

# Conference on Enhancing Student Learning Experience

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Co-organized by FSTE & HKCAAVQ

UG-06, PolyU Hung Hom Bay Campus

Teaching and Experiencing Music Theory in the Music Curriculum:  
Pedagogical Design and Practice

Dr. Martin Lee, Music Theorist

Assistant Professor

School of Humanities and Languages

Caritas Institute of Higher Education

# Background

- 1) Essential part of western music
- 2) Taboo
- 3) Limited pedagogical literature
- 4) Limited instructional methodologies

# Problems

- 1) Can't get the concepts of counterpoint and its operation
- 2) Vicious circle
  - a) Dissemination of musical knowledge
  - b) Musical performance
- 3) Vertical aspect of chord in stead of horizontal interactions with voices

# Solution: Change and Emphasis in Music Curriculum

- 1) Revisiting counterpoint through
  - a) Concept
  - b) Reinterpretation
- 2) Orchestral experience of counterpoint

# Applications in Courses and Music Activities:

- 1) Western Music History
- 2) Materials and Techniques of Music
- 3) Music Analysis
- 4) Studio Pedagogy
- 5) Conducting
- 6) Weekly Choir/Ensemble Rehearsal

# Western Music History

- 1) Rise of polyphony in the Medieval period--*Organum*
- 2) Renaissance period --> Common practice period
- 3) Rather than abruptly “jumping” into Baroque period
- 4) Natural evolution of *organum*

# Western Music History

- 5) Think in terms of lines rather than vertical block of notes
- 6) Sense of cohesion via intervallic relationship
- 7) Horizontal aspect is easily neglected in the music curriculum

# Materials and Techniques of Music

- 1) Theoretical issue of counterpoint
- 2) Species counterpoint
  - a) 1st species: note against note
  - b) 2nd species: 2 notes against 1
  - c) 3rd species: 4 notes against 1
  - d) 4th species: syncopation
  - e) 5th species: mixture of the above

# Music Analysis

- 1) Imitative counterpoint
- 2) More complex musical relationship
- 3) Analytical readings and assignments
- 4) Strengthen and consolidate the theoretical concepts
- 5) Shown in master composers' works

# Studio Pedagogy

1) Importance of horizontal line, i.e.

MELODY

2) Learning and teaching are simultaneous processes

3) Active listening and trace the melodies

4) Play with other musicians

# Choir/Ensemble/Orchestra: J. S. Bach Double Concerto

*Vivace.*

Violino concertato I.

Violino concertato II.

Violino I.

Violino II.

Viola.

Continuo.

The image displays a page of a musical score for J.S. Bach's Double Concerto. The score is written for a chamber ensemble consisting of two concertino violins, two violins, a viola, and a continuo. The tempo is marked 'Vivace.' The score is in G major and 3/4 time. The first system shows the beginning of the piece, with the concertino violins playing a melodic line and the other instruments providing harmonic support. The second system continues the piece, showing more complex rhythmic patterns and ornamentation. The score is written in a clear, legible font, with various musical notations such as notes, rests, and ornaments.

# Choir/Ensemble/Orchestra: J. S. Bach Orchestra Suite No. 2

Rondeau

Traversflöte

Violine 1

Violine 2

Viola

Basso Continuo

6

Trvfl.

VI 1

VI 2

Vla

B. C.

The image displays a musical score for the first system of the Rondeau movement from J.S. Bach's Orchestral Suite No. 2. The score is arranged in five staves, each labeled with an instrument: Traversflöte (Traverse Flute), Violine 1 (Violin 1), Violine 2 (Violin 2), Viola, and Basso Continuo. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A second system of the score is partially visible below, starting with a measure number '6' in a box. This second system includes parts for Trvfl. (Traverse Flute), VI 1 (Violin 1), VI 2 (Violin 2), Vla (Viola), and B. C. (Basso Continuo). The B. C. part in the second system shows several measures of rests.



# Conducting (Instrumental)

- 1) Listening
- 2) Shaping
- 3) Pointing out weaknesses and errors
- 4) “3D” experience to oversee the counterpoint interactions among voices

# Conclusion

Performance becomes the

- 1) apotheosis, and
- 2) destination

for students to understand counterpoint  
cultivated by composers

Thank you!

# Music Examples

- 1) J. S. Bach: Concerto for 2 Violins in D Minor, BWV 1043, 1<sup>st</sup> movement
- 2) Recorder Ensemble