

Educator's Guide

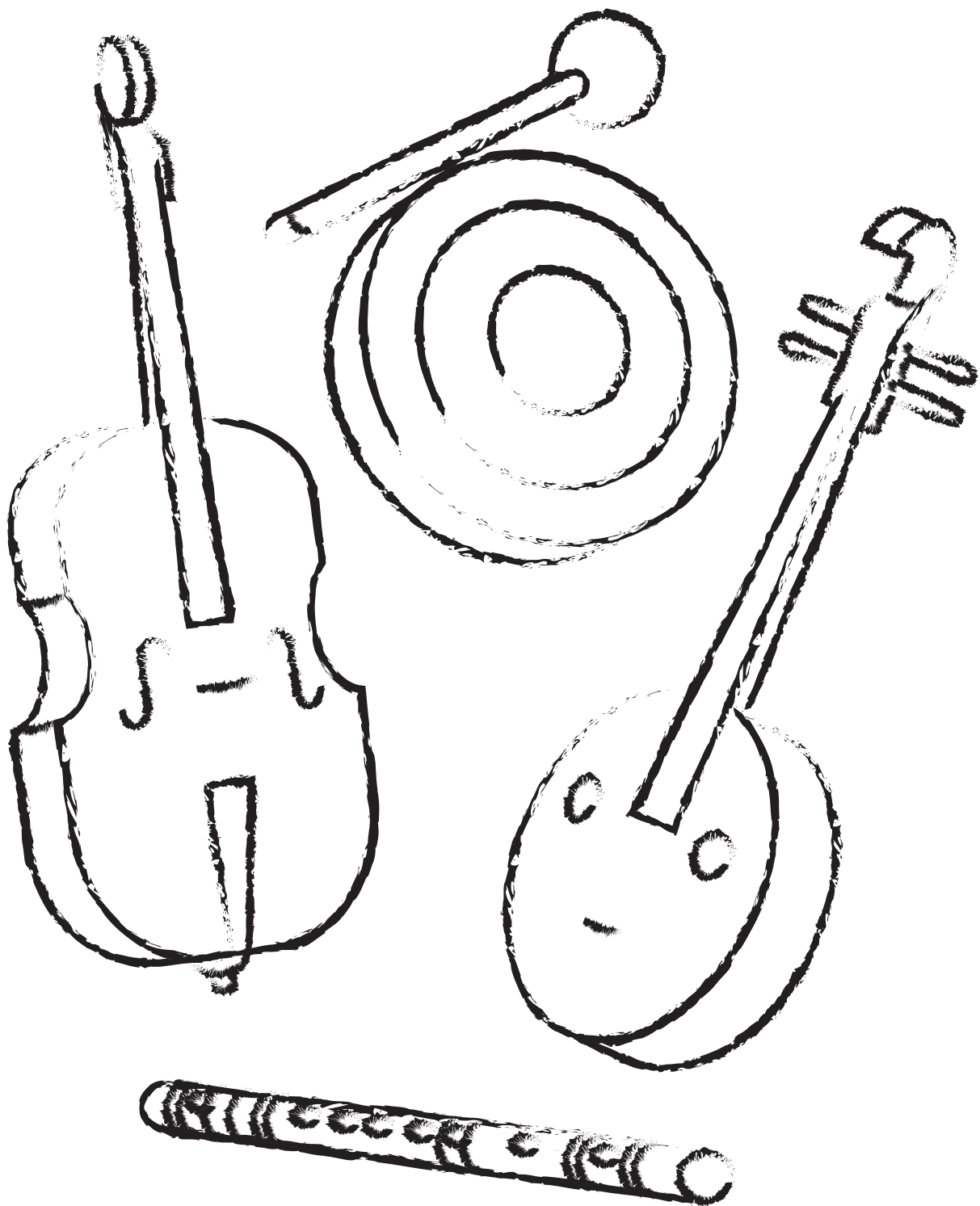
Young Children's Concert 2016

The Little Adventurer of SCO: Mathematics Equations in Music



SCO

新加坡华乐团



This Educator's Guide is produced by
Singapore Chinese Orchestra, Education & Outreach Team
Musical Concepts and Activities by Mona Lim
Illustrations by Ho Jun Chong & Ashley Chan



CONTENT

Foreword by Music Director, Maestro Tsung Yeh	Pg 1
About Singapore Chinese Orchestra	Pg 2
The Man Behind Professor Quek	Pg 3 - 4
Good Concert Etiquette: What You Should Tell the Children	Pg 5 - 6
The Musical Concept of Rhythm, Note Value and Time Signature Activities	Pg 7 - 13
Introduction of Chinese Instruments	Pg 14 - 20
- The Bowed-String Family	
- The Wind Family	
- The Plucked-String Family	
- The Percussion Family	



FOREWORD BY MUSIC DIRECTOR, MAESTRO TSUNG YEH

We believe that music is an essential part of education in the Singapore Chinese Orchestra. Extensive studies have shown that music education prepares students to learn and develops their creative capacities.

