

Music Creating in the Classroom

(Secondary)(New)

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Organised by
the Arts Education Section of the Curriculum Development Institute,
the Education Bureau

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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

Developing Musical Ideas 2

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2022

Vertical Developing Techniques

- Harmonic Function

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Harmonic Function

3 Functional Categories

- **Tonic (T)**
- **Predominant (PD)**
- **Dominant (D)**

☐ Diatonic Chords

C major:

I **ii** **iii** **IV** **V** **vi** **vii°**

T **(PD)** **(T)** **PD** **D** **(T)** **(D)**

➤ Basic Harmonic Progression

I (or vi) - **IV (or ii)** - **V (or vii°)** - **I (or vi)**

Tonic **Predominant** **Dominant** **Tonic**

function **function** **function** **function**


Harmonic Function

3 Functional Categories

Seventh Chords

- Common seventh chords: $\text{ii}\emptyset 7$, $\text{V}7$, $\text{vii}^\circ 7$

C minor:



The image shows a musical staff in C minor. The notes of the scale are C, D, E-flat, F, G, A-flat, B-flat. Three seventh chords are highlighted with colored boxes: a green box around the $\text{ii}\emptyset 7$ chord (D, E-flat, F, G), a blue box around the $\text{V}7$ chord (F, G, A-flat, B-flat), and another blue box around the $\text{vii}^\circ 7$ chord (B-flat, C, D, E-flat). The labels $\text{ii}\emptyset 7$, $\text{V}7$, and $\text{vii}^\circ 7$ are written below their respective boxes.

- Basic Harmonic Progression

I (or vi) - IV (or $\text{ii}\emptyset 7$) - $\text{V}7$ (or $\text{vii}^\circ 7$) - I (or vi)

Harmonic Function

3 Functional Categories

□ Chromatic Chords

- Borrowed Chords
- Secondary dominants (e.g. V/V)
- Augmented sixth chords (A6) & Neapolitan sixth (N6)



C minor: V6 - i - **A6(1t6)** - V



C# minor: i - VI - **N6** - V7

➤ Basic Harmonic Progression

I (or vi) - **IV or A6 (or ii or V/V or N6)** - **V7 (or vii°7)** - **I (or vi)**

Harmonic Function

Non-harmony Notes

□ Notes do not belong to the particular chord, as a “melodic decoration”

x = non-harmony note



Passing note

(strong / weak beat)



Suspension

(strong beat)



Auxiliary note

(weak beat)



Appoggiatura

(strong beat)



Anticipation

(weak beat)



Changing Note

(mostly on weak beat)



Pedal Point

(on tonic / dominant note)

Harmonic Function

Common Harmonic Progressions

□ Circle of Fifth Progression

➤ Alfred Wong's 《離別當下》
(from 音樂劇「太平山之疫」)

The image displays a musical score for the song "離別當下" (Farewell Under the Current) by Alfred Wong, from the musical "The Epidemic of Tai Ping Shan". The score is written in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment features a "Progression of Fifths" in the bass line, which is highlighted with red brackets and labels. The lyrics are in Chinese.

Progression of Fifths

離別當下 踏上彩霞 回望天際 歲月流逝也優雅

離別心事 盡付亂麻 騰雲是我 遊歷了萬化

年華葬花 不必牽掛 但願憶記 記在年月似磚瓦

簷前滴雨 似慰解說話 逝過春夏 經秋季落花

Harmonic Function

Common Harmonic Progressions

□ Descending Bass Progression

➤ Chopin's *Prelude Op. 28-4*

Largo
p espressivo
Piano

G *sempre legato* **F#** **F**

E **D#** **D**

C **B**

Harmonic Function

Pedal Point

➤ Brahms's *Wiegenlied*, Op. 49-4

Zart bewegt

The image displays a musical score for Brahms's *Wiegenlied*, Op. 49-4. It consists of three systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo/mood is indicated as *Zart bewegt*. The lyrics are in German. Red markings in the bass line indicate a pedal point, which is a sustained low note (F major third, B-flat) that serves as a harmonic foundation. The lyrics are: "Gu-ten A - bend, gut' Nacht, mit Ro-sen be - dacht, mit Näg-lein be - steckt, Schlupf un - ter die Deck'! Mor-gen früh, wenn Gott will, wirst du wie-der ge - weckt, mor-gen früh, wenn Gott will, wirst du wie-der ge - weckt."

