Self-learning materials for music composition　　　　　　　　　**Prof Richard Tsang**
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This package aims to present teachers with exercises in various compositional techniques.
本教材套旨在讓教師研習各類作曲手法。

Workout 1: Simple Tonal Harmony
習作一：簡易的有調性和聲

Workouts 1 and 2 are more pedagogical than 'serious' composition. They involve our discussion on grasping the workings and basics of tonal harmony so that they can be applied to various simple composition tasks in tonal settings.
習作一及習作二著重教學過程多於進行正規的音樂創作，二者將探討有調性和聲的運作及一些基礎知識，從而應用於各樣有調性的簡易創作中。

In Workout 1, we shall start with some studies in tonal harmonic progressions.
在「習作一」，我們會先研習有調性的和聲進程。

[Exercise 1]
Use simple close-position 4-part texture to play the following harmonic progressions on the keyboard. You don't have to follow exactly the positions of the chords suggested as long as the right chord is used.
(The harmonic progression is illustrated in Figure 1.1)

[練習一]
運用簡易的密集四部織體，在鍵盤上彈奏以下的和聲進程。你不必完全採納當中建議的和弦轉位，只要能運用正確的和弦便可。
(有關和弦進程可參閱圖例 1.1。)

Figure 1.1
圖例 1.1

C:　I - IV - ii - V7 – I

a.　**G:　I - V7 - I - vi - iiº6 - V7 - I**
b.　**Am: iv - V7 - VI - iv - V7 - i**
c.　**Dm: i - iv - III - VI - V7 - i**
d.　**D:　I - V7 - vi - IV - ii -V**

e. **E: I - vi - I6 - ii6 - V7 - I**
f. **Bm: i - III - iv - V7 - VI - ii6 - V7**
g. **F: I - ii6 - V - IV - I - V7 - I**

[Exercise 2]
Use the same chord progressions as given in Exercise 1. This time, just keep the left hand bass line. Play an appropriate melody on the right hand which fits the prevailing harmony. If you have difficulty in keyboard improvisation, try writing your melody down along with the bass line. Play it afterwards. (The harmonic progression is illustrated in Figure 1.2).

[練習二]
同樣運用「練習一」所提供的和弦進程，這次只保留左手的低音線條，右手則彈奏合適的旋律以配合原有的和聲。若你並不精於鍵盤即興演奏，可先嘗試把旋律及低音線條記錄下來，之後再彈奏出來。(第一組和弦進程的例子，見圖例 1.2)

Figure 1.2
圖例 1.2

Possible melody to fit the prevailing harmonic progression
可配合原有和聲進行的旋律

[Exercise 3]
In reverse practice, add a bass line to the following melodic segments. Make sure you are also aware of the implied harmony (the melody can be constructed so that it strongly suggests a harmony that could accompany it). It is also beneficial to write down your 'harmonisation' for further study and analysis. Again the way of harmonising melody is illustrated in Figure 1.3.

[練習三]
採用相反的做法，為下列的旋律片段配上低音線條，你必須留意當中隱含的和聲(每句旋律均隱含著特定的和聲襯托)。如能把所配置的和聲記錄下來，將有助進一步的研習及分析。有關旋律配上和聲的方法，見「圖例 1.3」。

Figure 1.3 *['Harmonising', 'bass line'; key should be in 'G']*
圖例 1.3

Harmonizing a given melody with added bassline and chord indication
為旋律配置和聲，加上低音線條及和弦標示。

C: I   I6   IV   V7   vi   ii6   V

a.

b.

c.

[Exercise 4]
Either play on the keyboard or write out on the score the 'harmonisation' of the following melodic segments. Label your key and chords in your score as well. Remember, you can harmonise each segment in more than one way if you treat a note as a different degree of the scale; or if you treat it as a non-harmonic note. This helps train your awareness of the different potentials in harmony.　An illustration for how to harmonise the segment is given as Figure 1.4.

[練習四]
用鍵盤彈奏或以樂譜記錄下列旋律片段的和聲，並註明所用的調及和弦。謹記可採用多於一種方式為各旋律片段配置和聲，辦法是把個別的音當作音階上的不同度，或視作和聲外音。這有助訓練你察覺和聲的不同可能性。有關怎樣為旋律片段作和聲配置的實例已提供於「圖例 1.4」中。

Figure 1.4

a.

b.

c.

d.

(End of Workout 1)
(習作一完結)

Workout 2: Rounds
習作二：輪唱曲

The essence of rounds is a recurring harmonic framework, often no more than one or two bars long. Different melodic fragments are composed based on this framework, so that they can all fit together when sounding together. These fragments are then presented linearly to form the main melody of the round, with subsequent entries at intervals one after another according to the length of the original harmonic framework.

輪唱曲的精髓在於一個不斷重複的和聲架構，長度通常不多於一至兩個小節。不同的旋律片段是基於此架構創作而成，因此在同時發聲時都能和諧配合。之後把這些片段橫向地鋪排，構成輪唱曲的主旋律，而隨後聲部先後加入的位置則取決於原本和聲架構的長度。

Mastering the writing of rounds can be translated into scoring a well-balanced multipart harmonic progressions, with each part equals to the melodic segment of the round. Hence, it is

important to keep each segment rhythmically and harmonically complementary to each other, just as you would in a multipart harmonic scoring.

