

Offering Institution: Lingnan University (LU)

PolyU Subject Code: GUR1A03

Course Title	: Creative Instrumental Ensemble
Recommended Study	: Any
Year LU Subject Code	: MPA2001
No. of Credits/Term	: 3
Mode of Tuition	: Lecture-tutorial mode
Class Contact Hours	: 2-hour lecture per week : 1-hour tutorial per week
Prerequisite	: Nil
Co-requisite	: Nil
Exclusion	: Nil
Exemption Requirement	: Nil

Brief Description:

This course provides an opportunity for students of all backgrounds and skill levels to learn to make music together in a creative yet disciplined manner. Whether students have had no music training or extensive musical experience, whether they prefer popular or classical styles, whether they enjoy music from Western or Chinese or other cultures—all students will learn together how creative ensemble (group) music-making works, why it is unique, and what can be gained from engaging in it. Students will not only develop a greater appreciation for music generally, but also learn to understand the particular benefits and challenges of making music creatively, and together with others. The course provides students with knowledge of the different contexts and styles of ensemble music, as well as practical training in the skills needed for any type of group music-making. This focus on the creative and ensemble aspects of music-making is equally accessible to all students; those who already play a musical instrument will not have any advantage.

Aims: This course aims to:

1. Provide students with both an intellectual understanding and a visceral experience of the unique joys and challenges of creative ensemble music-making
2. Give students the tools to think critically and communicate about the process and contexts of ensemble music-making
3. Strengthen students' ability to make music creatively in group settings
4. Hone students' discipline, communication, and teamwork skills through ensemble music-making

Learning Outcomes: Upon successful completion of the course, students will be able to:

1. Demonstrate their creative powers through ensemble music-making;
2. Assess their own improvement in instrumental skills and musicianship, regardless of the level at which they began the course;

3. Critically evaluate and actively engage in the process of ensemble music-making, including comparing it to individual music-making, articulating and solving problems during collective music practice, and appraising one's individual contribution to the group; and
4. Perform music in front of an audience, and to reflect on the experience of performance as an act in itself.

Indicative Content:

1. Historical and Cultural Overview of Ensembles
2. Characteristics of Ensemble Music-Making
3. Musical Creativity
4. Ensemble Creativity
5. Musicianship and Aural Training
6. Creative Ensemble Practice
7. Creative Ensemble Performance

Teaching Methods:

This course is offered in lecture-tutorial mode. It teaches knowledge and analysis, on the one hand, and practical music-making skills, on the other. Lectures will be supplemented with readings, audio recordings, and video footage to illustrate the historical and cultural background of ensembles and their variety. Fundamental techniques will be taught and small-group training will be provided, while the concepts and process of ensemble music-making will be discussed. During tutorials, students practice in separate sections, divided according to instrument and/or skill level. They are taught the mechanics and procedures of ensemble practice, together with strategies of creative music making, and are guided to create music together with the teacher's support. Finally, the sections reconvene to prepare for, and to execute, a performance, coming together as a mixed multimedia small/medium-sized musical ensemble.

Measurement of Learning Outcomes:

	LO1	LO2	LO3	LO4
Oral Participation		X	X	
Musical Participation	X	X	X	X
Project	X	X	X	X
Performance	X			X

Assessment:

100% Continuous Assessment, as follows:

1. Class participation: 30%
 - a) Oral: 10%

Students are expected to demonstrate their understanding of assigned readings and lecture content, and to share their insights and questions during class discussions. Assessment will be done on an individual basis.
 - b) Musical: 20%

Students engage in in-class practice sessions throughout the term, learning creative, ensemble, instrumental, and musical skills. Students will be assessed based on their preparation for and contribution to practice sessions. Assessment is individual, in reference to each student's individual starting point; students with previous musical background will have no grade advantage.
2. Project: 50%

The project includes written, oral, and instrumental components. Students make group presentations to the class (20%), explaining and demonstrating their learning progress while making use of all relevant media, including playing their musical instruments. Students will be assessed on their achievement of ensemble and creative skills, in reference to his/her individual starting point, and their application of course content. Students also submit writing, on an individual basis (30%), evaluating the stages of their music-making experience by applying course content about the creative ensemble music-making process.
3. Final Performance: 20%

The whole class will come together for a final performance. Assessment will be on an individual basis, based on each student's achievement in synthesizing all preparatory steps while executing the performance. Achievement of creative, ensemble, instrumental, and musical skills, as demonstrated through performance, will be evaluated in reference to each individual student's starting point; those with previous musical background will have no grade advantage.