Young children learn from everything they do. They are naturally inquisitive. They want to explore and they want to discover. When students come to the Singapore Conference Hall, they should have the opportunity to experience the programme in a meaningful way – one that builds upon basic prior knowledge and skills.

Therefore, this guide should be viewed as an instructional resource to prepare your children for their upcoming Young Children's Concert experience. We hope that this guide is useful in providing a context for the concert and also the knowledge to lead your children on the wonderful journey to learn all about music.



About Singapore Chinese Orchestra

Inaugurated in 1996, the 85-musician Singapore Chinese Orchestra (SCO) is Singapore's only professional Chinese orchestra as well as a flagship local arts group. Its patron is Prime Minister Lee Hsien Loong.

Since its inception, SCO has taken on the twin role of preserving traditional Chinese music and establishing new frontiers in music composition, through incorporating music elements from Southeast Asia, also known as "Nanyang music". It has also impressed a broadening audience with its blockbuster presentations and is fast establishing itself among its counterparts around the world.

In line with its vision to be a world-renowned people's orchestra, SCO widens its outreach by performing regularly at various national parks, communities and schools. In its efforts to bring our communities and schools together, the orchestra celebrated Singapore's 39th National Day in 2004 with a spectacular concert – Our People, Our Music – featuring 2,400 local music enthusiasts. This momentous event was surpassed on 28 June 2014 by SCO's second instalment of Our People Our Music, with the breaking of two Guinness World Records – the Largest Chinese Drum Ensemble of 4,557 performers and the Largest Chinese Orchestra of 3,558 performers at the Singapore Sports Hub.

It is with this vision that SCO continues to inspire, influence and educate through its music.

ABOUT THE MAN BEHIND PROFESSOR QUEK

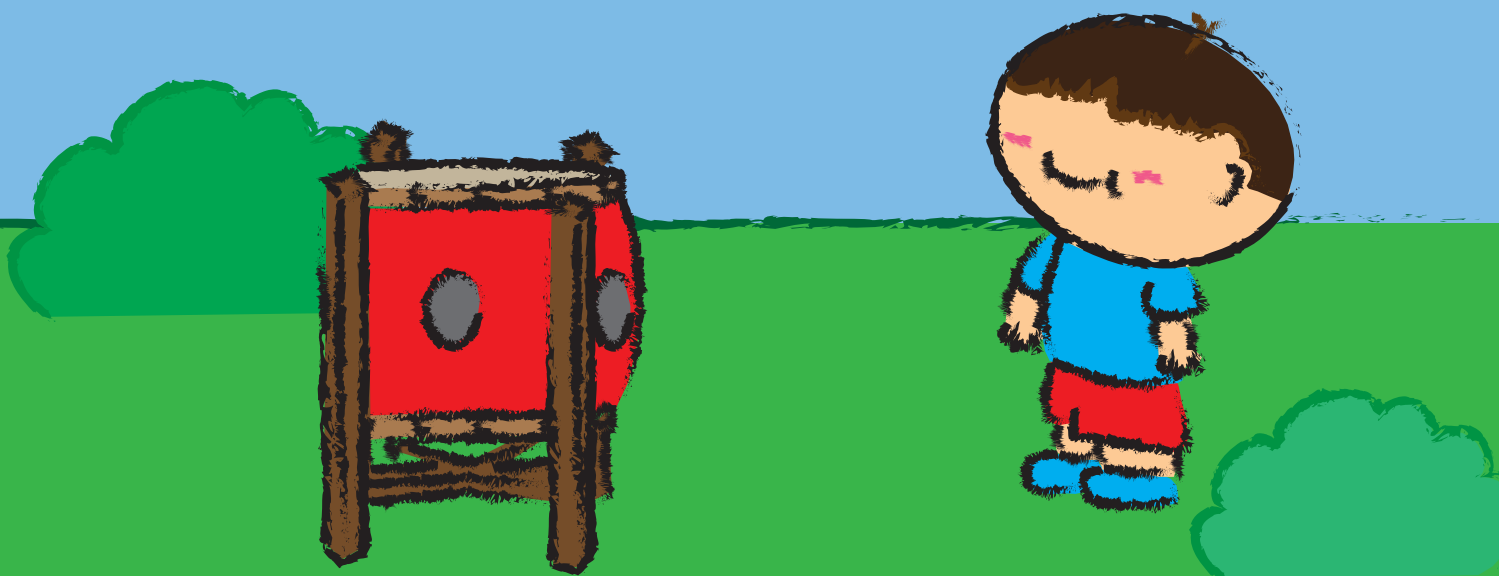
Professor Quek is none other than SCO's Resident Conductor, Mr Quek Ling Kiong!

