

MUET 3070/5070: Studies in East Asian Music (China) Syllabus

Instructor: Dr. Yuxin Mei

Email: yuxin.mei@unt.edu

Date & Time: Monday & Wednesday, 1pm -2:20 pm

Classroom: 322

Office Hours: By Appointment

Course Information:

This course delves into the rich tapestry of China's musical practices and cultures. Students will embark on a comprehensive journey through both historical and contemporary music traditions, genres, performance styles, and aesthetics specific to this region. Utilizing a blend of ethnomusicological and historical texts, the course offers an in-depth exploration of how music-making in China intertwines with cultural traditions, religious beliefs, and political contexts. Throughout the course, students will engage with a diverse range of musical genres and practices from China. This exploration will be facilitated through a combination of scholarly readings, focused listening sessions, interactive discussions, and live in-class demonstrations. The aim is to foster a holistic understanding of Chinese music, encompassing its sonic qualities, aesthetic principles, social significance, and political implications.

General Course Information

Required Texts & Materials: None. All readings will be posted on Canvas

Assignments:

Class Participation Assignment:

This course requires students to actively engage in class activities, particularly discussions. This assignment evaluates students based on their ability to contribute professionally and thoughtfully to discussions, ask relevant questions, and demonstrate engagement with course materials, especially during each Discussion section. Active participation reflects students' critical thinking, preparedness, and collaboration in a learning environment.

Students can earn up to 10 points per class session for meaningful participation, which includes engaging in discussions, responding to questions, and demonstrating critical thinking. This includes answering or responding to reading assignment questions, contributing to in-class discussions, leading or asking discussion questions, and providing constructive comments. Passive attendance or minimal engagement will not count toward participation points.

Participation is tracked through instructor observation.

Daily Readings and Assignments

We do not have a textbook for this class but will instead be using an array of readings that will be available through the course website. In addition to these readings, the course will use media assignments that are available online. All readings and/or media assignments must be completed by the beginning of the class for which they are listed so students can fully participate in class discussions.

Signature Assignment:

In-Class Presentation – 100 points, Variable Due Dates TBD

Each student is expected to deliver a 10 to 15-minute PowerPoint presentation featuring a representative artist, a group within a genre, or an analytical study.

One to two students will present during each class session from the third week to the last week of the semester. All students are required to present their work in class, allowing their peers to learn directly from their presentations. By the end of the second week, students will either select or be assigned an artist and confirm their scheduled presentation date.

PowerPoint slides for the presentation must be submitted by the assigned presentation date.

However, students are encouraged to submit their slides one week in advance to receive feedback from the instructor and make any necessary revisions.

Additionally, this assignment necessitates that presenters develop two discussion questions related to their presentation topic.

Presentations will be graded by:

- Presentation length: 10%
- Quality of biography: 20%
- Suitable music video example and explanations: 20%
- Connection to broader themes in the course: 10%
- Well-organized structure: 10%
- Presentation format and mechanics: 10%
- Reference: 10%
- Appropriate discussion questions: 10%

Online Quizzes:

Students are required to take online quizzes, each consisting of one sectional study. These sectional studies will assess students' ability to apply course concepts to real-world scenarios, including critical listening skills and fundamental analytical abilities. Specifically, students will examine the application, evolution, cultural meaning, and functions of music throughout the history of Chinese society.

Prior to each quiz, a review session will be held to help students understand the material and effectively answer the quiz questions. Quizzes will be administered online in a multiple-choice format and must be completed within the designated time frame (80 minutes).

Extra Credit Assignments

Students will have three opportunities to earn points by completing extra credit assignments during the semester. The extra credit assignments may include attending Chinese music concerts/performances/workshops and/or writing short essay questions or documentary reports, etc.

Late Submission Policy

Make-up quizzes or in-class presentations will only be allowed with a prior written request. The maximum possible score for a make-up quiz or assignment is 60% unless an exception is granted for a documented emergency. However, students may be eligible for a full-credit make-up quiz or assignment in cases of documented medical or family emergencies or official university events, such as participation in academic conferences, sports competitions, or other relevant activities. Students who anticipate needing a make-up exam or assignment should notify the instructor as soon as possible and provide appropriate documentation to support their request.

Attendance Policy

Regular and punctual attendance is essential for this class. While students are not graded on attendance, consistent absence can lead to academic challenges. It's important to note that there is no specific attendance grade in this course. This policy is in place because I strongly encourage you to stay home if you are feeling ill or believe you might be contagious in order to minimize the risk of spreading illnesses to your colleagues.

However, students are expected to participate in class discussions, which are designed to encourage active and meaningful participation in lectures and discussions. Missing a significant number of these assignments could be indicative of poor attendance and a lack of engagement with the course content.

