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
(黃學揚)

Music Creating in the Classroom (Secondary)
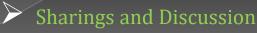
Inspiring Musical Ideas and More

➢ Inspiring Musical Ideas from Non-musical Elements

➢ Inspiring Musical Ideas from Musical Elements

➢ Teaching Concerns

➢ Popular Notation Softwares

➢ Evaluation / Assessment Criteria

➢ Sharings and Discussion

Inspiring Musical Ideas

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Inspiring Musical Ideas

❑ from **Non-musical elements**

➢ Feelings and emotions (happy, sad, angry, satisfied, frustrated, energetic, suspicious, etc.)

➢ Narratives and stories (poetries, novels, folklore, films, personal experiences, etc.)

➢ Observations, imaginations, commentaries, etc.

❑ from **Musical elements**

➢ Musical styles and genres (from different musical cultures)

➢ Tempo and dynamics (with changes)

➢ Tonalities and harmonies

➢ Melodic and rhythmic elements

➢ Instrumental or vocal repertoires

➢ Timbres and soundscapes etc.

Inspiring Musical Ideas

from Non-musical Elements

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Emotions & Feelings

❑ Identify specific emotions or feelings you want to express

❑ **Transform the expressions into musical gestures/features** such as **tempo**, **dynamics** and **mode** (major or minor), **melody**, **rhythm**, etc.

➢ **scary** → e.g. **slow, soft, atonal**

➢ **comical** → e.g. **fast, loud, major key**

➢ **sad** → e.g. **slow, soft, minor key**

➢ **heroic** → e.g. **moderate tempo, loud, major key**

❑ Case study 1 **https://www.youtube.com/watch?v=rn9V0cN4NWs&t=43s**

To read more:

➢ **https://en.wikipedia.org/wiki/Music_and_emotion**

➢ **https://www.medicalnewstoday.com/articles/327430**

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from Non-musical Elements

Emotions & Feelings

❑ Case study 2: https://www.youtube.com/watch?v=b-3q0DOXb74 (increasing tension with uncertainy)

➢ **Pitches** **low → high**

➢ **Tempos** **slow → fast**

➢ **Dynamics** **soft → loud**

➢ The **dissonant** "minor 2nd motif" create a suspended mood.

There are lots of specific musical features that are highly associated with particular emotions.

Musical Features	Associated Emotions
Fast / Slow	Excited, angry/ sad calm
Major / Minor	Happy, joyful / sad
Loudness	Intensed, powerful or angry
Complementing / Clashing harmonies	Happy, relaxed, calmn / excited, angry, unpleasant
Smooth, consistent / Rough, irregular rhythm	happiness, peace / amusement, uneasiness

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Design a Programmatic Title

❏ **Scenic Titles** (Samples)

➢ Violin Concertos *"The Four Seasons" (四季)* by Vivaldi

➢ Symphony No.6 *"Pastoral" (田園)* by Beethoven

➢ Hebrides Overture *"Fingal's Cave" (芬格爾洞窟)* by Mendelssohn

➢ Musical Picture *"In the Steppes of Central Asia" (在中亞細亞的草原上)* by Borodin

➢ *la mer (大海), Clair de lune (月光)* by Debussy

➢ *The Swan of Tuonela (黃泉的天鵝)* by Sibelius

➢ *Central Park in the Dark (漆黑中的中央公園)* by Ives

➢ *In the Gardens of Spain (西班牙花園之夜)* by Falla

➢ *Pines of Rome (羅馬之松), Fountains of Rome (羅馬之泉)* by Respighi

➢ *El Salón México (墨西哥沙龍)* by Copland

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Design a Programmatic Title

❑ **Narrative Titles** (Samples)

