

Hear Us Out! Asian Americans, Native Hawaiians, Pacific Islanders, and Their Music:

A Smithsonian Folkways Learning Pathway for students in Grades 6-12.



Teacher's Guide

Lesson 1:

The Music Cultures of Asian Americans, Native Hawaiians, and Pacific Islanders (AA & NHPI)

Lesson Overview

Lesson #1 serves as an introduction to all lessons in this pathway and/or can serve as a stand-alone brief introduction to the overarching topic of this pathway. In short, Lesson #1 seeks to explore who Asian Americans, Native Hawaiians, and Pacific Islanders (AA & NHPI) are, and introduces the diverse ways they express themselves through musical styles that can be classified as ***traditional, classical, popular, and fusion.***

In **Component 1**, students will explore what terms like "Asian American," "Asian Pacific American," "AAPI," "Native Hawaiian", and "Pacific Islanders" mean, and why/when were coined. Students will also consider the pros and cons of using these types of terms. Next, they will explore demographic characteristics (e.g., size, ethnicity, geography) of AA and NHPI communities today. In **Component 2**, students will learn about the terms "traditional music," "classical music," "popular music," and "fusion" through attentive listening activities. Although these terms are widely used in music business and education, it is important for students to know they have limitations. Oftentimes, these terms don't illuminate the music, and lots of works don't easily fit into one category. In **Component 3**, students will synthesize their learning by identifying how songs they know and like fit into each of these categories.

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Lesson Components and Student Objectives



1. **AA/APA/AAPI: What's in a Name / Demographics** (30+ mins)
 - Students will explain the evolution and controversial nature of terms such as “Asian American” and “Asian Pacific American.”
 - Students will describe key trends in Asian Pacific American demographics.









2. **Classifying Music** (20+ mins)
 - Students will explain and aurally identify the defining characteristics of four broad categories used to classify music: traditional, classical, popular, fusion.
 - Students will explain the usefulness and limitations of these categories.



3. **Classifying Music: Personal Connections** (10+ mins)
 - Students will identify characteristics that distinguish between musical categories.
 - Students will make connections to their own lives by classifying songs they know and like.

*Note: The learning icons used above signify the type of learning used in each Component. Keep in mind that these Components are not intended to be sequential; rather, teachers or students may choose which Components they'd like to use from each Lesson. The time estimate given for each component indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Components without specific musical knowledge.

Teaching Plan

1. Component One: AA/APA/AAPI: What's in a Name / Demographics



To prepare:

- Read through the component.
- Preview Component 1 of the **Lesson 1 Slideshow** (slides 1–25)
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

Slide One: Title Slide

Slide Two: Pathway Introduction

Optional: To begin, consider leading a short discussion about the “pathway image.” **Discussion questions (and an interpretation of the painting) are provided on Slide 2.**

Slide Three: Information for Teachers

Slide Four: Lesson 1 Navigation Slide

Slide Five: Component 1 / Part 1 Title Slide

In the first part of this component, we explore when and why terms such as "Asian American," "Asian Pacific American" and "AAPI" were coined and discuss the pros and cons of these terms. In the second part, we discuss demographic information (e.g., size, ethnicity, geography) about APA communities today.

Slide Six: Introductory Listening Activity

Attentive Listening and Discussion

- Play a short excerpt (30–45 seconds) from each of five embedded tracks. Use these questions (or your own) to lead a short discussion. These questions are meant to be exploratory at this point and will be unpacked as the lesson progresses:
 - *For each track, what did you find interesting or surprising?*
 - *What do you think each track is about?*
 - *What are some similarities between the five tracks?*

- *What are some differences?*
- **Click to the next slide for more information about these tracks.**
- Note: There will be another guided listening activity related to these tracks in Component 2.

