

Additional Material for the Beijing-Lesson

Christopher Wallbaum 2018 (ed.): Comparing International Music Lessons on Video. Olms: Göttingen, New York

Pupils age: 13 – 15 years

Nr. of pupils: 41

School type: Compulsory Secondary Education

Topic: Introduction to Traditional Beijing Music

(Jingyun Dagu's style)

Recorded on 30.6.2014

Table of contents

1	Interviews with the teacher.....	2
1.1	Interview BEFORE the lesson (I)	2
1.2	Interview AFTER the lesson (II).....	3
2	Interviews with the students	5
2.1	Interview 1	5
2.1.1	Interview transcript.....	5
2.2	Interview 2	6
2.2.1	Interview 2 transcript	6
2.3	Interview 3	9
2.3.1	Interview 3 transcript	9
2.4	Interview 4	11
2.4.1	Interview 4 transcript	11
2.5	Interview 5	12
2.5.1	Interview 5 transcript	12
2.6	Interview 6	14
2.6.1	Interview 6 transcript	14
2.7	Interview 7	16
2.7.1	Interview 7 transcript	16
2.8	Interview 8	18

2.8.1	Interview 8 transcript	18
3	Transcript of the lesson.....	19
6	Floor plan of the music room	29
7	Technical Comments	29
8	Structure of the DVDs.....	29
8.1	Angles / audio tracks / subtitle tracks	29
8.2	Chapters according to teacher	29
8.3	Chapters of the DVD.....	30

1 Interviews with the teacher

1.1 Interview BEFORE the lesson (I)

I: - interviewer

T: - teacher

1 I: What did you plan for tomorrow's lesson?

2 T: I prepare to learn and feel the charm of Quyi with my students by listening to music,
3 singing the song and watching the videos of performance. I hope students can
4 understand the feature of Jingyun Dagu, know the exponents, sing 'Younger
5 generations are to reconstruct our land' and 'It was three o'clock in the morning',
6 beat the rhythm of Jingyun Dagu and identify some works of Quyi. I wish they will
7 be willing to know the history, form and feature of Jingyun Dagu and be interested
8 in Chinese traditional art after this lesson.

9 I: What do you want the students to learn?

10 T: Let them try to sing 'Younger generations are to reconstruct our land', a song
11 composed in Jingyun Dagu's style, and the original work 'It was three o'clock in the
12 morning'. In this way they can feel the charm of Jigyun Dagu themselves. I also
13 want students to be able to identify and enjoy Quyi with practice, such as beat the
14 rhythm of Jingyun Dagu. I hope they can truly feel the charm of Chinese traditional
15 music and start to pay attention to our traditional culture and be willing to inherit
16 and develop traditional music.

17 I: Does the class show certain characteristics?

18 T: It is a class in eighth grades. Students are 14 or 15 years old. Their foundations of
19 music are different. Some have been learning piano, violin or flute since they were
20 young but others never learned instruments or singing and all they have is one
21 music lesson per week. Some students can read music but some cannot.

22 I: What do you think are the difficulties students may have?

23 T: They prefer popular music rather than traditional music. It's much easier for them
24 to learn popular songs from the Internet or TV while there are few materials about
25 traditional music. And I'm worried that students would not understand or be
26 interested because traditional music is not as exciting as popular music. Quyi in

27 Beijing was popular among the older generation but now it is facing a crisis. I want
28 students to begin to pay attention to Chinese traditional art after this lesson and I
29 am looking forward to it.

30 I: How would you put the lesson into a broader context?

31 T: There are some units about Chinese traditional music in junior high school music
32 textbook. There are some Intangible Cultural Heritages besides Jingyun Dagu, such
33 as Kunqu opera, Huangmei opera, Yu opera and Suzhou Tanci. This showed us the
34 good intention of the editor of the textbook that is hoping the younger generation
35 can inherit our traditional art. What we can do in one lesson is to stimulate
36 students' interests, but keeping students' passion will be a long haul. We used to
37 teach Beijing opera in three weeks and students were surprised to know that the
38 Chinese traditional art is broad and profound. I hope they can go further after this
39 lesson. I may teach them to sing one sentence of JIngyun Dagu and plan to teach
40 them a whole traditional Jingyun Dagu's work which may give students' more
41 interest. Students all felt funny when I first taught Beijing opera but they started to
42 sing it involuntarily after learned a whole piece of Beijing opera. I wish I can invite
43 real artists to my lesson to give performances for my students and let them feel
44 close to this sort of traditional art.

45 I: What is generally of importance for your music teaching?

46 T: I think the most important thing is to let students get interested in music. As the
47 saying goes, "interest is the best teacher", students would like to learn if they are
48 happy. Of course, knowledge is also indispensable. They should learn some
49 knowledge of music and can analyse the melody, rhythm, mode and harmony. Get
50 familiar with famous composers and classical music pieces. In general, there are
51 two things in my lesson: one is happiness and the other is knowledge and ability. I
52 always sing to my students in the lesson. Although I can't be as good as the singer
53 or artist students show more passion to imitate my singing. I want my students to
54 have more chances to practice so I will let them to beat the drum of Jingyun Dagu
55 and feel it instead of only watching others perform. I usually ask my students to
56 discuss and analyse music works because I want to improve their abilities to study
57 independently. Sometimes I choose the student who is good at the instrument I am
58 just about to teach and let him or her explain to the class the name, the structure
59 of the instrument and the way to play it. Students love to see their classmate being
60 the teacher. Sometimes students would admire the talent of their classmate who
61 can help me play the instrument in front of the class. Teacher is just a guide and
62 students should have more chances to practice in lessons.

1.2 Interview AFTER the lesson (II)

I: - interviewer

T: - teacher

1 I: Where did the lesson not run as planned?

- 2 T: There was one activity that didn't run exactly as I planned in yesterday's lesson.
3 According to my experience, students in other classes I taught easily went faster
4 and faster when they beat the "seven traditional beats" for four times. So I designed
5 a game that is do not make a sound when beating the third time and see if all the
6 students can beat uniformly at the fourth time. This is training for their inner
7 hearing and rhythm sensation. But in today's lesson, students in this class were at
8 a steady speed after four times beat so I thought the game was not needed and I
9 skipped it. It also proves that students in this class have better music quality.
- 10 I: What experience did the students gain?
- 11 T: The "seven traditional beats" impressed students most. Many students went to
12 drum after the lesson and practiced the rhythm. What's more, students have
13 known the basic feature of Jingyun Dagū, such as the fixed prelude, the beat and
14 singing the tone based on that of the word. This is knowledge students can
15 understand and remember.
- 16 I: What did the students learn?
- 17 T: In this lesson, students knew the instruments of Jingyun Dagū, such as drum, ban
18 and three-strings, and the fixed prelude. Now they can identify Jingyun Dagū
19 according to these features. Students have learned to sing the traditional works
20 and sung one sentence in the Jingyun Dagū's style themselves which improved
21 their creativity. It was the first step for them to feel and identify with China's
22 profound traditional culture. In a word, students listened, felt, practiced and
23 created in this lesson.
- 24 I: What would you do differently if you could give the same lesson again?
- 25 T: I will make some personal changes if I take this lesson again. For example, I found
26 I spoke too fast and didn't leave enough time for students' thinking. Moreover,
27 some processes could be slower. For example, I asked students to sing one or two
28 times when learning each sentence but it's not enough for students feeling and
29 understanding the charm of art. I think repeat more would be better. The class
30 atmosphere was a little bit serious so I think I should relax students by activities,
31 words and some other methods. What's more, I should encourage them to think
32 and discuss to find out answers themselves instead of telling them directly. These
33 are the changes.I need to make
- 34 I: On a scale from 1(best) to 6(worst), how would you rate your lesson?
- 35 T: If I give a score to this lesson, I guess it's 4.5. This lesson was well designed and
36 some links were scientific so it turned out to be good. Students were interested in
37 beating the "seven traditional beats" and gesture with singing. Just these activities
38 let them remember the knowledge unknowingly and improve their skills and
39 learning ability by listening, singing, creating and identifying. What I want most is
40 students can learn music happily.

