



## **Teacher Resource Booklet**

Teaching ideas designed around the Chinese folk song

### **AI HAI YO**

Prepared by

Sharee Bahr

©2017 Tasmanian Symphony Orchestra Pty Ltd



<https://creativecommons.org/licenses/by-nc/3.0/au/>



## Table of Contents

BACKGROUND.....	1
TEACHING IDEAS.....	2
1    SINGING AI HAI YO .....	2
a) Engage With Ai Hai Yo.....	2
b) Listen and Respond To Ai Hai Yo.....	2
c) Sing Ai Hai Yo .....	4
2    SLOW, STATELY TEMPO .....	5
a) Describe Ai Hai Yo .....	6
b) Dance Ai Hai Yo .....	6
3    PENTATONIC TONALITY .....	8
a) Play Ai Hai Yo.....	8
b) Improvise on Ai Hai Yo .....	8
4    PERFORMING AI HAI YO.....	10
a) Embellish Ai Hai Yo.....	10
b) Share Ai Hai Yo .....	10
ASSESSMENT .....	11



## **BACKGROUND**

This is a traditional song from the Han culture of China. Music from this context typically has a slow, soothing tempo in order to express feelings; great care is given to each note to produce the proper tone, hence the slow tempo.

*Ai Hai Yo* marks the start of a new year.

The orchestral version has an 8-bar introduction followed by 3 statements of the 16-bar melody, the middle one of which is scored for orchestra only. Both the first and last statements are scored lightly to support a vocal line.

## TEACHING IDEAS

### I SINGING AI HAI YO

**Learning Intentions:** Students will learn to sing *Ai Hai Yo* accurately and begin developing an understanding of the context and meaning of the song.

(ACAMUM080/081/ACAMUR083, ACAMUM084/085/ACAMUR087, ACAMUM088/089/ACAMUR091)

Assessment Opportunities will present themselves at the culmination of each activity.

#### a) Engage With Ai Hai Yo

##### Early Years

Listen to the recording while guiding students to keep a four-beat body percussion pattern such as:

1	2	3	4
Twirl both hands in an upwards direction,		Patsch both knees	

##### Middle Years

Listen to the recording with students sitting in a circle and gradually add the following four-beat body percussion pattern:

1	2	3	4
Roll LH to left,	Roll RH to right,	Clap hands with those each side,	Clap own hands

##### Upper Years

Listen to the recording and try the above body percussion pattern, asking students to consider the style/mood/feeling of the song. Then have students create their own four-beat patterns in small groups to reflect these ideas. Give appropriate creating time before sharing (using the recording), half the class at a time and conclude with everybody participating with the third repetition of the melody. After sharing ask groups to explain the thoughts behind their choices.

#### b) Listen and Respond To Ai Hai Yo

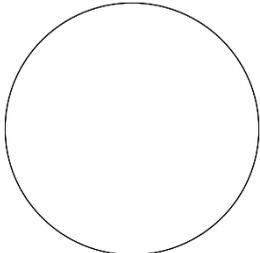
Hint: Download the score; “port” in the string parts is an abbreviation of “portamento”, literally “carrying”. It’s used for bowed strings and voices to require the sound to be carried smoothly between two notes, giving a sliding effect.

Include some discussion during this activity around the meaning of the title of this song. “*Ai Hai Yo*” has no translation; these syllables are psychomimes, sound symbols that depict feelings. Parallels in English are such vocables as *ah, oh, yuk, mm, wow*, and in each case the meanings is conveyed more by the tone of voice than by the text. It would be useful to save this discussion until after the students have had a chance to respond themselves so as not to inhibit or ‘guide’ their responses.

##### Early Years

Show pictures of orchestral instruments and how they are grouped into four families (Check the TSO website for some great images). Discuss which ones we could predominantly hear during the above activity.

Listen to the recording again and have students describe the music by colouring in images or adjectives on a musical concept sheet such as this one:

The music is.....	 <b>fast</b>	 <b>slow</b>
The music is.....	 <b>high</b>	 <b>low</b>
The music is.....	 <b>loud</b>	 <b>soft</b>
The music is being played by.....	 <b>small group</b>	 <b>orchestra</b>
The music made me feel.....		

### Middle Years

Discuss instrumentation as above and then listen to the recording again and have students fill out a template such as the one below to help focus their listening:

What mood/feeling does the music give you?	What in the music gives you this idea?	Name the musical element/s used
Example: sad	Slow, sliding notes sound like crying	Tempo, timbre

Discuss ideas and include a discussion of sad versus stately or solemn, and cultural differences in perception.