Gu-ten A - bend, gut' Nacht, mit Ro-sen be - dacht, mit

Näg-lein be - steckt, Schlupf un - ter die Deck'! Mor-gen früh, wenn Gott will, wirst du

wie-der ge - weckt, mor-gen früh, wenn Gott will, wirst du wie-der ge - weckt.

Vertical Developing Techniques

- Piano Accompaniment Writing

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Piano Accompaniment Writing

Accompaniment Writing Techniques

Homophonic accompaniment

➤ Beethoven's Violin
Sonata, "Spring", I

Allegro

Violin

Piano

p

p

F major

I vi ii

5

5

V7 V2 I6 vi ii(6) V7 I

Piano Accompaniment Writing

Accompaniment Writing Techniques

Homophonic accompaniment

➤ Alfred Wong's 《天開眼》
(from 音樂劇「太平山之疫」)

2nd Appearance
of the melody

Right hand doubling the melody

This musical score shows the 2nd appearance of the melody. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has lyrics in Chinese: 心似南雁天卻多變幻. The piano accompaniment features the right hand doubling the vocal melody, with notes circled in red. The left hand provides a simple harmonic accompaniment. A tempo marking of ♩=140 is present.

3rd Appearance
of the melody

Counter melody on the right hand

This musical score shows the 3rd appearance of the melody. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has lyrics in Chinese: 天縱使變幻生縱使有限. The piano accompaniment features the right hand playing a counter melody, with notes circled in red. The left hand provides a simple harmonic accompaniment. A tempo marking of ♩=140 is present.

Piano Accompaniment Writing

Accompaniment Writing Techniques

□ Homophonic accompaniment

□ Imitative writing

➤ Alfred Wong's 《生天一線》
(from 音樂劇「太平山之疫」)

[Verse]

2nd appearance of the melody

1st appearance of the melody

(transition motif)

(floating-feel)

♩ = 64

mf

人 生 不 免 有 風 險 晨 昏 日 夜 似 翻 轉

This system shows the first appearance of the melody in the right hand, marked *mf* and tempo 64. A red box highlights a transition motif in the left hand. A blue oval highlights the melody in the right hand, labeled '(floating-feel)'. The lyrics are '人 生 不 免 有 風 險 晨 昏 日 夜 似 翻 轉'.

(imitation)

(descending bassline)

窮 山 跨 過 履 深 淵 時 光 耗 盡 哪 堪 算 我 心 想 是 當 前

This system shows the second appearance of the melody in the right hand, marked *mf*. A purple box highlights the melody in the right hand, labeled '(imitation)'. A green line highlights the descending bassline in the left hand, labeled '(descending bassline)'. The lyrics are '窮 山 跨 過 履 深 淵 時 光 耗 盡 哪 堪 算 我 心 想 是 當 前'.

Piano Accompaniment Writing

Accompaniment Writing Techniques

Choral

accompaniment

- Schumann's *Ich grolle nicht* from "Dichterliebe"

Nicht zu schnell.



Vocal

Piano

mf

piano

Ich grol-le nict, und wenn das Herz auch bricht.

Vertical Developing Techniques

- Writing for 2 or More Instruments

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Writing for 2 or More Instruments

Writing for Trio

➤ Beethoven's *String Trio No.1, I*

Allegro con brio.

Violino.

Viola.

