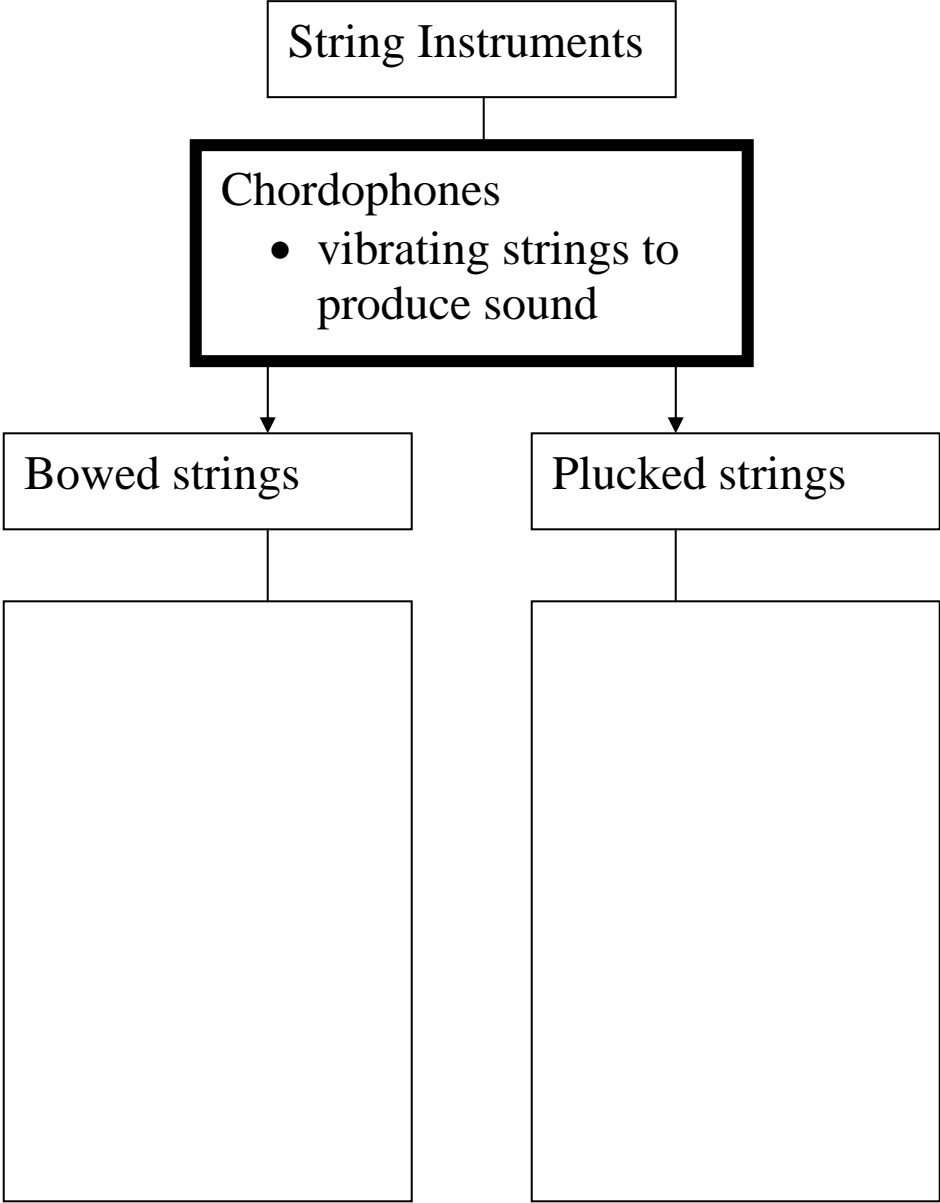
