

## Chapter 1

### Music of the People

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AA

CD track 1

Maintaining Beat with *Jiangnan Sizhu*

Have students listen to CD track 1. Tap the index fingers together to keep the beat while listening. The index fingers should not make much sound, so that students can maintain their focus in listening to the music.

For S and C/U, proceed to **Activity 1.2**, page 15.

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AA

CD track 1

Instrument Type Identification

Ask students to identify what types of instruments are being used in the excerpt. Responses should be **strings**, **winds**, and **percussion**. Then the teacher may lead a discussion of the parallels between strings and chordophones, winds and aerophones, and percussion and idiophones.

For advanced students, the teacher may use **Overheads 1.1a** and **1.1b** to further classify instruments within each category. Once the instrument types are clarified and CD tracks 2–10 are heard, listen to CD track 1 again to identify specific instruments (**Activity 1.1**, page 10). Students should refer to the pictures of the instruments also (i.e., Figures 1.4 through 1.13, pages 5–14).

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S, C/U

Instrument Classification

Use **Worksheets 1.1a** and **1.1b** to have students fill in the empty boxes with names of instruments they know of. For example, a bowed string instrument could be “cello,” and a plucked string instrument could be “banjo.” Do the same with wind instruments: a side-blown wind could be “flute,” an end-blown wind could be “recorder,” a multiple-pipe instrument could be “bagpipe,” and a double reed could be “bassoon.” Use the “Other” box for instruments that do not fit into one of the predetermined categories of instruments, then decide which category each of these “other” instruments belongs. Noticeably, the single-reed category is not included in **Worksheet 1.1b**.

Explain that there are many different ways to group musical instruments. This is just one of them, and we consider only string and wind instruments in this exercise. See the following resource for further study:

Kartomi, M. (1990). *On concepts and classifications of musical instruments*. Chicago: University of Chicago Press.

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AA

CD tracks 2-11

Descriptive Musical Instruments

Have students listen to CD tracks 2 through 11. Discuss what each track could be depicting through the music. Consider mood, pace, timbre, and character. Younger students may use drawing on a blank sheet of paper as an aid, while more mature students may focus on the characters of each instrument in the description. The nature of the descriptions, from young and mature students alike, may be images or characters. Refer to titles of the tracks as appropriate (pages xxi-xxii). Point out to students that many Chinese musical pieces are highly descriptive, in that the music is intended to portray images and impressions.

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AA

CD track 1

Creating Heterophonic Texture

Students in class need to be able to play a simple short melody in unison before proceeding to this activity. The melody could be of any level of difficulty, but an easier melody based on the student's performance level may be preferred. For example, *Hot Cross Buns* may be suitable for elementary and lower secondary grades, while *Amazing Grace* is fitting for upper secondary and college levels. Other simple melodies are possible, too. Preferably, there should be varied instruments in class so the melody can be played in a number of different octaves. In secondary and college levels, traditional school instrumental ensembles, such as bands and orchestras, may attempt this activity.

First, play the entire melody in unison, in different octaves as instrumental ranges allow.

Second, have students work in small groups, with the same instrument in each group, to design a variation that characterizes the instrument. Consider these methods of variation:

- Same melody, different rhythm, but keep the measure number and tempo the same
- Addition of repeated notes using a rhythmic pattern during longer notes in the melody
- Addition of various ornamental notes to the melody, such as passing tones, neighbor tones, acciaccaturas, appoggiaturas, or glissandos.

There is no need to use all methods, but select a few that show the characteristic sounds of the instrument. The teacher may help younger students in some of the decision-making process.

Third, have students rehearse their decided variation in the same small group.

Fourth, the teacher listens to each small-group performance, making sure that the melodic framework is the same (i.e., main melodic pitches, measure number, and tempo). If a group alters the melodic framework, then the teacher will need to help that group until it maintains the melodic framework.

Fifth, all groups perform together with their own variation. The teacher should record the performances.

Sixth, play the recorded performance for students. Then compare it with CD track 1.

Seventh, discuss how the performance of their chosen melody is similar to and different from that of CD track 1.

Eighth, the teacher points out to the students that both sounds are in heterophonic texture, which is characteristic of Chinese *jiangnan sizhu* music.

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AA

CD tracks 1 and 13

Comparing *Jiangnan Sizhu* and *Xianshi* Music

Use **Worksheet 1.2** to compare the sounds of CD track 1 *jiangnan sizhu* and CD track 13 *xianshi*. **Worksheet 1.2a** is designed for elementary students, and **Worksheet 1.2b** is designed for secondary and collegiate-level students.

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C/U

Pages 20-27

Local Fieldwork

In the city/town where students reside, have students identify groups of musicians who make music on a regular basis. Provide a list of these musician groups (use **Worksheet 1.3**). Choose one to two groups, ideally one amateur group and one professional group, so that students may observe and interview the musicians. Consider the following questions during the observations:

- What is the size of the group?
- What are the characteristics of the musicians (e.g., age, gender, religion, etc.)?
- What type of music do the musicians play?
- Do they use music notation?
- Is there an audience? If so, how does the audience relate to the musicians?
- What is the level of musical skills that the musicians demonstrate?

- Are the musicians highly regarded in the community? What is the evidence?

Have the student interview up to a few musicians. The interview should address these questions:

- How do the musicians learn the musical skills?
- How long have the musicians been involved in the group?
- Why do the musicians participate in this music-making activity?
- What rewards have the musicians earned by participating in the group?
- How often do the musicians practice alone and with others?
- How may someone join the group?

Based on the observation and the interview, complete **Worksheet 1.4**. Have students compare local fieldwork summary with the Chinese ideology. Teacher may use **Overhead 1.2** for reference. Students discuss and explain the similarities and differences between the local fieldwork summary and the Chinese ideologies.

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S, C/U

Pages 27-29

Regional Music Project

Guide students to identify a type of music that is unique to the region in which the students reside (for example, jazz in New Orleans and country in Nashville). Then have students find the same type of music outside of that region (for example, jazz in Kansas City, New York, or Chicago). Find recorded examples of the music from various regions. Compare the characteristics of the same type of music from various regions. Point out to students that Chinese music has diverse genres and that the same genre in various regions may have very distinctive characteristics, although some elements are similar.

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