This course will explore the musical and ethnic landscape of China, while paying particular attention to aspects of majority/minority politics. In addition to studying Chinese music, including silk and bamboo ensembles, kunqu opera, and the philosophy of the Chinese zither (qin), we will also explore China’s border regions including Uyghur, Tibetan, and Mongolian music. Articulating the relationship between expressive culture and ideology, this course will use the study of musical practices to better understand the juncture of Buddhism, Taoism, Confucianism, and communist cultural policy in China.

**Learning objectives:** By the end of this course, students should be able to use and apply musical concepts and terminology, articulate the importance of key events in the political history of twentieth-century China, and identify central issues regarding music and the expressive arts in China.

**IMPORTANT DATES:**

**Performance events for final project:**

**Asia Society Lunar New Year Celebration**

Sat. Feb. 1 - 1-4:00

$5 students, seniors, children

725 Park Avenue (at East 70th Street), New York, NY

http://asiasociety.org/new-york

**Creation of a Sand Mandala (Tibetan Buddhist Art)**

Feb. 19 – Feb. 23 11:00am - 6:00pm

Asia Society 725 Park Avenue, at East 70th Street, New York, NY

**TAO: Phoenix Rising (Taiko drumming and dance performance)**

Sat. April 5 at 8:00 pm, Staller Center Main Stage - $40

**Midterm:** Mon. March 10 and Wed. March 12

**Final Project** due Wed. April 30 at the start of class

**FINAL EXAM THURSDAY MAY 15 AT 5:30 P.M.**

**REQUIRED TEXTBOOKS AND RECORDINGS:**


**REQUIRED ASSIGNMENTS AND EXAMS**

**Reading Assignments:** Students will be assigned readings for each class (posted every week on Blackboard) and will be expected to come to class prepared, having taken notes on the assigned readings. These will include chapters from your required textbook (see above) and a few required articles and excerpts available as pdfs on Blackboard.

**Listening Assignments:** Weekly listening assignments (posted on Blackboard) will accompany the readings. These will be either on the CDs accompanying your required books, or to be accessed as supplementary listening—see Blackboard listening assignments.
Please note that the listening section of the exams will be extensive and difficult to “cram” for in a short time. You must therefore keep up with your listening assignments throughout the course of the semester.

Written Assignments
Students will be asked to write a few brief one-page responses to assigned readings, recordings, or in-class discussions. This will help to ensure that everyone grasps key concepts, maintains active participation in class, and keeps up with assigned material. Additional assignments include one or two short library tasks, as well as a lengthier bibliography/discography assignment.

Final Project
The final project will involve library research and a description of either recorded or live music, depending of which of the following project options you choose. Detailed instructions for the final project will be posted on Blackboard. Proper citation of sources is imperative for all written work. **If portions of other sources are copied without proper citation, this is considered plagiarism.**

*Plagiarized work cannot be accepted and will result in a failing grade.*

Exams and Quizzes: There will be both a mid-term and a final exam based on your reading and listening assignments and class lectures. Quizzes and exams may include listening portions, short answer, multiple choice, map questions, and/or essay questions.

**A note about maps…** You should **always** be able to locate the area/region/countries we are studying on a map. Map questions will show up on quizzes and exams.

Grade Assessment:
Attendance and Participation: 5%
Quizzes and Assignments: 35%
• Includes 3 quizzes, 3 or 4 short assignments, and the Bibliography/Discography
Final project: 20%
Midterm: 20%
Final: 20%

Grades will be determined according to the following scale:
93-100 = A, 90%-92%=A-, 87%-89%=B+, 83%-86%=B, 80%-82%=B-, 77%-79%=C+, 73%-76%=C, 70%-72%=C-, 67%-69%=D+, 63%-66%=D, 60%-62%=D-, 59% or lower=F.

Please be aware that the instructor maintains the right to make changes to the schedule and the syllabus for the duration of the course. A current copy of the syllabus will always be available on Blackboard.

