Starting a Production Class In Middle and High School

Floyd Richmond
Texas A&M University, Corpus Christi
FRichmond@icloud.com
clarence.Richmond@TAMUCC.edu

OMEA
2:00p, February 1, 2019
http://floydrichmond.com/omea2019

C. Floyd Richmond

Music teacher K-12 - 1980-1986
(band director, general music , choir, orchestra)

Higher Education - since 1987

Ball State University - Doctoral Fellow

Taylor University - Externship

West Chester University

- started music technology concentration in MM in Music Education

University of Valley Forge

- started undergraduate music education program
- started MM in Music Technology
- directed numerous small and large ensembles

Houghton College

- Coordinator of Music Education

Texas A&M University - Corpus Christi

- Music Education, Concert Band Director, Tuba Ensemble Director

C. Floyd Richmond

Graduate Music Technology Courses

Ball State University (2 years)
West Chester University (13 years)
Villanova University (10 years)
Kent State University (10 years)
University of Valley Forge (15 years)
Boston University (2 years)
Five Towns College (5 years)
Pinellas County School District (11 years)

C. Floyd Richmond

TI:ME

Education and Certification Chairman (since 1996)
- Edited and wrote TI:ME Certification Courses

President (2014-2016)
- Expanded membership
- Expanded connections to state MEAs
- Created Composition Contests
- Expanded publications
- Strengthened relations with educational and commercial members.

Conference Committee Member, and active presenter

Executive Committee Member

Board Member

ATMI

Conference Committee Chairman (2004-2019 Conferences)

Active presenter

C. Floyd Richmond

Author

- https://www.amazon.com/Floyd-Richmond/e/B0042A8M5O

Composer and Arranger

- http://floydrichmond.com/compositions/
- http://floydrichmond.com/brass

Why Music Production?

Reaching the other 75%

Performing ensembles reach 25% of the students in the average public school.

Should we train the other 75%?

- Builds audiences for live and professional musicians
- Enriches the lives of students who do not elect performing ensembles.

Why Music Production?

Reaching the other 75%

General Music Electives

- Music Appreciation
- Piano
- Guitar
- Special topics such as jazz, world music, or broadway.
- Music Production and/or Technology

Why Music Production?

Reaching the other 75%

- 7th and 8th graders, and high school students don't respond well to a traditional music appreciation approach (leture and listening)
- Developmentally, they need to be actively engaged

Why Music Production?

Reaching the other 75%

- Students find music production classes engaging.
- Students are exposed to the same music and concepts as other music classes.
- Students work with contemporary styles which they view as more relevant.
- Students work with music on a level where they are closely involved in formal and stylistic details.
- Students are involved in the creative process, arranging, improvising and composing.
- Technology can help eliminate poor student choices.
- Students can experience higher levels of success, more quickly.

Advantages of Music Production

The advantages of production class

- Music production classes help performing ensembles
- The students record large and small groups, and concerts
- The students can operate the soundboard and lights for school concerts and events.
- Students can prepare media for band, choir and orchestra promotions, broadcasts, etc.

Broad Topics of Music Production

- Audio Production (setup, capture, production, post production)
- Video Production (setup, capture, production, post production)
- Live Performance
- Sound Reinforcement
- Lighting
- Broadcast and Distance Services
- Streaming

- NOTE: Most classes don't do all. This session focuses on audio production.

Hardware Needed

Computers, iPads, or Chromebooks

Microphones
Mixers
Amplifiers
Speakers
Cables
Keyboards
Other Instruments

Hardware Needed

Computers
•Best choice for heavy duty production

Laptop vs Desktop
•Laptops - portable, but buy higher end machines.
•Desktops - more power, more expandable, lower cost, not portable.

iPads
an increasingly viable option for music production.
GarageBand, Cubasis

Chromebooks -
A limited option for music production.
Must used cloud-based solutions such as SoundTrap.

Hardware Needed

Microphones
Mixers
Amplification
Cables
Keyboards

GEAR

Sound Reinforcement is accomplished through a fairly standard combination of equipment.

