

Introduction to Chinese Music



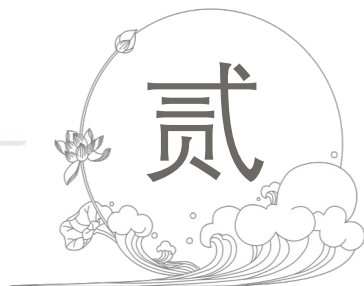
1. Introduction : Ancient Echoes

Lecturer: Yan Xu, School of Humanities

Catalog



Course Introduction



Prehistory of Chinese music





Course Introduction

Lecturer: Yan Xu

Course Credits: 2

Office: 101A, Renwen Buiding

Contact: yanxu1007@sjtu.edu.cn

Office Hours: 14:00-15:30 on Monday/Tuesday

Classroom: DZY4-102

Time: Mon./Tue. 12:10-13:50 am





Course Introduction



Course Content.

History of Ancient Chinese Music

Traditional Chinese Music

Chinese Folk Music

Development of Modern Chinese Music





Course Introduction

Course Objective:

To know what is true and to know why

To have an open-minded vision of Chinese music and its culture

Dilute the boring analysis with the fun in practice





Course Introduction

SECTION I:

Foundations of Chinese Music Culture (Prehistory - Tang)

Mainly relying on historical texts, excavated artifacts, images and other historical materials.

SECTION II:

Prosperity of Chinese Music Culture (From Song to Qing Dynasty)

Break the shackles of "intergenerational history" and present it in a thematic way

SECTION III:

The Development of Chinese Music Culture Since 20c.

Focusing more on contemporary history, traditional Chinese music, and musical anthropology, the course will consider the heritage and development of music culture.





Course Introduction

W1-1 Introduction & Prehistory

W1-2 Music of pre-Qin

W2-1 Music of Han dynasty to Wei Jin dynasty

W2-2 Music of Sui and Tang dynasties

W3-1 Music of Literates (W)

W3-2 Folk Songs

W4-1 Operas I

W4-2 Operas II

W5-1 Localized Instrumental Genres (W)

W5-2 Traditional Musical Scores (W)

W6-1 Narrative Speaking and Oral Singing (W)

W6-2 Enlightenment of New Music in China

W7-1 Modernization of Chinese Music

W7-2 Chinese Music as World Music (W)

W8-1 **Review Lecture**

W8-2 **Presentation Day**

W9-1 **Final Exam(7.3)**





Course Introduction

20%
**Group
Presentation**

Topic Limited Presentation
&
Final Report

20%
**Personal
Performance**

1%*15 Online Sign In
5%personal performance

60%
Final Exam

Open-book
written exam



Course Introduction

20% Group Presentation

The topics are shown in the table –

Presentation Date: July 2nd (Tue. class of W8) .

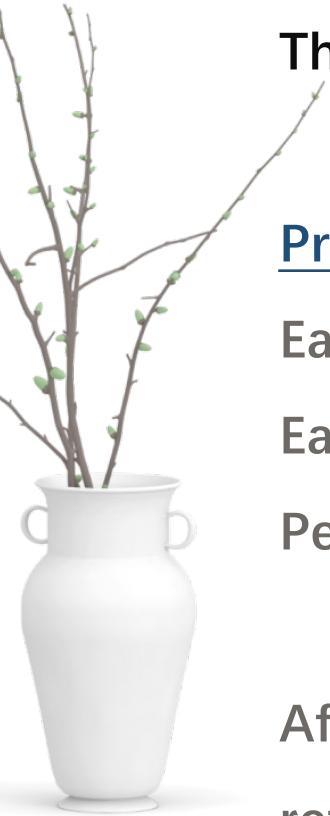
Each topic is limited to **7** students (Except topic6) .

Each topic should be finished within **15 minutes**;

Personal questions and ideas are encouraged.

After the presentation, every group must submit a **final report** including your PowerPoint, references, video or audio files you used, and the group's division of work. (**DDL: July. 2nd.**)

- | | |
|---|---|
| 1 | The Disappeared Historical Instrument |
| 2 | Music of My Hometown |
| 3 | Ancient Chinese Musicians |
| 4 | Comparison of Chinese musical instruments with those of other countries |
| 5 | The Modernization of Tradition Music |
| 6 | Performance of Chinese Music |





Course Introduction

20% Group Presentation

Guideline:

1. Please strictly observe the time limit, overtime will result in penalty points;
2. Topic 6——The performance requires a brief introduction of the content, the performance and introduction time is limited to 5 minutes. Both Chinese or Western instruments or vocal performances can participate in this topic.
3. Personally, I encourage in-depth thinking and critical discussion of a single case or issue and do not encourage extensive examples or repetition of what has been said in class before.