**STONY BROOK UNIVERSITY STATEMENT OF MINIMAL UNDERGRADUATE STUDENT RESPONSIBILITIES**

By accepting responsibility for their education, students enhance the development of their academic, social, and career goals. It is expected that students accept responsibility for their academic choices as part of their educational experience at Stony Brook. Services are available to assist students with academic advising, long-range goals, and career exploration. Students are responsible for reviewing, understanding, and abiding by the University’s regulations, procedures, requirements, and deadlines as described in official publications, including, by way of example only, this Undergraduate Bulletin, the University Conduct Code, the Student Handbook, and class schedules.

**Responsibilities in the Classroom**

Students are expected to attend class regularly unless other arrangements are made; arrive for class on time and leave the classroom only at the end of class; engage in class discussions and activities when appropriate; exhibit classroom behavior that is not disruptive of the learning environment; secure and turn off all electronic communications and entertainment devices during class time unless otherwise directed by the course instructor. Any use of a cell phone or other unauthorized electronic device during an examination may lead to an accusation of academic dishonesty.
Absentee Policy
Students are expected to report for their examinations and major graded coursework as scheduled. If a student is unable to report for any examination or to complete major graded coursework on time, the student must contact the faculty member immediately. If the student cannot reach the faculty member, then s/he should contact the Director of Undergraduate Studies.

Although faculty will consider each student’s request on its own merits and not attempt to define ahead of time the validity of all possible reasons a student might give for missing an examination or the date to turn in major graded coursework, instructors are expected to accept an excuse of significant illness, tragedy, or other personal emergencies and to make reasonable alternative accommodations for the student. It shall be the student’s responsibility to provide sufficient documentation to support any such request. Accommodations for other reasons will be at the discretion of the faculty.

Course Responsibilities
Students are expected to observe the requirements for the course and consult with the instructor if prerequisites are lacking; obtain and understand the course syllabus; keep up with the coursework and take all scheduled examinations; address any conflicts in syllabus and exam scheduling with the instructor as soon as possible; review all graded material and seek help if necessary; notify the instructor as soon as possible of any disabilities that might interfere with completion of coursework; complete the course evaluation form fairly and thoughtfully.

Academic Progress
Students are expected to take an active part in assessing their academic progress each semester, and to monitor their progress towards completion of graduation requirements. They are expected to review academic policies and procedures described in the current Undergraduate Bulletin and its Supplements; know basic University, college, and departmental graduation requirements in their chosen majors and minors so they may plan completion of these requirements; maintain personal copies of a tentative degree plan, progress reports, general educational material, and transfer credit evaluations until after graduation; see that any academic records from other universities are transferred and received by all the appropriate offices (Admissions and Undergraduate Transfer Office) for evaluation.

Interactions with Faculty, Instructors, and other Students
Students are expected to understand the concept of academic honesty and adhere to its principles; be respectful and polite to all instructors and other students; be familiar with and abide by the University’s sexual harassment policies as well as University policies regarding consensual relationships between instructors and students; consult the Student Conduct Code about other aspects of student conduct in and out of the classroom.

Americans with Disabilities Act: If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room 128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

Academic Integrity: Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

Critical Incident Management: Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn.

COURSE SCHEDULE

*Please note: the instructor’s lectures will be posted online in outline form only after each class

UNIT ONE INTRODUCTION
Week One: Introduction
Mon 1/27 Introduction to the course
Wed 1/29 Background on China, terms and concepts
Fri 1/31 Historical Background, musical terms and concepts,
   Introduction to instruments and listening

Week Two: Background and terms
Mon 2/3 Instruments and Sachs-Hornbostel classification
   **Reading:** pp. 4-13, *Music in China*. Please look at the photos and familiarize yourself with
   the erhu, pipa, yangqin, dizi, sheng, and suona as you listen to them.
   **Listening:** *Music in China* CD: 2, 4, 7, 8, 10, 11
   2 erhu
   4 pipa
   7 yangqin
   8 dizi
   10 sheng
   11 suona
   You should be listening so that you can identify the instruments erhu, pipa, yangqin, dizi,
   sheng, and suona. In thinking about strategies for identifying these instruments, be sure to
   read about each instrument’s construction and how it is sounded (pp. 4-13).