Microphones and Instruments

Cables/Snake

Mixer

Cables/Snake

Amplifier

Cables

Speakers

GEAR

Sound Reinforcement is accomplished through a fairly standard combination of equipment.

Microphones and Instruments

Cables/Snake

Mixer

Cables/Snake

Amplifier

Cables

Speakers

GEAR

Microphones

Dynamic

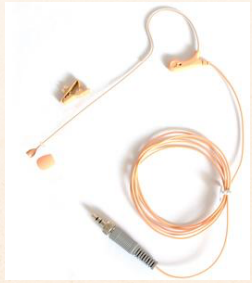
Condenser

GEAR

Microphones

Wireless Microphone

Wireless Lapel



Ear worm

GEAR

Wireless Receivers

GEAR

Microphones and Instruments

Cables/Snake

Mixer

Cables/Snake

Amplifier

Cables

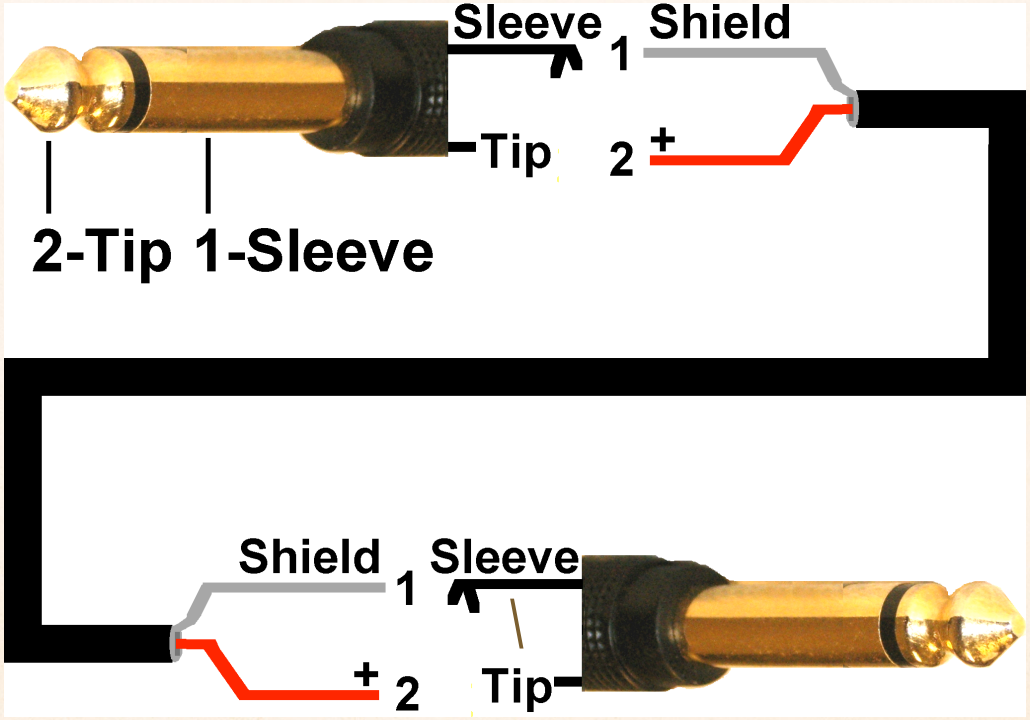
Speakers

GEAR

Cables

GEAR

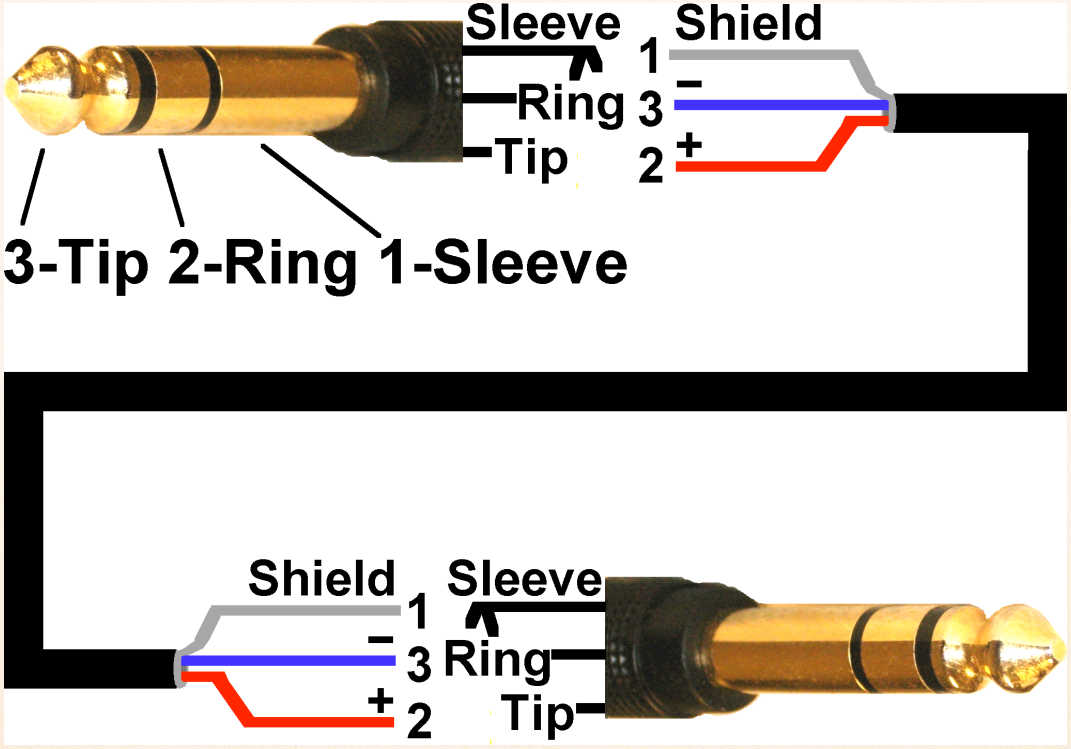
