

Music Creating in the Classroom (Secondary)(New)(CDI020220758)

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

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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

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

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
- ✓ Sharing and Discussion

Horizontal Developing Techniques

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.)
 - Rhythmic transformations (augmentation, diminution, etc.)
 - Developmental transformations (fragmentation, interpolation, etc.)
- ✓ Sample: Fauré's *Pie Jesu* (from *Requiem*, Op. 48)(1890)

The musical score for Fauré's *Pie Jesu* (from *Requiem*, Op. 48) is presented in six staves. The lyrics are written below the notes. The score illustrates various compositional techniques:

- Staff 1:** "Pi - e Je - su Do - mi-ne, do - na__ e - is re - quem, do - na__ e - is re - quem." A "Transition" box highlights the final phrase.
- Staff 2:** "Pi - e Je - su Do - mi-ne, do - na__ e - is re - quem, do - na__ e - is re - quem." A "Transition" box highlights the final phrase.
- Staff 3:** "Do - na__ e - is Do - mi-ne, do - na e - is re - quem, sem - pi - ter - nam re - quem,"
- Staff 4:** "sem - pi - ter - nam re - quem, sem - pi - ter - nam re - quem."
- Staff 5:** "Pi - e Je - su, Je - su, pi - e__ Je - su Do - mi-ne, do - na__ e - is, do - na__ e - is,"
- Staff 6:** "sem - pi - ter - nam re - quem, sem - pi - ter - nam re - quem."

Leitmotif

- ✓ A motif can thematically associated with a person, place, or idea

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

Vertical Developing Techniques

Harmonic Function

- ✓ 3 Functional Categories
 - Tonic (T)
 - Predominant (PD)
 - Dominant (D)
- ✓ Basic Harmonic Progression (diatonic chords)
 - I (or vi) - IV (or ii) - V (or vii°) - I (or vi)
- ✓ Common seventh chords: iiØ7, V7, vii°7
- ✓ Chromatic chords
 - Borrowed Chords
 - Secondary dominants (predominant function)
 - Augmented sixth chords (predominant function)
 - Neapolitan sixth (predominant function)
- ✓ Non-harmony notes
 - Passing note, suspension, auxiliary note, appoggiatura, anticipation, changing note and pedal point
- ✓ Common Harmonic Progressions
 - Circle of fifth progression
 - Descending bass progression

Accompaniment Writing Techniques

- ✓ Accompanying pattern and rhythmic design
 - Homophonic accompaniment
 - Choral accompaniment
 - Accompaniment with the melody / without the melody
 - Follow the mood change and selection change
- ✓ Countermelody writing and imitation of the melody
- ✓ Use of texture, ranges, dynamic, motive, etc.

Writing for 2 or More Instruments

- ✓ Sample: Beethoven's *String Trio Op.3, No. 1*

[A public domain score at "[https://imslp.org/wiki/String_Trio_in_E-flat_major,_Op.3_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/String_Trio_in_E-flat_major,_Op.3_(Beethoven,_Ludwig_van))"]

Allegro con brio.

The image shows a musical score for Beethoven's String Trio Op.3, No. 1, marked 'Allegro con brio.' The score is for Violino, Viola, and Violoncello. The key signature is E-flat major (three flats) and the time signature is 3/4. The score includes several annotations: a green box labeled 'syncopation' under the Violino staff, a blue box labeled 'in 3rds' under the Viola staff, a red box labeled 'theme@violin' under the Violino staff, a green box labeled 'broken chords' under the Viola staff, and a red box labeled 'theme@viola' under the Viola staff. The score is written in a standard musical notation with treble and bass clefs.

The musical score is in 3/4 time, key of D major. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is divided into two systems. The first system has four measures. The second system has four measures. The score is annotated with several techniques: 'in 3rds' (blue boxes), 'tonic pedal' (red box), 'broken chords' (green boxes), and 'etc.' (green box).

✓

✓ 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

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.✓ **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**)
- [7-note] **Mode:** *Ionian* (tonic is *do*), *Dorian* (tonic is *re*), *Phrygian* (tonic is *mi*), *Lydian* (tonic is *fa*), *Mixolydian* (tonic is *sol*), *Aeolian* (tonic is *la*), *Locrian* (tonic is *ti*)
- [8-note] **Octatonic / Diminished Scale**
- [12-note] **Chromatic Scale**
- [free] Artificial Scale (**create your OWN scale**, e.g. C Db E F# G A# B)

✓ **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
- **Polychords** (compound harmony) and **Parallel Chords**

✓ **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)

Inspiring Musical Ideas and More

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.

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

✓ **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

✓ **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

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.

Teaching Concerns

About 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.

About 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 progression or rhythmic patterns? Legato, non-legato, staccato or mixed articulation? Dynamics?)

About Structural Planning

To help students to 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

About 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.

About 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

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

	Ideas & Development	Structure	Use of Medium & Notation
Excellent	<ul style="list-style-type: none"> ✓ Outstanding developmental processes ✓ Wide range of compositional techniques 	<ul style="list-style-type: none"> ✓ Convincing formal coherence 	<ul style="list-style-type: none"> ✓ Excellent idiomatic writing ✓ Accomplished scoring to represent the intended music effectively
Good	<ul style="list-style-type: none"> ✓ Effective developmental processes ✓ Exhibiting good music ideas and materials with a clear sense of purpose 	<ul style="list-style-type: none"> ✓ Good connections & contrasts among different music materials with a focused direction and structure 	<ul style="list-style-type: none"> ✓ Displaying knowledge and understanding of the characteristics and potential of the performing medium and scoring conventions
Average	<ul style="list-style-type: none"> ✓ Standard development techniques ✓ Exhibiting reasonable music ideas and materials with a recognised sense of purpose. 	<ul style="list-style-type: none"> ✓ Apparent relationships among different materials, in a straightforward manner 	<ul style="list-style-type: none"> ✓ Reasonable understanding of the characteristics and potential of the performing medium ✓ Comprehensible scoring
Fair	<ul style="list-style-type: none"> ✓ Limited techniques in the treatment of various ideas 	<ul style="list-style-type: none"> ✓ Some structural evidence with ✓ limited continuity and contrast 	<ul style="list-style-type: none"> ✓ Some understanding of the characteristics of the performing medium ✓ Adequate notation
Elementary	<ul style="list-style-type: none"> ✓ Very little understanding of developmental processes 	<ul style="list-style-type: none"> ✓ Little evidence of structure and coherence ✓ Lacking relationship or contrast 	<ul style="list-style-type: none"> ✓ Little understanding of the characteristics of the performing medium ✓ Incomplete notation

~ End ~