Slide Seven: The World of “APA” Music

Share Information and Optional Discussion

- Reveal the main connection between these tracks: They were all recorded by Asian American Pacific Islander (AAPI) musicians.
- **Draw attention to the diversity of sound represented by these tracks.** If time allows, consider additional reflection questions, such as:
 - *Do you hear anything specifically "Asian" or "Pacific Islander" in each example?*
 - *Given the diversity of music APAs create, what implications (if any) can you draw about APA communities by listening to this music?*
 - *Should a musical work without "Asian" or "Pacific Islander" elements be considered "APA Music?" Why or why not?*
- **Share general embedded information about each artist (pictured on the slide).**

Slide Eight: The Term “Asian American”

Share Information and Discussion

- Asia is a large continent with 4.7 billion people and approximately 50 countries. Asians speak over 2,000 languages, have a wide variety of physical traits, and eat very different food.
 - *How and why did people from Asian descent come to be lumped together in the American imagination?*
 - After leading a short discussion, **advance through the next several slides, which provide more contextual information about the evolution of this term.**

Slide Nine: The Need to Form Coalitions

Share Information

- Before the late 1960s, most Americans of Asian descent identified primarily with their ethnic group (e.g., Chinese, Japanese, Filipino).
- By observing the Civil Rights, Black Power, American Indian and anti-war movements, Asian American activists recognized that, to create positive social change, they needed to form coalitions.

Slide Ten: "Orientalism"

A. Share Information

- Before the 1960s, the European-American word used to denote all of Asia is "Orient." Most Asian American activists were, however, uninterested in using the word "Oriental."

B. Discussion

- *Why wasn't this term appealing to Asian American activists?*
 - **Hints: The word "Orient" is derived from the Latin word "Oriens," which means "East." Since at least the 17th century, Europeans have used the word "Orient" to denote non-belonging, "Other," and inferior. Orientalism refers to the imitation or depiction of aspects of the Middle East, North Africa and Asia in European arts. In his 1978 book *Orientalism*, Edward Said shows how Orientalist works depict a fantasy version of the "East" that is unchanging and therefore stuck in worlds that are irrational, superstitious and brutal. These works ultimately help to justify European colonization of the "East."**
 - For a more detailed analysis of this term, you can read Edward Said's *Orientalism*.

Slide Eleven: Introducing the term "Asian American"

Share Information

- Given the derogatory nature of "Oriental," activists wanted to use a different term. The term "Asian American" was coined (or at least popularized) by two graduate students at the University of California, Berkeley: Emma Gee and Yuji Ichioka.
- In 1968, they named their student organization, which was dedicated to increasing the visibility of Asian American activists, the Asian American Political Alliance (AAPA).

Slide Twelve: Role Models and Coalitions

Share Information

- Asian American activists also needed to form coalitions with other racially oppressed groups.
- One role model is pictured on this slide: Grace Lee Boggs (1915-2015).

- Boggs played major roles in the Civil Rights and Black Power movements in Detroit. Her coalition building and anti-racist activities served as models for many Asian American activists.
- Click [HERE](#) to learn more about Grace Lee Boggs.

Slide Thirteen: Role Models and Coalitions

Share Information

- Another role model for Asian American activists is Yuri Kochiyama (1921-2014), who worked very closely with Malcolm X.
 - Click [HERE](#) to learn more about Yuri Kochiyama.

Slide Fourteen: Building Cross-Racial Coalitions

Share Information

- One key result of early efforts to build cross-racial coalitions was the Third World Liberation Front Strike at San Francisco State University and UC-Berkeley.
 - These strikes led to the founding of ethnic studies programs at these two universities.

Slide Fifteen: Exploring the Terms “APA” and “AAPI”

Share Information and Discuss

- The largely interchangeable terms Asian Pacific American (APA), Asian/Pacific Islander (API), and Asian Americans and Pacific Islanders (AAPI) began appearing in the late 1970s.
 - *Why do you think scholars and activists started using these terms?*
 - After leading a short discussion, **advance through the next several slides, which provide more contextual information about the evolution of these terms.**

Slide Sixteen: Exploring Terminology

Share Information

- These terms were a result of a series of recognitions and desires:
 - The desire to build a broader and more inclusive political coalition
 - The recognition that Asian Americans and Pacific Islanders shared certain similar experiences with Western colonialism
 - The recognition that Asian Americans and Pacific Islanders have been connected through trade for centuries

Slide Seventeen: The AAPI Coalition

Share Information

- The Asian American-Pacific Islander coalition gained official recognition in the late 1970s:
 - In 1978, Congress passed legislation that established Asian Pacific American Heritage Week in 1979
 - APA Heritage Week was lengthened to a month in 1992
- Optional extension: Students can read the embedded letter, which ultimately resulted in the establishment of Asian Pacific American Week.

Slide Eighteen: Why Are These Terms Controversial?