Wed 2/5 Heterophony, ensembles, *jiangnan sizhu*
   **Directions for Garland Encyclopedia Assignment** (due week four)
   **Reading:** pp. 1-4 *Music in China*
   **Listening:** *Music in China* CD: 1

Fri 2/7 Confucianism, Ritual, and Music
   **Reading:** pp. 117-120 *Music in China*, and *Yueh Ji* (Record of Music) excerpt of translated
   text (pdf on BB)
   **Listening:** *Music in China* CD: 45 “Confucian Ritual, C.1925”

Week Three: Qin
Mon 2/10 Confucianism and the *qin*
   **Reading:** pp. 120-130 *Music in China*
   **Listening:** *Music in China* CD: 37 “Liushui (Flowing Water)”

Wed 2/12 “Yangguan San Die” – Poetry and Qin Music
   **Review listening for Quiz 1**
   **Reading:** Poem: “Weicheng Tune: Seeing Yuan Er off to Anxi” by
   Tang Dynasty poet Wang Wei (on BB)
   **Listening:** “Yangguan San Die” (Three Variations On Yang Pass), Third
   Variation and Coda (see BB)

Fri 2/14 Quiz 1 Listening quiz on instruments; on Confucianism, *qin*
   Reminder/refresher re: Garland Encyclopedia Assignment (due next week)

UNIT TWO Political Ideology and Music

Week Four: Making modern Chinese music: the *erhu*, Liu Tian Hua, and Abing
*Music in China* Chapter 2: “Constructing National Music”

Mon 2/17 Lecture and discussion: Constructing National Music
Reading: pp. 30-39, *Music in China*
Listening: *Music in China* CD: 14 “Dance of the Yao People” perf. by the National Orchestra of China

Wed 2/19    Liu Tian Hua, A Bing and the *erhu*
**Research Skills Assignment Due. Submit online.**
Reading: pp. 45-49 *Music in China*
Listening: “Erquan Yingyue (Moon At Second Spring) – Erhu” *Music in China* CD 18

Fri 2/21    A Bing and the *erhu*
**Instructions for Bibliography/Discography Assignment** (due week 6)

**Week Five: Mass Songs and Yellow River Cantata**

Mon 2/24    Mass Songs
**Reading:** *Music in China*, “Revolutionary Songs for the Masses,” pp.133-135
**Listening:** “Dongfang Hong (The East Is Red)” - Revolutionary Mass Song

Wed 2/26    Yellow River Cantata
**Listening:** The Yellow River Cantata “Song Of The Yellow River Boatmen” (see BB)

Fri 2/28    Folk Song Collection
**Discussion:** Amateurs and professionals
**Reading:** *Music in China*, pp. pp. 22-27; and Folk Song reading *(pdf on BB)*
**Listening:** 1. “Yundao Ge” (Weeding Song), *(see BB)*
2. “Fang Ma Shan’ge” (Releasing The Horse Into Pasture) *(see BB)*

**Week Six: Model Opera and the Cultural Revolution**

Mon 3/3    Model Opera –historical background
**Reading:** *Music of China*, “Model Opera: Yangbanxi,” pp. 135-140; also p. 43 (middle) on the Cultural Revolution
**Listening:** *Music of China* CD: 49 “Baimaonu” (White-Haired Girl)

Wed 3/5    Model Opera: the Red Detachment of Women showing
**Bibliography/Discography due.**

Fri 3/7    Midterm Review

**Week Seven:**

Mon 3/10    Midterm: Listening

Wed 3/12    Midterm: Question and Essay

Fri 3/14    Kunqu and the Peony Pavilion
**Viewing:** *A Chinese Cracker: The Making of the Peony Pavilion*

**SPRING BREAK March 17-23**

**Week Eight: Kunqu and Chinese opera**

Mon 3/24    *kunqu* and the Peony Pavilion
**Reading:** “The Rise and Fall of *kunqu*,” from the article “Kunqu” by Isabel K.F. Wong, *Garland Encyclopedia of World Music*, p. 289, 293-296 *(pdf on BB)*
**Listening:** *Music in China* CD: 17 “Youyuan Jingmeng” (*kunqu* opera Peony Pavilion)
**Viewing** *(cont)* *A Chinese Cracker: The Making of the Peony Pavilion*