掌握輪唱曲的寫作技巧，無異於編配一個均衡的多聲部和聲進程，當中每個聲部等同輪唱曲的其中一個旋律片段。因此，各聲部必須在節奏及和聲方面能互相補足，就正如你要編配一首多聲部的和聲作品一樣。

Let's first tackle some simple tasks.

讓我們先研習一些簡易的課題。

[Exercise 1]
On the keyboard, do a simple chord progression, as in Figure 2.1a.

[練習一]

利用鍵盤創作一段簡易的和弦進程，可參閱「圖例 2.1a」。

Figure 2.1a

圖例 2.1a

Repeat indefinitely

不斷重複

a. Try to listen to this progression (Audio file 2.1a) and improvise melodies on the keyboard which fits the prevailing harmonic pattern. It is relatively easy as any notes of the scale should be able to fit into the simple I-IV-V basic chords, with a little help of non-essential notes. However, make sure you have enough variety as you go along.

a. 聆聽這段和弦進程(「聆聽檔案 2.1a」)，嘗試在鍵盤上即興創作一些旋律以配合原有的和聲模式。這做法相對較簡易，因為只需輔以小量和聲外音，音階中的任何音符應能與 I-IV-V 的基本和弦配合。然而，你必須注意在過程中能引入適量的變化。

b. For those who are not apt at keyboard skills, alternatively they can write down the melodic fragments which could fit into the harmonic framework of this little ostinato. This is the basic approach to writing rounds.

b. 對於非鍵盤演奏者，他們可用樂譜記錄這段能配合頻現句和聲架構的旋律。這是創作輪唱曲的基本方法。

c. Try some other similar simple harmonic progressions with different meters, keys or modes. A few examples are listed as Figure 2.1b to 2.1e.

c. 嘗試採用其他類似但拍子、調性或調式不同的簡易和弦進程，部份例子已列於「圖例 2.1b」至「例 2.1e」。

Figure 2.1b *[Audio file differs from the score! Last chord should be ii°6]*
例 2.1b

Repeat indefinitely
不斷重複

Figure 2.1c
例 2.1c

Repeat indefinitely
不斷重複

Example 2.1d *['D' note is missing from ii7]*
例 2.1d

Repeat indefinitely
不斷重複

Example 2.1e (Audio File 2.1e)
例 2.1e(「聆聽檔案 2.1e」)

Repeat indefinitely
不斷重複

[Exercise 2]
Among your various melodic segments composed according to the given progressions, select a few which are varied to each other. Try writing them out, one on top of each other and add

your harmonic bass line to it (just keep the bass line now since you won't need the RH part of your harmonisation).　xamine whether they fit well as a multipart harmonic progression. These segments can then be linked together to form the 'round melody'.

[練習二]
根據以上提供的和弦進程所創作的不同旋律片段，選出一些分別較明顯者把它們重疊排列後寫出來，並加上原本和聲的低音線條(現在只保留低音線條，因你配置和聲時不需要運用右手彈奏的部分)。檢示各旋律片段能否配合多聲部的和聲進程，之後便可把它們串聯一起以構成「輪唱曲旋律」。

A working on Figure 2.2a is presented here to illustrate this exercise.
「圖例 2.2a」的做法已載於此作闡釋。

Possible working on Figure 2.2a *[Audio files would be handy!]*
「圖例 2.2a」提供的可行做法。

Building rounds by staggering different melodic segments on top of one another
把不同的旋律片段互疊起來以建構輪唱曲

輪唱曲(第 1 / 2 / 3 / 4 部)

['melodic'; polish out phrase marks]

Complete 'round' melody by joining the meloic segments
把旋律片段串聯一起以完成「輪唱曲旋律」

(聲部加入)

Points to note in building rounds:
  a. Since rounds are for fun, the counterpoint can be relaxed a little. Dissonances and non-harmonic notes are acceptable as long as they resolve properly. They can make the rounds sound more interesting.
  b. Make sure that rhythmically and harmonically each part is complementary to each other as much as possible. The overall melodic line, formed by joining the segments together, should have a natural flow in it.

建構輪唱曲須注意的事項：
  a. 輪唱曲應是充滿樂趣的，因此在對位方面可稍為寬鬆一點。不協和音與和弦外音皆可採用，唯之後必須在和聲方面能作出妥善的解決。這些音能使輪唱曲更富趣味性。
  b. 注意各聲部在節奏及和聲方面能盡量互相補足。由各旋律片段連接而成的整體旋律線條必須流暢自然。

[Exercise 3]
[練習三]

Instead of writing melodic segments based on a given harmonic progression, the following exercises require you to build rounds based on a given melodic segment. Note that you should be able to deduce from the given melody the underlying harmonic implications. So the task is similar after you have managed the previous step. However, do note that the length of the given melodic segment dictates the entry point of the subsequent parts. These parts will be sung (played) along with each other over the repeating harmonic framework.