### Upper Years

In addition to the above discussion points, use the following template suggestion to guide a discussion around country of origin of the song:

What country/region do you think this song originates from?	What in the music gives you this idea?	Name the musical element/s used
Example: Asia	Notes used	Tonality

Discuss ideas and true origin of the song.

Students could also do some research about the Han Dynasty and Chinese Folk Music generally to find other examples and do a comparison with *Ai Hai Yo*, with the possibility of help from classroom teachers (and possible links to other learning areas such as Humanities and Social Sciences, and Languages).

### c) Sing Ai Hai Yo

#### All Years

In both Chinese and English language versions, the psychomimes are the same. Ensure that these sound-symbols are sung in a way that accurately represent the expressive character of the song and its cultural significance.

#### Early Years

Learn to sing the English lyrics of *Ai Hai Yo*.

Revise the beat pattern from the first activity.

Sing along with the recording in a ternary format: sing, beat pattern, sing

**Andante** ♩ = 96-104

Ai hai yo, ai hai yo, ai hai yo hai yo. Ai hai yo, ai hai yo,  
ai hai yo hai yo. Warm sun shin-ing on the earth, the new year  
has been birthed. Now we wish you cheer, and to have a good year.

### Middle and Upper Years

Discuss the meaning of the lyrics and learn to sing the Chinese lyrics.

Ai hai yo, ai hai yo, ai hai yo hai yo.  
Ai hai yo, ai hai yo, ai hai yo hai yo.  
Wēn-hé tài-yáng zhào dà-dì Xīn nián yǐ-jīng dào  
When-her tai-young chow da-dee Shin-nien yee-ching dow.  
Jiā-jī xìng-fu míng nián hǎo shōu-chéng.  
Jar-jar shing-foo mean-nien how show-cheng.

Revise the beat pattern used in the first activity.

Sing along with the recording – for example: English lyrics + body percussion, Chinese lyrics only, Chinese lyrics + body percussion

## 2 SLOW, STATELY TEMPO

**Learning Intentions:** Students will use movement to demonstrate an understanding of the slow, stately tempo of this song and the cultural significance it carries.

(ACAMUM082, ACAMUR083, ACAMUM084/085, ACAMUM089/090)

Assessment Opportunities will present themselves at the culmination of each activity.

## **a) Describe Ai Hai Yo**

### **Early, Middle and Upper Years**

Brainstorm a list of adjectives which sum up *Ai Hai Yo*. With older classes, relate these back to musical elements as much as possible.

'Choose' one element to focus on – tempo.

Use the activities below to give students an experience of performing slow, stately music.

## **b) Dance Ai Hai Yo**

### **Early Years**

Use scarves in a free movement activity with students.

Demonstrate how a scarf can be used to reflect the tempo and style of the music.

Ask students to listen to the music as they move around the room and to move their scarves in a way which matches the music.

### **Middle Years**

Learn the dance steps suggested on the next page and perform along with the music:

Formation: Two rows facing each other.

Each person needs a scarf in one (or both) hand(s).

### **Upper Years**

Create a dance with appropriate movements with/out the use of scarves in groups of approximately eight students (three groups in total).

Perform, one group at a time, along with the music (which plays three times through the melody).

Bar No.	Beat No.	Dance steps
1	1-2	Bow/Curtsey to the right
	3-4	R arm sweep to the R
2	1-2	Bow/Curtsey to the left
	3-4	L arm sweep to the L
3	1-2	Bow/Curtsey straight ahead
	3-4	R arm sweep to the R
4	1-2	L arm sweep to the L
	3-4	Pause
5-8		As per bars 1-4
9	1-2	Take a step toward partner as arms fall from being fully extended upwards in an arc movement
	3-4	Take another step toward partner as arms continue the descending arc movement
10	1-4	R arm sweep R while turning to the R in a circle around your partner, gradually lowering to the ground
11	1-4	Slowly rise up and roll arms upwards, higher and higher
12	1-2	Take a step backwards as arms fall in a descending arc movement
	3-4	Take another step backwards to original position as arms continue the descending arc movement
13	1-4	Extend both arms forwards at waist level then spread to sides
14	1	L arm extend upwards from chest
	2	R arm extend upwards from chest
	3	L arm extend upwards from chest
	4	R arm extend upwards from chest
15	1-4	Roll both hands in a figure of 8 pattern – in, out, in, out
16	1-4	Extend both arms straight up, fall slowly to sides

### 3 PENTATONIC TONALITY

**Learning Intentions:** Students will learn to play the music of *Ai Hai Yo* using tuned percussion instruments, with the possibility of performing the end result.