Previously the Principal player of the Percussion Section of SCO, Mr Quek is well-versed in both Chinese percussion and Western classical percussion, having learnt from renowned masters such as Li Min Xiong and Xue Bao Lun.

Mr Quek learned conducting from Cultural Medallion recipient Tay Teow Kiat and famed Chinese conductor Xia Fei Yun. His career in professional conducting took off when he became SCO's first Conducting Assistant in 2003. Mr Quek went on to pursue Conducting Studies in Zurich, Switzerland after being awarded the NAC overseas bursary and scholarship from the Hokkien Huay Kwan and obtained his Diploma in Advanced Studies from Zürcher Hochschule der Künste in 2007. Mr Quek is not only SCO's Resident Conductor, he is also the Music Director of Singapore Youth Chinese Orchestra (SYCO). At the same time, Mr Quek is an adjunct teacher at LASALLE College of the Arts and Nanyang Academy of Fine Arts (NAFA), and also serves as the Music Director of SMU Chinese Orchestra. On top of all, he is also a conductor of Ding Yi Music Company, Singapore's top Chinese chamber music ensemble.

A strong advocate of Chinese music education and outreach, Mr Quek has introduced and choreographed many programmes designed to suit SCO's young audience. He believes that these concerts are important for piquing children's curiosity in music and motivating them to pick up a Chinese instrument.

During SCO's children's concerts, Mr Quek gamely dresses up in costume to fit into character to conduct, act and sing. He never forgets about mingling with the audience after each children's concert, so let's see if you can catch him in the crowd after this show!





QUEK
QUEK



QUEK

GOOD CONCERT ETIQUETTE: WHAT YOU SHOULD TELL THE CHILDREN

What to expect just before the concert begins

Preparing children for the sequence of events prior to the start of the concert will help them understand concert protocols. Here are some things your children can look out for:

1. Orchestra members assemble on stage.
2. The Concertmaster (Gaohu Principal) will then enter the stage. At this point, the audience can applaud to welcome the entrance of the Concertmaster.
3. Have the children listen and watch carefully as the Concertmaster signals for the Gaoyinsheng 高音笙 musician to play the note “A”. The orchestra will then tune to this note, one instrument section at a time.
4. After the tuning is completed, the Concertmaster will take his seat (known as the “first chair”, hence the Chinese term “首席” to represent his title) and the show is then ready to begin*!

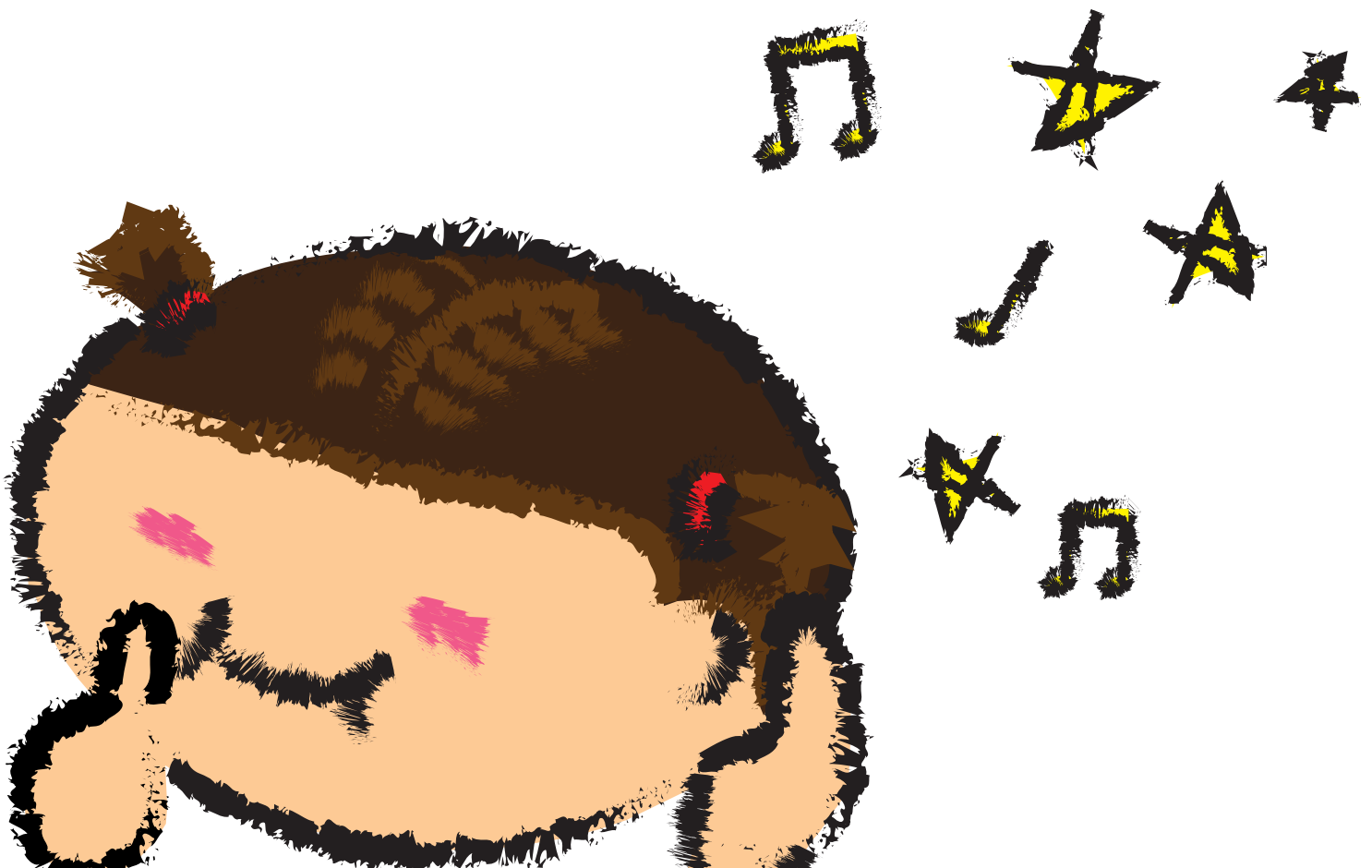
*In a formal concert setting, after the Concertmaster tunes the orchestra and takes his seat on the Conductor’s podium left, the Conductor will then enter the stage, shakes the hand of the Concertmaster and greets the audience, before he takes the podium to begin the concert.