Violoncello.

f syncopation

p in 3rds

theme@violin

broken chords

theme@viola

The image displays a musical score for the first movement of Beethoven's String Trio No. 1 in E-flat major, Op. 3. The score is for Violino (Violin), Viola, and Violoncello (Cello). The tempo is marked 'Allegro con brio.' The key signature has two flats (B-flat and E-flat). The score is annotated with several features: a green box around the first measure of the Violino part is labeled 'syncopation'; a blue box around the first measure of the Viola part is labeled 'in 3rds'; a red box around the first measure of the Violino part is labeled 'theme@violin'; a green box around the first measure of the Violoncello part is labeled 'broken chords'; and a red box around the first measure of the Viola part is labeled 'theme@viola'. The score is written in 3/4 time and features various musical notations including notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

Writing for 2 or More Instruments

Writing for Trio

➤ Beethoven's *String Trio No.1, I*

The image displays a musical score for Beethoven's *String Trio No. 1, I*, featuring three staves (Violin, Viola, and Cello/Double Bass). The score is annotated with several techniques for writing for multiple instruments:

- in 3rds**: Blue boxes highlight passages where the Violin and Viola parts play in thirds.
- tonic pedal**: A red box highlights a passage where the Cello/Double Bass part plays a sustained tonic pedal point.
- broken chords**: Green boxes highlight passages where the Violin and Viola parts play broken chords.
- etc.**: A green box highlights a passage where the Cello/Double Bass part plays a sequence of chords, labeled "etc."

Writing for 2 or More Instruments

Writing for Quintet

- Writing sample for Chinese ensemble (<https://www.youtube.com/watch?v=qyp4pwndWL4>)

Commissioned by Windpipe Chinese Music Ensemble 竹韻小集委約

《涼風》 *Breeze* 五重奏*

黃學揚 2018
Alfred WONG

♩ = 60

笛子

揚琴

大阮

高胡

二胡

Writing for 2 or More Instruments

Scoring for Strings

➤ from Beethoven's *Piano Sonata Op.10 No.3, I* (Bar 35-38)

Minuetto
Allegro

35

Piano

cresc.

sf

p

41

pp

pp

The image displays a musical score for a Minuetto in Allegro tempo. It consists of two systems of piano music. The first system, starting at bar 35, shows a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support. Dynamics include a crescendo leading to a fortissimo (sf) section, followed by a piano (p) section. The second system, starting at bar 41, continues the piece with piano-piano (pp) dynamics and includes a repeat sign. The key signature is one sharp (F#) and the time signature is 3/4.

Writing for 2 or More Instruments

Scoring for Strings

No need to write “div.” if the part can manage to play the 2 notes at the same time

Can beam together if the rhythm of the upper and lower parts are the same

Minuetto
Allegro

The image displays a musical score for a piece titled "Minuetto Allegro". The score is written for five string instruments: Violin I, Violin II, Viola, Cello, and Double Bass, along with an "Original Score" at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 35. Various musical notations are present, including dynamics such as *mp*, *cresc.*, *sf*, and *p*. Slurs and beams are used to group notes. Annotations with arrows point to specific parts of the score, highlighting techniques for writing for multiple instruments. These include: "No need to write 'div.' if the part can manage to play the 2 notes at the same time" (pointing to a double note in Violin II), "Can beam together if the rhythm of the upper and lower parts are the same" (pointing to beamed notes in Cello), "Add stacc. if having a slur on the same note" (pointing to a staccato mark in Violin II), "Better break the phrase mark into bowing slur (i.e. one bow per bar)" (pointing to a bowing slur in Violin I), and "Add dynamics to each staff" (pointing to dynamic markings in the Original Score).

Add stacc. if having a slur on the same note

Better break the phrase mark into bowing slur (i.e. one bow per bar)

Add dynamics to each staff

Writing for 2 or More Instruments

Scoring for Strings

A musical score for strings and piano, measures 41-48. The score is written for VI. I, VI. II, Vla., Vc., Db., and Pno. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Red boxes highlight the *pp* (pianissimo) dynamic markings for VI. I, VI. II, Vla., Vc., and Db. in measures 45 and 46. The Pno. part has *pp* markings in measures 44 and 46. The score also features blue and red annotations, including a blue box around a slur in the Vc. part in measure 42 and red slurs in the Pno. part in measures 44 and 46.

41

VI. I

VI. II

Vla.

Vc.

Db.

Pno.

