

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative Arts and Culture/ Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) (co-terminal double degree)
Programme QF Level	:	5
Course Title	:	Creative Musicking
Course Code	:	MUS1248
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	39
Pre-requisite(s)	:	Nil
Medium of Instruction	:	English
Level	:	1

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

This course aims to initiate students to the concept and practice of *Creative Musicking*, which is a new approach to encourage all to take part in and enjoy ‘making music’ through various creative processes such as music games, jam sessions and some STEAM activities. This will be a useful skill in nurturing a community-wide involvement with music and encompass the practical understanding, control and expressive ability in all aspects of music-making including designing (composing), performing (musicianship) and listening (appreciation). The course will develop students’ skills and technical proficiency in creating, developing, leading and performing *creative musicking* performances. It also equips students with the ability to involve others in a wide range of learning environments to actively make music using languages and musical techniques akin to different abilities and cultural backgrounds.

2. Course Intended Learning Outcomes (CILOs)

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

- CILO₁ reflect and research on the concept of ‘Musicking’ in its historical, social and musical contexts, its impact on existing musical domains; and understand how Creative Musicking Projects (CMPs) may encourage active musical involvement at the community level;
- CILO₂ be proficient and expressive in manipulating rhythm, pitch and tone colour in various performance media;
- CILO₃ demonstrate the ability to design original and multi-faceted CMPs for all levels of participants; and
- CILO₄ evaluate CMPs with objectives-based focus.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
<p>The concept of ‘<i>Musicking</i>’ in its historical, social and musical contexts, as well as its impact on existing musical domains and society</p> <ul style="list-style-type: none"> • <i>Musicking</i> in other musical cultures; how it is incorporated into the cultural and social fabrics of society • <i>Musicking</i> vs. <i>Performing</i> – the concept of ‘Musical Work’ in Western musical culture, and its effect in the musical practices of today • The need for reviving our instinctive <i>musicking</i> ability and the potential impact and benefit of <i>Musicking</i> in the community 	CILO ₁	<ul style="list-style-type: none"> • Lecture • Research • Discussion and presentation
<p>Working on Rhythm through <i>Musicking</i> games: The cultivation of proficiency in rhythm</p> <ul style="list-style-type: none"> • Regular rhythmic designs and execution – subdivisions, isorhythms, syncopation, multiple regular rhythms, etc. • Irregular rhythmic designs and execution – fluid and spontaneous rhythms, interactive and improvisatory rhythms, etc. • Rhythmic notations and practices • Rhythmic training and skill development 	CILO ₂	<ul style="list-style-type: none"> • Demonstration • Exercises • Rehearsals • Presentation and discussion

<ul style="list-style-type: none"> • Simple <i>Musicking</i> games and exercises with rhythmic focus 		
<p>Working on Pitch through <i>Musicking</i> games: The cultivation of proficiency and understanding in pitch related materials</p> <ul style="list-style-type: none"> • The harmonic series, intervals, scales, keys, chords etc. • The concepts of melody and harmony • The concept and practices of tonality and atonality • Tempered pitches and non-tempered pitches • Pitch notations and practices • Simple <i>Musicking</i> games and exercises with pitch-related focus 	<i>CILO₂</i>	<ul style="list-style-type: none"> • Demonstration • Exercises • Rehearsals • Presentation and discussion
<p>Working on Tone-colour and Texture through <i>Musicking</i> games</p> <ul style="list-style-type: none"> • The deciding factors contributing to the sense of tone-colour (articulation, envelope, overtone distribution, noise-tone ratio, etc.) • Musical density and musical texture • Registers • Tone-colour manipulation, notations and practices 	<i>CILO₂</i>	<ul style="list-style-type: none"> • Demonstration • Exercises • Rehearsals • Presentation and discussion
<p>The nature of <i>Creative Musicking Projects (CMPs)</i>: Blueprint for interactive musical exchange allowing improvisation and creative contribution</p> <ul style="list-style-type: none"> • Projects are blueprints, not complete ‘works’ • The need to cater for different levels of musical proficiency • Tools for musical designs and textures without relying on conventional notational means • The need to incorporate different musical languages as materials in the design of CMPs 	<i>CILO₃</i>	<ul style="list-style-type: none"> • Lecture • Demonstration • Exercise and discussion
<p>Designing a <i>CMP</i>: The defining criteria</p> <ul style="list-style-type: none"> • Instrumentation • Method & language • Technical proficiency • Musical proficiency 	<i>CILO₃</i>	<ul style="list-style-type: none"> • Lecture • Demonstration • Exercises • Presentation and discussion
<p>Working on more refined parameters of a <i>CMP</i></p> <ul style="list-style-type: none"> • Form and structural considerations • Interactivity and the degree of built-in creative input potentials in a <i>CMP</i> • The effect of musical proficiency levels on in the effectiveness of a <i>CMP</i> • The use of different stylistic materials as stimuli for further pursuance and learning. • Other practical issues: Notation and scoring, full score and part-score, language, etc. 	<i>CILO₃</i>	<ul style="list-style-type: none"> • Lecture • Demonstration • Exercises • Presentation and discussion
<p>How to organize, lead and train a <i>CMP</i> performance</p> <ul style="list-style-type: none"> • Understand the musical proficiency level of 	<i>CILO₃</i>	<ul style="list-style-type: none"> • Lecture • Demonstration