Share Information and Discussion

- *So why is the term “Asian Pacific American” also very controversial?*
 - **It is really important to recognize that the experiences of Asian Americans and Pacific Islanders are fundamentally different.** Pacific Islanders who live in their ancestral homelands (e.g., Hawaiians in Hawai'i, Samoas in America Samoa) are not migrants or descendants of migrants. They are Indigenous Peoples (See Lesson 4). From an Indigenous point of view, Asian Americans who live in the United States are mostly settlers, people who migrated or descendants of people who chose to migrate to lands already occupied by various Indigenous Peoples. This topic will be explored further as the pathway progresses.
- *Are Asian Americans “Indigenous Peoples” or “Settlers”? Are Pacific Islanders “Indigenous Peoples” or “Settlers”?*
 - **Indigenous Peoples:** Ethnic groups that are native to a place which has been colonized. **Settlers** (from an Indigenous point of view): People or descendants of people who move to lands that have been dispossessed from Indigenous Peoples.
 - **Pacific Islanders who live in their ancestral homelands (e.g., Hawaiians in Hawai'i, Samoas in America Samoa) are not migrants or descendants of migrants. They are Indigenous Peoples.**
 - **From an Indigenous point of view, Asian Americans who live in the United States are mostly settlers, people who migrated or descendants of people who chose to migrate to lands already occupied by various Indigenous Peoples.**
 - This topic will be explored further as the pathway progresses.

Slide Nineteen: The Term “Asian Pacific American”

Discussion or Debate

- *Should we stop using the term “Asian Pacific American?”*
 - **Here are three reasons to stop using the term “Asian Pacific American”:**
 - The term serves to further erase the experiences of Pacific Islanders.
 - The two sets of communities face significantly different issues.
 - Combining these communities causes practical problems for Pacific Islanders (e.g., seeking resources at universities).
 - **Here are three reasons to continue using the term “Asian Pacific American”:**
 - This is an established term, and there is already an infrastructure that supports this term.
 - The two sets of communities need to stay united because they are racialized in similar ways in the U.S. Unity leads to greater political power.
 - There are too many historical and cultural ties between Asian Americans and Pacific Islanders for the separation to make sense.

Slide Twenty: Learning Checkpoint

- *What does the term "Asian Pacific American" mean? How is it helpful? How is it problematic?*
 - **The terms APA and AAPI were born from:**
 - A desire to build a broader and more inclusive political coalitions
 - The recognition that Asian Americans and Pacific Islanders shared certain similar experiences with Western colonialism
 - The recognition that Asian Americans and Pacific Islanders have been connected through trade for centuries
 - **See Slide 19 for reasons why these terms can be helpful, yet problematic.**
- *Do you think we should continue to use the terms "Asian/ Pacific Americans," "Asian/Pacific Islander," or "Asian American and Pacific Islanders"? How did you come to this decision?*
 - **Answers will vary. For the remainder of the pathway, we will refer to this coalition as AA &NHPI. We acknowledge the importance and power of coalitions and solidarity, but recognize the experiences of Asian Americans, Native Hawaiians, and Pacific Islanders are fundamentally different.**

Slides Twenty-One: Component 1 / Part 2 Title Slide

Use the information provided on the next several slides to share demographic information about Asian American, Native Hawaiian, and Pacific Islander communities. Next, relate this information to the students in your classroom . . . does the community in which they live mirror these statistics?

Twenty-Two – Twenty-Four: AA & NHPI Demographics

Share Information

- Use the provided maps and charts to discuss a variety of statistics and their significance, including:
 - There are around 24 million Asian Americans in the U.S. in 2020, or 7.2% of the US population;
 - Although the Asian American population is densest on the West coast and the mid-Atlantic/Northeast, many states in the Midwest and the South (especially Texas, Minnesota, Illinois and Georgia) have sizable Asian populations.
 - Six ethnicities account for about 85% of the Asian American population;
 - Different ethnicities are concentrated in different areas;
 - Although Hmong make up only 1% of the Asian American population, they are the largest Asian group in Wisconsin and Minnesota.
 - Many Pacific Islanders live in US territories (e.g., Guam, American Samoa).