➢ *Till Eulenspiegel (狄爾的惡作劇)*, *A Hero's Life (英雄的生涯)* by Richard Strauss

➢ *The Carnival of the Animals (動物狂歡節)* by Saint-Saëns

➢ *Pictures at an Exhibition (展覽會圖畫)* by Mussorgsky

➢ *1812 Overture (1812序曲)* by Tchaikovsky

➢ *The Sorcerer's Apprentice (魔法師的學徒)* by Dukas

➢ *The Lark Ascending (雲雀飛翔)* by Vaughan Williams

➢ *Pacific 231 (太平洋231號)* by Honegger

➢ *The Cat and the Mouse (貓與鼠)* by Copland

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Design a Programmatic Title

❏ **Sentimental Titles** (Samples)

➢ Piano Sonata No.26 *"Les Adieux" (告別)* by Beethoven

➢ *Scenes from Childhood (兒時情景)* by Schumann

➢ *Enigma Variations (謎語變奏曲)* by Elgar

➢ *L'Isle Joyeuse (快樂島)*, *Children's Corner (兒童天地)* by Debussy

➢ *"The Poem of Ecstasy" (狂喜之詩)* (Symphony No.4) by Scriabin

➢ *Transfigured Night (昇華之夜)* by Schoenberg

➢ *An American in Paris (一個美國人在巴黎)* by Gershwin

➢ *Summer Music (夏日音樂)* by Barber

➢ *Vingt regards sur l'enfant-Jésus (對聖嬰的二十凝視)* by Messiaen

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Design a Programmatic Title

❑ **Abstract Titles** (Samples)

➢ *Death and Transfiguration (死與變容)*, *Also Sprach Zarathustra (查拉圖斯特拉如是說)* by Richard Strauss

➢ *The Unanswered Question (未解答的問題)* by Ives

➢ *Ionisation (電離)*, *Density 21.5 (21.5密度)* by Varèse

➢ *Des canyons aux etoiles (從峽谷到群星)*, *Chronochromie (時間的色彩)* by Messiaen

➢ *I Hear the Water Dreaming (我聽見水的夢)*, *How Slow the Wind (風多麼緩慢)* by Takemitsu

➢ *Short Ride in a Fast Machine (快機器上的短旅程)*, *Fearful Symmetries (可怕的對稱)*, *Grand Pianola Music (華麗的自動鋼琴音樂)*, *Must the Devil Have All the Good Tunes? (魔鬼必歌妙音耶？)* (Piano Concerto No. 3) by John Adams

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Choosing Appropriate Instruments to Compose *(String Samples)*

❑ Writing for **String Solo** (with accompaniment)

➢ Graded music exam pieces

➢ *Sonatas* and *Concertos* by well-known composers

❑ Writing for **String Duo**

➢ *12 Duos for 2 Violins* and *8 Pieces for Violin and Cello* by Glière

➢ *44 Duos for 2 Violins* by Bartók

➢ *2 Duos for Violin and Viola* by Mozart, *"Eyeglasses" Duo for Viola and Cello* by Beethoven

➢ *Passacaglia for Violin and Viola in G minor after Handel* by Halvorsen

➢ *Sonata for Violin and Cello* by Ravel

❑ Writing for **String Trio**

➢ *Divertimento for String Trio* by Mozart

➢ *String Trios* by Beethoven, Schubert & Schnittke

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Choosing Appropriate Instruments to Compose *(Woodwind Samples)*

❑ Writing for **Woodwind Solo** (with accompaniment)

  ➢ Graded music exam pieces

  ➢ *Flute Sonatas* by Poulenc & Prokofiev, *2 Flute Concertos* by Mozart

  ➢ *3 Romances* for Oboe and piano by Schumann, *Oboe Sonata* by Poulenc

  ➢ *Clarinet Sonatas* by Brahms, Poulenc & Saint-Saëns, *Clarinet Concertos* by Mozart & Copland

  ➢ *Bassoon Sonatas* by Saint-Saëns & Hindemith, *Bassoon Concertos* by Mozart & Weber