2 Interviews with the students

2.1 Interview 1

2.1.1 Interview transcript

I: - interviewer

A1 – A5: - students, see below

- 1 A1: I sat in row 4, seat 7.
2 A2: I sat in row 3, seat 7.
3 A3: I sat in row 5, seat 7.
4 A4: I sat in row 2, seat 3.
5 A5: I sat in row 1, seat 2.
6 I: What do you think about this lesson?
7 A2: I think it's very meaningful to me. I am a native of Beijing but not familiar with
8 Jingyun Dagu and three-strings. Now I've gained some knowledge from this lesson
9 and I appreciate the beauty of Chinese traditional culture. It was a great experience.
10 I: Are you all natives of Beijing? Do your families like this sort of art?
11 A4: My grandpa liked Beijing Opera. I remember that grandpa always watched the
12 television channels that show Beijing opera, Jingyun Dagu and three-strings.
13 I: Have accumulated some knowledge about it out of this lesson?
14 A1: Not much.
15 I: Would you tell your family or friends what you've learned in today's lesson?
16 A2: I think I might tell them what the lesson was about. If I want to introduce Jingyun
17 Dagu to my friends, I will describe its tone first and then sing the song I learned in
18 the lesson.
19 I: Will you share how you felt in this lesson with your friends?
20 A2: I will. I didn't play the drum and three-strings in the lesson but I tried after the
21 lesson. I'll share the feelings of listening, playing real instruments and my love of
22 my hometown with my friends.
23 I: What do you think about the materials the teacher chose for you?
24 A1: I think they were nice. It was a lively lesson because our teacher sang the songs
25 and played the instruments for us.
26 I: Do you think there're some places that need to be improved?
27 A1: I think it was a little bit monotonous to listen to just two artist's singing.
28 I: Do other of you agree with it?
29 A4: I felt a pity we just learned two sentences.
30 I: It seems that you want to learn more.
31 A5: I prefer learning by comparison. Although there were only two artists, they are
32 representative of different periods of Jingyun Dagu. The changeable character we
33 can easily find according to the performances of two artists of Jingyun Dagu
34 showing that traditional Chinese culture is extensive and profound.
35 I: Do you have any suggestions for the teacher?

- 36 A3: I think the way teacher let us beat with chopsticks was very good. I hope we can
37 learn in this interesting way from now on.
- 38 I: In your opinion, what are good music lessons like?
- 39 A2: I think it might need a relaxed atmosphere and we were a little bit reserved today.
40 Music lesson should be livelier, including discussion. This is what I think.
- 41 I: Do you have any particular ideas that can tell me what kind of activities would you
42 like to take part in?
- 43 A1: We can have some competitions in groups.
- 44 I: You like groups, right? What's more, how much does your music mark mean to
45 you? Have you ever thought about the mark when you having the music lesson?
- 46 A2: Never. I just think that music lesson is a part of my study.
- 47 I: Do you think music lesson in important because it's a required course or because
48 you really like it?
- 49 A2: I really like it. I have been learning piano since I was a child and I like to play the
50 songs I like.
- 51 I: Piano is a western music instrument and what we learned today is Chinese
52 traditional instrument, which one do you prefer?
- 53 A4: They are both very rich art forms. It's great we can enjoy different kinds of music.
54 I can't say which one is better but I prefer opera in western music personally.
- 55 I: On a scale from 1(best) to 6(worst), how you rate the lesson?
- 56 A3: 3.
- 57 A1: 2.
- 58 I: Can you tell me the reason?
- 59 A1: The structure of the lesson was very perfect and we can create more forms. In
60 generally speaking, it was great. I give 2.
- 61 A3: I think the atmosphere was a little bit reserved today. Teacher should try harder
62 to stimulate the students' initiatives.
- 63 A4: There's a lack of interaction.
- 64 I: Was there anything else in today's lesson that kept you occupied as much as what
65 you were supposed to learn?
- 66 A1: I don't think so. The line of the lesson was very clear and we all listened carefully.
- 67 I: Do you think there were any bright spots?
- 68 A1: Yeah. I love the spectacle when 40 people beat with chopsticks.

2.2 Interview 2

2.2.1 Interview 2 transcript

- I: - interviewer
B1 – B5: - students, see below

- 1
2 B1: I was sat in row 5, seat 8.
3 B2: I was sat in row 3, seat 8.
4 B3: I was sat in row 4, seat 3.
5 B4: I was sat in row 5, seat 5.

- 6 B5: I was sat in row 5, seat 1.
- 7 I: What did you feel about this lesson?
- 8 B1: I think it's good.
- 9 B2: I learned the special form of Quyi in Beijing and Tianjin.
- 10 B5: I think all of us must have seen Quyi in many performances but we still can't
11 differentiate it from other sorts of Quyi. We heard its prelude and its rhythm called
12 "seven traditional beats" in this lesson, so we now know what we're listening to
13 and watching clearly.
- 14 B3: I think this lesson showed us a historic traditional Beijing music and culture. These
15 are interesting and worth studying.
- 16 B4: I learned a lot and knew something about traditional Beijing music and its
17 instruments.
- 18 I: Have you taken part in any activities?
- 19 B1: Our teacher gave us two chopsticks to simulate the drum so we can know how to
20 perform and what the "seven traditional beats" are. It helped us to understand
21 Jingyun Dagu deeper.
- 22 I: So you liked this link, right?
- 23 B3: I like it, too. And the teacher let my classmates play the three-strings, this is very
24 interesting, too. I enjoyed the beautiful sound.
- 25 B5: In this lesson, we not only watched the teacher's performance or videos but also
26 did some practices, such as beat the "seven traditional beats". I think it was very
27 meaningful. The "seven traditional beats" looks easy but it's a little bit difficult
28 when you use your hands together.
- 29 I: It's a challenging practice.
- 30 B2: I think there were many activities in this lesson and I like the way, such as beat the
31 "seven traditional beats", to learn the rhythm of Quyi.
- 32 I: What do you think about the materials the teacher chose for you? Do you like the
33 materials like the "seven traditional beats" or just like to take part in some
34 activities?
- 35 B3: I found that these materials were also interesting. The song might be written in
36 1940s and is about the war of resistance against aggression which is a kind of
37 patriotic education. That's far more than just learning a song.
- 38 B5: I think the reason teacher chose these materials from Jingyun Dagu because it was
39 popular at that time. And we can find some songs of Jingyun Dagu with
40 heavy ages breathing, telling the history of the war of resistance against aggression
41 so it let us not to forget the historical abasement.
- 42 I: Do you think these are distant histories and are far away from your life?
- 43 B1: A little bit,
- 44 B3: I can't understand at first. But teacher let us choose some sentences and taught us
45 how to sing these sentences in Quyi's style. Compose a melody in Quyi's taste help
46 us understand Jingyun Dagu better.
- 47 I: Do you have any accumulation of knowledge about it before?

- 48 B3: I'm afraid not. But I learned Guzheng before so I have a basis of Chinese traditional
49 music. But Guzheng is pretty different with Jingyun Dagu so I actually knew nothing
50 before.
- 51 B5: Me, too. I know a little about it just because I am a native of Beijing and I am living
52 with my parents and my grandparents. My parents and grandparents all like Quyi
53 so I was a little bit of familiar with the melody when teacher first played it for us
54 and I can identify the three-strings.
- 55 I: That's because you grow up here. Others of you are natives of Beijing or not?
- 56 B4: I was born in Beijing but my parents are not natives here.
- 57 I: So if you want to tell your parents what you've learned in the lesson or introduce
58 Jingyun Dagu to them, what would you say?
- 59 B3: I think I can find chopsticks and cardboards and ask them to practice the "seven
60 traditional beats" at once.
- 61 B5: I guess my family will be boiling if I mention the "seven traditional beats". My
62 parents always say that we only learn piano and flute these western music in
63 school so they'll be surprise that now we can learn the traditional music in music
64 lesson.
- 65 I: Ok. Do you have any suggestions?
- 66 B5: I think the lesson was too short. We just got the hang out of it and could sing several
67 sentences from 40th minute. We don't have enough time to go far. Are there any
68 tips that let us learn it much faster and easier?
- 69 I: I got that. Now let's give your teacher some suggestions.
- 70 B1: I think more songs of Jingyun Dagu are needed. We knew nothing about it so we
71 need to listen to more pieces of Jingyun Dagu to understand its spirit and charm.
- 72 I: How did you feel when you were listening?
- 73 B1: I thought it was nice.
- 74 I: In your opinion, what are good music lessons like?
- 75 B2: Have practices,
- 76 B5: I saw a movie showed me an example of good music lessons. Every student in that
77 class has an instrument, such as violin, flute or percussion, and the teacher is
78 singing with a guitar. They feel music, understand music and play music together.
- 79 B3: I think sometimes a student could also be the teacher. We can let the students
80 teach the part they are good at. Someone teaches traditional music and someone
81 teaches western music. That is the diversity of our music lesson.
- 82 I: On a scale from 1(best) to 6 (worst), how would you rate the lesson?
- 83 B1: Maybe 4. It's not my cup of tea.
- 84 I: Is there anything should be improved?
- 85 B1: I don't like the content of the class but the teacher is very good and could have full
86 marks.
- 87 I: Was there anything else in this lesson that kept you occupied as much as what you
88 were supposed to learn?
- 89 B5: We tried to sing any sentence into Jingyun Dagu's style and this exercise told us to
90 put the things we learned into practice. After beating the "seven traditional beats"

- 91 and listening to the songs we might be able to imitate but still can't compose.
92 Although we did this practice on just one sentence but it was enlightenment. We
93 should always create new things based on what we learned.
94 B3: I found the process we learned singing following the teacher was very fun.