Slide Twenty-Five: Learning Checkpoint

- *What are the key trends in Asian Pacific American demographics? Where do Asian Pacific Americans live?*
 - **See slides 22–24**
- *How closely does the community in which you live mirror the statistics you studied in this component?*
 - **Answers will vary**

2. Component Two: Classifying Music



To prepare:

- Read through the component.
- Preview Component **2** of the ***Lesson 1 Slideshow*** (slides 27–38).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

Slide Twenty-Seven: Component 2 Title Slide

In this component, I introduce the terms "traditional music," "classical music," "popular music," and "fusion." I chose to include these terms because they are widely used in music business and education. That said, I also want to show students the limitations of these terms. They often don't illuminate the music, and lots of works don't easily fit into one of the categories. In teaching these terms, I encourage instructors to tap into the knowledge that students bring into the classroom. For each category, ask students to provide examples. Hopefully, these examples will allow you to raise questions that point to both the term's complexities and limitations.

Slide Twenty-Eight: Classifying Music

Share Information and Discussion

- People in the music industry and music scholars often classify music into one of four broad categories:
 - Traditional Music
 - Classical Music
 - Popular Music
 - Fusion
- *What do you think each of these terms means?*
 - **After soliciting student ideas, move on to the next several slides** (which provide more information and guiding questions).

Slide Twenty-Nine: Categories of Music: Traditional

Share Information and Discussion

- **Traditional Music:** Longstanding musical practices that developed over time to serve a specific community need . . . often expresses a community's core identity in some way.
- Some discussion questions instructors can ask are:

- *How does traditional music change over time?*
- *Who can ethically learn, borrow from or change traditional practices?*
- *Can recently composed music be considered "traditional"?*

Slide Thirty: Categories of Music: Classical

Share Information and Discussion

- **Classical Music:** Musical practices that developed primarily to serve the needs of the elites of a community . . . often associated with complex arrangements for patronage and training.
- Some discussion questions instructors can ask are:
 - *What functions are involved in serving the needs of elites?*
 - *How are they similar to and different from the needs of non-elites?*
 - *Can music created to serve the needs of elites become music for everyone? Can music originally considered "traditional" or "popular" become "classical"? (e.g., Italian opera, jazz)*

Slide Thirty-One: Categories of Music: Popular

Share Information and Discussion

- **Popular Music:** Musical practices that are disseminated primarily through mass media . . . often created for very broad audiences that cross many demographic and geographic boundaries.
- Some discussion questions instructors can ask are:
 - *What are the different types of mass media used to disseminate popular music?*
 - *How do popular music genres intersect with race and gender?*
 - *Should songs that don't sell be considered "popular music"?*

Slide Thirty-Two: Categories of Music: Fusion

Share Information and Discussion

- **Fusion:** Musical practices that combine different musical categories (e.g., traditional, and popular), and/or different traditions within a category (e.g., Indian and European Classical Music).
- Some discussion questions instructors can ask are:
 - *What is a song you listen to that can be classified as fusion?*
 - *Play an example, and ask, which musical tradition dominates in this song? Which musical tradition is subordinate?*
 - *What are the implications of one musical tradition dominating another in a song?*

Slide Thirty-Three: Pros and Cons of Categorizing Music

Discussion

- Not all music fits these categories easily.
 - *How are these categories useful?*
 - *What problems are caused by putting music into categories?*

Slide Thirty-Four: What Types of Music Do AA & NHPI Artists Make?

Attentive Listening

- In short, it is important for students to understand that AA & NHPI musicians create music that fits into all these categories.
- Listen to short excerpts from the five embedded tracks on this slide and ask students to consider:
 - *How would you classify each example?*
 - Note: These are the same examples that were presented in component 1.
 - After soliciting student responses, advance to the next slide to continue the activity.

Slide Thirty-Five: Classifying Music

Reflection/Discussion

- Reveal these answers:
 - Example 1 (Nobuko Miyamoto): Popular
 - Example 2 (Danny Kalanduyan): Traditional
 - Example 3 (Wu Fei and Abigail Washburn): Fusion
 - Example 4 (Viswas Chitnis): Classical
 - Example 5 (Kalama's Quartet): It's Complicated
- *Do you agree or disagree with these classifications? Why?*
- **Choose your own path!**
 - If time allows, click on the image of each artist to advance to an additional slide that contains more information about the track/artist [Slides 35(2)–35(6)]. Using the “down” arrow will also allow you to scroll through these slides.
 - If you are short on time, advance directly to Slide 36 for a recap.