下列練習並非根據所提供的和聲進程架構去創作旋律片段，而是要求你根據所提供的旋律片段建構輪唱曲。你必須能從所提供的旋律推斷出當中隱含的和聲。這課題與前一練習相類似，然而，要留意所提供旋律片段的長度已支配了隨後各聲部加入的位置。你將要把這些聲部與其他聲部伴隨重複的和聲架構一起唱(奏)出來。

List of suggested melodic segments:-
一些建議的旋律片段:-

Figure 2.3a
圖例 2.3a

♩ = 144

Next entry point

下一聲部加入的位置

Figure 2.3b
圖例 2.3b

♩ = 120

Next entry point

下一聲部加入的位置

Example 2.3c
例 2.3c

♩. = 72

Next entry point

下一聲部加入的位置

Example 2.3d
例 2.3d

♩ = 72

Next entry point

下一聲部加入的位置

(End of Workout 2)
(習作二完結)

Workout 3: Repetition & Change (Rhythm)
習作三：重複與變化(節奏)

In this workout, we concentrate on rhythms. You are asked to compose music of rhythmic interest only, without having to bother with pitch or tone colour. However, it is suggested that you employ different instrumental colours (like different percussive sounds) for individual parts so that they will be easily distinguishable from one another. The exercises in this workout are based on one given rhythmic ostinato motive being repeated endlessly. Five examples (Figure 3.1a to 3.1e) are given below. You can also compose your own rhythmic ostinati in similar ways if you like. However, only Figure 3.1a is being used in the following illustrations.

這習作將集中在處理節奏方面。你只需創作具節奏趣味的音樂，並不用考慮音高或音色。然而，你可以為個別聲部選用不同的音色(如不同的敲擊樂音色)，以便作出區別。本習作的練習建基於一個不斷重複的節奏頻現句動機。以下提供了五個例子(「圖例 3.1a」至「圖例 3.1e」)，你亦可採用類似的形式自行創作節奏頻現句。以下只採用「圖例 3.1a」作為實例。

Figure 3.1a - Rhythmic Motive for Workout 3
圖例 3.1a - 「習作三」的節奏動機

Repeated as many times as required
按需要不斷重複

[Exercise 1]
Freely write an added part to the original motive, make sure your new part is of a different duration to the ostinato motive (say, more than two bars in length) so that they have a different metric interest when repeated; and make sure that your new part has a different rhythmic pattern so that it complements the original motive. With two motives of different lengths, you can now repeat them and achieve some interesting isorhythms. Write out the two parts up to at least two isorhythmic cycles (i.e. one cycle represents the common point when both motives converge and start together again after different times of repetitions). Play along with the audio file to hear its combined audio result, and/or analyse the score.
[練習一]
為原本動機創作一個附加聲部，必須確保新聲部與原本頻現句動機的長度不同(如長度多於兩小節)，以使兩者在重複時呈現不同的節拍特色；同時新的聲部亦要有不同的節奏型，與原本的動機互相補足。有了兩個不同長度的動機，便可把它們重複和構成一些富趣味性的「等節奏型」。為兩聲部寫出至少兩個「等節奏型循環」(每個循環代表兩個動機經過多次重複，再次在一個位置上一起從頭開始)。配合「聆聽檔案」一起奏出樂段，聆聽綜合的聲響效果及/或分析樂譜。

    a.   Is your added part effectively being rhythmically complementary to the original motive?
    a.   附加聲部能否有效地與原本動機在節奏方面互相補足？

    b.   How can you make it more so? Suggestions: change some of the rhythms so that they don't overlap too much; or move the starting point of your added part later or earlier against the original motive, etc.
    b.   如何能增強這效果？建議：改變部分節奏以避免聲部間出現過多重疊；或把附加聲部的開始位置移前或移後。

    c.   You might find that although initially the two parts have good complementary rhythm to each other, during the course of the repetitions, their mutual relationship may change. This is quite acceptable.
    c.   你或會發現縱然最初兩個聲部的節奏能互相補足，但在重複的過程中，它們的相互關係或會改變，這其實是可接受的。

[Exercise 2]
This second exercise is similar to the previous one, but this time you will need to plan ahead.
    a.   First analyse the original motive in Figure 3.2a and look for any inherent pattern(s) in it.

[練習二]

本練習與前一項相似，然而這次你將要預先作出計畫。

    a. 首先分析「圖例 3.2a」的原本動機，找出當中的一些潛在模式。

    b. The patterns are easily recognizable as follows:- *['original' motive; use hyphens, not underline]*

    b. 這些模式可輕易辨別如下:-

Possible internal patterns of the drone motive:
動機的一些可能的內在模式：

1)Both [A] & [B] have the same duration of 5 8th-note beats
2)[A] = long_short_short   [B] = long_long_short
3)[A] consists of mainly down(strong) beats
4)[B] occupies syncopated(weak) beats
1) [A]和[B]均有 5 個八分音符的相同時值
2) [A]＝長__短__短   [B]＝長__長__短
3) [A]主要由落拍(強拍)組成
4) [B]佔據了切分節拍(弱拍)

    c. Try to make use of any of these pattern(s) in your added motive. Suggestions:
        i. Try literally *expanding* or *contracting* either [A] or [B], so that you have multiples of [A]s & [B]s but with different (longer or shorter) unit durations.
        ii. Other than repeating the figures of [A] & [B], you can use the basic unit of multiples of 5 beats. Construct your added part on similar multiples of 5s. But make sure you don't use the same basic unit of quavers or crotchets as the motives, otherwise it will be of the same meter. Try using 3 dotted crotchets as a unit, (this equals to *expanding basic grouping three times)* or 3 semiquavers as a unit (*contracting*), and see what happens. Try to vary your rhythmic patterns within each grouping, and determine the number of groupings to complete your motive.
        iii. Use *mirror technique* to form *retrograde* of either [A] or [B] or a combination of both (say, [A][A][B]) after the original - so that you get [A][A][B][B][A][A].
        iv. You can also shorten or lengthen each of [A] and [B] accordingly.
        v. The above are just suggestions. Try to think of other ways which you can *change* the original rhythmic motive but *retain* certain basic characteristics of it.