A good and considerate audience enhances the concert experience!
Encourage the children to conform to the 5 “As” of concert behavior:

- **Allow** themselves to be quiet and still.
- Pay **Attention** – keep your eyes and ears to the performance.
- Show **Appreciation** – notice the skills and efforts by the musicians and crew.
- **Appraise** – clap your hands to show your thanks.
- **Ask** parents to switch their mobile devices to silence mode

Children should be encouraged NOT TO

- Chat with one another or make sounds, as they may miss an important part of the music.
- Leave their seats during a concert because it will distract and disrupt their neighbours.
- Take photos or videos of the concert as it is not allowed in the concert hall.








Lesson 1: Note Values

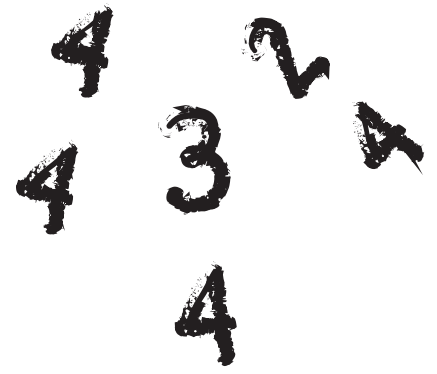
The **note value**, or also known as “**time value**” of a note or “**note duration**”, is defined as the length of time that a note is played. This time is then determined by the type of note.

See the table below:

- Semibreve is a whole note. In this context, the value of the note is 4.
- The Minim is a half note, with half the duration of a whole note. The value of the note here is 2.
- The Crochet is a quarter note (quarter of a whole note), with a value of 1.
- The Quaver is an eighth note (one eighth of a whole), with a value of $\frac{1}{2}$.
- The Semiquaver is a sixteenth note (one sixteenth of a whole), with a value of $\frac{1}{4}$.

Note	Name	Value
	Semibreve	4
	Minim	2
	Crochet	1
	Quaver	$\frac{1}{2}$
	Semiquaver	$\frac{1}{4}$

Lesson 2: Time Signature

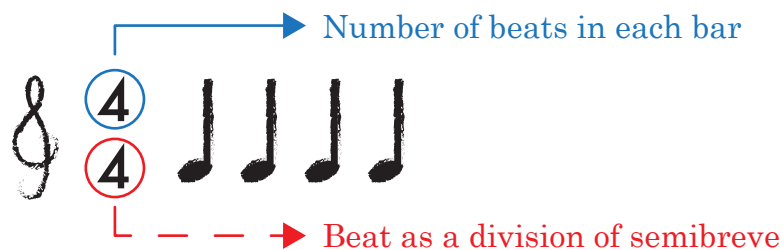


Noun: Time signature; **Plural noun:** Time signatures

Time signature is an indication of rhythm following a clef, generally expressed as a fraction with the denominator defining the beat as a division of a semibreve and the numerator giving the number of beats in each bar. Wow, that's a mouthful.