Slide Thirty-Five (2): Nobuko Miyamoto (b. 1939): “We Are the Children”

Share Information

- Nobuko Miyamoto is a singer-songwriter, dancer, actor and author. She began her career in film and on Broadway.
 - Learn more about her immigration story in Lesson 2.

- One of the key voices of the Asian American movement, she is best known for her 1973 album *A Grain of Sand* (with Chris Iijima and Charlie Chin).
 - Learn more about the Asian American movement in Lesson 7.
- "We are the Children" (co-written with Iijima) was originally on *A Grain of Sand*. The updated version we are hearing is from Miyamoto's 2021 album *120,000 Stories*. About the song (from the liner notes):
 - This is one of the first songs Chris Iijima and I wrote at the birth of the Asian American movement, a powerful moment of awakening to reclaim and define ourselves. I felt it was worthy of reinterpretation after so many years. It still sings its relevance. As people of color, we still need to sing a song for ourselves.

Slide Thirty-Five (3): Danongan “Danny” Kalanduyan (1947–2016): “Sinulog a Kamamatuan II”

Share Information

- Kalanduyan was a master of the kulintang, a musical tradition featuring many knobbed gongs from the island of Mindanao in the southern Philippines.
 - A native of Mindanao, Kalanduyan was hired as Artist-in-Residence at the University of Washington in 1976. In 1984, he moved to San Francisco, where he founded the Palabuniyan Kulintang Ensemble, which performed this work.
 - For more information about him, see this obituary by Emil Guillermo: <https://www.nbcnews.com/news/asian-america/filipino-american-musician-national-endowment-arts-fellow-dies-69-n659241>
- Sinulog is a graceful dance that mimics the movement of water currents. Kamamatuan is the gentler and more straightforward "old" style.
 - Learn more about this type of music (kulintang) in Lesson 8, Component 1.

Slide Thirty-Five (4): Wu Fei (b. 1977) and Abigail Washburn (b. 1977): “Bu Da Da”

Share Information

- Wu Fei plays guzheng (Chinese 21-string zither), and Abigail Washburn plays the clawhammer banjo. Both also compose and sing. On this album, Wu Fei and Abigail Washburn merge Chinese folksongs and American Old-Time music.
 - Learn more about Wu Fei and Abigail Washburn's unique collaborations in Lesson 8, Component 3.
- This track is their unique rendition of a folksong that is popular in North-Central China. It describes a young woman who is separated from her beloved.
 - The lyrics can be found in the liner notes [HERE](#).

Slide Thirty-Five (5): Viswas Chitnis (b. 1980) and Dr. Shekhar Pendalwar (b. 1956):
“Raag Kirwani”

Share Information

- Viswas Chitnis plays sitar, and is founder-director of the North Carolina Raga Revival. Dr. Shekhar Pendalwar plays tabla.
 - For more about Viswas Chitnis and the North Carolina Raga Revival, see: <https://ncragarevival.com/bio-1>
- In Indian classical music, a raag is a framework for melodic improvisation. Each raag is associated with certain emotions, senses or scenes.
 - Kirwani is associated with melancholy and the sentimental.

Slide Thirty-Five (6): Kalama’s Quartet: “Hilo Hula”

Share Information

- Many people consider these recordings by Kalama's Quartet (1927-35) to be examples of traditional Hawai'ian music or "Hawai'ian classics."
- Yet, this song includes influences from many traditions.
 - The vocal harmonies borrows from barbershop, and guitars did not come to Hawai'i until the later 19th century.
 - The Hawai'ian steel guitar was developed only around 1890.
- Learn more about the complexities of the "Hawai'ian" sound in Lesson 4.
- For more about Kalama's Quartet, see the album's liner notes: https://folkways-media.si.edu/liner_notes/arhoolie/ARHO7028.pdf

Slide Thirty-Six: Why Do They Sound So Different?

Discussion

- Use these points to facilitate a short discussion with students about this topic:
 - “Asian Pacific Americans” is a term created for the purpose of forming a larger political coalition. However ...
 - We have very different heritage cultures.
 - We came to the United States at different times and for different reasons.
 - Our experiences in the U.S. are similar in some ways, but highly divergent in others.
 - As a result, we make very different music.
- Note: Perhaps the most important take-away from this component is the idea that people who are sometimes grouped together under a common label (such as APA) have diverse needs, interests, backgrounds, musical tastes, etc.).