According to COM's policy: Students should not schedule their end-of-semester jury against a regularly scheduled class

When Extenuating Circumstances Arise

If you are struggling with a personal or family crisis, such as the death or illness of a close relative, housing or food insecurity, a mental health crisis, a medical emergency, or anything else that is affecting your performance in this course, notify me as soon as possible by email. When possible, I will make special accommodations; however, these can only be made before a due date has lapsed. If you are struggling, it is imperative that you arrange to see me as early as possible to develop a plan for your success in this class.

Classroom Norm

- ◆ Listen carefully
- ◆ Participate openly and ask questions to clarify when you do not understand
- ◆ Monitor your airtime
- ◆ Value the thoughts of others
- ◆ Avoid side conversations
- ◆ Refer to the texts and evidence in defending your positions
- ◆ Use your colleague's names whenever possible
- ◆ We do not always have to agree, but we do always need to be respectful

Statement of Inclusion

In this class, we honor all the many diverse musics that contribute to the vibrancy of the human experience. In our discussions of these musics, this class integrates texts, media, and examples from musicians and authors of diverse backgrounds. We will likewise celebrate and explore the rich diversity of perspectives in our classroom environment. This course is intended to foster and support learning for students of all gender identities and (dis)abilities, as well as students of all cultural, religious, racial, ethnic, national, and socioeconomic backgrounds. Should you experience anything in this course counter to the above-stated values from either myself as the instructor or your peers, please contact me so it can be addressed and remedied.

Professionalism

- Students are expected to act professionally in class and email correspondence. Each student is expected to fully come prepared to each class, participate in class and group discussions, and treat every individual in the classroom respectfully. During class, students should devote time to discussions of reading assignments, music samples, and listening practices, as well as asking and answering questions about the content you are studying. When emailing the instructor, students must maintain a professional and respectful tone. This includes using a formal salutation (e.g., Dear Professor/Dr. Mei), clearly indicating the class section, and ensuring that the message is polite, concise, and well-structured.
- Technology: Please put phones away and only use technology that contributes to your direct learning in the class. Remember, everyone in the class can see your computer screen. One of the key skills we will be developing this semester is listening skills. That means that you will be asked to listen to pieces of music, sometimes longer than you might be used to, without engaging with distractions.
- Ready to Participate: A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures. Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the Student Code of Conduct. Students are expected to complete the readings and assignments for each day so they can participate fully in class. If a student is unable to participate in class discussions because they have not completed the assigned preparation for that day, they will lose points for in-class assignments.
- Taking Class Notes: Taking class notes, especially the main ideas, reflections,

thoughts, criticisms, and/or critiques that arise from class discussions and lectures, is critical to student learning. In this course, I will provide a Study Guide to help students with reading assignments and prepare for In-Class Discussions. Listening Samples will be accessible on Canvas.

Assessment and Grading (updated)

Your final grade in the course will be assessed based on the following:

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| Class Participation | 100 points |
| Signature Assignment: In-Class Presentation | 100 points |
| Listening Quiz | 100 points |
| Total | 300 points |

Grading Scheme: Display as percentages

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| 94 or Above = A 90 to 93.99 = A- | 87 to 89.99 = B+ 83 to 86.99 = B 80 to 82.99 = B- | 77 to 79.99 = C+ 74 to 76.99 = C 70 to 73.99 = C- | 67 to 69.99 = D+ 63 to 66.99 = D 60 to 62.99 = D- 59 or Less = F |
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Class Schedule

(The class schedule and course content are subject to change)

| Class Meeting | TOPIC | Study Content |
|------------------------|---|---|
| Week 1 1/12 | Introduction: Course Requirements | Syllabus |
| 1/14 | Introduction Cont. | Signature Assignment I |
| Week 2 1/19 | No Class | |
| 1/21 | Unit 1: China Overview | Chinese Music Profile: <i>Garland Encyclopedia of World Music: "A Profile of Chinese Music and Culture"</i> |

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| Week 3 1/26 1/28 | Class Cancelled! | |
| Week 4 2/2 | China Overview Cont. | Chingchih, Liu. "Chapter 9: Review and Reflection: Historical Review (1885–1985) and the Sinicisation and Modernisation of New Music" <i>A critical history of new music in China</i> . The Chinese University of Hong Kong Press, 2010. |
| 2/4 | China Overview Cont. | |
| 2/9 | Chinese Folk Song | Garland Encyclopedia of World Music: Chinese Folk Song <u>Signature Assignment Begins</u> |
| 2/11 | Folk Song Cont. | Tuohy, Sue. "The Social Life of Genre: The Dynamics of Folksong in China." <i>Asian Music</i> 30, no. 2 (1999): 39–86. https://doi.org/10.2307/834313 . |
| Week 6 2/16 | Chinese Theatre Arts: Xi Qu | <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea 2001.</i> , edited by Robert C. Provine, Yosihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). Chinese Operas |
| 2/18 | Xi Qu cont. Jingju | Ruru, Li. "Chapter I: Prologue" <i>The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World</i> . Hong Kong University Press, 2010. |