2.3 Interview 3

2.3.1 Interview 3 transcript

I: - interviewer

C1 – C5: - students, see below

- 1 C1: I sat in row 1, seat 2
2 C2: I sat in row 1, seat 8.
3 C3: I sat in row 4, seat 5.
4 C4: I sat in row 4, seat 1.
5 C5: I sat in row 3, seat 1.
6 I: What do you think about this lesson?
7 C2: We learned some knowledge about Jingyun Dagū. It's a kind of folk music in Beijing
8 so I also got some knowledge about the Beijing culture. I learned the prelude and
9 rhythm of Jingyun Dagū and now I can and identify Jingyun Dagū from other sorts
10 of art. I think these are what I learned.
11 I: Do you like this lesson?
12 ALL: We do.
13 I: Is there any particular reason?
14 C5: Because we not only learned some knowledge about Jingyun Dagū but also
15 practiced how to beat the rhythm with chopsticks. It was very interesting when
16 some of my classmates came to beat the real drum in front of the class. And we
17 listened to the famous artists' singing. I felt good.
18 I: How did you feel when you listened to the kind of music and the singing of artists?
19 C3: There's a huge gap between the artists and us.
20 I: Did you take part in the activities in this lesson?
21 C5: Just to do what the teacher let us do, such as singing and beat the rhythm.
22 I: Is there anything you dislike in this lesson?
23 C2: We just learned the last sentence of the song with Jingyun Dagū style in this lesson
24 but I think at least we should try to sing the whole song no matter if we can sing it
25 well or not.
26 I: What do you think about the materials the teacher chose for you?
27 C3: I heard this song before and I think it's good to know Jingyun Dagū from a popular
28 song.
29 I: Why?
30 C3: Popular song is easy to sing so it's suitable for the beginning of learning Jingyun
31 Dagū.
32 C1: Choosing the song that we heard before but couldn't put a name to is more
33 impressive to us. And our teacher chose some classical works of Jingyun Dagū

- 34 besides this song in Jingyun Dagu style. So we can enjoy the familiar song and the
35 classical works at the same time.
- 36 I: Did you learn more about it out of the lesson?
- 37 C2: We've been learning Chinese traditional arts these days, such as Beijing opera and
38 Kun opera. We should not only learn western music, but also Chinese traditional
39 music.
- 40 C4: I didn't know much about Chinese traditional music before and I didn't like it. But
41 I start to like it after this lesson and I want to listen to more of it.
- 42 C3: I like Beijing opera and often watch the performance of it. But I didn't know a lot
43 about Jingyun Dagu. I find that many people only listen to popular music and never
44 pay attention to Chinese traditional music. Sometimes I appeal to everyone to pay
45 attention to our traditional music on Weibo. I hope more students would love
46 Chinese traditional music by taking this kind of lesson.
- 47 I: Is there anyone in your family who likes this sort of art?
- 48 C2: My grandpa likes Beijing opera and sometime listens to Jingyun Dagu on television
49 and the Internet. He can sing some works of Beijing opera but can't sing Jingyun
50 Dagu. I think he's the one who loves Chinese traditional art.
- 51 I: What would you say if you wanted to introduce Jingyun Dagu to your families and
52 friends?
- 53 C5: I'll tell them I learned Jingyun Dagu in my music lesson and then I will tell them
54 Jingyun Dagu is a kind of Beijing traditional music and some knowledge of it.
55 What's more, I may teach them how to beat the rhythm and play some recording.
- 56 I: Was there anything else in today's lesson that kept you occupied as much as what
57 you were supposed to learn?
- 58 C3: I am curious why three-strings has leathers on both sides because Erhu only has
59 leather on one side.
- 60 C1: I can't tell the differences between Kuaiban and Tanban. They sound the same.
- 61 C3: I think the sound of Kuaiban is much lighter than Tanban and the speed is much
62 faster.
- 63 C4: I think the speaking of Jingyun Dagu is very special. I learned the speaking of vocal
64 music before but I never know it could be so clear and slow.
- 65 C5: When we learned the last sentence of *Younger generations are to reconstruct our*
66 *land*, the teacher let us choose any sentence to sing in Jingyun Dagu's style. I think
67 it was very interesting to let us compose our own melody.
- 68 I : If I give you one sentence now, is it difficult for you to sing it in Jingyun Dagu's style?
- 69 C2: The tone of singing in Jingyun Dagu is based on that of the word. It's a little bit
70 difficult for us to find the right tone.
- 71 C3: I think Jingyun Dagu is so great that it developed so fast over the past century. We
72 should inherit it.
- 73 I: Now fewer people listen to Jingyun Dagu.
- 74 C2: Many people know Jingyun Dagu not because they have listened to it, sometimes
75 crosstalk may introduce something about it.
- 76 I: Do you have an exam in music?

- 77 All: At the end of term.
- 78 I: Do you think the mark is important?
- 79 C2: Of course, it is a score.
- 80 I: So did you ever think about it in the lesson?
- 81 C5: I didn't think about it. I just sing when I want to.
- 82 I: If the mark is not the motivation, what is?
- 83 C2: I guess it's interest.
- 84 C3: Most of us will get good a score so what we do is because we want to.
- 85 I: On a scale from 1(best) to 6(worst), how would you rate the lesson?
- 86 C2: 1.5.
- 87 I: Please tell me the reason.
- 88 C5: We learned a lot about Jingyun Daggu and practice let us not only learn from teacher
89 but also by ourselves.
- 90 C4: Our teacher cultivated our interests to Jingyun Daggu by singing and interacting and
91 that is very great.
- 92 I: Is there any suggestion?
- 93 C3: I think teacher should tell us to preview this lesson.
- 94 C2: We didn't have the knowledge base. Teacher could give us the recording so we can
95 listen to it before the class.
- 96 I: In your opinion, what are good music lessons like?
- 97 C2: Good lesson should including the explanation of knowledge, the singing of works
98 and the practice of instruments.
- 99 C3 : I hope we can sit around and students could sing and dance if they want. Teacher
100 will lead other students to appreciate the performance. But too many people in one
101 class is the biggest problem in China.
- 102 C5: Share, learn, preform and appreciate. We can learn knowledge and new
103 instrument.

2.4 Interview 4

2.4.1 Interview 4 transcript

D1 – D5: - students, see below

- 1 D1: I sat in row 2, seat 4.
- 2 D2: I sat in row 5, seat 2.
- 3 D3: I sat in row 4, seat 6.
- 4 D4: I sat in row 1, seat 6.
- 5 D5: I sat in row 2, seat 8.
- 6 D1: This lesson is very interesting. It's talking about Jingyun Daggu which I'm interested
7 in. I enjoy learning history and Quyi of Beijing because I am a native of Beijing. I
8 often listen to some Quyi performances such as Jingyun Daggu, Xihe Daggu and other
9 kind of Quyi. And Jingyun Daggu is my favorite. The teacher taught us some
10 knowledge about instruments, songs and Jingyun Daggu and added some modern
11 music elements. I learned a lot and the knowledge taught in this lesson is easy to
12 understand.