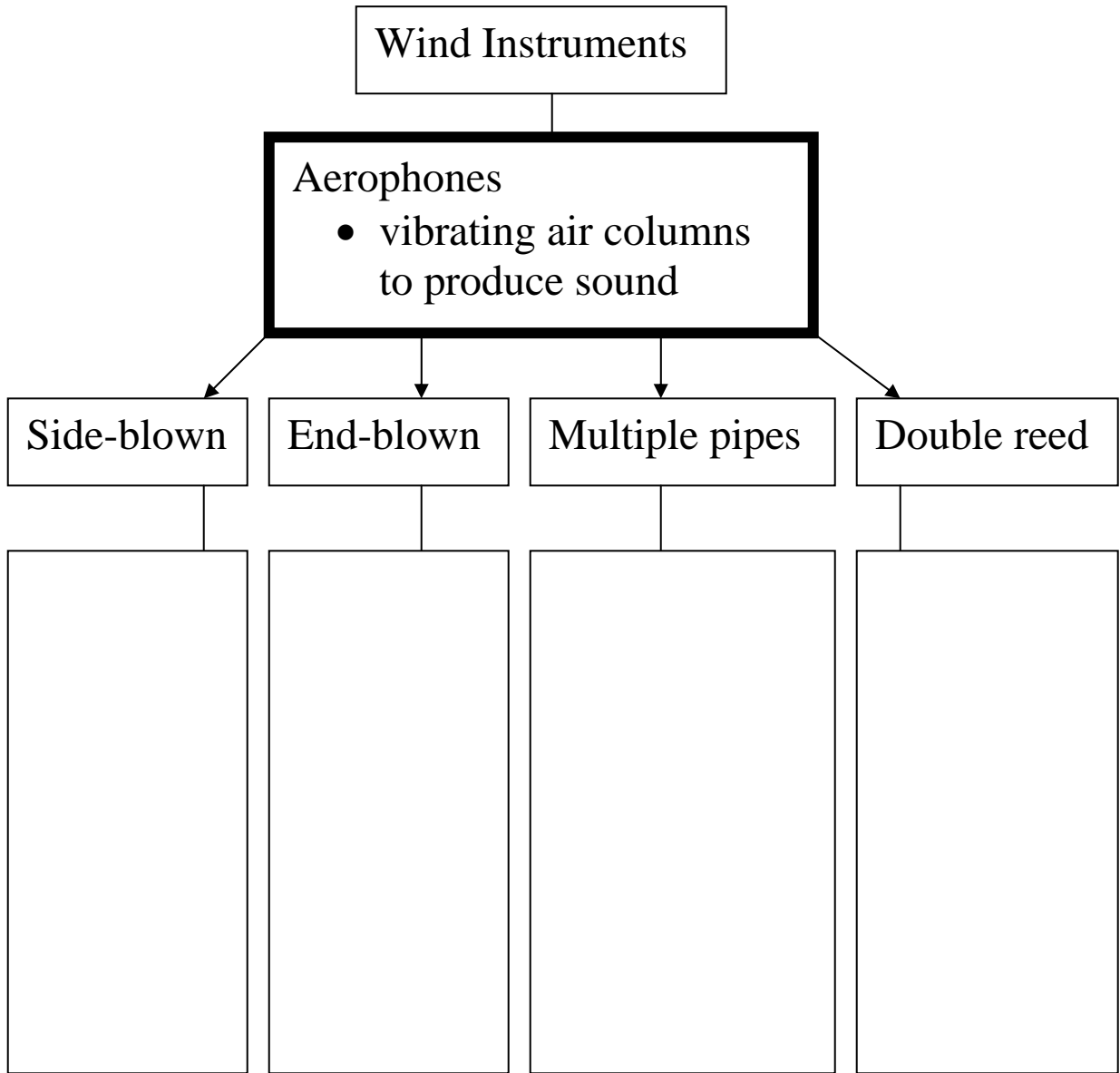