Slide Thirty-Seven: Choose Your Own Path!

- If time permits, use the “down” arrow to click through Slides 37(2)–37(0) for more listening activities related to the tracks that have already been introduced.
- If you are short on time, advance directly to Slide 38 (the Learning Checkpoint slide for Component 2).

Slide Thirty-Seven (2): Miyamoto: “We Are the Children”

Attentive Listening

- Listen to the first two verses of "We Are the Children" again.
 - This song served as an anthem for the early Asian American movement.
 - Learn more about the Asian American movement in Lesson 7.
 - The professions and locations named in the first two verses are very important to Asian Americans in the late 19th and early 20th centuries.
 - *What do you think they tell us about early Asian Americans?*
 - For a research project related to these professions and locations (ethnic spaces) - see Lesson 6/Component 3.

Slide Thirty-Seven (3): Kaladuyan: “Sinulog a Kamamatuan II,” Part 1

Attentive Listening

- Listen to the first 15 seconds of this song, "Sinulog a Kamamatuan II" again.
 - The term **texture** refers to how many different layers of a piece of music are combined to produce the overall sound.
 - *How many instruments come in? How did you come up with your answer?*
 - **Timbre** is the term for the quality of a sound in music.
 - *How would you describe each instrument's timbre? What materials do you think each instrument are made of?*

Slide Thirty-Seven (4): Kaladuyan: “Sinulog a Kamamatuan II,” Part 2

Attentive and Engaged Listening

- The first instrument that comes in (called babandil) plays a repeated pattern for a while (in music this is called **ostinato**).
 - As you listen, *can you clap this rhythmic pattern?*
 - *How does this pattern make you feel?*

Slide Thirty-Seven (5): Wu/Washburn: “Bu Da Da”Attentive Listening

- Before you listen to the song again, read the lyrics (find them in the liner notes [HERE](#), pg. 34).
- As you listen, try to answer two questions:
 - *How would you describe each singer's timbre in each half of the song?*
 - *How well does each half express the song's lyrics?*

Slide Thirty-Seven (6): Chitnis/Pendalwar: “Raag Kirwani”Attentive Listening

- A performance of a raag opens with an unmetered section called "alap."
 - Here, the soloist plays solo (without the tabla), and gradually reveals the meaning of the raga.
 - In this recording, the "alap" lasts 18 minutes.
- Listen to the first four minutes again and think about how the sitar player slowly builds Raag Kirwani's meaning.
 - Here the performer contemplates the raag note by note, composing phrases, at first quite simply, with the two or three notes nearest the tonic, but gradually becoming more and more complex as he extends through the first octave and then later, over the whole range of the instrument.
- *What emotions do you feel in this opening? (There is no correct answer to this question.)*

Slide Thirty-Seven (7): Kalama’s Quartet: “Hilo Hula,” Part 1Attentive and Engaged Listening

- A distinctive feature of Hawaiian music is the wide use of **portamento**, the technique of subtly gliding from one pitch to the next.
 - Hanapi's singing uses portamento extensively.
- Listen for it, and try to imitate it.

Slide Thirty-Eight (8): Kalama’s Quartet: “Hilo Hula,” Part 2Attentive Listening

- Steel guitars have also influenced many other genres, especially country music.
- Search for and listen a country song that includes a steel guitar solo.
- Also, listen to these two Smithsonian Folkways tracks (embedded in slide): The Campbell Brothers: "I Feel Good" and Kaia Kater: "Grenades"
 - *What are some similarities and differences between the Kalama's Quartet use of steel guitars and these musicians' use of steel guitars?*

- To learn more about steel guitar, visit Lesson 5, Component 1.

Slide Thirty-Eight: Learning Checkpoint

- *What are four broad categories used to classify music?*
 - **Traditional, Classical, Popular, Fusion**
- *What musical characteristics are associated with each category?*
 - **The sounds of “traditional” music are long-standing and express a community’s core identity in some way (music of the people). “Classical” music historically has served the elites of a community and is often associated with complexity and the need for extensive training. “Popular” music is disseminated primarily through mass media and has broad audiences that cross demographic and geographic boundaries. Musical “fusions” combine different musical categories (e.g., traditional and popular), and/or different traditions within a category (e.g., Indian and European Classical Music).**
- *Why are these classifications helpful? Why are they problematic?*
 - **These categories are useful - especially in the context of music business (advertising) and education (discussing/comparing and contrasting). However, in many cases these categories don't illuminate the music, and lots of works don't easily fit into one of the categories.**

3. Component Three: Classifying Music: Personal Connections



To prepare:

- Read through the component.
- Preview Component **3** of the **Lesson 1 Slideshow** (slides 40–44).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)
- Print the “Categorizing Music” worksheet.