Essential Readings:

- Dalbey, Jenna. *Community-Based Chamber Ensembles: how to build a career that infuses performance with public service*. Arizona State University, 2013.
- Fischer-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics*. Routledge, 2008.
- Kenny, A. "‘Collaborative creativity’ within a jazz ensemble as a musical and social practice." *Thinking Skills And Creativity*, 2014, Vol. 13, 1-8.
- Kokotsaki, Dimitra and Hallam, Susan. "The perceived benefits of participative music making for non-music university students: a comparison with music students." *Music Education Research*, Jun 2011, Vol.13(2), 149.
- Strand, Katherine and Brenner, Brenda. "Learning to be Creatively Expressive Performers." *Music Educators Journal*, Mar 2017, Vol.103 (3), 21-26.

Supplementary Readings and Sources:

Books and Articles:

- Block, Steven. The Making of a New Music Ensemble. *Perspectives of New Music*, Fall 1981, Vol.20(1), 592.
- Green, Lucy. *Learning, teaching and musical identity voices across cultures*.
Bloomington: Indiana University Press, 2011.
- Johnson, Henry--Kuwahara, Sueo. "Drum Travel: Ensemble Drumming Traditions on Kikaikima-Cultures, Histories, Islands." *Asian Music*, 2015 Winter-Spring, Vol.46(1), 110-145.
- Laycock, Joylon. *A Changing Role for the Composer in Society: A Study of the Historical Background and Current Methodologies of Creative Music-Making*. Verlag Peter Lang, 2005.
- List, George. "Two flutes and a rattle: the evolution of an ensemble (music culture of the Kogi and Ika Indians of Colombia, South America)." *Musical Quarterly*, Spring, 1991, Vol.75(1), p50(9).
- Neidlinger, Erica. "Chamber Music within the Large Ensemble." *Music Educators Journal*, Mar 2011, Vol.97(3), 22.
- Nercessian, Andy. "A Look at the Emergence of the Concept of National Culture in Armenia: The Former Soviet Folk Ensemble." *International Review of the Aesthetics and Sociology of Music*, 1 June 2000, Vol.31(1), 79-94.
- Nyairo, Joyce; Ogude, James; and Nyairo, Joyce. "Popular Music and the Negotiation of Contemporary Kenyan Identity: The Example of Nairobi City Ensemble." *Social Identities*, September 2003, Vol.9(3), 383-400.
- Sansom, Matthew. "Imaging Music: Abstract Expressionism and Free Improvisation." *Leonardo Music Journal*, 1 January 2001, Vol.11, 29-34.
- Solis, Ted (ed). *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. University of California Press, 2004.
- Wenger, Janice. "Making music together: preparing students for a lifetime of ensemble Experiences (2008 PEDAGOGY SATURDAY REPORT)." *American Music Teacher*, Oct-Nov, 2008, Vol.58(2), 18(1).

Audio:

- American Music for Percussion*, Vol. 2 (New England Conservatory Percussion Ensemble, Epstein). Hong Kong: Naxos Digital Services Ltd., 2011.
- JOPLIN, S.: *Flute and Chamber Ensemble Arrangements* (Rampal, Ritter, Manne).
Sony Classical, 1983.
- HO, Fred / MARGRAFF, R. "Voice of the Dragon [Ballet]". (Afro Asian Music Ensemble, Theerakulstit)
Hong Kong: Naxos Digital Services Ltd., 2010.
- KROMMER, F Chamber Music (Ensemble Pyramide). *Brass Ensemble Music. Music of the Troubadours* (Ensemble Unicorn). Hong Kong: Naxos Digital Services

Ltd., 1999.

LITTLE BIRDIE (arr. C. Jacobsen for voice, cello and chamber ensemble). “Yo-Yo Ma sing me home.” (Jarosz, Yo-Yo Ma, Silk Road Ensemble). Hong Kong: Naxos Digital Services Ltd., 2016.

PAPAIOANNOU, Y.A.: “In the Depth of the Looking Glass: Associations, Erotic Rhythms and Colours (Chardas, Theos, Papatanasiau, dissonArt Ensemble). Hong Kong: Naxos Digital Services Ltd., 2013.

SAYLOR, M.: “The Hunting of the Snark: New Music for Vintage Silent Film Comedies” (Cantate Chamber Singers, Snark Pit-band, Snark Ensemble, Becker). Hong Kong: Naxos Digital Services Ltd., 2011.

UNITED STATES NAVY BAND *Heritage of the March*. Hong Kong: Naxos Digital Services Ltd., 2011.

Various. *Brass Ensemble Music*. Hong Kong: Naxos Digital Services Ltd., 2011. Various.

Cello Ensemble Music. Hong Kong: Naxos Digital Services Ltd., 2011. Various. *Wind*

Ensemble Music. Hong Kong: Naxos Digital Services Ltd., 2011. WALSH, C. Zook /

Zoom / Neshanic Wanes / Bugaboo / 0 to 33 in 1098.5 (New York New Music

Ensemble, Baker) Hong Kong: Naxos Digital Services Ltd., 2009.

(Note: Lingnan’s library has a subscription to Naxos online music library, which students can freely access.)

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.