(ACAMUM080/081/082, ACAMUM084/085/086, ACAMUM088/089/090)

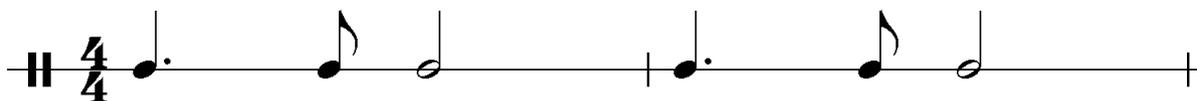
Assessment Opportunities will present themselves at the culmination of each activity.

#### a) Play *Ai Hai Yo*

*Ai Hai Yo* uses a pentatonic tonality easily playable by students, one of the most recognisably Asian characteristics. The notes used are B, D, E, F#, A which is a D 'lah' pentatonic scale – ie a relative minor to the D pentatonic scale. By removing Cs and Gs on tuned percussion instruments, the melody becomes easily accessible.

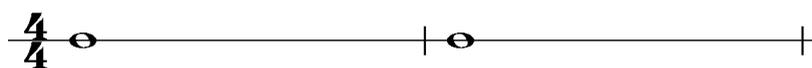
#### Early Years

Have tuned percussion instruments set up as described above. Teach students to clap the rhythm of b.1-2 of the melody as below:



Working in pairs on tuned percussion instruments, have students transfer this rhythm to their instruments, improvising on the pentatonic scale. Once students have become familiar with this, try playing along with the melody - student A playing two bars, then student B two bars and repeat.

In the second half of the melody have students select two notes to play as tremolo semibreves for four beats each – see below, still taking turns to play two bars each at a time, gradually becoming softer by the end of the melody.



An example performance could be: students sing the melody, then play as described above, then all play and sing (if able). Playing along with the recording is also an option.

#### Middle Years

Students learn to play the melody of *Ai Hai Yo* (on the next page) using tuned percussion instruments set up as described above:

#### b) Improvise on *Ai Hai Yo*

#### Upper Years

Improvise a melody over the Bass accompaniment (on the next page). Make use of the *Ai Hai Yo* rhythm (notated in Early Years example) where appropriate. Use a range of dynamics.



## 4 PERFORMING AI HAI YO

**Learning Intentions:** Students will learn how to 'polish' a song/dance for performance. (ACAMUM082, ACAMUM086, ACAMUM090)

Assessment Opportunities will present themselves at the culmination of each activity.

### a) Embellish Ai Hai Yo

Embellishments play a huge role in giving this piece of music an overall feeling of brilliance, wonder, excitement and aesthetic appeal.

#### Early, Middle and Upper Years

Looking back at one of the previous activities, have a discussion with students about what they could add to their performance to make it even more polished/beautiful/amazing but without taking away from the melody or notes so that their arrangement still fits well with the music.

For example:

- **Singing Ai Hai Yo**

Add a soloist or small group in the middle verse

Add finger cymbals to the Middle Years body percussion pattern

Add *Ai Hai Yo* vocal 'greetings' to each other (singing b.1-2 in call and response pattern) during the middle verse

- **Dancing Ai Hai Yo**

Add different props eg scarves, ribbons, streamers, balloons, lanterns

Students could design and create their own props with classroom or specialist Visual Art teacher

- **Playing Ai Hai Yo**

Add chimes, Indian bells or other appropriate untuned percussion instruments

### b) Share Ai Hai Yo

Try out all the ideas, and select from these to create a performance version to rehearse and then share with another class.

## ASSESSMENT

Successful completion of any of the activities in this pack will offer evidence against one or more of these outcomes, at the appropriate level for your students:

AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC, Version 8.1 (sourced 25/01/2017)		
F-2	3-4	5-6
<p><b>ACAMUM080</b></p> <p>Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p><b>ACAMUM084</b></p> <p>Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p><b>ACAMUM088</b></p> <p>Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
<p><b>ACAMUM081</b></p> <p>Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p><b>ACAMUM085</b></p> <p>Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p><b>ACAMUM089</b></p> <p>Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
<p><b>ACAMUM082</b></p> <p>Create compositions and perform music to communicate ideas to an audience</p>	<p><b>ACAMUM086</b></p> <p>Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p><b>ACAMUM090</b></p> <p>Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>
<p><b>ACAMUR083</b></p> <p>Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p><b>ACAMUR087</b></p> <p>Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p><b>ACAMUR091</b></p> <p>Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>