    c. 嘗試在你的附加動機中運用這些模式。建議：
        i. 嘗試把[A]或[B]擴展或收縮，以至你獲得多倍的[A]及[B]模式，但各擁有不同(較長或較短)的單位長度 。
        ii. 除了重複[A]及[B]的形態，你也可運用以五拍為倍數的基本單位，以五的倍數來建構你的附加聲部，但必須注意不要採用與原本動機相同的八分音符或四分音符作為基本單位，否則便是採用了相同的拍子。嘗試以三個附點四分音符作為基本單位(這相等於把基本組合擴展了三倍)或是以三個十六分音符

作為基本單位(收縮)，看看得出的效果。嘗試變換組合內的節奏模式，並決定要用多少個組合來完成你的節奏動機。

    iii.   運用「倒影手法」做出由[A]或[B]或是兩者所合併(譬如[A][A][B])而成的「倒行效果」—如此你便得出[A][A][B][B][A][A]。

    iv.   你亦可相應把[A]和[B]進行擴展或收縮。

    v.   以上只是一些提議，嘗試思考其他方法，讓你既可改變原本的節奏動機，同時也能保留當中的一些基本特徵。

d.   Now compose your added part based on these internal designs as far as possible and see if you can achieve a satisfactory combined rhythmic result.

d.   現在盡量根據這些內在構想來創作你的附加聲部，看看能否達致滿意的綜合節奏效果。

e.   You do not have to stick with your plan all the time. The joy of composition is to know that you have a plan, but also having the freedom to change and do whatever you like with it.

e.   你不用無時無刻皆固守原來的構想，音樂創作的愉悅在於你既有構想，但同時亦擁有自由度去進行各種不同的改變和處理。

[Exercise 3]

Base on any version of the above exercises, analyse your finished score and try to add other parts to it. You would like to add another part of rhythmic interest and independency. Of course one can always freely add whatever rhythmic fancies one desires. That's free composition. But here you should try to develop certain skills by working out according to some guidelines:-

[練習三]

根據你在以上練習所完成的任何一個版本，進行樂譜分析並嘗試加入其他聲部。你會期望加入另一個具節奏趣味和獨立的聲部。當然若是進行「自由創作」，則可因應個人喜好隨時加入任何形式的節奏奇想。但在這練習中，你應嘗試按著指引進行習作，從而發展創作技巧:-

a.   Can you repeat the possibilities as suggested by Exercise 2c in your 3rd part?

a.   你能否在第三聲部重複進行「練習 2c」所建議的可行方法？

b.   How do you make it different from your 2nd part?
    i.   Using different techniques;
    ii.   Using same process, but of a *different scale*.

b.   如何使該聲部與你的第二聲部有所不同？
    i.   運用不同的技巧；
    ii.   運用相同的過程，但採用不同的規模。

c.   There are other approaches to this task than only using the structural patterns of the original motive. One approach is to look for the combined result generated by the two parts, so that new phenomena are being brought into view by their interaction.

c.   除了只運用原本動機的結構模式外，進行這習作時亦可採用其他策略，這包括探究兩個聲部結合所產生的綜合效果，從而觀察兩者的互動所產生的新現象。

d. Take the two parts which you have finished working in Exercise 2. There are different ways to find the combined relationships:-
   i. Mark out the various starting points of each of your two repeating (looping) rhythmic motive. These points will become a rhythmic series of interest (as generated by the inherent relationship of your two parts). Use these points as punctuation points (rhythmic accents) and elaborate on them by adding further rhythmic details in between.
   ii. Trace along your score and this time, mark out the places where both parts start at the same time. You'll be able to construct some interesting rhythms out of these points, which can serve as a good basis for your 3rd part.
   iii. The above methods help you find the rhythmic outline for your 3rd part. However, you can decide whether to further elaborate on these skeletons (by adding shorter rhythms in between), or just leave them as is.

d. 以你在「練習二」所完成的兩個聲部為例，有不同的方法可找出當中的綜合關係:-
   i. 標出兩個重複(循環)節奏動機各自開始的位置，這些位置具備節奏特色(由兩個聲部的內在關係所產生)。把這些位置用作音樂的間斷位置(節奏強音)，並加入更多的節奏細節以作進一步的修飾發展。
   ii. 跟著樂句細閱你的樂譜，這次則標出兩個聲部共同開始的位置，你可根據這些位置建構出一些有趣的節奏，以作為創作第三聲部的基礎。
   iii. 以上的方法有助你找出創作第三聲部的「節奏輪廓」。然而，你可決定要否把這些骨架作進一步的修飾發展(在當中加入較短時值的節奏)，還是只維持其原貌。

e. As in all processes of music composition, you can see a certain *evolution process* taking place here. First we have the original (given) motive, which can represent the germ inspiration, or basic ideas you have for your piece. Then, you work out a *second part* according to certain process you may choose to work on. Now, the 2nd part, either stand-alone, or together with the 1st part, may become *the basis* for your next invention to compose the 3rd part. Once you have your 3rd part, it too can be your source of variation. Same is true for its combined relationship with the other two parts.