- | | |
|---|---|
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Course Introduction

20% Personal Performance

Sign in 15%: 1 point/lesson

Please sign in on the message board within 10 minutes before each class. Online students can complete it by sending a screenshot to the TA.

5% Performance:

Students earn points by answering random classroom questions through the message board or by turning on the microphone directly.

Submit a 500-word paper about your learning experience/comments about this course or any kinds of music.





Course Introduction

60% Final Exam

- Exam date: July 8th, 12:10-13:40, pm;
- Finish in 90 min;
- Open-book written examination.
- 40 points Objective questions (Choice questions / Listening and identification questions)
- 20 points Subjective topics.





Course Introduction



Textbook

Guo Shuhui, Sounding China: A Companion to Chinese Traditional Music.

郭树荟, 《来自中国的声音》, 上海音乐出版社, 2019.

Recommended Bibliography:

Jin Jie, Wang Li, Chinese Music, China Intercontinental Press, 2017.

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Self - Introduction



NAME

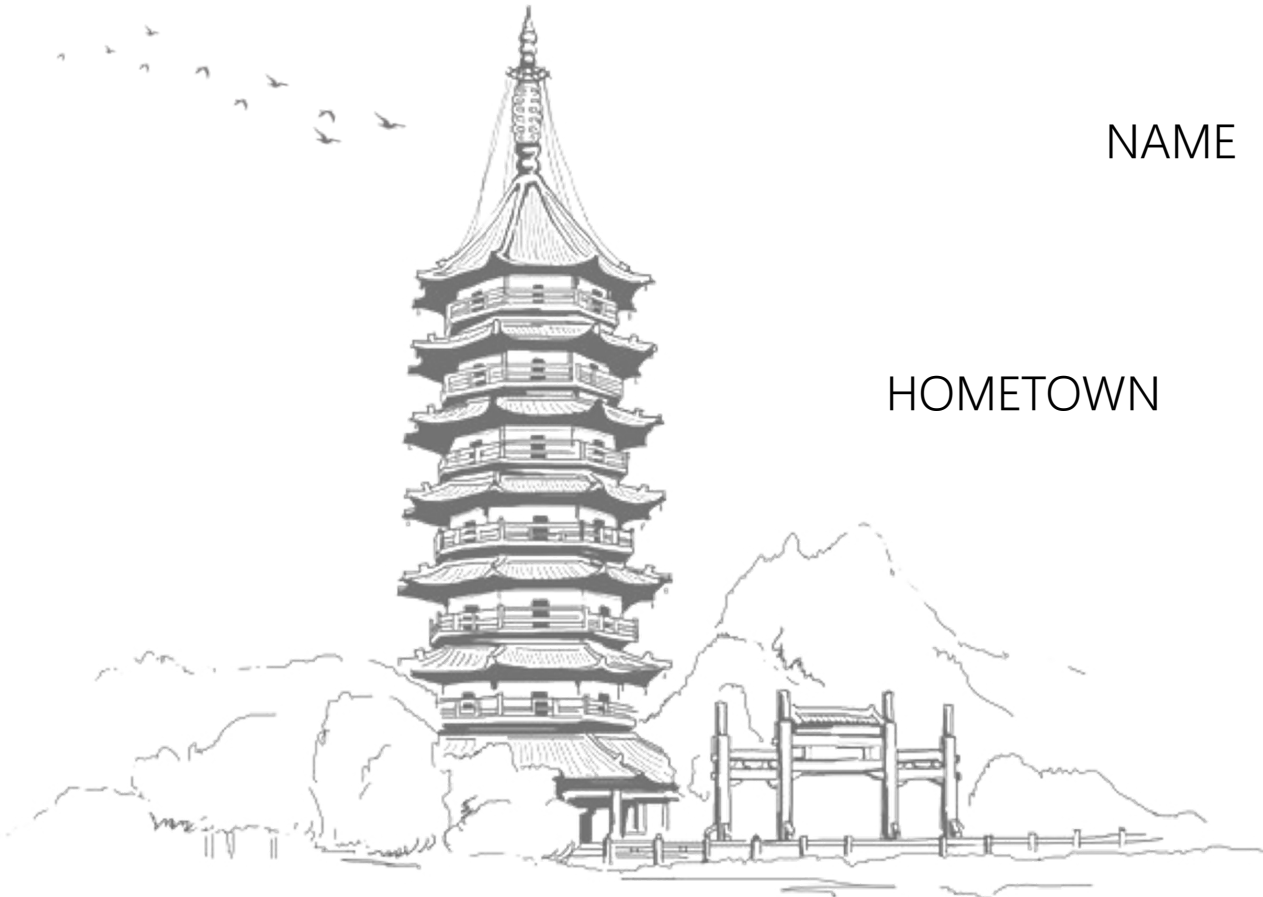
MAJOR

HOBBY

Introduce yourself

HOMETOWN

FAVORITE MUSIC





Prehistory of Chinese music

WHY PEOPLE SINGING?