<p>your target group and choose the appropriate CMP</p> <ul style="list-style-type: none"> • Incorporating suitable related drills and exercises prior to CMP training • Showing the right attitude for performance: Attention, musical expressiveness, reactive listening, creative input, etc. • Initiating a sense of responsibility, leadership and stake-holding in the overall CMP output • Various rehearsal techniques 		<ul style="list-style-type: none"> • Exercises • Rehearsal • Presentation and discussion
Rehearsal and performance of original <i>CMPs</i>	<i>CILO₃</i>	<ul style="list-style-type: none"> • Preparation • Performance presentation
Discussion on selected samples of students' own <i>CMPs</i>	<i>CILO₄</i>	<ul style="list-style-type: none"> • Seminar and discussion

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
<p>a. Written Test: Students are to do a summative assessment test to consolidate the concept and various aspects of musicking, as well as music theory pertaining to <i>Musicking</i>.</p>	20%	<i>CILO_{1&3}</i>
<p>b. Progressive proficiency in Musicianship:</p> <ul style="list-style-type: none"> • Assessments: <ul style="list-style-type: none"> i. Music exercises and <i>Musicking</i> activities such as body percussion, and improvisational tasks. Through these assignments, students are to practice the concepts of <i>Musicking</i> and improve on their musicianship. 	40%	<i>CILO_{1&2}</i>
<p>c. CMP Design, Performance and Review</p> <ul style="list-style-type: none"> • Group progressive CMP design: Students are expected to demonstrate their ability to design an original CMP with specific criteria to facilitate musicking by a designated group from among or outside the class. The project is to be progressively undertaken during the course, in which different stages of its progress will be shared by the class (through interim progress reports) and monitored by the tutor. They will rehearse and eventually perform their original CMP in a live or videoed performance. • CMP Performance: A performance cum seminar will be conducted to present and review on all CMP performances by the class. Students are encouraged to share and comment critically on any aspects regarding the performances in this course. • CMP Review: Students are required to individually review a CMP production by another group of the class in terms of various aspects on the design, performance and other 	40%	<i>CILO_{1,2,3,4}</i>

circumstances in 300 to 400 words		
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5. Required Text(s)

Nil

6. Recommended Readings

- Borgo, D. (2007). *Musicking on the shores of multiplicity and complexity*. *Parallax*, 13(4), 92-107.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: HarperCollins Publishers.
- Csikszentmihalyi, M. (1996) *Creativity: Flow and the psychology of discovery and invention*. New York, NY: HarperCollins Publishers.
- Dennis, B. (1970). *Experimental music in schools*. London, UK: Oxford University Press.
- Elliot, D. (1995). *Music matters*. Oxford, UK: Oxford University Press.
- Geohr, L. (2007). *The imaginary museum of musical works*. New York, NY: Oxford University Press.
- Khine, M. S., & Areepattamannil, S. (2019). *STEAM Education : Theory and practice*. Cham: Springer Nature Switzerland AG.
- Leung, C. H. (2018). *STEAM education in music: research, teaching design and resources*.
- Oehrle, E. (2016). *Creative musicking: With African, Indian, and western musics*. Outskirts Press.
- Sousa, A., & Pilecki, T. (2018). *From STEM to STEAM: brain-compatible strategies and lessons that integrate the arts* (Second edition.). Corwin.
- Small, C. (1997). *Music, society, education*. Middletown, CT: Wesleyan University Press.
- Small, C. (1998). *Musicking: The meaning of performing and listening*. Middletown, CT: Wesleyan University Press.
- Small, C. (1998). Why doesn't the whole world love chamber music? *American Music*, 19, 340-360.
- Talbot, M. (Ed.) (2000). *The Musical Work: Reality or Invention?* Liverpool, UK: Liverpool University Press.
- Thibeault, M. D. (2021). Aebersold's Mediated Play-A-Long Pedagogy and the Invention of the Beginning Jazz Improvisation Student. *Journal of Research in Music Education*, 00224294211031894. <https://doi.org/10.1177/00224294211031894>
- Yoder-Wise, P. S. (2018). From STEM to STEAM. *The Journal of Continuing Education in Nursing*, 49(10), 443–444. <https://doi.org/10.3928/00220124-20180918-01>.

7. Related Web Resources

Mihaly Csikszentmihalyi on flow:

http://www.ted.com/talks/mihaly_csikszentmihalyi_on_flow.html

Improvisation, heterophony, politics, composition (2007):

<http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=32170666&loginpage=Login.asp&site=ehost-live>

Music Innovation and Design Lab

<http://www.musidlab.com>**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