e. 正如在一切的音樂創作過程中，你在這練習中可察覺到某種「進化過程」正在發生。首先，原本(所提供)的動機可代表著靈感的萌芽，又或是你的作品所採用的基本意念。之後，你根據所選擇的某些過程來構思第二聲部，現在第二聲部又可獨立地或與第一聲部互相配合，成為你創作第三聲部的基礎。當你完成了第三聲部，它照樣可成為你引進音樂變化的源頭，同一道理也適用於它與其他兩個聲部構成的綜合關係。

f. Now try to analyse the inherent structure of this new (3rd) part you compose. Use it to expand and develop another part of music (4th part).

f. 現在嘗試分析你創作的新(第三)聲部的內在結構，並運用它來擴展及發展樂曲的另一聲部(第四聲部)。

g. Similarly, study the relationship between this (3rd)part and the previous two parts, using similar processes as suggested in (d) above, or discover new angles from their relationship. You can compose your 4th part this way.

g. 以類似的方法研習這(第三)聲部與之前兩個聲部的相互關係，可運用類似以上(d)項所建議的過程，又或是從它們之間的關係發現新的角度，這樣你便可創作第四聲部。

h. Thus the same process can go on accumulatively, depending on the intended complexity of your music. For the purpose of this exercise, three to four parts would be enough.

h. 如此，同樣的過程可不斷累進地延續，並視乎你的樂曲的複雜性而定。在這練習而言，三至四個聲部經已足夠。

[Exercise 4]
A conclusion to this Workout. Use other given examples (Examples 3.4a to 3.4e) and go through the exercises again (as if composing another piece based on different thematic materials) so that you gain more insight and practical skills in the manipulation and development of rhythmic motives.

[練習四]
作為本習作的總結，試利用其他提供的例子(「例 3b」至「例 3e」)再次進行以上的練習(好比運用不同的主題素材來創作另一首樂曲)，以增強你對處理及發展節奏動機的洞察力和實用技巧。

Figure 3.4a - Alternative Rhythmic Motive for Workout 3
圖例 3.4a - 「習作三」的另一節奏動機

repeated as many times as required
按需要進行不斷重複

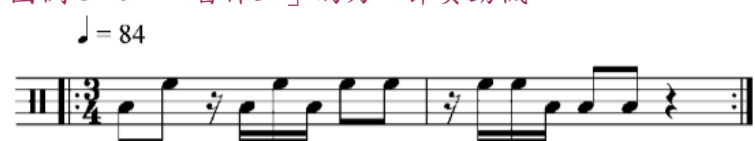Figure 3.4b - Alternative Rhythmic Motive for Workout 3
圖例 3.4b - 「習作三」的另一節奏動機
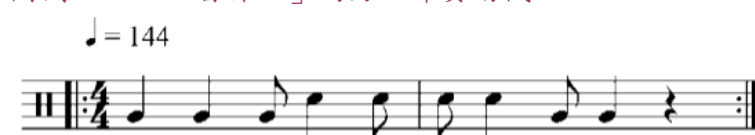
repeated as many times as required
按需要不斷重複

Figure 3.4c - Alternative Rhythmic Motive for Workout 3
圖例 3.4c - 「習作三」的另一節奏動機

repeated as many times as required
按需要不斷重複

Figure 3.4d - Alternative Rhythmic Motive for Workout 3
圖例 3.4d - 「習作三」的另一節奏動機

repeated as many times as required
按需要不斷重複

(End of Workout 3)
(習作三完結)

Workout 4: Repetition & Change (Melody)
習作四：重複與變化(旋律)

In contrast to *Workout3*, here we concentrate on the manipulation of melodic motive without bothering ourselves too much with rhythmic manifestations. Of course, pitch, rhythm and tone colour are all major elements of music and we definitely need to combine them effectively to achieve good musical results in composition. But for now, we'll concentrate on pitch and essentially linear manipulative processes to grow your musical ideas from any initial melodic motives. However, rhythmic values are suggested to each given motive so that in your exercises you can have the liberty to take rhythms into account if you prefer.

相對於「習作三」，我們現在將集中處理旋律動機的運用，而不用考慮太多有關節奏的表現。音高、節奏及音色當然也是重要的音樂元素，而我們在作品中也確實要把它們有效地結合，以達致良好的音樂效果。但現在我們將集中處理音高及旋律的運作過程，並從原先的旋律動機發展音樂意念。然而，所提供的每個動機均附有建議的節奏時值，讓你在練習中也可自由考慮及運用節奏。

Instead of working on a rhythmic ostinato, in this *Workout* we work on a melodic fragment. You can either invent a fragment of your own or take any one of the examples listed below:-*[Time signatures for motives? delete redundant bar lines]*