Worksheet 1.1a
Classification of String Instruments



Other string instruments:

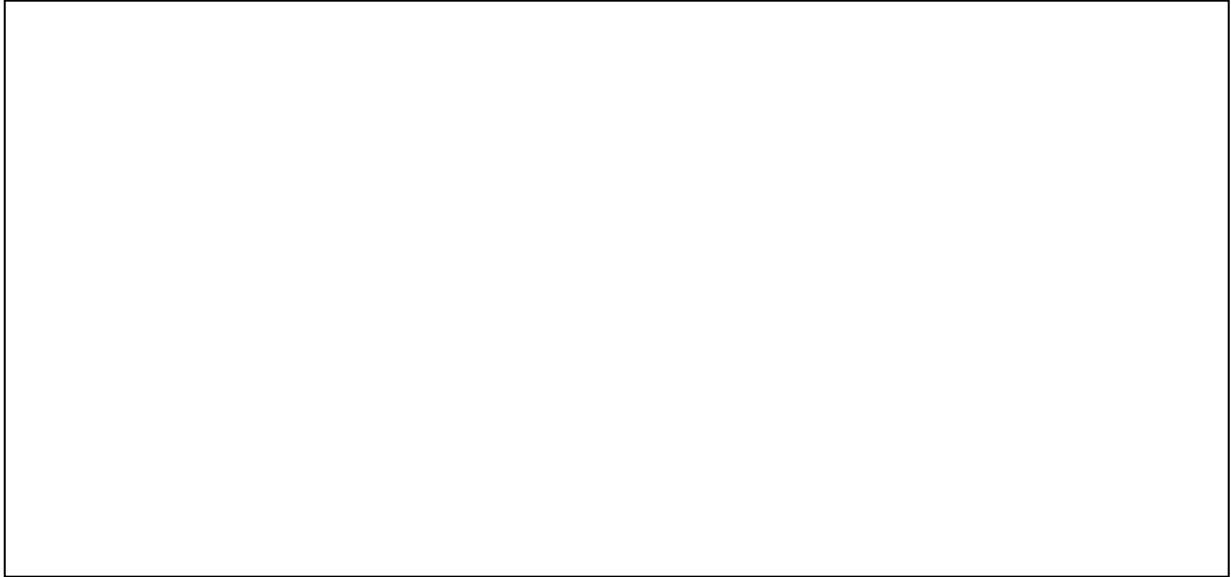
Worksheet 1.1b
Classification of Wind Instruments



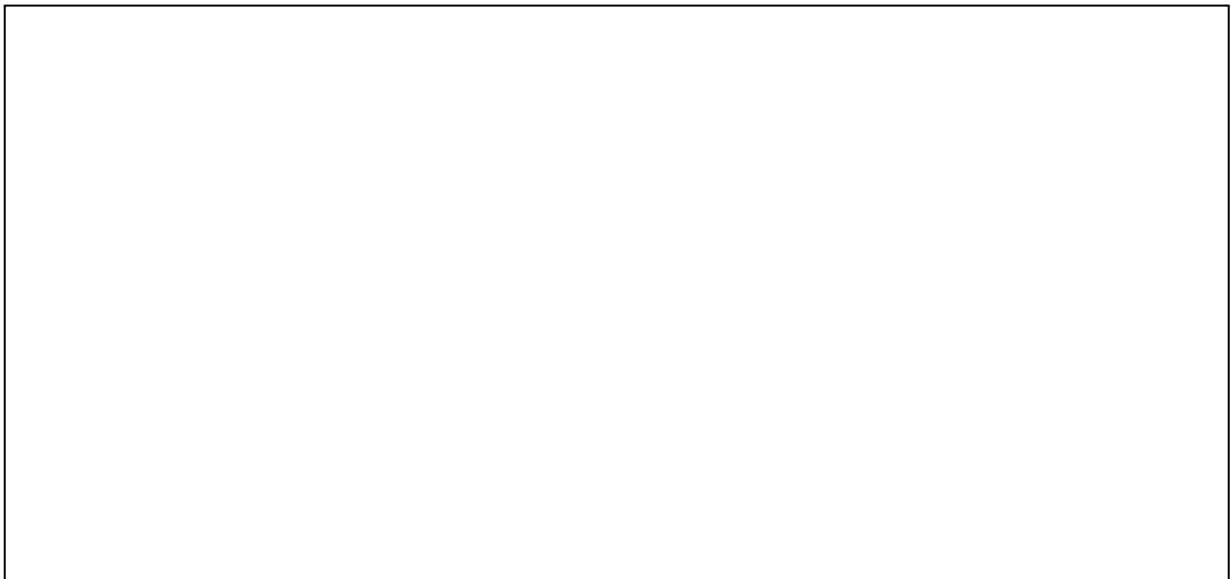
Other:

Worksheet 1.2a
Comparing *Jiangnan Sizhu* and *Xianshi* Music
(for elementary students)

Draw a picture that represents the music (*jiangnan sizhu*):



Draw a picture that represents the music (*xianshi*):



Discuss with your classmates how the two pieces of music are different. Then listen to the two pieces again to identify those differences.

