be held prior to selective internship programmes.

**MUSS 2110 Advanced Musicianship I (3,\*,\*) (E)**

As singing and aural skills are fundamental for all musicians, this course aims to reinforce the basic foundation in students' musicianship, including their ability to sight-sing, dictate melodic examples from tonal literature and perform two-part rhythmic exercises. Keyboard exercises will also be added to improve students' perception of functional harmonies. Learning activities will include weekly prepared-performance on short excerpts from textbooks or literature, dictation assignments, sight-singing and rhythm, improvisation on harmonic progressions and keyboard drills.

**MUSS 2120 Advanced Musicianship II (3,\*,\*) (E)**

As singing and aural skills are fundamental for all musicians, this course aims to reinforce as well as extend on the basic foundation in students' musicianship, including their ability to sight-sing, dictate melodic examples from tonal and atonal literature, and perform three-part rhythmic exercises. Keyboard exercises will also be added to improve students' perception of chromatic harmonies. Learning activities will include weekly prepared-performance on short excerpts from textbooks or literature, dictation assignments, sight-singing and rhythm, improvisation on jazz harmonic progressions and keyboard drills.

**MUSS 2130 From Bach to Brahms (Music History and Literature) (3,\*,\*) (E)**

This course will focus on the understanding of the social background and music making in the Common-Practice Period (Baroque to late 19th century). A wide spectrum of representative repertoire selected from each stylistic period and in different scoring will be studied. Other relevant contemporary issues such as patronage, political tensions and cultural environment will also be discussed.

**MUSS 2140 Mahler, Debussy and the Global Era (Music History and Literature) (3,\*,\*) (E)**

This course will focus on the understanding of the musical styles and innovations from the turn of 20th century to the present day. A wide spectrum of representative repertoire selected from various stylistic approaches, countries and in different scorings will be studied. Other relevant contemporary issues, such as education systems, political tensions, wars and developments in other art forms will also be discussed.

**MUSS 2150 Practical Writing and Public Speaking for Musicians (3,\*,\*) (E)**

This class provides music students with skills to become better communicators. Focusing on both writing and speaking processes, students will be introduced to fundamental concepts and stages of organization for various types of academic and professional projects. They will also practice different modes of oral and written delivery for topics relating to performance, theory, history, and repertoire, thereby allowing them to gain conceptual clarity, experience, and greater confidence in communicating about music.