Basically, the time signature indicates the number and the kind of note that gets a beat in a piece of music.

The top number tells you the number of beats each bar gets.
The bottom number tells you the kind of note that gets the beat.



E.g., $\frac{4}{4}$ time tells you there are 4 quarter note (crotchet) beats in a bar.



E.g., $\frac{3}{4}$ time tells you there are 3 quarter note (crotchet) beats in a bar.



E.g., $\frac{2}{4}$ time tells you there are 2 quarter note (crotchet) beats in a bar.



Before all that, you will need to know that bar-lines are used to mark a division between bars on a music score.

Noun: Bar-line; **Plural noun:** Bar-lines;
A vertical line used in a musical score to mark a division between bars.

2



Ta Ta

Here comes



Ti - Ka Ti



Ta

Professor Quek

4



Ta Ta

He's so



Ti - Ka Ti



Ta

clever and cute



Ta Ta

I like



Ti - Ka Ti



Ta

Professor Quek



Ti - Ka Ti

Conducting right on



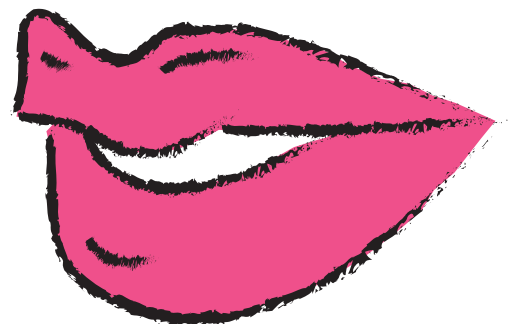
Ti Ti



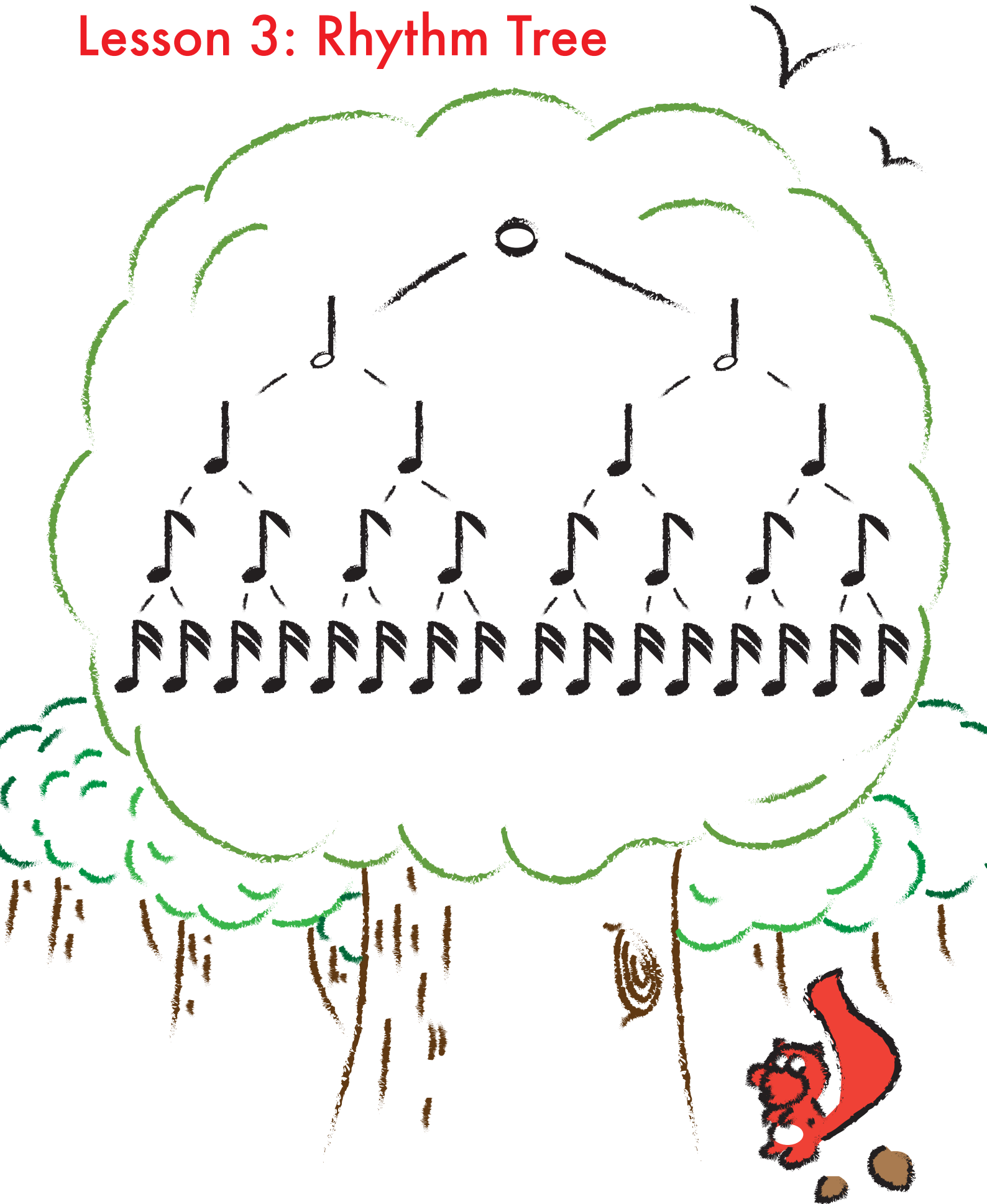
Ta-aa

cue

Handwritten musical notation including syllables like 'tu', 'ti', 'ta', 'tu', 'ti', 'ta', 'tu', 'ti'.



Lesson 3: Rhythm Tree








A Little Memory Note Corner

2 , 3 and 4 are in **Simple Time**

4 4 4

The following rhythms have the same time value as 1 crotchet/quarter note beat:

Rhythm	Rhythm Syllables
	Ta
	Ti-Ti
	Ti-Ka Ti-Ka
	Ti Ti-Ka
	Ti-Ka Ti

Time Signature Activity Spot



Look at the rhythmic examples below. **Clap** or **say** the rhythms and **write down** their time signatures.

Eg.

4
4

Ta Ta Ti-Ti Ti-Ti

1.

Ti-Ti Ta

2.

Ti Ti-Ka Ta Ta

3.

Ta Ti Ti-Ka Ta Ti-Ka Ti

4.

Ta Ti Ti-Ka Ta Ta

5.

Ti Ti-Ka Ti-Ti Ti-Ti

6.

Ta Ti-Ti Ti-Ka Ti-Ka Ta

7.

Ta Ti-KaTi-Ka

Answers: 2 : 3 : 4 : 4 : 3 : 4 : 2
4 4 4 4 4 4 4
4 4 4 4 4 4 4

Creative Corner

You can create your own rhymes and music here. An example of rhythmic lines has been provided. You can then make up your own rhythmic lines and use “Do-Re-Mi” solfa syllables, to compose a song of your own.