這習作並非是研習節奏頻現句，而是要運用旋律片段。你可選擇自行構想你的旋律片段，亦可從以下例子中任選其一:-

Figure 4.1a
圖例 4.1a

Melodic Motive
旋律動機

With rhythmic values
附節奏時值

Figure 4.1b
圖例 4.1b

Melodic motive
旋律動機

With rhythmic values
附節奏時值

Figure 4.1c
圖例 4.1c

Melodic motive
旋律動機

With rhythmic values
附節奏時值

Figure 4.1d
圖例 4.1d

Melodic motive
旋律動機

With rhythmic values
附節奏時值

[Exercise 1] *[Provide musical illustrations for items e to j]*
Familiarise yourself with the various different procedures for melodic motive variations. Using any of the above motives, make at least two attempts with each of the following techniques:-
   a. Transposition (sequential treatment)
   b. Inversion
   c. Retrograde
   d. Retrograde-inversion
   e. Keeping contour but vary the intervals
   f. Expansion (lengthening of the note-values but keeping relative rhythms)
   g. Contraction (shortening note values but keeping relative rhythms)
   h. Addition - repeating part of the motive
   i. Subtraction - deleting part of the motive
   j. Embellishment - decorating longer notes with auxiliary notes like, passing, neighbours, etc.

[練習一]
你要熟習為旋律動機引進音樂變化的各種方法，試運用以上任何動機，採用下列的手法各作出至少兩次嘗試:-
   a. 移調 (模進句的處理)
   b. 轉位

c.　倒行
d.　倒行-轉位
e.　保持旋律輪廓但改變音程
f.　擴展(延長音符時值但保持相對的節奏)
g.　收縮(縮短音符時值但保持相對的節奏)
h.　加法－重複動機的某部分
i.　減法－刪去重複動機的某部分
j.　裝飾－採用經過音或鄰音等助音來裝飾較長的音符

[Exercise 2]
Analyse each of the given motives (Figure 4.2a to 4.2d) and see if you can further break them down into subgroups. For example, the motive in Figure 4.2a can be further broken down into two subgroups which are inversions of one another:

[練習二]
分析所提供的各個動機(「圖例 4.2a」至「圖例 4.2d」)，看看能否把它們進一步劃分為更小的組別。比如，「圖例 4.2a」的動機可進一步劃分為兩個組別，各自為另一組的轉位。

Motive in Figure 4.2a showing internal patterns
「圖例 4.2a」的動機顯示其內在模式

組別 A　　A 的轉位　　　　　　組別 A　　A 的轉位

Do the same for the other motives.
以同樣方法處理其他的動機。

[Exercise 3]
Choose any of the above given melodic motives, or invent one of your own. Continue the melody with different forms of variants of the motive in any way you like, bearing in mind that you do not need to always manipulate the entire motive, rather only distinctive fragments or a subgroup of the motive. You may either use the rhythms given or compose other rhythms to apply to the notes, so as to make it a full-fledged melodic segment. Allow adequate rests and label your variants.

[練習三]
從以上所提供的動機中任選其一，又或是自行構想你的旋律動機，再以任何形式為該動機引進不同的變化，進行旋律續寫。留意你不用每次也處理整個動機，反而應選用較獨特的片段或是動機內更小的組別。你可採用所提供的節奏,亦可自行創作其他節奏以配合音符，以構成更全面的旋律片段，留意要編排適量的休止符，並標示你所作的各個不同變化。

[Exercise 4] *[Provide musical illustrations for items i & ii]*
The result of *Exercise 3* may be just a series of different variations of your original motive. Since they are all derived from the same source, you can achieve a sense of unity with this collection. But does your melody have a proper *contour* (proper shape with a climax)? Is there any phrasing design in your melody?

a. Now try to re-write your melody, making sure you follow the stylistic features inherent in the theme.
    i. For tonal music: proper phrasings with cadences;
    ii. For atonal music, irregular phrases and angular melodic lines, with big leaps and jumps.

[練習四]
你在「練習三」或許只得出一系列出自原本動機的變奏，因它們皆出自同一根源，你可從中獲得統一的效果。可是，你的旋律是否有適當的輪廓(合適的形態並有高潮)？旋律又有沒有分句的設計？
a. 現在嘗試重寫你的旋律，並確保能仿效主題本身的風格特徵。
    i. 對於有調性的樂曲：合適的分句並有終止式；
    ii. 對於無調性的樂曲：不規則的分句及凹凸不平的旋律線條，有大幅度的跳進音程。

[Exercise 5]
a. Try to write different melodies based on the same motive. Here, you'll need to apply different meters, tempi, or change the rhythmic values of your motive. And you will also have to use different variation processes for different melodies, all based on the same set of notes.

[練習五]
a. 嘗試根據相同的動機創作不同的旋律。你需要應用不同的拍子、速度或是改變動機的節奏時值，同時，你亦要因應不同的旋律而運用不同的變奏方法，而一切皆建基於同一個主題。

b. Having finished on one motive (composing different melodies), now try to do the same for other motives. Preferably you should cover at least all four motives given.
b. 當你已完成某一動機的研習(創作不同旋律)，現在也嘗試以相同方式處理其他的動機，而最理想是能至少涉獵所有四個提供的動機。

(End of Workout 4)
(習作四完結)

Workout 5: Instrumentation & Tone Colour
習作五：樂器學及音色

This Workout aims at a revision of your knowledge and mental command of tone colours, which are manifested in different ways, including:-
- Choice & use of instruments
- Note spacing & texture
- Dynamics and articulations

這習作之目的是要重溫你對音色的知識以及在腦海中調控音色的能力，這些都是透過不同的途徑表現出來，包括:-
- 樂器揀選及運用
- 音符排列的疏密以及織體
- 力度及發音法

However, your ability very much depends on your past experiences and learning. It is not absolutely necessary to complete all exercises in this Workout. Just choose those you think you are capable of doing. Later on, when you have gained new skills and understanding, you can come back to tackle more.