(alternative viewing: “A Conversation with Tan Dun: A New Peony Pavilion in an Old Context”)

Wed. 3/26    Chinese opera: History, characters, Mei LanFang
**Reading:** pp. 66-74, *Music in China*
**Viewing:** *Forever Enthralled/ Mei LanFang* (director Chen Kaige)

Friday 3/28   Chinese opera: instruments and percussion patterns
**Reading:** pp.66-74, *Music in China*

**UNIT THREE MINORITY AND REGIONAL MUSIC**
Week Nine: Inner Asia: At China’s Northwest borders
Mon 3/31 Nationalities Overview and discussion
Wed 4/1 Introduction to Inner Asia; Inner Mongolia
   Reading: TBD
   Listening: “Čombon Tooraitai Hüren Mori (The Round-hoofed Horse) long song with morin huur” (see BB)
Friday 4/3 Inner Mongolia; Kazakh music
   Reading: TBD
   Listening: TBD

Week Ten: Xinjiang
Mon 4/7 Kazakh Music
   Reading: TBD
   Listening: “Erden” qobyz perf. Smagul Umbetpaev
Wed 4/9 Xinjiang
   Reading: Rachel Harris notes on CD accompanying *The Making of a Musical Canon* – Please read #7 only, pp. 143-144 (pdf on BB)
   Listening: Charigah Muqam: Mäshräp (voice, tambur perf. Abdullah Majnun) (see BB)
Fri 4/11 Xinjiang
   Listening: Raq Muqam: Muqäddimä (diltar, tambur perf. Abdullah Majnun) (see BB)

Week Eleven: Tibet
Mon 4/14 Quiz 3 Chinese Opera, Inner Mongolia, Kazakh music, Xinjiang
Wed 4/16 Tibet
   Reading: Garland Encyclopedia on Tibet: Intro, pp. 471-479 (pdf on BB)
   Listening: “Ngā Pha Yül (Original Version of an old song from East Cham)” (on BB)
Fri 4/18 Tibet
   Reading: Garland Encyclopedia on Tibet: Religious Music and Court Music, pp. 480-482 (pdf on BB)
   Listening: “Kalacakra Part I (Mchog Gar),” performed by the monks of Namgyal Monastery (see BB)

Week Twelve: Northern China; Southwest China
Mon 4/21 Northern China
   Reading: excerpt from Stephen Jones’ *Ritual and Music of North China* (pdf on BB)
   Listening: shengguan ensemble (BB)
Wed 4/23 SW China Miao
   Reading: TBD
   Listening: Miao example (see BB)
Friday 4/25 SW China Yi and Naxi
   Reading: Garland Encyclopedia “The Naxi” by Helen Rees, pp. 509-512 (pdf BB)
   Listening: “Jiul Bbu Jjiq Diu” Naxi jew’s harp (see BB)

UNIT FOUR POPULAR MUSIC and Musical Interfaces Between East and West
Week Thirteen: Early Popular Music
Mon 4/28 Discussion: Musical Interfaces between East and West
   Reading: pp.86-98, *Music in China*
   Listening: *Music in China* CD: 35 “A Shepherd's Flute” (piano composition)
Wed 4/30 Final Project due at beginning of class
   Popular Music early 20th c. Shanghai, Li Jin Hui and Zhou Xian
Reading: pp.105-108, Music in China
Listening: Music in China CD: 40 “Ye Shanghai” (Shanghai Night)
Viewing: Legendary Cities of Sin (Amazon) or Scenes of City Life
Fri 5/2 “New Wave” Composers Tan Dun
Reading: pp.102-105, Music in China
Listening: Music in China CD: 39 “Double Watchtower” (Shuang Que)
Supplementary readings:

Week Fourteen: Rock, Mandopop and Cantopop
Mon 5/5 Rock, Mandopop and Cantopop
Reading: Garland article on PRC popular music (pdf BB); and Music in China, pp.108-112
Wed 5/7 Final Exam Review
Fri 5/9 Last day of class – Final Exam Review

FINAL EXAM: Thursday May 15 at 5:30 p.m. in our regular classroom