“It is probable that the progenitors of man, either the males or females or both sexes before acquiring the power of expressing mutual love in articulate speech, endeavored to charm each other with musical notes and rhythm .”

———Darwin, 1871

“Singing is a part of social reproduction. It is an integral part of a series of rituals that order people's lives.”

———Anthony Seeger, 2004: 130

“The most critical difference between humans and primates is that humans have a greater ability to survive in larger social groups than they do. Singing played a unique role in human evolution - group singing helped bring people who were not previously familiar with each other closer together, thus allowing ancient humans to form a larger social group.”

———Eiluned Pierce, 2015



Prehistory of Chinese music

“昔黄帝令伶伦作为律……听凤凰之鸣，以别十二律。其雄鸣为六，雌鸣亦六，以比黄钟之宫，适合。”

——《吕氏春秋》

Imitation

“In the past, the emperor Huang made Ling Lun to make music.....who listened to the song of the phoenix, to distinguish the twelve rhythms. The male phoenix sung for six tones, female also sung for six, in order to make up all the tones below the tonality of the Huangzhong scale.”



Prehistory of Chinese music

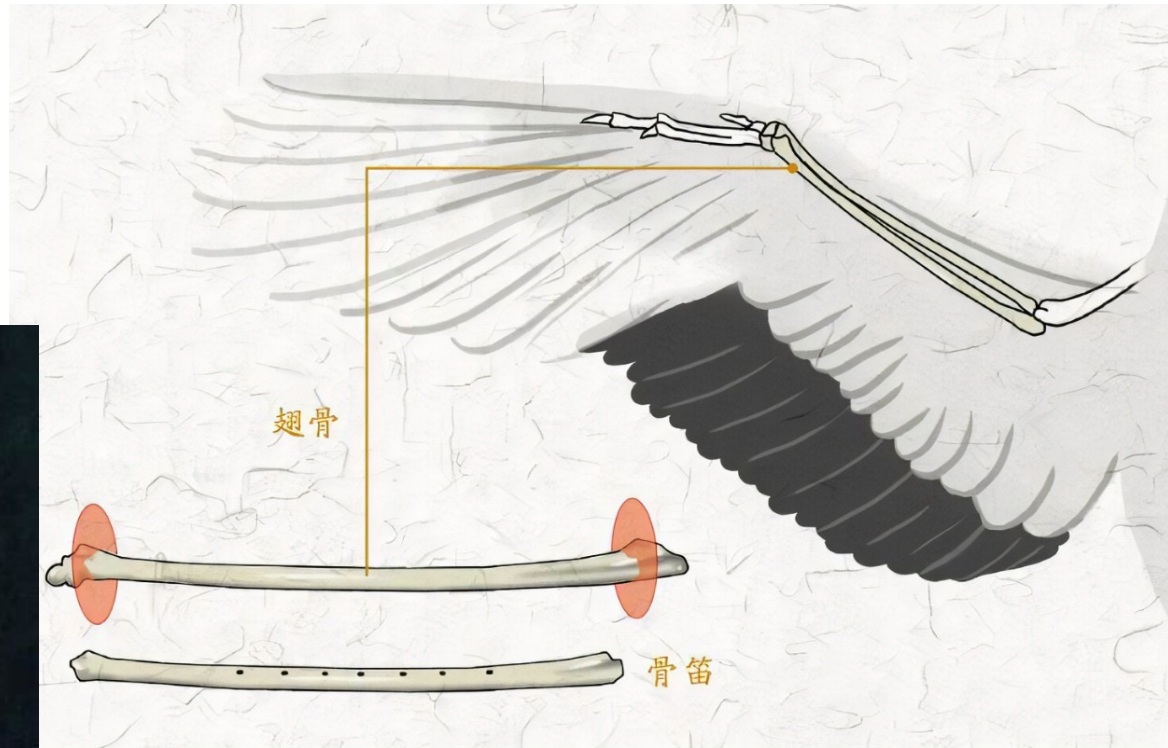
“帝尧立，乃命质为乐。质乃效山林溪谷之音以歌，乃以麋輅置缶而鼓之。乃拊石击石，以象上帝玉磬之音以致舞百兽。”