❑ Writing for **Woodwind Duo**

  ➢ *Sonata for Two Clarinets* by Poulenc

  ➢ *Duo for 2 flutes* and *Duets for Clarinet and Bassoon* by Beethoven

❑ Writing for **Woodwind Trio**

  ➢ *Trio for 2 Oboes and English Horn* by Beethoven

  ➢ *Divertimento for Oboe, Clarinet and Bassoon* by Mozart

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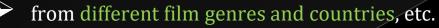**Choosing Appropriate Instruments to Compose *(Brass Samples)***

❑ Writing for **Brass Solo** (with accompaniment)
  ➢ Graded music exam pieces
  ➢ *Trumpet Sonatas* by Stevens & Hindemith, *Trumpet Concertos* by Haydn & Hummel
  ➢ *Horn Sonata* by Beethoven, *Adagio and Allegro* for Horn and Piano by Schumann
  ➢ *Trombone Concerto* by *Rimsky-Korsakov, T-bone Concerto* by Johan de Meij
  ➢ *Tuba Concertos* by Vaughan Williams, Gregson & John Williams

❑ Writing for **Brass Duo**
  ➢ *12 Horn Duos* by Mozart

❑ Writing for **Brass Trio**
  ➢ *Sonata for Horn, Trumpet and Trombone* by Poulenc

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from Musical Elements

Get Inspirations beyond Classical Music / Art Music

❑ **Popular Music**
   ➢ Blues, jazz, country music, hip hop, rock, metal, punk, cantopop, K-pop, J-pop, etc.

❑ **Film Music**
   ➢ from different film genres and countries, etc.

❑ **Theatre Music**
   ➢ Musicals, drama music, ballet and other dance music, etc.

❑ **Commercial Music**
   ➢ Advertising music and jingles, game music, music for digital media, etc.

❑ **Religious / Ritual Music**
   ➢ Christian church music and spirituals, Buddhist chant, Taoist ceremonial music, etc.

❑ **World Music**
   ➢ Traditional Music from China, Japan, Africa, India, Middle East, Latin America, etc.

Inspiring Musical Ideas

- Teaching Concerns

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Inspiring Musical Ideas

Teaching Concerns - *Inspirations*

❏ Start with non-musical elements and musical elements for inspirations.

❏ Observe our feelings and emotions in daily life and pay more attention to the surroundings, select something (narrative, sentimental, philosophical, scenic, etc.) that you want to express the most, then transform it into musical gestures/features.

❏ Listen to different kinds of music (from spotify, CDs, radios, or any sources in daily life), or watching music performances (from youtube, concert halls, etc.), also reading scores from libraries, music stores and websites (such as "imslp", as well as "recording with scores" at youtube), select a musical style or genre that you enjoy the most and are familiar with.

❏ Decide whether it is absolute music or program music, instrumental or vocal, etc. before start writing, then do research from time to time, searching for relevant pieces for reference.

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Teaching Concerns - *Motivic writing & melodic writing*

❑ Design a music motif (a short idea) that captures the spirit or the mood of the music

❑ Using compositional devices to develop and transform the motif / motives

❑ Record / dot down your musical ideas into your mobile phone or notebook, improvise something randomly through your instrument(s), and get inspired by other people's tracks

❑ Associate your expression to a theme, atmosphere, mood or story.

❑ To start a melodic writing, you may guide your students to think of the followings

➢ **Tempo** (slow, fast, moderate tempo? any accel., rit., or rubato, etc.?)

➢ **Meter (time signature)** (Simple or compound? duple, triple or quadruple? Irregular? Mixed?)

➢ **Key / Tonality** (Major or minor? Any modulation? Modal writing? Cadential planning?)

➢ **Phrase structure** (Regular or irregular phrasing? With phrase extension? With or without pickup?)

➢ **Melodic character** (Stepwise, leap or mixed? Ascending, descending or mixed? Based on a chord

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Teaching Concerns - *Structural planning*

To help students plan the structure of a composition, you may suggest them the followings

- ❑ **How to begin** (Begin suddenly / gradually / with introduction / start with an accompaniment pattern, etc.)

- ❑ **How to end** (Stop suddenly / slowing down / fading out / with a coda, etc.)