- 13 D2: I always listen to popular songs and am not familiar with Jingyun Dagū. Now I know
14 something about this traditional music style. It's good.
- 15 D3: I think I learned a lot. I didn't know much about "the old Beijing things", such as
16 Beijing Opera, although I am a native of Beijing. This lesson let me have a basic
17 understanding of Jingyun Dagū which is also a kind of "old Beijing things".
- 18 D4: I think this lesson is very interesting. My parents told me that teenagers nowadays
19 know nothing about the traditional instruments and culture. I remember the
20 teacher let one of my classmates play the three-string. That's pretty fun but less
21 people learn it now. It's sad that people follow fashion but forget the traditional
22 art.
- 23 D5: Actually I've been thinking about this problem for a long time. Because fewer
24 people care about the original thing our ancestors left in this modern society. You
25 can see there are different schools of every art form but only some people can sing
26 it. So I think it's very necessary to inherit this art from generation to generation.
27 What a pity if century-old traditional music art is lost.
- 28 D3: This lesson is not like the usual music lesson. There are interactions between
29 teacher and us and instruments we can play so we can really feel the charm of
30 Jingyun Dagū. I have listened to some pieces of Quyi before and I insist we should
31 inherit it and don't let these cultures be lost.
- 32 D1: From the 16th century to now, the Renaissance is just hundreds of years. But the
33 original music in China has a history of thousands of years. I think
34 Chinese intangible cultural heritage should be more. I don't know much about
35 other area's Quyi, and can't say a name. I should try to know it.
- 36 D5: I can feel the charm of old Beijing by listening to Jingyun Dagū. Its tones are suitable
37 to sing in Beijing dialect.
- 38 D3: That's why it called Jingyun Dagū.
- 39 D5: I also think we could bring something new into our tests. For example, the teacher
40 let us create one sentence and sing it in Jingyun Dagū's style at the end of the lesson.
41 It's great fun so I tried to sing more sentences we usually used on the Internet in
42 Jingyun Dagū's style and it turned out to be old Beijing's taste.
- 43 D3: That is the charm of traditional art.
- 44 D1: I think the exam is just an evaluation of one's music ability. But if you really want
45 to learn music, the most important thing is to love music. If you do love singing or
46 playing instruments, the exam is a good way to evaluate you.

2.5 Interview 5

2.5.1 Interview 5 transcript

- I: - interviewer
E1 – E5: - students, see below

- 1 E1: I sat in row 3, seat 5.
2 E2: I sat in row 3, seat 4
3 E3: I sat in row 5, seat 10
4 E4: I sat in row 5, seat 6

- 5 E5: I sat in row 2, seat 2.
- 6 E6: I sat in row 1, seat 5.
- 7 I: Do you like this lesson?
- 8 E1: Yes.
- 9 E6: I do.
- 10 E4: I like it very much.
- 11 I: Can you tell me the reasons?
- 12 E3: We can play something.
- 13 E2: Our teacher told the history very vividly.
- 14 E5: There were some exercises and activities.
- 15 E1: We enjoyed many music works and the interesting Chinese traditional musical
16 instruments.
- 17 E2: Our teacher sang very well.
- 18 E4: I like Quyí and I am a native of Beijing. I like this lesson because it was just talking
19 about the thing I like.
- 20 I: Which activity impressed you most?
- 21 E3: Beating the rhythm.
- 22 E1: Playing the three-strings was fun.
- 23 E4: Went to beat the drum before the whole class, he must take care about the beat and
24 the strength.
- 25 E1: Using the chopsticks is funny.
- 26 E2: Yes, learning Jingyun Dagu with chopsticks.
- 27 I: Do you have music exams?
- 28 E6: Sometimes.
- 29 E1: Just playing the electronic organ.
- 30 I: Exam and learn music works, which one do you think is more important?
- 31 E6: Both.
- 32 E4: Yes, both of them.
- 33 E3: But I enjoy listening to all kinds of music.
- 34 E1: I agree. Listening to music is much better than taking an exam.
- 35 I: In your opinion, what are good music lessons like?
- 36 E1: We can play games, listen to music and watch a movie or something.
- 37 E5: Now is fine.
- 38 E6: Right, our teacher's lessons are good.
- 39 I: Is there anything you want your teacher could do better?
- 40 E1: Find more movies.
- 41 E3: Including more music elements and various styles of music.
- 42 E1: I want to learn more music knowledge.
- 43 I: Will you tell your parents what you learned?
- 44 E6: Yes.
- 45 I: What will you say?
- 46 E4: Today we filmed a lesson and what the lesson was about. Only a few words.
- 47 I: On a scale from 1(best) to 6(worst), how would you rate the lesson?

- 48 E1: 6.
- 49 I : The lesson must have some weak points, which part you think could be better.
- 50 E1: It will be better if everyone has the chance to beat the drum in front of the class.
- 51 E2: More activities would be good.
- 52 I: What are you thinking when you enjoy music?
- 53 E3: I am curious about how the singer makes this sound and the feeling. I think one of
54 the Jingyun Dagu's feature is its strength is very clear. Just like throwing things,
55 strong or weak.
- 56 E4: I was immersed in music during the lesson. I hope teacher can include more
57 fragments of music performances.
- 58 E5: I am interested in playing instruments and want to exercise more.
- 59 E6: My greatest regret is I don't know how to play the three-strings. I want to play it!
- 60 I: This lesson was actually talking about inherited culture. What do you want to know
61 about traditional culture?
- 62 E1: I want to know how many kinds of Quyi in Beijing and I want to listen to more
63 works.
- 64 E5: About the history. I want to know how it developed and what the original work
65 sounds like.
- 66 E1: Why can we use piano in symphony but not in the traditional art? How these
67 traditional instruments developed and how to play them?
- 68 E5: Jingyun Dagu has many schools and I wonder if there are some reasons the artists
69 may create them for.
- 70 E1: I want to know the question they just mentioned. But I really care about the
71 differences between Jingyun Dagu and other sorts of Quyi.
- 72 E5: If I can learn Jingyun Dagu in school it would be great for I really want to learn it.
- 73 I: So if school has these lessons about traditional culture, would you like them?
- 74 All: We do.
- 75 I: You understand that this lesson's aim is to inherit Chinese old culture and we are
76 responsible for that, don't you?
- 77 All: Yes.
- 78 I: Do you have ideas or wishes?
- 79 E3: I think China's thousands of years of culture can't be inherited by just a few people.
80 What we know is just the tip of the iceberg. To be inherited depends on everyone
81 knowing it, learning it and protecting it.
- 82 E6: For me, I want to inherit the art culture on the basis of my painting. I'm really not
83 good at music. I used to learn singing and Erhu but finally I chose painting.

2.6 Interview 6

2.6.1 Interview 6 transcript

- I: - interviewer
F1 – F5: - students, see below

- 1 F1: I sat in row 5, seat 3.
2 F2: I sat in row 3, seat 3.

- 3 F3: I sat in row 1, seat 4.
- 4 F4: I sat in row 3, seat 2.
- 5 F5: I sat in row 3, seat 6.
- 6 I: How you feel about this lesson?
- 7 F1: We used to learn Beijing opera and today we learned Jingyun Dagu and the “seven
8 traditional beats”. I really learned a lot.
- 9 F4: When I listened to the radio before, I would turn to other channels if it was playing
10 this kind of art. But I think I won’t do it now because I learned a lot about Chinese
11 traditional culture and I have a common topic with the older generation now.
- 12 F3: The lyrics in Chinese traditional music are very interesting. It shows the charm of
13 Chinese literature.
- 14 F5: Jingyun Dagu is from Beijing and it’s different from Kun opera. Chinese music is also
15 very different from western music.
- 16 F2: Beating the “seven traditional beats” can let us feel about this kind of art. It was
17 good.
- 18 I: Please tell me the specific reasons why you like this lesson.
- 19 F5: There were a lot of interactions. We listened and appreciated music in the music
20 lessons of the past but we truly felt the charm of Jingyun Dagu and practiced to beat
21 the drum.
- 22 F4: Our teacher is so great that she could do anything. I can identify Jingyun Dagu now
23 and know a lot that I didn’t know before.
- 24 F3: I can follow the tune changes. The more I listened, the more I like it.
- 25 F1: It was fun.
- 26 I: Do you have any exam for music lessons?
- 27 F3: At the end of term.
- 28 I: Which one is more important to you? The mark or learning music?
- 29 F2: Learning music.
- 30 I: Why?
- 31 F1: Learning music can elevate one's mind. Exams turn music into knowledge which
32 against our willing to learn music.
- 33 I: On a scale from 1(best) to 6(worst), how you rate the lesson?
- 34 F5: 6.
- 35 I: Were there still areas for improvement?
- 36 F4: I think *three o'clock in the morning* was played a little too many times.
- 37 F3: Upgrade the software.
- 38 F1: Are there any recordings of performances given by artists who are still alive?
- 39 I: In your opinion, what are good music lessons like?
- 40 F2: Interaction between teacher and students and appreciation are needed.
- 41 F1: We can learn from practice.
- 42 F2: More appreciation and less knowledge.
- 43 F3: I was not interested in music when I was a child. If we can learn the basic
44 knowledge and ability of music, we get the key to learn it by ourselves.
- 45 F4: I will find the most interesting part of music and learn more.

