

## Course Outline

### Part I

<b>Programme Title</b>	: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) (co-terminal double degree)
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: Creative Composing
<b>Course Code</b>	: MUS4260
<b>Department</b>	: Cultural and Creative Arts (CCA)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: English
<b>Level</b>	: 4

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### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

The training of composers in the western musical tradition has been more or less an elitist practice, aimed at those “talented” individuals who demonstrate potentials to become a “composer”. In this course, musical techniques and sensitivity are considered important pre-requisitions of “all musicians as composers” both in the traditional “work-concept” sense and in the more open contemporary concept of “sound-artists” where creative composing does not necessarily confine to written “scores” and “autonomous works”. In looking at how human-beings identify and manipulate sounds as “music” and how such “musical sounds” interact with people in different capacities and socio-psychological-emotional circumstances, students are led to understand the deep inner-connectivity of all musical activities in the context of creativity. They are encouraged to manipulate and experiment sounds by themselves, turning “sounds” into “music”, through completely open and diverse means.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> understand holistically how “sounds” are turned to “music” through technical, social, psychological, aesthetic, and cultural considerations;
- CILO<sub>2</sub> manipulate sounds musically and effectively for self-expressive and/or communicative purposes through diverse techniques and means, including performance, scores, improvisation, use of IT support, etc.; and
- CILO<sub>3</sub> inspire and guide others to appreciate the freedom and ease of turning sounds into music by demonstrating musical creativity through their works.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
<p><b>Back to the Stone Age:</b> How “sounds” were turned into “music”?</p> <p>Understanding the phenomenon called “music”:-</p> <ul style="list-style-type: none"> <li>• Sounds are “organized”(by whom? why? &amp; how?)</li> <li>• Meaningful communication: a fine balance between “novelty” and “similarity” or “change” and “repetition”</li> <li>• Everyone enjoys music – enjoying music is understanding music – understanding music is creating music.</li> <li>• Ways to make “interesting” organized sounds</li> <li>• The origin of “notation” – and other ways to “save” memories of beautiful sounds.</li> <li>• How does “music” evolve through the ages – the socio-cultural and historical perspectives.</li> <li>• The ephemeral nature of “organized sounds” and the development of the “work” concept of music.</li> </ul>	CILO <sub>1</sub>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Assigned readings</li> <li>• Research</li> <li>• Reflections</li> </ul>
<p>Develop different techniques to ‘organize’ different parameters of sounds to turn them into music:-</p> <ul style="list-style-type: none"> <li>• Rhythmic manipulations</li> <li>• Pitch manipulations – single notes, melodies (scales), harmonies (chords), etc.</li> </ul>	CILO <sub>1</sub>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Exercises, workshops</li> <li>• Presentation &amp; discussion</li> </ul>

<ul style="list-style-type: none"> <li>• Colour manipulations – use of instruments, percussive noises, vocal techniques, textures, dynamics, articulations, etc.</li> <li>• The vertical (polyphonic, homophonic, heterophonic) and horizontal (repetitions, imitations, expansions, contractions) properties of music</li> </ul>		
<p>Very brief survey on the main arrays of techniques and styles accumulated by human cultures to organize sounds into “meaningful” music:-</p> <ul style="list-style-type: none"> <li>• The emphasis on “pitch” and ‘tonality” as universal features of music(?)</li> <li>• The linear approach – leading to heterophony and emphasis on colours (<i>e.g. Chinese music</i>)</li> <li>• The vertical approach – leading to western polyphony with emphasis on homogeneous colours and well-defined tonal /pitch parameters (<i>e.g. European music</i>)</li> <li>• The rhythmic approach – leading to complicated textural and colour expressions (<i>e.g. African music</i>)</li> <li>• Some contemporary experimental musical practices – atonalism, total control, total freedom, static music and minimalism, etc.</li> <li>• The case of “popular music” – they are by definition and by nature always popular</li> </ul>	<i>CILO<sub>1, 2</sub></i>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Illustrations</li> <li>• Assigned readings, research</li> <li>• Presentation &amp; discussion</li> </ul>
<p><b>Communicate with sounds:</b> Try different media and channels to express with sounds:-</p> <ul style="list-style-type: none"> <li>• Solo or group?</li> <li>• Written-out scores and performances</li> <li>• Improvisation</li> <li>• Musicking projects</li> <li>• Involving other media?</li> </ul>	<i>CILO<sub>2</sub></i>	<ul style="list-style-type: none"> <li>• Workshops</li> <li>• Discussion and sharing</li> <li>• Illustrative presentation</li> </ul>
<p><b>Inspire others to create music</b> – at different levels and groupings</p> <ul style="list-style-type: none"> <li>• Children and young students?</li> <li>• People with prior musical/instrumental trainings?</li> <li>• Adults without prior musical training?</li> </ul>	<i>CILO<sub>3</sub></i>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Illustrations</li> <li>• Workshops</li> <li>• Discussion and sharing</li> </ul>