Worksheet 1.2b
Comparing *Jiangnan Sizhu* and *Xianshi* music
(for secondary and collegiate-level students)

	<i>Jiangnan Sizhu</i> (CD track 1)	<i>Xianshi</i> (CD track 13)
Type of instruments		
Group size		
Tempo		
Melody		
Texture		
Rhythm and meter		

Discuss any similarities and differences. Then listen to the two pieces again to identify the similarities and differences. Proceed to **Activity 1.5** (pages 19-20).

Worksheet 1.3 Identify Local Music Groups

Provide a list of music groups who make music on a regular basis. Classify them as amateur or professional. If you have difficulty deciding whether a group is amateur or professional, discuss with classmates or consult with the teacher. You may identify as few as one group and as many as ten in each category.

Amateur	Professional
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.
10.	10.

Based on this list, choose one or two groups for conducting local fieldwork. Ideally, there should be one group from each category for the local fieldwork.

Worksheet 1.4

Local Fieldwork as Compared with Chinese Ideology

Provide a summary of the local fieldwork in the top two boxes under the Amateur and Professional columns. Report the most salient features only. Then fill in the other four boxes based on the ideologies described in pages 20-27. Compare the local fieldwork summary with the Chinese ideology.

	Amateur	Professional
Local Fieldwork		
Chinese Ideology Dominated by Confucianism (Pre-1949)		
Chinese Ideology in Post-1949		

Worksheet 3.1 Regional and National Music

	In China according to Li Minxiang (see p. 59)	Characteristics of music in the location of students' residence
Regional Music	<ul style="list-style-type: none"> • <i>Difang yinyue</i> • Raw materials for national music development • Untreated and unpolished • Performed by untrained folk musicians • Unstructured and unorganized • Casual and unscientific • Not interested in notation 	
National Music	<ul style="list-style-type: none"> • <i>Minzu yinyue (or minyue)</i> • Performed by formally trained musicians • Associated with musicians from the conservatories • Musicians with proper musical knowledge • More refined performance • Used notation 	

Worksheet 3.2
Comparing *Jiangnan Sizhu* and *Chuida/Luogu*

	<i>Jiangnan Sizhu</i> CD track 31	<i>Chuida/Luogu</i> CD track 32
Types of instruments		
Texture		
Embellishment		
Overall feeling		

Worksheet 4.1
Comparing Qualities of “Chineseness”