2.7 Interview 7

2.7.1 Interview 7 transcript

I: - interviewer

G1 – G6: - students, see below

- 1 G1: I sat in row 2, seat 6.
- 2 G2: I sat in row 4, seat 4.
- 3 G3: I sat in row 5, seat 4.
- 4 G4: I sat in row 5, seat 10.
- 5 G5: I sat in row 4, seat 2.
- 6 G6: I sat in row 1, seat 3.
- 7 I: What do you think about this lesson?
- 8 G2: I learned a lot about Beijing culture. I didn't care about these things but this lesson
9 showed me the charm of Chinese culture.
- 10 I: Did you take part in the activities?
- 11 G2: The whole class beat the "seven traditional beats" at the beginning and the ending
12 of this lesson. It is the representative rhythm of Jingyun Dagu so it is very important
13 for my understanding of Jingyun Dagu. I still remember it.
- 14 I: Can you beat it now?
- 15 G2: Yes, I can. (Claps the rhythm)
- 16 I: Do you like this lesson?
- 17 G3: I like it. Because I'm learning Chinese instrument and I think Chinese instruments
18 can show the charm of Chinese culture best. I am learning string instrument so I
19 didn't know much about percussion instruments. But I see the relationship
20 between string instruments and percussion instruments and this is meaningful for
21 me.
- 22 I: Is there anything of the lesson you like or dislike?
- 23 G5: One of the instruments of Jingyun Dagu is three-strings. You can see western string
24 instrument have more strings than Chinese's, such as violin and guitar. It shows
25 that we are good at playing music with simple instruments. That's the charm of
26 Chinese music.
- 27 I: What impressed you most in this lesson?
- 28 G4: We beat the "seven traditional beats" in the lesson and it's the representative of
29 Jingyun Dagu. We learned instruments with special names: Ban, Gujianzi, three-
30 strings.
- 31 I: What did you think about the materials the teacher chose?
- 32 G2: I think these materials were very good. Luo Yusheng, a great artist with a golden
33 voice, is the representative of Jingyun Dagu. Her singing really makes my blood boil.
- 34 I: Did you have some knowledge about it before this lesson?
- 35 G2: Not much.
- 36 I: Are you all natives of Beijing?
- 37 G3: My father is from Shanghai. I grew up in Beijing. I like to listen to my teacher's
38 singing although I don't know much about this sort of art.

- 39 I: In your opinion, what are good music lessons like?
- 40 G2: Students could have more chances for performances and more materials. And a
41 lively atmosphere will benefit the learning.
- 42 I: Is the mark for music lessons important to you?
- 43 G1: The mark is important but it's not important for music lessons. We can sing and
44 learn some knowledge of music, that's what attracts me.
- 45 I: On a scale from 1(best) to 6(worst), how would you rate the lesson?
- 46 G3: 1.This is the best music lesson I've ever had.

2.8 Interview 8

2.8.1 Interview 8 transcript

I: - interviewer

H1 – H5: - students, see below

- 1 H1: I sat in row 4, seat 8.
2 H2: I sat in row 2, seat 1.
3 H3: I sat in row 2, seat 5.
4 H4: I sat in row 1, seat 7.
5 H5: I sat in row 2, seat 7.
6 H1: This lesson has brought me into contact with our traditional instruments. We
7 know about western instruments better but now after this lesson I realized it is the
8 time to inherit and protect our traditional music.
9 H4: I think it's very good to use chopsticks instead of drums. I hope it can be
10 widespread and let everyone feel in this magic way.
11 I: In your opinion, what are good music lessons like?
12 H3: I hope we can not only learn singing and appreciation of music in music lessons,
13 but also learn to play several kinds of instruments. You know, many classmates
14 couldn't sing very well. There is in reality a gap between the ideal and the actual
15 but it's also what I want.
16 H5: I think we can add something the students are interested in. For example, we can
17 let the student who is good at instruments learn more about it and the student who
18 enjoys listening to music learn how to appreciate music. Just do something we like.
19 H2: I prefer to broaden the learning of music. We can add some music pieces from
20 movies so we can appreciate music not only in one particular area.
21 H5: I think the first aim of music lesson is to cultivate students' mind. The secondary
22 aim is to increase students' knowledge. And what's more, music itself is a kind of
23 special activity. The teacher can play some slow music to relieve our stress.
24 H4: I think more activities is better which may not let students feel bored. Dance and
25 opera are also very good to cultivate our mind.
26 I: On a scale from 1(best) to 6(worst), how would you rate the lesson?
27 H1: I'll give 5.5.
28 H5: 5.
29 H4: I think 5.5 is suitable
30 H3: 6.
31 H2: Mine is 6, too.
32 I: Good, I can see that all of you had very good expectation of this lesson. Now do you
33 think there is something that didn't come up to expectation?
34 H5: I think this lesson is good enough. Of course the students will have deeper
35 experience if the teacher can motivate students while playing the Jungyun Dagu.
36 The reason I give 5 is I just felt not enough. I think it's good for teacher to interact
37 with us more. And 40 minutes for this lesson is too short, we need more time to get
38 deeper understanding of the music pieces.

- 39 H4: The reason I give 5.5 is because I believe classical music is not enough. Now in some
40 pieces western music elements have been added into Beijing Opera and teacher
41 can introduce this mixed music to broaden our horizons.
- 42 H3: I think we can have a full understanding of music by learning the most popular
43 music styles or songs these days which we are interested in.
- 44 H1: In my opinion, everyone should make progress on their basics instead of just know
45 something in general.
- 46 H2: Learning music is not just for the exam but also to improve our personal qualities.
- 47 H5: I think music lesson is far from being a lesson. It's a way to show us culture and
48 spirit. People in our times should carry forward our traditional music.
- 49 H3: This lesson was mainly talking about our traditional music and Jingyun Dagu is a
50 traditional music style of Beijing. The teacher told us that the way to play the three-
51 string is almost lost so I realized we must inherit our traditional music as soon as
52 possible.

3 Transcript of the lesson

Time	Subtitle
1	00:00:03 Class begins!
2	00:00:04 Stand up!
3	00:00:05 Good morning, everyone!
4	00:00:07 Good morning, Miss Zhao!
5	00:00:09 Sit down, please.
6	00:00:11 We know there are varied forms of Quyi (folk music) in Beijing.
7	00:00:16 I'd like to take a performance for you as the start of today's lesson.
8	00:00:21 Let me see if you can identify the form of it.
9	00:00:58 It was three o'clock in the morning.
10	00:01:07 The sun raised just above the Fusang trees.
11	00:01:14 I looked up and saw stars.
12	00:01:20 A myriad of stars were shining overhead.
13	00:01:34 But they lost their brightness in the end.
14	00:01:54 Thanks.
15	00:01:55 So do you know the form of it?
16	00:02:01 Great, several students know.
17	00:02:05 This is a famous music form of Quyi called Jingyun Dagu, which is
18	00:02:09 popular in Beijing and Tianjin. Today we're going to learn about it.
19	00:02:15 Let's read it aloud.
20	00:02:19 It's Jingyun Dagu.
21	00:02:23 So we're going to appreciate Jingyun Dagu, the
22	00:02:27 music form with Beijing local characteristics.
23	00:02:32 Let's begin with the instruments that provide an
24	00:02:34 intuitive approach to know Jingyun Dagu.
25	00:02:36 I used this instrument in my performance. Do you know its name?
26	00:02:42 A drum.