Example:

2/4

Ta Ti-Ti | Ta Ta | Ti-Ti Ti-Ti | Ta Ta

Ti-Ti Ti-Ti | Ti-Ti Ti-Ti | Ta Ti-Ti | Ta-Aa

You can use percussion instruments to play the rhythms written below. You can also invent your own rhythms and use different dynamics to make variations to the music. Have fun!!!

1. 4/4

ta ti-ti ti-ti ta | ti-ti ti-ti ta ta

2. 4/4

ta ta ta ta | ta ti-ti ti-ti ta

(Write your own rhythm for playing with the percussion instruments)

3.

(Write your own rhythm for playing with the percussion instruments)

4.

Introduction of Chinese Instruments



The Bowed-String Family 拉弦乐器



The Huqin is a group of bowed-string vertical fiddles. The Erhu, Zhonghu and Gaoju are vertical fiddles with two strings. Instruments from the Huqin group produce sounds similar to human voices and they can also imitate sounds from nature, such as birds chirping.

The Cello and Double Bass is used in Singapore Chinese Orchestra in place of the Gehu and Contrabass Gehu (Beigehu). The Cello and Double Bass is used more commonly than Gehu and Beigehu, because the western counterparts are relatively easier to maintain than the Gehu. The tone quality and volume of the Gehu is dependent on the snakeskin attached on the body. Without proper care, the sound quality of the Gehu is likely to deteriorate in humid weather condition.

Huqin (Gaoju, Erhu, Zhonghu)
胡琴 (高胡, 二胡, 中胡)



Cello
大提琴



Double Bass
低音提琴

The Wind Family 吹管乐器

Wind instruments refer to instruments that produce sounds by passing an airstream through a pipe. There are different playing techniques for different instruments. For instance, the instruments of the Dizi group produces sound when the air passes through the holes, and the pitch is changed by covering and uncovering the holes with one's fingers. The use of bamboo membrane (笛膜) in the Dizi is unique amongst all other wind instruments in the world, giving it its characteristic buzzing tone quality.