	CD tracks 18 and 20	CD tracks 33 and 34
Similarities		
Differences		

Worksheet 5.1
Contrasting *Yangbanxi* and Traditional Operas

<i>Yangbanxi</i> (“model opera”)	Traditional Opera

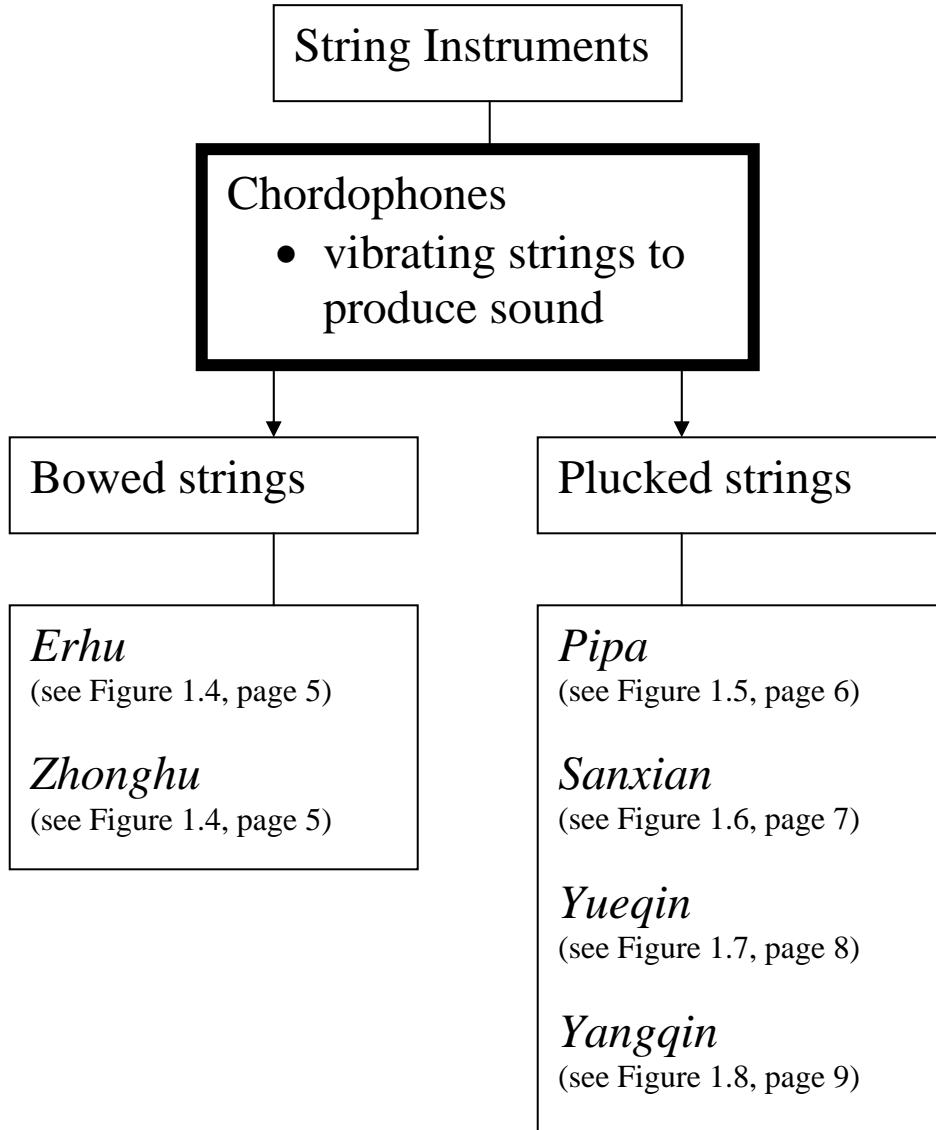
Worksheet 6.1
Jon Jang's Music

Piece title	Chinese elements	Western elements

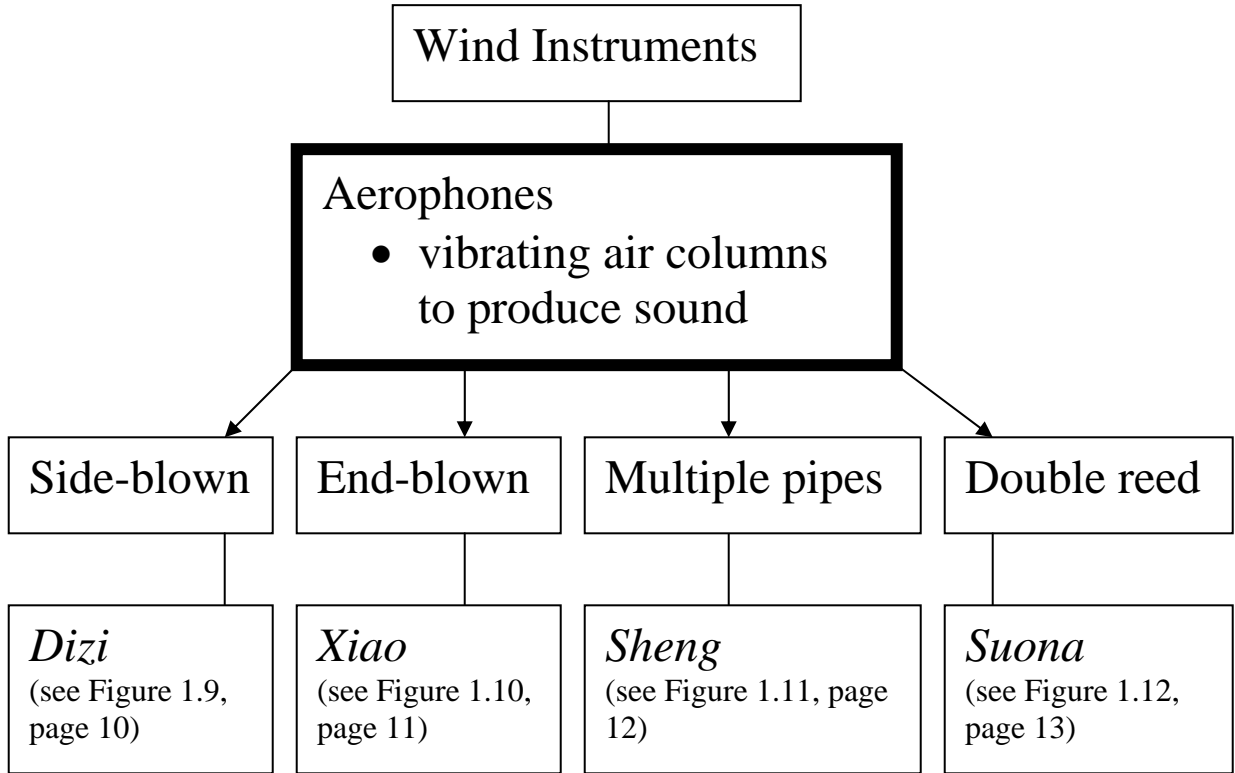
**Worksheet 6.2
Karaoke Settings**

Karaoke setting in Chinese communities as described on page 158	Local karaoke setting

Overhead 1.1a
Classification of String Instruments



Overhead 1.1b
Classification of Wind Instruments



Overhead 1.2

Summary of Chinese Ideology for Amateur and Professional Musicians

	Amateur	Professional
Chinese Ideology Dominated by Confucianism (Pre-1949)	<ul style="list-style-type: none"> • High social status • Pursue music for its ethical and educational functions • Members of the literati and educated men • Contribute to the creation of a harmonious world • Cultivate character and morality 	<ul style="list-style-type: none"> • Low social status • Service-oriented activities for social functions or entertainment • Court musician as “music labor” • Provide ceremonial and entertainment music for the nobility and aristocracy • Make money • <i>Yiren</i> (“artistic person”)
Chinese Ideology in Post-1949	<ul style="list-style-type: none"> • <i>Minjian</i> (“folk”) activities • Locally well supported • Voluntary participation • Well-developed network of music clubs • Untrained, lack formal musical knowledge, not hired by the government, but may be highly skilled • Represent the masses, and became politically significant 	<ul style="list-style-type: none"> • Better trained, but considered inadequate for <i>minjian</i> activities • Government-sponsored music institutions and performing troupes • Part of a propaganda team • <i>Zhuanye</i> (“professional”) • Disseminate the government’s ideological discourse

Overhead 2.1
Cipher Notation: Diatonic Octave

1	2	3	4	5	6	7	$\dot{1}$
do	re	me	fa	so	la	ti	do

Overhead 2.2
Cipher Notation: Lower Diatonic Pitches

5 6 7 1 2 3 4 5
• • •

so la ti do re mi fa so

Sample Quiz Questions

Instructors should select and design new quiz questions according to the student's learning level and the lesson being taught. Instructors should use the quiz questions below with great care.