- 27 00:02:43 It's a two-sided leather flat drum nailed by 100 nails.
- 28 00:02:46 It could be called "Shugu".
- 29 00:02:51 And what I used to beat the drum?
- 30 00:02:56 Chopstick?
- 31 00:02:58 It's too big as a chopstick.
- 32 00:02:60 It's often used in folk music. We call it "Gujianzi".
- 33 00:03:04 How about the clapper in my left hand?
- 34 00:03:06 Kuaiban.
- 35 00:03:08 Most of you think it is "Kuaiban", but it's not.
- 36 00:03:11 The material? Exterior and timbre are quite different between "Kuaiban" and
- 37 this one.
- 38 00:03:15 It's "shuban". Another name is "tanban" for it's made from ebony.
- 39 00:03:22 Did you ever notice when I played these instruments?
- 40 00:03:25 Mainly in the prelude or with my singing?
- 41 00:03:29 Prelude.
- 42 00:03:31 Right, in the prelude.
- 43 00:03:32 There comes the representative rhythm of Jingyun
- 44 00:03:35 Dagu in the prelude called "seven traditional beats".
- 45 00:03:40 It sounds like "boomboom,cheboom,cheboomboom".
- 46 00:03:45 Now let's say it together.
- 47 00:03:47 One , two , go!
- 48 00:03:50 boomboom,cheboom,cheboomboom
- 49 00:03:52 Good. Is there any music notations written above the "beng"?
- 50 00:03:57 Forte Piano.
- 51 00:03:58 Yes, Forte Piano.
- 52 00:03:60 So it should be played like this.
- 53 00:04:05 So dynamics are in this performance.
- 54 00:04:07 Now I'd love you to repeat the rhythmic again and don't forget the dynamics.
- 55 00:04:10 One , two , go!
- 56 00:04:12 boomboom,cheboom,cheboomboom
- 57 00:04:15 Very good.
- 58 00:04:17 There're two sounds in this rhythm, "boom" and "che".
- 59 00:04:22 They refer to beating the different parts of the drum.
- 60 00:04:24 I'll show you again and try to find out which beat they refer to.
- 61 00:04:30 Where does the "boom" refer to the beat?
- 62 00:04:33 Yes, the centre of the drum skin here.
- 63 00:04:37 How about "che"? The upper right edge of drum.
- 64 00:04:41 So even such a short rhythm contains the dynamics and the change of timbre.
- 65 00:04:50 Now I'd like you to hold the chopsticks with your hands and imitate beating a
- 66 drum.
- 67 00:04:60 Knock the two chopsticks refer to "boom" and beat the cardboard refers to
- 68 "che".
- 69 00:05:08 You have 30 seconds to practice.
- 70 00:05:43 You can go there and try to beat that drum.

- 71 00:05:57 You can have a try.
- 72 00:06:03 You can look at the PPT while beating.
- 73 00:06:10 You can go on.
- 74 00:06:28 Ok, let's watch these two students' performance
- 75 00:06:31 You please repeat it four times together and here's the speed.
- 76 00:06:38 One , two , go!
- 77 00:06:53 They're great, aren't they?
- 78 00:06:56 They did it accurately and in steady speed and he stressed the Forte Piano.
- 79 00:07:04 Now let us follow their lead.
- 80 00:07:10 Let's repeat it together four times as before.
- 81 00:07:13 One , two , go!
- 82 00:07:27 Great!Thank you.
- 83 00:07:30 We are going to beat the “seven traditional beats”
- 84 00:07:36 again, to the accompaniment of a piece of music.
- 85 00:07:43 Please follow the speed of accompaniment in video.
- 86 00:07:53 Ready,go!
- 87 00:08:04 Great, you caught on it faster than I could image.
- 88 00:08:08 You did well with the accompaniment.
- 89 00:08:11 We can put down the chopsticks now.
- 90 00:08:20 The instrument we just saw on the screen is the
- 91 00:08:24 main instrument used to accompany in Jingyun Dagu.
- 92 00:08:29 Do you know what's this?
- 93 00:08:32 Excellent,some of you know it.
- 94 00:08:34 Nowadays many students don't know much about our traditional
- 95 instruments.
- 96 00:08:36 Would you say it aloud if you know the answer?
- 97 00:08:39 Three-string.
- 98 00:08:40 Yes,three-string.
- 99 00:08:41 Look, I brought one for you today.
- 100 00:08:44 To be more specific, this is the bigger
- 101 00:08:46 three-string, which is prevalent in the north.
- 102 00:08:48 Three-string(a three - stringed plucked instrument) has
- 103 00:08:51 a very long history that can date back to Qin Dynasty.
- 104 00:08:54 It has a long fingerboard, and the body is traditionally made
- 105 00:08:56 from snakeskin stretched over a rounded rectangular resonator.
- 106 00:08:59 It's hard to keep intonation stability for there's
- 107 00:09:03 no fret, which is different from Chinese lute.
- 108 00:09:07 But it is especially suitable for playing glissando which can foil the melody
- 109 better.
- 110 00:09:13 Does anyone want to become our three-string player
- 111 00:09:17 and pluck the strings? Let us hear the timbre of it.
- 112 00:09:23 Any volunteer? Just try it.
- 113 00:09:28 You please!
- 114 00:09:31 I'll find you a stool.

- 115 00:09:39 Sit down, please.
- 116 00:09:42 Here is the pick.
- 117 00:09:51 These three notes are the standard tuning.
- 118 00:10:03 Let's sing these three notes to accompaniment with her playing.
- 119 00:10:08 Ready, go!
- 120 00:10:13 Good job. Three-strings is widely used in many sorts of
- 121 00:10:18 Quyi, such as Xihe Dagū, Meihua Dagū and Beijing Qinshu.
- 122 00:10:25 It's absolutely necessary because it embodies the style of Quyi.
- 123 00:10:30 Then please wait a moment.
- 124 00:10:35 There is a piece of melody that is a fixed prelude to Jingyun Dagū.
- 125 00:10:39 It always turns to this piece in the end of the prelude in every song of Jingyun
- 126 Dagū.
- 127 00:10:47 Then the singer could start.
- 128 00:10:49 Let's listen to it and we will sing it after that.
- 129 00:11:13 Let's sing it. It's time for our three-string player.
- 130 00:11:16 Play the first note please.
- 131 00:11:22 Let's sing it and beat time with your hands gently.
- 132 00:11:27 Ready, go!
- 133 00:11:50 Great. Three-strings player please returns to your seat. Thanks a lot.
- 134 00:11:56 Can you now identify Jingyun Dagū by this piece of melody?
- 135 00:12:01 Ok, let's have a quiz.
- 136 00:12:03 I'll play two pieces of different preludes of Quyi
- 137 00:12:07 and please tell me which one is Jingyun Dagū's.
- 138 00:12:13 The first one.
- 139 00:12:20 The second one.
- 140 00:12:34 Which one?
- 141 00:12:35 The second one.
- 142 00:12:37 So this is a key to identify Jingyun Dagū.
- 143 00:12:43 We've talked a lot about the instruments but that were not all.
- 144 00:12:52 The singing is very important.
- 145 00:12:55 You might think that Jingyun Dagū is simple in form.
- 146 00:12:58 So it's more difficult to make a dramatic performance with such a simple
- 147 from.
- 148 00:13:04 It asks the singer to reach a very high level of singing, speaking and acting.
- 149 00:13:10 Then we are going to focus on the singing of Jingyun Dagū.
- 150 00:13:15 I chose a song that borrowed music from Jingyun Dagū:
- 151 00:13:19 Younger generations are to reconstruct our land.
- 152 00:13:23 Please think about the mood of the music
- 153 00:13:27 and choose which sentence you want to learn most.
- 154 00:13:32 And we'll learn it later.
- 155 00:13:36 Please enjoy my performance first.
- 156 00:13:51 The whole land is ravaged by war
- 157 00:13:60 Folks filled with hatred against invaders.
- 158 00:14:12 Full-moon night we're still not reunited

