**Music Creating in the Classroom** (Secondary)(New) **CDI020220758** Organised by the Arts Education Section of the Curriculum Development Institute, the Education Bureau Speaker: Alfred WONG

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## **Music Creating in the Classroom (Secondary)**

### **Objective(s)**:

To enhance participants' understanding on compositional process and techniques, so as to strengthen their capability in the learning and teaching of music creating

### **Programme Description:**

Learning and teaching strategies for:

- 1. Inspiring musical ideas
- 2. Developing musical ideas
- 3. Instrumentation and music notation
- 4. Evaluating creative works

## **Music Creating in the Classroom (Secondary)**

### **Musical Ideas**

can be a melodic phrase, a bassline, a rhythmic pattern or a chord progression

### **Horizontal Developing Techniques**

- **1.** Compositional Devices
- **2.** Motivic Transformations
- **3.** Melodic Writing
- **4.** Structural Planning

### Vertical Developing Techniques

- **1.** Harmonic Function
- **2.** Piano Accompaniment Writing
- **3.** Writing for 2 or More Instruments
- **4.** Creative Ideas from Contemporary Music

## **Music Creating in the Classroom (Secondary)**

### **Inspiring Musical Ideas and More**

Inspiring Musical Ideas from Non-musical Elements

Inspiring Musical Ideas from Musical Elements

Teaching Concerns

Popular Notation Softwares

Evaluation / Assessment Criteria

Sharings and Discussion Time

# **Developing Musical Ideas 1**

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# **Horizontal Developing Techniques**

**Compositional Devices** 

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## **Compositional Devices**

### **Compositional Devices**

- Repetition **Strict repetition / modified repetition** (can repeat partially) **Ostinato** ("riff" in pop), ground bass, drone bass, etc. Sequence Upward / downward sequence, in an interval of 2nd or 3rd Usually 2-3 times Tonal sequence / real sequence, **modulating sequence** Motif (Motive) **Rhythmic, melodic or both** (can also be harmonically) **Motivic transformations** Pitch transformations (change of interval(s), inversion, retrograde, retrograde inversion, etc.) 2. Rhythmic transformations (augmentation, diminution, etc.)
  - $\mathbf{3.}$  Developmental transformations (fragmentation, interpolation, etc.)

## **Compositional Devices**

### Word Painting (Tone Painting)

The compositional technique that can reflect the meaning of the lyrics or story in program music It goes at least as far back as Gregorian chant and developed especially in the 16th century madrigals Thomas Weelkes' Madrigal "As Vesta was from Latmos Hill Descending" (1601) ← the melody reaches a peak each time on the word "hill" "hill" "descending" ← descending scales on the word "descending"  $\leftarrow$  ascending scales on the word "ascending" "ascending" "running down amain" 

descending scales in fast rhythm (amain means quickly) "first two by two" ← two voices at a time "then three by three" ← three voices at a time "together"  $\leftarrow$  sung in tutti "goddess"  $\leftarrow$  plagal cadence "all alone"  $\leftarrow$  soprano solo "long"  $\leftarrow$  held as a pedal point in the bass voice Prepared by Alfred

## **Compositional Devices**

### Word Painting (Tone Painting)

The compositional technique that can **reflect the meaning of the lyrics** or **story in program music** 

It goes at least as far back as Gregorian chant and developed especially in the 16th century madrigals

Vivaldi's Violin Concerto, Op. 8-1, "Spring", I (1725)

[Original sonnet]

Springtime is upon us. The birds celebrate her return with festive song,

and murmuring streams are softly caressed by the breezes.

Thunderstorms, those heralds of Spring, roar,

casting their dark mantle over heaven,

Then they die away to silence,

and the birds take up their charming songs once more.

springtime bird singing murmuring streams thunderstorms

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 $\leftarrow$  cheerful recurring theme in major key

← High registered trills and fast running scales by 3 solo violins

← rocking patterns in violins and viola

← loud tremolo passage

# **Horizontal Developing Techniques**

**Motivic Transformations** 

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### Motif (Motive)

- The smallest structural unit (a short musical idea / a recurring figure) possessing thematic identity
- It can be **melodic**, **rhythmic**, or even harmonic
- It can be used to **construct a complete melody** or even a whole piece
  - Mozart: Symphony No. 40, I

(pay attention to the **melodic motif** and **rhythmic motif**)



### Motivic Design (fragments a & b)

Bach's Minuet in G



Fauré's Sicilienne



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### Motivic Transformations



### Motivic Transformations



# **Horizontal Developing Techniques**

**Melodic Writing** 

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## **Melodic Writing**

### **16-bar Melody**

- **Normally** 4 bars in a phrase (a musical sentence), ending with a cadence (chord progression of the last 2 chords)
- Imperfect cadence (sounds incomplete) at the end of a section
- Perfect cadence (sounds complete) at the middle of a section
  - A 16-bar melody is normally in 4 phrases