#### 4. Assessment

Assessment Tasks	Weighting (%)	CILOs
a. Progressive practical assignments including: scoring, rhythmic and melodic writing, two-part writing as well as self-research to cultivate their skills and techniques in composing music during class and as assignments.	40%	<i>CILO<sub>1, 3</sub></i>
b. Complete one original composition or two separate works (total no less than 4 minutes in duration); or musicking/ improvisatory project using any techniques as appropriate. If the project is of an ephemeral nature, audio-visual recording	60%	<i>CILO<sub>2</sub></i>

of the musicking/ improvisation act should be available for assessment.		
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## 5. Required Text(s)

Nil

## 6. Recommended Readings

- Bernstein, L. (1981). *The unanswered question: Six talks at Harvard*. Cambridge, MA: Harvard University Press.
- Brindle, R. S. (1986). *Musical composition*. New York: Oxford University Press.
- Burkhart, C. (2004). *Anthology for musical analysis* (6th ed.). Orlando: Harcourt Brace College Publishers.
- Cope, D. (1977). *New music composition*. New York: Schirmer Books.
- Cope, D. (1997). *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.
- Cope, D. (2000). *New directions in music* (7th ed.). Dubuque: Wm. C. Brown Communications, Inc.
- Gauldin, R. (1988). *A practical approach to eighteenth-century counterpoint*. Englewood Cliffs, NJ: Prentice Hall.
- Kostka, S. M. (2006). *Materials and techniques of twentieth-century music* (3rd ed.). Upper Saddle River, N. J.: Prentice Hall.
- Leung, C. H. (2016). How to Develop a Music Idea. In A. Lai (Eds.), *Music Composition Training Programme with Cultural Exploration Teaching Manual* (33-38). Hong Kong: Hong Kong Composers' Guild
- O'Brien, J. P. (1995). *The listening experience: Element, form and styles in music* (2nd ed.). New York: Schirmer.
- Persichetti, V. (1978). *Twentieth century harmony: Creative aspects and practice*. London: Faber.
- Schwartz, E., & Childs, B. (Eds.). (1998). *Contemporary composers on contemporary music*. New York: Da Capo Press.
- Schwartz, E. and Godfrey, D. (1993). *Music since 1945: Issues, materials and literature*. New York: Schirmer Books.
- Sessions, R. (1995). *Questions about music*. Ann Arbor: UMI.
- Stone, K. (1980). *Music Notation in the Twentieth Century: A Practical Guidebook*. New York: W.W. Norton.
- Wade, B. C. (2012). *Thinking musically: Experiencing music, expressing culture*. 3rd ed. New York: Oxford University Press.
- 楊儒懷 (1995)：《音樂的分析與創作》(上、下冊)，北京，人民音樂出版社。
- 蔡余文、鄭詩敏 (1996)：《廣東潮州弦詩樂》，北京，中國文聯出版社。
- 李民雄、顧冠仁和唐文清 (1997)：《上海絲竹曲集》，北京，人民音樂出版社。
- 葉棟 (1997)：《民族器樂的體裁與形式》，上海，上海音樂出版社。
- 甘尚時 (1999)：《廣東音樂薈萃》，廣州，廣東高等教育出版社。

## 7. Related Web Resources

- <http://www.oxfordmusiconline.com/subscriber/>
- <http://www.questia.com/library/music-and-performing-arts/music/>
- [http://www.rhyschatham.net/nintiesRCwebsite/Essay\\_1970-90.html](http://www.rhyschatham.net/nintiesRCwebsite/Essay_1970-90.html)

## 8. Related Journals

Nil

**9. Academic Honesty**

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

**10. Others**

Nil