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| Week 7 2/23 | Xi Qu cont. Yang Ban Xi—Revolutionary Jingju, Ballet, and Opera | Chingchih, Liu. "Chapter 6 Yangbanxi and the Music of the Cultural Revolution (1966–1976): Revolutionary Modern Peking Opera, Ballet, Symphonic Music" <i>A critical history of new music in China</i> . The Chinese University of Hong Kong Press, 2010. |
| 2/25 | Xi Qu Discussion Section | Review |
| Week 8 3/2 | Xi Qu Listening Quiz | Canvas |
| 3/4 | Chinese Instrumental Music: Overview | Hornbostel–Sachs Classification & Chinese Organology: Ba Yin |
| Week 9 | Spring Break No Class | |
| Week 10 3/16 | Instrumental Music cont. Qin | "Qin." <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea</i> 2001., edited by Robert C. Provine, Yosihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |
| 3/18 | Instrumental Music cont. Pipa | "Pipa." <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea</i> 2001., edited by Robert C. Provine, Yosihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |

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| Week 11 3/23 | Instrumental Music cont. Chinese Ensembles | "Jiangnan Sizhu." <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea 2001.</i> , edited by Robert C. Provine, Yoshihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |
| 3/25 | Instrumental Music cont. Cantonese Music | "Cantonese Music Ensemble." <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea 2001.</i> , edited by Robert C. Provine, Yoshihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |
| Week 12 3/30 | Instrumental Music cont. Percussion | "Daji Yue." "The Modern Chinese Orchestra." <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea 2001.</i> , edited by Robert C. Provine, Yoshihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |
| 4/1 | Instrumental Music cont. Chinese Orchestra | "The Modern Chinese Orchestra." <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea 2001.</i> , edited by Robert C. Provine, Yoshihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |
| Week 13 4/6 | Chinese Instrumental Music Discussion Section | Review |
| 4/8 | Chinese Instrumental Music Listening Quiz | Canvas |
| Week 14 4/13 | Music of China's Minorities: Overview | "Music of China's Minorities." <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea 2001.</i> , edited by Robert C. Provine, Yoshihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |

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| 4/15 | Music of China's Minorities cont.: Uigur and Tibet | <i>Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea 2001.</i> , edited by Robert C. Provine, Yosihiko Tokumaru and Lawrence J. Witzleben Routledge (Publisher). |
| Week 15 4/20 | China's Popular Music & Music of China's Minorities Discussion Section | "Relocating the Functions of Chineseness in Chinese Popular Music after the China Wind" by Chen-yu Lin p. 7-14 https://doi.org/10.4000/chinaperspectives.10068 |
| 4/22 | Semester Review | Finalizing Signature Assignment I |
| Week 16 4/27 | Music of China's Minorities and Chinese Popular Music Listening Quiz | Canvas |
| 4/29 | TBD | |
| Week 17 5/4 | Final Week No Class | |
| 5/6 | | |

ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty.

According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student

an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: [Academic Integrity](#)

LINK: <https://policy.unt.edu/policy/06-003>

STUDENT BEHAVIOR

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

LINK: eagleconnect.unt.edu/

ODA STATEMENT

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: [ODA](#)

LINK: disability.unt.edu. (Phone: (940) 565-4323)

Health and Safety Information

Students can access information about health and safety at: <https://music.unt.edu/student-health-and-wellness>

Registration Information for Students

See: [Spring Academic Calendar Information](#)

Link: <https://registrar.unt.edu/registration/spring-academic-calendar.html>

Semester Calendar, Spring 2026

See: [Spring Semester Calendar](#)

Link: <https://registrar.unt.edu/sites/default/files/spring-2026-academic-calendar.pdf>

Final Exam Schedule, Spring 2026

See above

Financial Aid and Satisfactory Academic Progress

Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)

Link: <http://ferpa.unt.edu/>

COUNSELING AND TESTING

UNT's Center for Counseling and Testing has an available counselor for students in need.

Please visit the Center's website for further information:

See: [Counseling and Testing](#)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health resources, please visit:

See: [Mental Health Resources](#)

Link: <https://disparities.unt.edu/mental-health-resources>

ADD/DROP POLICY

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information: <https://registrar.unt.edu/registration/spring-academic-calendar.html>

STUDENT RESOURCES

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

Link: <https://success.unt.edu/aa-sa-resources>

CARE TEAM

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: [Care Team](#)

Link: <https://studentaffairs.unt.edu/care-team>