True and false:

1. The social status of amateur musicians remained the same since at least 500 b.c.
2. The contemporary People's Republic of China recognized fifty-six Chinese "nationalities" or ethnicities.
3. Chinese music is a single, centralized, and monolithic musical style.
4. The Chinese orchestra is a twentieth-century invention, modeled after the Western symphonic orchestra.
5. The development of Chinese orchestra began with the expansion of *jiangnan sizhu* ensemble.
6. Individual musicians in a Chinese orchestra embellish the parts and melodies like in *jiangnan sizhu* ensemble.
7. The development of the Chinese orchestra in the mid- to late-twentieth century contributed to the development of Chinese music from mostly heterophonic music to polyphonic and homophonic music.
8. The *erhu* is an indigenous musical instrument from within China.
9. While the Chinese *guzheng* and the Japanese *koto* share the same origin, they are two different instruments today.
10. The saxophone began to be used in Cantonese music in the 1920s.
11. Cantonese opera ("Yueju") originated from northern operatic styles.
12. *Jingju* ("Peking opera" or "Beijing opera") is the most popular Chinese operatic genre both inside and outside of China.
13. *Nanguan* music is written in five-line staff notation.
14. The first type of Chinese music being brought to Europe was the Chinese music of the common people.
15. Chinese music was brought to the United States in the nineteenth century through immigration of Chinese people, mainly from Guangdong province.
16. Western music was brought to Chinese courts by Catholic missionaries as early as the thirteenth century.
17. Dissemination of Western music on a large scale in China occurred in the seventeenth century through Protestant missionaries.
18. In the late nineteenth century and early twentieth century, the piano in China was perceived as a manifestation of European scientific superiority and became an essential symbol of high social status.
19. Alexander Tcherepnin was a Russian pianist deeply interested in Chinese music who actively performed in China in the twentieth century.
20. During the Cultural Revolution in China (1966-1976), all Western musical instruments were allowed to be used.
21. Avant-garde composition techniques of Western music were not accepted by Chinese composers before the twenty-first century.
22. Early Chinese popular songs were modeled after Christian hymns.

23. Due to political differences among the mainland China, Hong Kong, and Taiwan, no popular song was shared among the three places from the 1950s through the 1990s.
24. According to Confucius (551-479 b.c.), proper music could promote social harmony.
25. Rank and status of the patron determines the size of the ensemble in Confucian rituals.
26. The *guzhen* dates back to as early as the fifteenth century b.c.
27. Chinese immigrants in Thailand are dominated by Cantonese.
28. The majority of the population in Singapore is Chinese.

Multiple choice:

1. Archaeological and written evidence suggests that Chinese music has a history of at least
 - a. five hundred years.
 - b. one thousand years.
 - c. three thousand years.
 - d. five thousand years.
 - e. seven thousand years.

2. *Jiangnan sizhu* music may also be called
 - a. bamboo and brass music.
 - b. brass and percussion music.
 - c. silk and bamboo music.
 - d. string and silk music.
 - e. wood and percussion music.

3. How is heterophony produced?
 - a. All instruments play the same melody in unison.
 - b. Different instruments play slightly different versions of the same melody simultaneously.
 - c. Different instruments play the same version of the melody at different times.
 - d. The same instruments play slightly different versions of the same melody at different times.
 - e. The same instruments playing the same version of the melody in different octaves.

4. Many of the first generation of Chinese musicians of European classical music were trained at
 - a. Japan College of the Arts.
 - b. Korea College of the Arts.
 - c. National Music Conservatory (later known as the Shanghai Conservatory of Music).
 - d. Peking University.
 - e. Universität Leipzig.

5. Which of the following is a well-known piece for solo *pipa*?
- “Erquan yingyue” (“Moon at Second Spring”)
 - “Gusuxing” (“A Trip to Suzhou”)
 - “Shimian maifu” (“Ambush from All Sides”)
 - “Wubangzi” (“Five Clappers”)
 - “Yuzhou Wenchang” (“Evening Song of the Fisherman”)
6. In 2006, how many regional music genres were listed as part of a national cultural protection project, bringing further attention to genres that were once considered marginal in the construction of China’s national soundscape?
- Eight
 - Fourteen
 - Twenty-six
 - Fifty
 - Ninety-eight
7. Who serves as the “conductor” in Cantonese opera by providing aural cues to the ensemble?
- bangu* drum player
 - dizi* player
 - erhu* player
 - saxophone player
 - solo singer
8. Since when have Western instruments, such as the violin, saxophone, or banjo, been used in Cantonese opera ensemble?
- 1780s
 - 1830s
 - 1880s
 - 1930s
 - 1980s
9. *Jingju* was popularized during the Qing dynasty (1644-1912), and it became
- a favorite entertainment of the imperial household.
 - a mandatory musical genre to learn in the schools.
 - a royal privilege to experience its performance.
 - extinct in the twenty-first century.
 - widespread in Japan.