Slide Forty: Component 3 Title Slide

In this component, students will synthesize their learning as they identify how songs they know and like fit into each of these categories. It will take about 10 minutes of class time to review concepts and explain instructions to the students.

Slide Forty-One: Categories of Music

Share Information

- Review the four main categories for classifying music (**Optional: return to slides 29-32 for explanation and slides 34-35 for listening examples**):
 - Traditional Music
 - Classical Music
 - Popular Music
 - Fusion

Slide Forty-Two: Musical and Socio-Economic Characteristics

Discussion

- *What musical and socio-economic characteristics help us distinguish between these categories? (e.g., style, instrumentation, tempo, time/rhythm, melodic characteristics, timbre, texture, form, venue, historical context, type of audience, geography, musical notation, etc.)*

Slide Forty-Three: Creative Activity: Categorizing Music

Give Instructions

- In this activity, students will identify a song they like that fits into each of four categories (traditional, classical, popular, fusion).
 - They can use the provided worksheet to document their thoughts and explain their answers (find below).
 - This activity could be completed during class or as homework.

Slide Forty-Four: Learning Checkpoint

- *What characteristics (music elements, expressive qualities, and socio-economic factors) can we use to classify music?*
 - **Although it is not a perfect science, we can consider factors related to: style, instrumentation, tempo, rhythm, melodic characteristics, timbre, texture, form, venue, historical context, type of audience, geography, musical notation (and many others).**

Additional Reading and Resources

Abdelfatah, Rund, Ramtin Arablouei, Jamie York, Julie Caine, Laine Kaplan-Levenson, Lawrence Wu, Parth Shah, and Victor Yvellez. 2021. "Our Own People." Produced by National Public Radio. Throughline, April 1, 2021. Podcast, 53:52. <https://www.npr.org/2021/03/29/982274384/our-own-people>.

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2014 National Music Standards Connections

MU:Re7.1.8 Select programs of music and demonstrate the connections to an interest or experience for a specific purpose.

- I can identify and explain how songs I know and like fit into broad musical categories (traditional, popular, classical, fusion). (Component 3)

MU:Re7.2.8a Compare how the elements of music and expressive qualities relate to the structure within programs of music.

- I can identify similarities and differences between the music recordings introduced in this lesson. (Component 2)
- I can explain and aurally identify how music elements and expressive qualities are applied in different classifications of music (traditional, popular, classical, fusion). (Component 2)

MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

- I can identify contextual similarities and differences between the recordings introduced in this lesson (all recorded by AA and NHPI musicians). (Component 1)

MU:Cn10.0.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- I can classify music I like (to listen to or perform) into broad categories (traditional, popular, classical, fusion). (Component 3)
- I can classify music made by several AAPI songwriters/performers into categories (traditional, popular, classical, fusion) and discuss why these musicians wanted to make these types of music. (Component 2)

MU:Cn11.0.8 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can explain why putting music into categories is both helpful and problematic. (Component 2)
- I can explain key trends in Asian Pacific American demographics and discuss whether these statistics mirror the community in which I live. (Component 1)
- I can explain how social and economic factors contribute to distinctions between categories of music. (Component 2)
- I can explain why classification terms such as “Asian Pacific American” are both helpful and problematic. (Component 1)

Worksheets

APA Pathway Lesson 1 Creative Activity: *Categorizing Music*

Name: _____

Think about the categories of music discussed in Lesson 1 of the *Asian Pacific American Music Pathway*.

- *Popular*: Disseminated through mass media for broad audiences
- *Traditional*: Longstanding; expresses a community's core identity
- *Fusion*: Combines different categories or traditions within a category
- *Classical*: Developed to serve the elites; associated with complexity and training

In the space below, identify a song that you like that fits into each of these categories. Explain your answer.

1. Popular**2. Traditional**

3. Fusion

4. Classical

Bonus Questions/Extra Credit: Why are these categories useful? Why are they problematic?