- 159 00:14:28 No peace across a land of flower fragrance
160 00:14:45 My blood is boiling despite silence
161 00:14:56 The fabric filled with mother's affection
162 00:15:06 A sacrifice made for the motherland
163 00:15:21 Younger generations are to reconstruct our land
164 00:15:48 Thanks.
165 00:15:50 Please tell me what's the mood of the music?
166 00:15:59 You please.
167 00:16:02 I think it is an impassioned and heroic song with the tragic lyrics.
168 00:16:26 Impassioned, right?
169 00:16:29 This song we just heard is the theme song of The Yellow Storm, a TV series.
170 00:16:33 Do you know who is the author of the well-known
171 00:16:34 novel the same title with the TV series?
172 00:16:35 Lao She.
173 00:16:37 The composer believes that this theme song's content should reflect the
174 culture of Beijing, because
175 00:16:41 Beijing is Lao She's hometown and the TV series is talking about the story of
176 a family in Beijing.
177 00:16:45 Furthermore, Lao She was very fond of Jingyun Dagu. So the composer
178 00:16:50 decided to borrow the tune of Jingyun Dagu to compose the song.
179 00:16:55 This song was well-known after the release of the TV series that year
180 00:17:00 and many people started to know and fell in love with Jingyun Dagu.
181 00:17:06 Then, let's just choose one sentence to learn
182 00:17:09 how to sing this song in the right style.
183 00:17:13 Which one would you like?
184 00:17:20 The last sentence? The first sentence?
185 00:17:25 Can we be unified? Which one?
186 00:17:28 The last sentence.
187 00:17:29 The last. Fine, most of you choose this one:
188 00:17:31 Younger generations are to reconstruct our land.
189 00:17:33 It is the core content of the whole song.
190 00:17:35 The dissemination and inheritance of Chinese drama and Quyi
191 00:17:38 are oral teaching that inspires true understanding within.
192 00:17:41 That means the student should learn from the teacher sentence by sentence.
193 00:17:43 Today we'll learn in this way, too.
194 00:17:46 I'll sing first and then you imitate my singing.
195 00:17:48 Try it.
196 00:17:50 Younger generations are to reconstruct our land
197 00:18:03 Let's have a try. Ready, go!
198 00:18:09 Younger generations are to reconstruct our land
199 00:18:25 Fine, you learnt quickly.
200 00:18:27 I'll play the original for you and please find out our shortcomings.
201 00:18:41 Younger generations are to reconstruct our land
202 00:18:59 In which aspects do you think we should improve?

203 00:19:03 What did you say?
204 00:19:05 I feel like she was singing the words through clenched back teeth.
205 00:19:08 Oh, singing through the clenched back teeth so you can hear the words
206 clearly.
207 00:19:11 The enunciation. Anything else?
208 00:19:16 You, please.
209 00:19:18 The last word of this sentence should be sung longer.
210 00:19:26 You should let music go long enough. Very good.
211 00:19:30 We were just singing it easily. But you should
212 00:19:34 know that singing is the backbone of Jingyun Dagu.
213 00:19:38 It is strict with enunciation, force, taste and breath.
214 00:19:42 As that girl mentioned, the enunciation is very important here.
215 00:19:46 Here's a key to good enunciation.
216 00:19:50 Please do the oral motor exercises as I do.
217 00:19:53 Please read every syllable of each word slowly and carefully.
218 00:20:08 In a theatrical way.
219 00:20:11 Let's have a try.
220 00:20:11 Ready, go!
221 00:20:25 Next we're going to sing this sentence still
222 00:20:29 by syllable, from initials to finals.
223 00:20:34 That boy said we should keep the last word of the sentence
224 00:20:39 long enough which actually requires rhyme. Here it is -eng.
225 00:20:45 Try it.
226 00:20:53 Focus on the -an.
227 00:20:55 Here is -ai.
228 00:20:59 Ready, go!
229 00:21:01 Younger generations are to reconstruct our land Chinese
230 00:21:08 phonetic letters: Chong Zheng He Shan Dai Hou Sheng.
231 00:21:16 The way we just did is called "spell-singing"
232 00:21:19 which is used in many kinds of opera and Quyi.
233 00:21:24 By this way, we can make sure that the voice-ries
234 00:21:26 can be far enough and the voice is mellow and full.
235 00:21:29 You can have much clearer sound with full breath besides the enunciation.
236 00:21:36 Then I want you to gesture to show the tone of each word.
237 00:21:40 Let's gesture and read at the same time.
238 00:21:44 This reflects the first tone. This is the second tone. The third...
239 00:21:47 Use your fingers, please.
240 00:21:54 Focus on its tones.
241 00:21:59 Now let's read it aloud and gesture the tone of each word at the same time.
242 00:22:06 Pay attention to the tone for we are going to sing it later.
243 00:22:12 Ready, go!
244 00:22:22 Now singing instead of reading, and see what the relationship between the
245 00:22:28 melody's direction and the tone of each word and gesticulate is still required.
246 00:22:38 Ready, go!

- 247 00:22:55 What do you think about the relationship
248 00:22:57 between the melody's direction and the tones?
249 00:23:02 Are their directions the same? Yes, they are.
250 00:23:06 This is called "singing the tone based on that of the word".
251 00:23:09 Its aim is to keep the enunciation clearly.
252 00:23:12 Because Quyi is an art of language.
253 00:23:15 Quyi is always performed in the local dialect.
254 00:23:20 It became an admixture of singing and narration
255 00:23:24 because its singing is based on speaking.
256 00:23:28 So Quyi is the art consisting mainly of talking and singing.
257 00:23:31 The admixture of talking and singing is the core of its artistic harm.
258 00:23:34 So we can find its singing is based on speaking.
259 00:23:38 Only singing with clear articulation and a mellow and full tune can be heard
260 well.
261 00:23:48 Let's sing once again with clear articulation and a mellow and full tune.
262 00:23:52 Sit up straight, please.
263 00:23:55 Right, sit up straight with full breath. Pay attention to the rhyme.
264 00:24:04 Ready, go!
265 00:24:22 Good, this time is much better.
266 00:24:27 Actually the enunciation is just one aspect of singing.
267 00:24:34 There are lots of other aspects such as vocalization, breath, timbre and so on.
268 00:24:40 Mr. Bai Fengming, a well-known Jingyun Dagou singer,
269 00:24:44 made a summary of the aesthetic aims of Jingyun Dagou:
270 00:24:48 "clearly speaking, powerful words, moving sound and charming timbre".
271 00:24:55 It shows that lingering charm and emotions are both required
272 inperformance.
273 00:24:60 Not only impressed people by the content but also move people by emotion.
274 00:25:04 Yusheng Luo,who is the original of Younger generations are to
275 00:25:07 reconstruct our land was also a famous Jingyun Dagou singer.
276 00:25:12 She was nearly seventy when she recorded this song.
277 00:25:16 That was the first time she went into recording studio and also the
278 00:25:18 first time to sing to the accompaniment of a symphony orchestra.
279 00:25:21 When the performance ended, the room was silent. Suddenly, the people
280 broke into a stormy applause.
281 00:25:26 Everyone in the recording studio was all amazed by the
282 wonderfulperformances.
283 00:25:31 While listening to Yusheng Luo, the king of
284 00:25:38 singing, still gesticulating the tone of each word.
285 00:25:46 Feel "singing the tone based on that of the word" again.
286 00:26:30 The whole land is ravaged by war
287 00:26:38 Folks filled with hatred against invaders.
288 00:26:50 Full-moon night we're still not reunited
289 00:27:05 No peace across a land of flower fragrance
290 00:27:21 My blood is boiling despite silence

- 291 00:27:31 The fabric filled with mother's affection
- 292 00:27:41 A sacrifice made for the motherland
- 293 00:27:57 Younger generations are to reconstruct our land
- 294 00:28:23 I believe that we are moved not only by her great artistic talent
- 295 00:28:27 but also the full range of emotions she showed in this song.
- 296 00:28:33 So express emotions by sound and impressing the
- 297 00:28:36 audience by emotions is the highest level of Quyi.
- 298 00:28:40 Yusheng Luo had dedicated her life to make innovations in Jingyun Dagu on
- 299 the basis of predecessors.
- 300 00:28:44 Finally, she created a style of her own called Luo's style of singing.
- 301 00:28:50 What we will be doing is to make a comparison of Baoquan
- 302 00:28:55 Liu, the pioneer of Jingyun Dagu, with Yusheng Luo.
- 303 00:29:01 See whether there are differences when singing a same sentence.
- 304 00:29:07 Baoquan Liu
- 305 00:29:08 It was three o'clock in the morning. The sun raised just above the Fusang
- 306 trees.
- 307 00:29:19 Yusheng Luo
- 308 00:29:22 It was three o'clock in the morning. The sun raised just above the Fusang
- 309 trees.
- 310 00:29:36 Can you tell me the differences?
- 311 00:29:42 We see Baoquan Liu sounds like...
- 312 00:29:47 How about Yusheng Luo?
- 313 00:29:54 What's the difference? Describe it.
- 314 00:29:57 Who want to say?
- 315 00:30:01 You, please.
- 316 00:30:03 I think Baoquan Liu is powerful.
- 317 00:30:08 Vigorous.
- 318 00:30:10 Yes. His singing has many pauses but Yusheng Luo's sounds smooth.
- 319 00:30:23 Smooth.
- 320 00:30:27 Sit down, please.
- 321 00:30:29 As a male, Baoquan Liu's singing shows virility.
- 322 00:30:37 And it is close to speaking.
- 323 00:30:39 Yusheng Luo
- 324 00:30:42 This girl said smooth because Yusheng Luo had developed the lyricism
- 325 00:30:47 of Jingyun Dagu that made it sounds more melodious and lyric.
- 326 00:30:53 So Luo's style proved to be a milestone in the history of Jingyun Dagu.
- 327 00:30:58 Then we will learn one sentence of a classical work,
- 328 00:31:01 which is also the representative work of Luo's style.
- 329 00:31:07 That is It was three o'clock in the morning.
- 330 00:31:10 Let's learn it.
- 331 00:31:12 Let's gesture according to the tone of each word using first.
- 332 00:31:16 丑末寅出,日转扶桑。aaaaa v \ / - ,\v/ - qq
- 333 00:31:30 Now listen to the recording of Yusheng Luo.