- ❑ **Overall structure** (In sections / continuous / building up to a climax)

- ❑ **Absolute / programmatic nature** (Recommend to apply suitable conventional forms, e.g. compound ternary, rondo, theme & variations, etc. if it is an absolute music; through-composed writing, i.e. music structure follows the story, if it is a program music)

- ❑ **Plot "graph"** to plan the proportion of the sections and the placement of the climax as to achieve a **logical flow** and a **fine balance between unity and contrast**

- ❑ **Find relevant works** for composing reference and **analyse them**

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Teaching Concerns - *Composing Progress*

❑ Think about rhythm / melody and **design INTERESTING motifs**.

❑ Apply conventional forms or follow the programmatic content (through-composed).

❑ **To write an opening**, think about using an introduction, accompanying pattern, a sudden chord, a long note, or starting from low register / high register, etc.

❑ **To develop the musical ideas and continue the writing**, please make good use of the compositional devices and techniques, and avoid adding irrelevant new materials.

❑ **When getting sucked into existing ideas**, try to reconstruct, reorganise the materials or lead to another direction, throw the unnecessary or unrelated materials when needed.

❑ **Keep the piece fresh** with contrasting materials (different tempi, meters, registers, characters, dynamics, textures, etc.), or introduce surprising "elements" at suitable point.

❑ **To conclude the piece**, you may write a coda, build up to a climax, gradually slow down and fade out, end with a sudden chord or chords, or simply stop unexpectedly, etc.

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Teaching Concerns - *Classroom Teaching*

❏ To handle **learning diversity in classroom teaching** of music composition, different sets or levels of teaching materials should be prepared, with different pedagogical methods adopted to different situations (因材施教) due to the diversity of students' backgrounds and levels of interest in composing. Extra tutorial sessions may be needed as to meet the individual needs of students.

❏ **Monitor student's composition in progress** before any potential serious problem happens that may lead to rewrite a section or even the whole piece.

❏ **To motivate and encourage students to compose**, positive feedbacks are always recommended, showcase the good creating works or even organise a mini competition.

❏ **Always do research** if not sure about the instrument techniques and actual balance of the instrument combination from books, websites, reference scores, expertise advices, etc.

Popular Notation Softwares

❑ **Finale** (Windows / Mac)

➢ used by many publishers and professionals

➢ the playback sounds real

➢ Not very user-friendly

➢ free version with limited functions only

❑ **Sibelius** (Windows / Mac)

➢ easy to use

➢ can share scores through the Sibelius Cloud

➢ free version up to 4 instruments only

❑ **MuseScore** (Windows / Mac)

➢ completely free

➢ easy to use

➢ the playback sounds unreal

Evaluation / Assessment Criteria

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Evaluation / Assessment Criteria

Summarised from the Assessment Guidelines for Creating (DSE Music Paper 3)

	Ideas & Development	Structure	Use of Medium & Notation
excellent	• *Outstanding developmental processes* • *Wide range of compositional techniques*	• *Convincing formal coherence*	• *Excellent idiomatic writing* • *Accomplished scoring* to represent the intended music effectively
good	• *Effective developmental processes* • Exhibiting good music ideas and materials with a *clear sense of purpose*	• *Good connections & contrasts* among different music materials with a *focused direction and structure*	• *Displaying knowledge and understanding* of the characteristics and potential of the performing medium and scoring conventions
average	• *Standard development techniques* • Exhibiting reasonable music ideas and materials with a *recognised sense of purpose.*	• *Apparent relationships among different materials,* in a straightforward manner	• *Reasonable understanding* of the characteristics and potential of the performing medium • Comprehensible scoring
fair	• *Limited techniques* in the treatment of various ideas	• Some structural evidence with *limited continuity and contrast*	• *Some understanding* of the characteristics of the performing medium • *Adequate notation*
element-ary	• *Very little understanding of developmental processes*	• *Little evidence of structure and coherence* • *Lacking relationship or contrast*	• *Little understanding* of the characteristics of the performing medium • *Incomplete notation*

Inspiring Musical Ideas & More

Sharings and Discussion Time