[Phrase 1] Bar 1	Bar 2	Bar 3	Bar 4	← cadence
[Phrase 2] Bar 5	Bar 6	Bar 7	Bar 8	$\leftarrow$ cadence
[Phrase 3] Bar 9	Bar 10	Bar 11	Bar 12	
[Phrase 4] Bar 13	Bar 14	Bar 15	Bar 16	

#### **Melodic Writing 16-bar Melody** D major: (Structure: a-a'-<mark>b</mark>-a) Beethoven's Ode to Joy (from Symphony No. 9) a [Phrase 1] Bar 1 $\leftarrow$ imperfect cadence Bar 2 Bar 3 Bar 4 [Phrase 2] Bar 5 Bar 8 Bar 6 Bar 7 [Phrase 3] Bar 9 Bar 10 Bar 11 Bar 12 [Phrase 4] Bar 13 Bar 14 Bar 16 Bar 15 Phrase 1, 2 and 4 are nearly the same (except bar 4) Bar 10 & 11 is similar to bar 9



## **Melodic Writing**



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## **Melodic Writing**





# **Horizontal Developing Techniques**

**Structural Planning** 

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### **Rounded Binary Form**

Schumann's "Scenes from Childhood" (1838), 01

## (Structure: ||: a :|||: b a :||)





### **Compound Ternary Form**

Tchaikovsky's Barcarolle from *The seasons* (1876)

(Structure:

<mark>a-b-a</mark>-c-d-a-b-a-coda) A B A



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### **Compound Ternary Form**

Tchaikovsky's Barcarolle from *The seasons* (1876)

(Structure:

a-b-a-<mark>c-d</mark>-a-b-a-coda) A B A



### **Compound Ternary Form**

Tchaikovsky's Barcarolle from *The seasons* (1876)

(Structure:

a-b-a-c-d-a-b-a-coda) A B A



### Form Comparison

Round Binary	a	a	<b>b</b> + a		b + a				
Schumann's Scenes from Childhood, 01 (total 44 bars = 2 min)	8 bars	8 bars	6 + 8 bars		6 + 8 bars				
Rondo	а	a	b	а	С	а			
<b>Bizet's Carmen Prelude</b> (total 135 bars = 2.5 min)	16 bars	16 bars	18 bars	16 bars	50 bars	19 bars			
<b>Compound Ternary</b>	a	b	a	C	d	a	b	a	coda
<b>Tchaikovsky's Barcarolle (June)</b> (total 112 bars = 5.5 min)	10 bars	10 bars	16 bars	8 bars	16 bars	10 bars	10 bars	16 bars	16 bars
Theme & Variations	a	a1	a2	a3	a4				

### **Theme & Variations**





- ✓ The tempo is at a walking pace (Andante).
- ✓ **Simple quadruple time (4/4)** is used.
- ✓ It is written in minor key.
- ✓ It is made up of an **interval of thirds**
- ✓ Every first beat is a rest.
- The rhythm of the second bar is the reverse of the first bar. / Rhythm consists of a pair of quavers and a pair of crotchets.
- / It consists of a pair of 4-note phrases.



- ✓ Augmentation is used (1 bar in the theme becomes 2 bars in this variation).
- ✓ **Tempo** is changed (becomes **Allegro**).
- ✓ **Time signature (meter)** is changed.

#### <u>Variation 3</u>



- **Rhythm** and **articulations** are changed (Character is changed). / Augmentation is used.
- ✓ **Tempo** is changed.
- ✓ It becomes major key.

### **Theme & Variations**





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- ✓ **Simple quadruple time (4/4)** is used.
- ✓ It is written in minor key.
- ✓ It is made up of an **interval of thirds**
- ✓ Every first beat is a rest.
- The rhythm of the second bar is the reverse of the first bar. / Rhythm consists of a pair of quavers and a pair of crotchets.
- / It consists of a pair of 4-note phrases.



- It becomes triple time / Meter is changed (Rests on the first beat are removed).
- All notes are accented (Articulation is changed).
- ✓ It becomes Allegro in fortissimo (ff)

#### <u>Variation 9</u>



- ✓ It turns into **major key**.
- ✓ All notes are detached (staccato).
- ✓ Tempo, time signature and rhythm are changed.

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### **Theme & Variations**





- ✓ The tempo is at a walking pace (Andante).
- ✓ Simple quadruple time (4/4) is used.
- ✓ It is written in minor key.
- ✓ It is made up of an **interval of thirds**
- ✓ Every first beat is a rest.
- The rhythm of the second bar is the reverse of the first bar. / Rhythm consists of a pair of quavers and a pair of crotchets.
- / It consists of a pair of 4-note phrases.



- ✓ Diminution is used (1 bar in the theme becomes half bar in this variation).
- ✓ All notes are **detached (staccato)**.
- ✓ Tempo, time signature and rhythm are changed.

#### Variation 12



- Passing note are added (between the first pair of the thirds).
- Rhythm is varied (The opening crotchet rest become a quaver rest / syncopation is formed / triplet is used).