Dizi
笛子



Chuantongsheng
传统笙



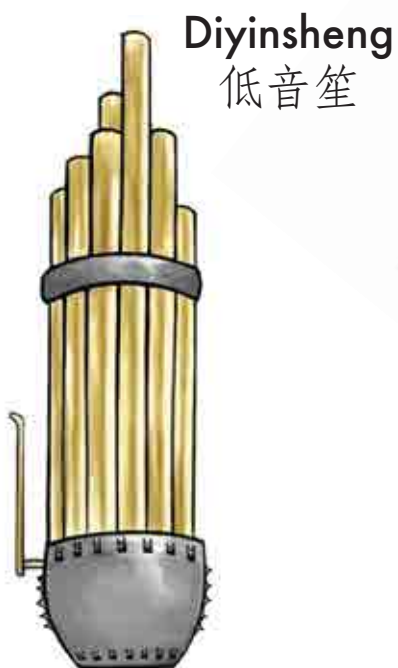
Guanzi
管子



Zhongyinsuona
中音唢呐



Gaoyinsuona
高音唢呐



Diyinsheng
低音笙



Zhongyinsheng
中音笙

The Plucked-String Family 弹拨乐器

The term “plucked-string instrument family” is in fact a generic term. It consists of not only plucked-string instruments such as the Pipa, Ruan and Sanxian, but also the struck-string instrument, Yangqin. Plucked-string instruments produce music by plucking the strings using fingers or using a plectrum (拨片), while struck-string instruments produce music by hitting the strings with a pair of lightweight bamboo sticks (also known as hammers). The plucked-string section is unique to the Chinese Orchestra.

Sanxian
三弦



Liuqin
柳琴



Pipa
琵琶



Gaoyinruan
高音阮



Zhongruan
中阮



Daruan
大阮





Konghou
箜篌



Harp
竖琴



Guzheng
古筝



Yangqin
扬琴

The Percussion Family 打击乐器

Percussion instruments produce sounds by hitting the instrument with another object, or by shaking or scraping it. Percussion instruments are integral to an orchestra as they highlight the rhythm, produce special sounds, and add excitement and colour to the music.