然而，你的能力很大程度乃取決於你過往的經驗和學習。你絕對不必完成這習作中的所有練習，只需揀選你認為有能力做到的即可。之後，當你進一步累積新的技巧及理解，便可再研習其餘的項目。

The basis of this Workout is again a musical segment. Given below are two kinds of short passages which you'll be asked to work on. The first group consists of melodic passages only, while the second group is a collection of 4-part music. They are all without any instructions on tone colours (no instrumentation, tempo, dynamics, etc).

本習作亦是以音樂片段為基礎。你將研習以下提供的兩類簡短段落，第一組包括一些旋律樂段，而第二組則是一些四聲部樂段。所有樂段均沒有提供與音色有關的指示(沒有樂器配搭、速度、力度等)。

Melodic passages
Figure 5.1a
旋律樂段
圖例 5.1a

Figure 5.1b
例 5.1b
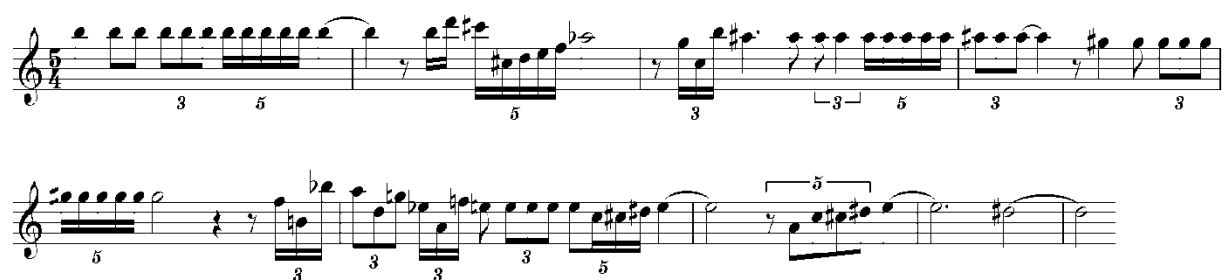
Example 5c
例 5c
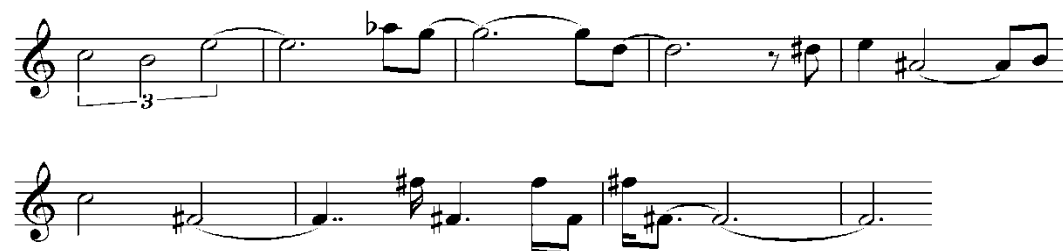
4-part passages
Example 5d

四聲部樂段

例 5d

Example 5e

例 5e

Example 5f

例 5f

[Exercise 1]

Take any of the given melodic segments and score it for various different instruments. You may like to change the tempo, dynamics, articulations, and even some of the notes, or you might want to extend the music to make better sense. A few suggested tasks are as follows:-

  a.   Score for violin solo. Try different versions of varied tempi and moods.

  b.   Score for voice, very lyrical.

  c.   Score for trombone solo. You must allow for the range and limitations of the instrument; on the other hand, try to incorporate some of the typical performing techniques of the trombone into your work, like glissando and portamento, etc.

  d.   Score for cello solo. You might like to transpose the music down an octave to make it more playable.

  e.   Score as a quick and agile passage. Try changing the notes and rhythms to suit.

  f.   Score for bass clarinet.

[練習一]

選取任何一個提供的旋律片段,並把它譜寫給不同的樂器。你可選擇改變其速度、力度、發音法、甚或部分的音符,又或把樂段延展以期更合乎音樂邏輯。以下是一些建議的研習課題:-

 a. 寫給小提琴獨奏,嘗試不同速度和氣氛的版本。

 b. 寫給人聲,十分抒情。

 c. 寫給長號獨奏,你必須考慮樂器的音域及限制;另一方面,嘗試在你的作品中加入一些典型的長號演奏技巧,例如滑奏法及滑音等。

 d. 寫給大提琴獨奏,你可選擇移調至低一個八度,使樂曲更易演奏。

 e. 譜寫快而靈巧的樂段,嘗試改變音符及節奏來配合。

 f. 寫給低音單簧管。

[Exercise 2]

Again based on the given melodic segments, this time score for two parts. The idea is to imagine how two instruments (or voices) would deliver the melody by sharing and overlapping parts of the melody between them. Note here you really have to use your imagination and be bold to break down the melodic line, or add imitations and echo effect if preferred, even to compose additional music to make the duet sound satisfactory to you. For each of the scoring exercises below, try to attempt two different versions of different mood and tempi.

 a. Score for two flutes

 b. Score for clarinet & cello

 c. Score for two soprano voices

 d. Score for violin & cello

 e. Score for xylophone and marimba

 f. Score for oboe & bassoon

 g. Score for flute & clarinet

 h. Score for horn & trombone

[練習二]