- 334 00:31:34 It was three o'clock in the morning. The sun raised just above the Fusang
335 trees.
- 336 00:31:49 Let's have a try.
- 337 00:31:51 Ok, try to "singing the tone based on that of the word" with gesture.
- 338 00:31:60 Ready, go!
- 339 00:32:19 You can sing it now but remember to speak the rhyme just like the
340 00:32:24 student said: "singing the words through clenched back teeth."
- 341 00:32:41 Sing and gesture again.
- 342 00:32:45 Ready, go!
- 343 00:33:04 Do you feel it is charming after singing it by yourselves?
- 344 00:33:05 It shows an old Beijing style.
- 345 00:33:08 Ok, let's sing it once more. This time could be a little faster.
- 346 00:33:10 Pay attention to your breath and sit up straight.
- 347 00:33:18 Singing based on sufficient breath.
- 348 00:33:21 Ready, go!
- 349 00:33:23 It was three o'clock in the morning. The sun raised just above the Fusang
350 trees.
- 351 00:33:38 In order to have a full experienced of it we will beat the "seven
352 00:33:46 traditional beats" in prelude and sing this sentence once.
- 353 00:33:55 Pick up your chopsticks now.
- 354 00:33:57 Let's look back on the "seven traditional beats".
- 355 00:34:13 The prelude we learned is after the rhythm and then comes the singing.
- 356 00:34:23 Let's give a try! We are artists now!
- 357 00:34:31 Ready, go!
- 358 00:34:51 Get ready to sing!
- 359 00:35:10 Great, thank you.
- 360 00:35:14 We've learned about the instruments, melody and pronunciation.
- 361 00:35:22 We're going to have a quiz to see if you really learned it well.
- 362 00:35:25 I'll play two pieces of different sorts of Quyi. Please
363 00:35:29 identify the Jingyun Dagu among these works and tell me why.
- 364 00:36:22 Which one is Jingyun Dagu?
- 365 00:36:24 The second.
- 366 00:36:26 Right. How can you identify that?
- 367 00:36:28 The prelude.
- 368 00:36:30 The melody, rhythm and the beats.
- 369 00:36:35 The first is a misleading one.
- 370 00:36:40 Also in Beijing.
- 371 00:36:42 But it is to the accompaniment of Yangqin.
- 372 00:36:44 This is called Beijing Qinshu.
- 373 00:36:46 Jingyun Dagu a sort of Quyi, is one hundred years old.
- 374 00:36:54 Please look at this drum rap figurine.
- 375 00:36:58 Have you ever seen it?
- 376 00:36:60 I had seen it in the history book when I was a student.
- 377 00:37:04 Today I bring a model of it.

- 378 00:37:06 This figurine proves that Quyi appeared in the
 379 00:37:10 Eastern Han Dynasty two thousand years ago.
 380 00:37:15 It includes more than 400 sorts of particular styles of arts until today.
 381 00:37:22 Quyi is always playing a special and important role
 382 00:37:26 in the preservation and development of our heritage.
 383 00:37:31 The three epics of heroes from minorities were inherited by
 384 Oraltransmission.
 385 00:37:38 And three of Four Great Classical Novels in our country
 386 00:37:41 were written according to the Quyi performance.
 387 00:37:45 There are also many elements of Quyi reflected in famous litterateurs' works
 388 00:37:57 Jingyun Dagu is a kind of Quyi and reflects Beijing
 389 00:38:01 culture, which is deeply rooted in the ordinary life.
 390 00:38:07 So we know it is a really charming art form.
 391 00:38:11 At the end of this class, I want you to make a sentence
 392 00:38:16 and try to sing it out in Jingyun Dagu's style.
 393 00:38:22 Six or seven words are enough.
 394 00:38:25 Then let us do "singing the tone based on that of the word".
 395 00:38:29 Any volunteer?
 396 00:38:32 Can you recommend one?
 397 00:38:41 Can you make a sentence?
 398 00:38:43 Anything is OK.
 399 00:38:55 Several words which are easy to sing will be good.
 400 00:39:03 I don't know what to say.
 401 00:39:05 OK. Sit down, please.
 402 00:39:07 Anyone else? Poem is ok, too. Choose one sentence from it.
 403 00:39:16 She raised her hand. Let's listen to her.
 404 00:39:23 Oh, this one is good but a little longer. That may be a little bit difficult to sing.
 405 00:39:28 Thanks anyway.
 406 00:39:31 I heard this student said one sentence. Would you repeat it?
 407 00:39:35 You can't know the beauty of spring without going into the garden.
 408 00:39:39 You can't know the beauty of spring without going into the garden.
 409 00:39:42 Hers is shorter.
 410 00:39:44 Actually it's from The Peony Pavilion, a famous piece of Kun Opera.
 411 00:39:49 We choose this one to sing in Jingyun Dagu's style.
 412 00:39:60 Singing the tone based on that of the word.
 413 00:40:02 You say this sentence first.
 414 00:40:17 Try it!
 415 00:40:20 Ready, go!
 416 00:40:22 不到园林怎知春色如许?AAAA / \ / /V - - \ / VAAAAA AA
 417 00:40:41 Here you get the feeling of Jingyun Dagu.
 418 00:40:42 Right, let's do it once more and end with the "seven traditional beats".
 419 00:40:50 We end with the perfect choice of that girl.
 420 00:40:60 Ready, go!

421	00:41:02	You can't know the beauty of spring without going into the garden.
422	00:41:23	That's all for today.
423	00:41:25	Stand up! Class over!
424	00:41:27	See you!
425	00:41:28	See you!
426	00:41:30	Thanks.

6 Floor plan of the music room

Unfortunately, a floor plan was not supplied by the colleagues from Beijing. As the cameras do not cover the complete room (blackboard window side and back of the classroom on the door side), the author chose not to reconstruct an incomplete floor plan. For orientation: The students are sitting in 5 parallel rows of 4 + 4 chairs with a small aisle in between, all facing the blackboard.

7 Technical Comments

The lesson was recorded with the supervision of a Chinese music education professor. The interviews were held in Chinese and translated to English. Unfortunately, it was not possible to acquire the following information regarding the lesson for this document:

- Teaching material
- Postscript
- Information on the national education system
- Floor plan

8 Structure of the DVDs

8.1 Angles / audio tracks / subtitle tracks

Camera angles are described regarding the position and direction of the camera. Left and right are related to the primary viewing direction of the teacher or, if applicable, the board.

Room	DVD angles	DVD audio-tracks	DVD subtitles
Main room	1. from the back	1. classroom sound, chi	1. classroom, eng
	2. from the front left		2. classroom, ger
	3. from the front right		

8.2 Chapters according to teacher

	Part	Time
1.	leading - in	0:00 - 3:16
2.	the first key-instruments and rhythm.	3:17 - 11:27
3.	the second key-prelude	11:28 - 15:37
4.	the third key-pronunciation	15:38 - 38:54
5.	the history of this art	38:55 - 43:21
6.	composition exercise	43:22 - end

8.3 Chapters of the DVD

Chapter	1	2	3	4	5	7	8	9	10
time	00:00	00:05	00:10	00:15	00:20	00:25	00:30	00:35	00:40