Big Chinese Drum
大鼓



Tuned Drums (Paigu)
排鼓

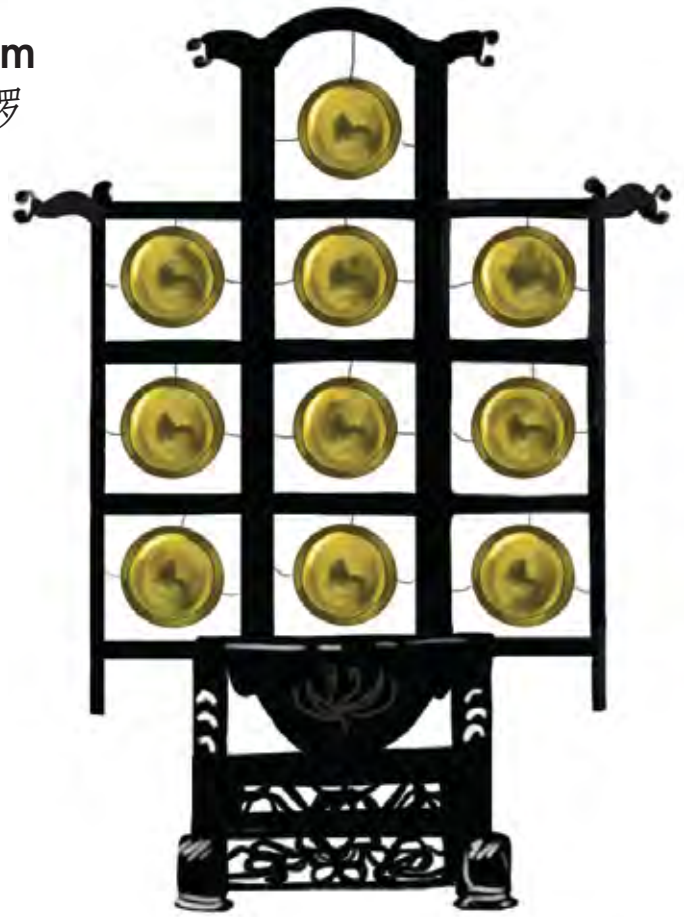


Timpani
定音鼓





Tamtam
大低锣



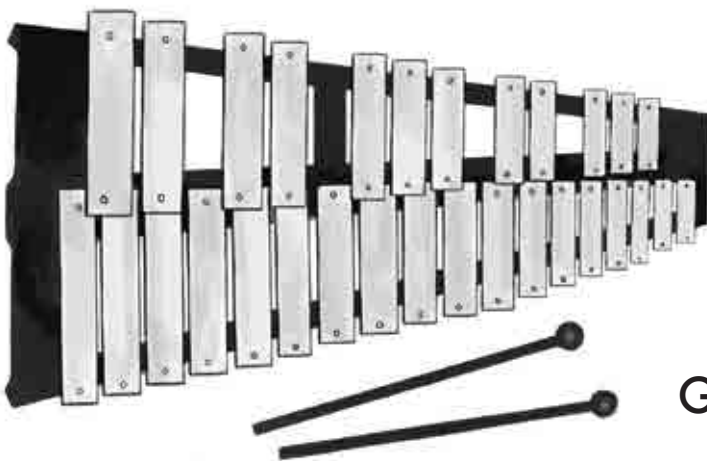
Ten-Faced
Gong
十面锣



Chinese
Cymbals
小钹



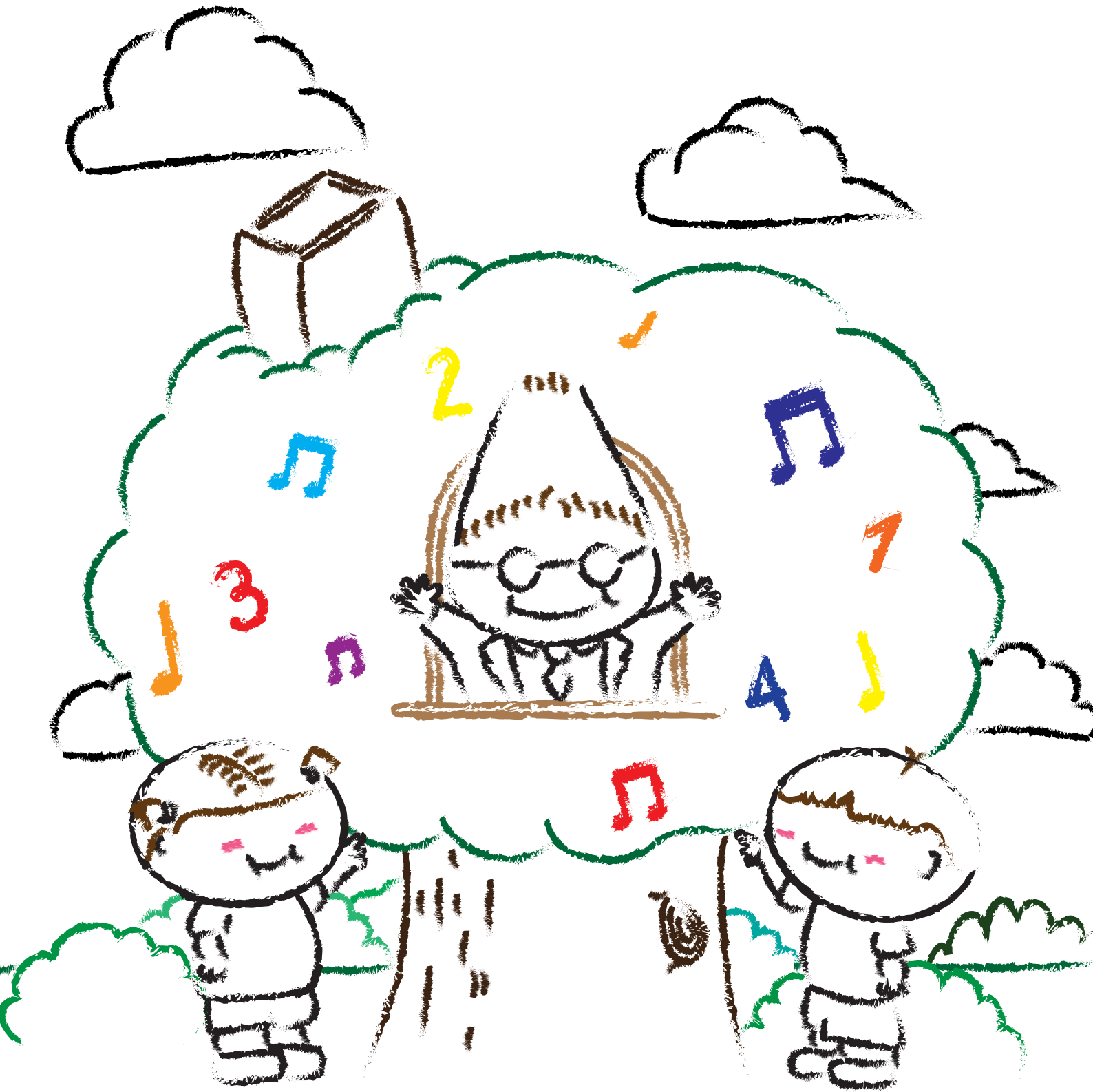
Chimes
风铃



Glockenspiel
小钢片琴

Young Children's Concert 2016

The Little Adventurer of SCO:
Mathematics Equations in Music



27 May 2016, Friday @ 10.30am
28 May 2016, Saturday @ 2.30pm & 5.00pm
SCO Concert Hall
Conductor: Quek Ling Kiong