——《吕氏春秋》

Imitation

"When Emperor Yao was established, he appointed Zhi to make music. Zhi sang with the sound of the mountains, forests and valleys, and drummed to imitated the natural sound. Moreover, he stroke the stones, so that he could dance with the sound of the jade chimes of God, which made the animals dance together."

Bone Flute of Jiahu, Henan



Eagle Bone flute

German





Prehistory of Chinese music

“凡音之起，由人心生也。人心之动，物使之然也。感于物而动，故形于声。声相应，故生变，变成方，谓之音。比音而乐之，及干戚羽旄，谓之乐。”

——《礼记·乐记》

Emotion

Music is generated from the inside of a person. External things move people, and people endow this emotion into sound. The sounds respond to each other and change, and the changes follow a certain pattern, so people find the way to make musical tones. When these tones are organized and supplemented by dance, it can be called music.



Prehistory of Chinese music

“今举大木者，前呼舆诩，后亦应之。此其于举大木者许矣。”
——《吕氏春秋》

“今举大木者，前呼‘邪许’，亦应之。此举重动力之歌也。

——《淮南子》

labor

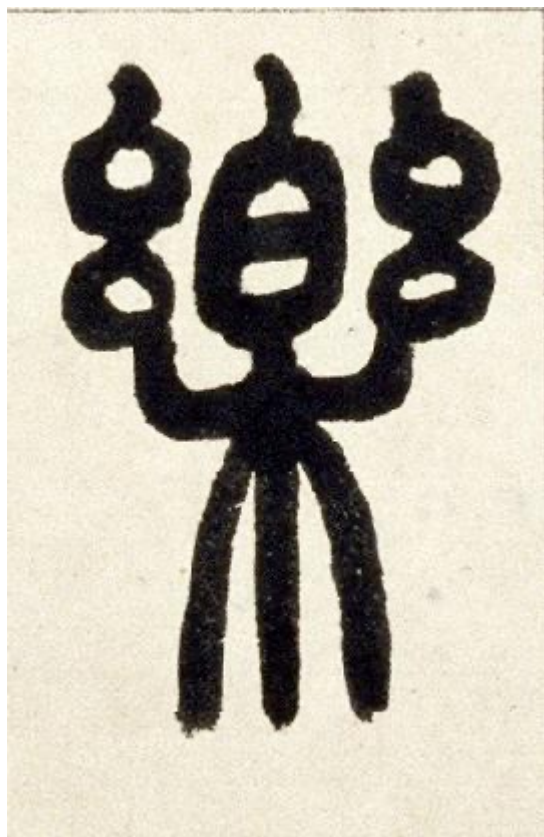
In the process of labor, people need to be motivated by the song led by one person and echoed by others.

The concept of music in primitive China?

What is “樂”?

Music







Prehistory of Chinese music

Dance & Music of emperors in clan societies:

In Ancient Clan: 《朱襄氏之乐》、《葛天氏之乐》、《阴康氏之乐》；

Emperor Huang: 《云门》 《咸池》

Emperor Shun: 《箫韶》

Emperor Yu: 《夏籥》

Emperor Tang: 《大濩》



小结

The "Prehistory" of Chinese Music

The origin of music: imitation, emotion and labor

Jiahu bone flute (8000 years ago)

Sound, tone, "music" 樂

Ancient music and dance

更多古老的声音，请听下回分解……