再次根據所提供的旋律片段,把它們譜寫給兩個聲部,研習目的是要想像兩件樂器(或是人聲)可怎樣分擔和重疊聲部來共同呈現旋律。留意你必須善用想像力並敢於作出嘗試,包括把旋律線條分拆、或加入模仿及迴聲效果、甚或創作一些附加樂段來使該二重奏變得更稱心合意。嘗試為以下各項配器練習創作兩個不同氣氛及速度的版本:

 a. 寫給兩支長笛

 b. 寫給單簧管及大提琴

 c. 寫給兩位女高音

 d. 寫給小提琴及大提琴

 e. 寫給木琴及馬林巴琴

 f. 寫給雙簧管及巴松管

 g. 寫給長笛及單簧管

 h. 寫給法國號及長號

[Exercise 3]

Taking this exercise further, why not score the melodic segment for three parts. This is actually no more challenging than scoring for two parts. The idea is to learn when to take rest. You don't have to have each part playing all the time. Try again to do two versions of different (contrasting) moods and tempi for each of the suggested instrumentation below:-

a. Score for piccolo, clarinet & bassoon
b. Score for flute, horn & double bass
c. Score for trumpet, horn & trombone
d. Score for soprano, alto & tenor
e. Score for two violins and viola
f. Score for oboe, harp and cello
g. Score for violin, viola and cello
h. Score for xylophone, vibraphone & marimba

[練習三]

進一步跟進這練習，把旋律片段譜寫給三個聲部。活動的難度實不會高於譜寫給兩個聲部，研習目的是要學會何時運用休止，故你不必編排各聲部不停頓地演奏。嘗試為以下所建議的各項樂器組合，創作兩個不同(具對比的)氣氛及速度的版本:-

a. 寫給短笛、單簧管及巴松管
b. 寫給長笛、法國號及低音提琴
c. 寫給小號、法國號及長號
d. 寫給女高音、女低音及男高音
e. 寫給兩支小提琴及中提琴
f. 寫給雙簧管、豎琴及大提琴
g. 寫給小提琴、中提琴及大提琴
h. 寫給木琴、顫音鋼片琴及馬林巴琴

[Exercise 4] *[Provide some musical illustrations for items a to e]*

Now we use the 4-part examples for the following exercises. Score any of these examples for the string orchestra. Only concentrate on one aspect of tone colour manipulation at a time.

a. Loud and furious, with strong attacks
b. Soft and mellow, slow moving and lyrical
c. Comical, light and delicate, quick tempo
d. Intense and dense, close positioning, dark
e. Pointillistic, sparse and with abrupt gestures

[練習四]

現在我們運用四聲部的例子進行以下練習。選取任何一個例子並把它譜寫給弦樂隊，而每次只集中處理以下某一項音色的運用。

a. 響亮和激烈，加上有力的起音
b. 輕柔和圓潤，動態緩慢和抒情
c. 滑稽，輕盈和纖巧，速度快
d. 強烈和濃密，音符密集地排列，陰暗
e. 採用點描手法，稀疏並加上突兀的動態

[Exercise 5]

Choose any of the given 4-part examples and re-arrange it to the following instrumental combinations. Again this is freehand arrangement. You do not just transcribe the notes. Instead you'll have to imagine and apply the proper tempo, add dynamics, phrasings and articulations as suited to the instrumental colours you are working with, etc. Try to recall the sounds of the instruments you are working with and change things if you think they are better suited to the colours you have in mind, like changing registers of the notes, add or delete any notes, and

perhaps adding some technical devices particular to the instruments concerned (such as pizzicato for strings, mutes, special blowing techniques, etc.)

[練習五]

選取任何一個提供的四聲部例子，並把它重新改編給以下的樂器組合。這也是自由的改編活動，你不是單把音符重新編配，而是要運用想像力為所選用的樂器音色加入適當的速度、力度、分句和發音法。嘗試回憶起你所選用樂器的音色特質，並因應需要把例子作出調整，如改變音域、增刪音符、又或是加入一些典型的樂器演奏技巧(例如以撥奏演奏弦樂、使用弱音器、運用特殊的吹奏技巧等)，令樂段更能切合你心目中的音色要求。

These exercises are essential steps in developing control over the *colours* of the music you make. Music without proper colour controls is not complete.

這些練習是發展你在創作時管理樂曲音色的必需步驟。如欠缺妥善的音色管理，樂曲便顯得不完善。

Try to work on any of the following combinations you feel comfortable with, or any combinations of your liking:-

   a.   String quartet
   b.   Clarinet, Violin, Cello & Double bass
   c.   Flute, Clarinet, Horn and Bassoon
   d.   Clarinet, Viola, Horn and Cello
   e.   Xylophone & Marimba duet
   f.   Full double-wind orchestra

嘗試揀選以下任何合適你的組合、又或是按任何自定的組合進行研習:-

   a.   弦樂四重奏
   b.   單簧管、小提琴、大提琴及低音提琴
   c.   長笛、單簧管、法國號及巴松管
   d.   單簧管、中提琴、法國號及大提琴
   e.   木琴及馬林巴琴二重奏
   f.   雙木管樂團

(End of Workout 5)

(習作五完結)