41

pp

pp

pp

pp

pp

pp

Writing for 2 or More Instruments

Recommended Readings

- ❑ Black, Dave and Gerou, Tom. *Essential Dictionary of Orchestration*. Alfred Pub Co., 1998.
- ❑ Kennan, K.W. *The Technique of Orchestration*. 6th Edition. University of Texas at Austin, 2014.
- ❑ Hansen, Brad. *The Essentials of Instrumentation*. Mayfield Pub. Co., c1991.
- ❑ Adler, Samuel. *The Study of Orchestration*. 3rd Edition. W. W. Norton, New York, 2002.
- ❑ Blatter, Alfred. *Instrumentation/Orchestration*, 2nd Edition, Schirmer Books, 1997.
- ❑ 胡登跳：《民族管弦樂法》，上海，上海音樂出版社，1999
- ❑ 唐朴林：《民族器樂多聲部寫作》，上海，中央音樂學院出版社，2006

Vertical Developing Techniques

- Creative Ideas from Contemporary Music

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Creative Ideas from Contemporary Music

☐ Characteristics of Contemporary Music

- Atonal, wide leaps, clusters, exotic scales, complex rhythm, experimental, etc.

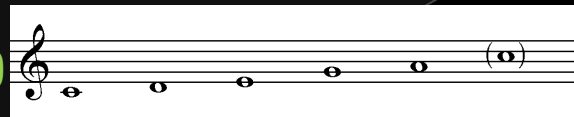
☐ Styles and Trends

- Serialism
- Impressionism
- Expressionism
- Neoclassicism
- Minimalism
- Chance Music (Aleatory music)
- Electronic Music
- Polystylism
- New Complexity, etc.

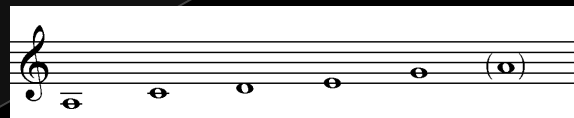
Creative Ideas from Contemporary Music

More about Scales

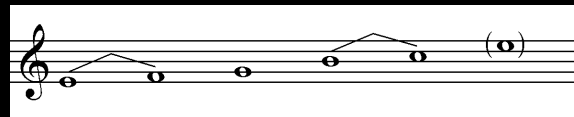
[5-note] (Major) Pentatonic Scale **(do-re-mi-sol-la)**



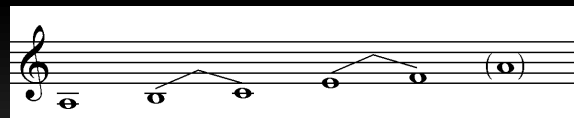
[5-note] Minor Pentatonic Scale **(la-do-re-mi-sol)**



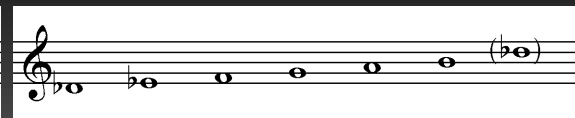
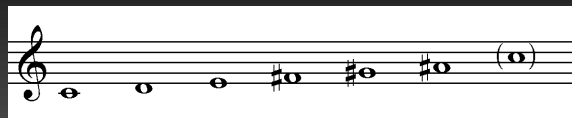
[5-note] Pelog Scale (Indonesian) **(mi-fa-sol-ti-do)**



[5-note] Hirajōshi Scale (Japan) **(la-ti-do-mi-fa)**



[6-note] **Whole-tone Scale**

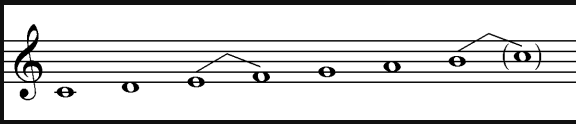


Creative Ideas from Contemporary Music

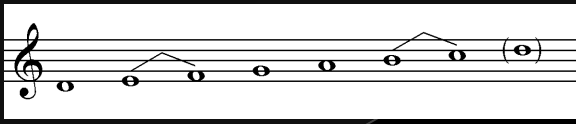
More about Scales

[7-note] Modal Scale (Mode)