10. *Nanguan* music in Fujian has existed since the sixteenth century, and has been accepted as a musical tradition of

- a. the farmers class.
- b. the labors class.
- c. the literati class.
- d. the martial class.
- e. the merchants class.

11. The *nanguan pipa* is different from the modern *pipa* in that

- a. *nanguan pipa* has a bent neck and is held horizontally.
- b. *nanguan pipa* has a bent neck and is held vertically.
- c. *nanguan pipa* has a bent neck and is round-shaped.
- d. *nanguan pipa* has a straight neck and is held horizontally.
- e. *nanguan pipa* has a straight neck and is held vertically.

12. The only wind instrument in the *nanguan* ensemble is a

- a. *dizi*.
- b. saxophone.
- c. *sheng*.
- d. *suona*.
- e. *xiao*.

13. When was Chinese music brought to Europe?

- a. the 12th century.
- b. the 14th century.
- c. the 16th century.
- d. the 18th century.
- e. the 20th century.

14. Around the 1930s, which Chinese city had the nickname of the “New York of the Orient”?

- a. Beijing
- b. Guangzhou
- c. Hong Kong
- d. Macau
- e. Shanghai

15. Who was the composition teacher of the rest of the list below?

- a. Bright Sheng
- b. Chau Wen-chung
- c. Chen Yi
- d. Ge Ganru
- e. Tan Dun

16. How many ethnic groups were recognized as minority nationalities in China?

- a. 14.
- b. 28.
- c. 56.
- d. 112.
- e. 224.

17. Which solo Chinese musical instrument was associated with scholars and the elite in ancient China?

- a. *dizi*
- b. *guqin*
- c. *sheng*
- d. stone chimes
- e. *xiao*

18. According to Confucian ideal, what were the “six arts” in the education of individuals to become “superior persons”?

- a. poetry, music, archery, riding, calligraphy, and cosmology.
- b. poetry, music, archery, calligraphy, cosmology, and mathematics.
- c. ritual, music, riding, calligraphy, cosmology, and mathematics.
- d. ritual, music, archery, riding, calligraphy, and mathematics.
- e. ritual, poetry, music, archery, riding, and mathematics.

19. Since 1949, the government in mainland China supported new compositions and artistic genres that support the propaganda of

- a. Chinese Communist Party.
- b. Chinese Republic Party Kuomintang.
- c. Confucian ideology.
- d. Daoist ideology.
- e. Both Confucian and Daoist ideologies.

20. A large number of Chinese people from southern China migrated overseas in search of jobs and fortune beginning in

- a. the thirteenth century.
- b. the fifteenth century.
- c. the seventeenth century.
- d. the nineteenth century.
- e. the twenty-first century.

21. Why is Cantonese opera so popular in cities such as San Francisco, New York, and Honolulu since the nineteenth century?

- a. Because Cantonese opera is most receptive to Western listeners.
- b. Because Cantonese is the official dialect in China.
- c. Because there are frequent trade exchanges between the United States and the Guangdong province, where Cantonese opera is popular.
- d. Because there are sizable Cantonese communities.
- e. Because these cities manufacture instruments for Cantonese opera performances.

Answers:

True and false:

1. F
2. T
3. F
4. T
5. T
6. F
7. T
8. F
9. T
10. T
11. T
12. T
13. F
14. F
15. T
16. T
17. F
18. T
19. T
20. F
21. F
22. F
23. F
24. T
25. T
26. T
27. F
28. T

Multiple choices:

1. e
2. c
3. b
4. c
5. c
6. b
7. a
8. d
9. a
10. c
11. a
12. e
13. c

- 14. e
- 15. b
- 16. c
- 17. b
- 18. d
- 19. a
- 20. d
- 21. d