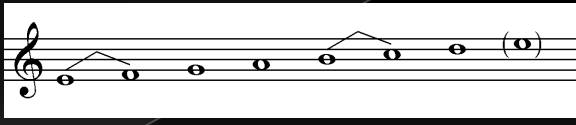
Ionian (tonic is do)



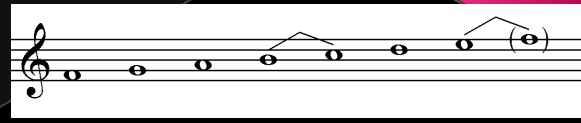
Dorian (tonic is re)



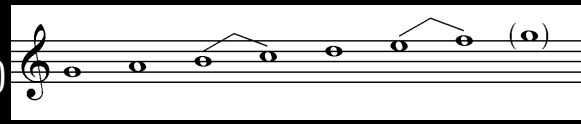
Phrygian (tonic is mi)



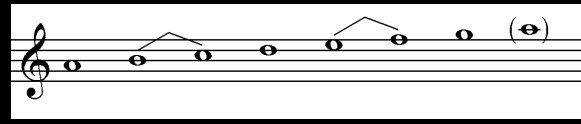
Lydian (fa)



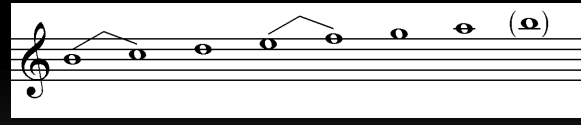
Mixolydian (sol)



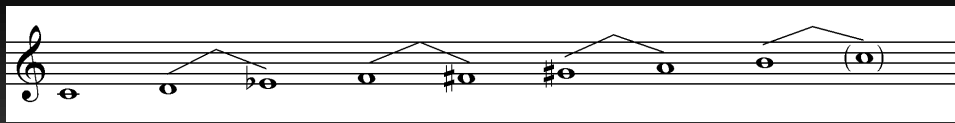
Aeolian (la)



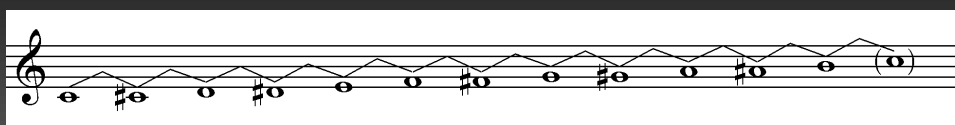
Locrian (ti)



[8-note] Octatonic / Diminished Scale



[12-note] Chromatic Scale



[free] Artificial Scale (create you OWN scale, e.g. C Db E F# G A# B)

Creative Ideas from Contemporary Music

More about Chords

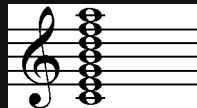
[by 2nds]

Secundal Chords (cluster)



[by 3rds]

Tertian Chords



[by 4ths]

Quartal Chords

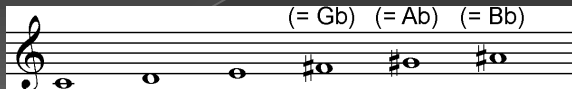


[by 5ths]

Quintal Chords



[from Whole-tone Scale] Whole-tone Chords



Creative Ideas from Contemporary Music

Recommended Listening

☐ About **Harmony & Chords**

- Bartók's *Piano Concerto No. 2* (1931)
- Rautavaara's *Piano Concerto No. 1* (1969)

☐ About **Timbre & Texture**

- Penderecki's *Threnody for the Victims of Hiroshima* (1960)
- John Adam's *Shaker Loops* (1982)

☐ About **Polystylism**

- Pärt's *Cello Concerto "Pro Et Contra"* (1966)
- Schnittke's *Concerto Grosso No. 1* (1977)

☐ **Solo & Chamber Music**

- Messiaen's *Quatuor pour la fin du temps (Quartet for the End of Time)* (1941)
- Ligeti's *Musica Ricercata* (1953)