Cables



1/4" TS for Instruments such as Guitar, Bass, Keys

GEAR

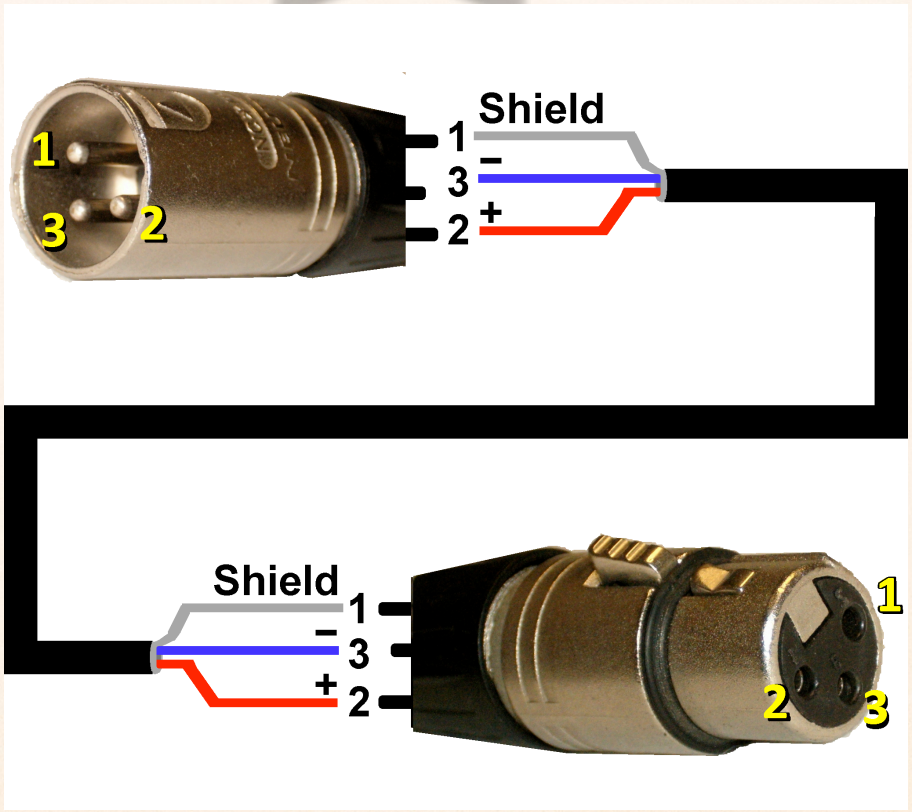
Cables



1/4” TRS for Balanced Lines and Stereo Equipment

GEAR

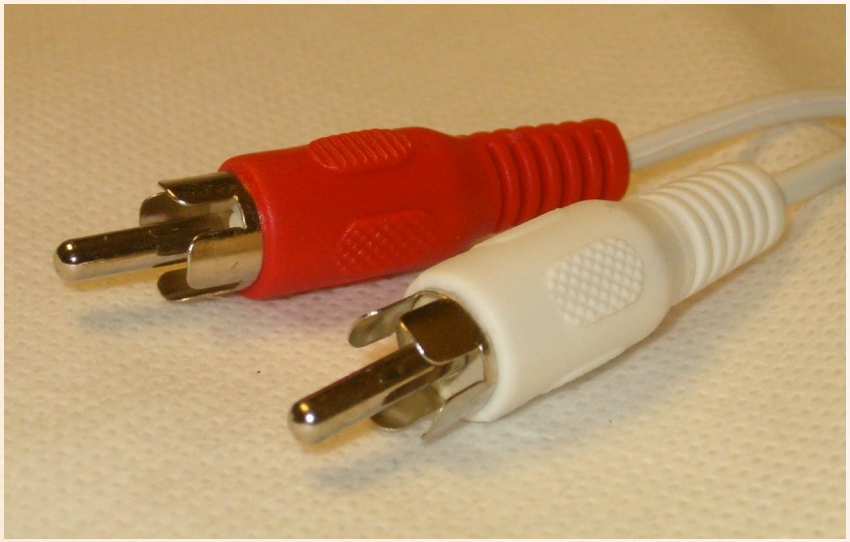
Cables

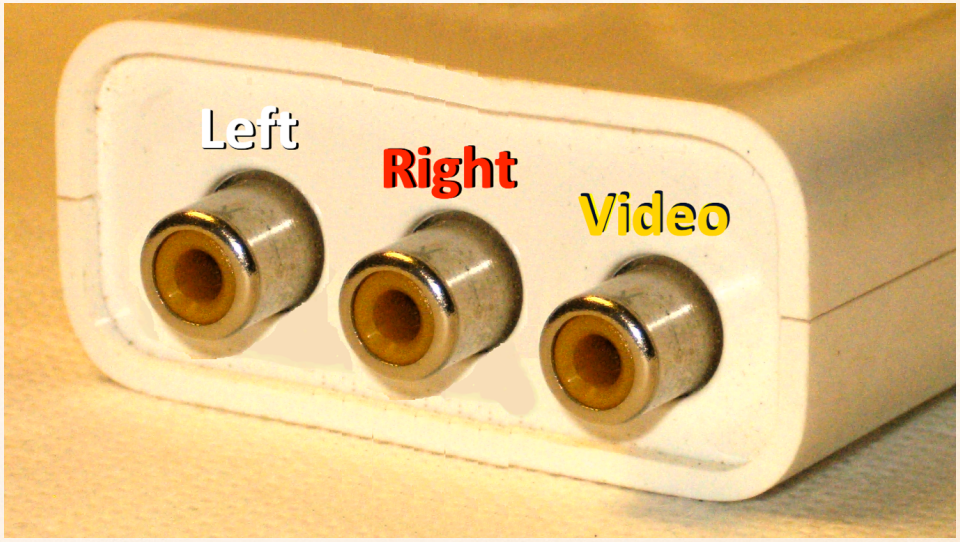


XLR for Microphones

GEAR

Cables





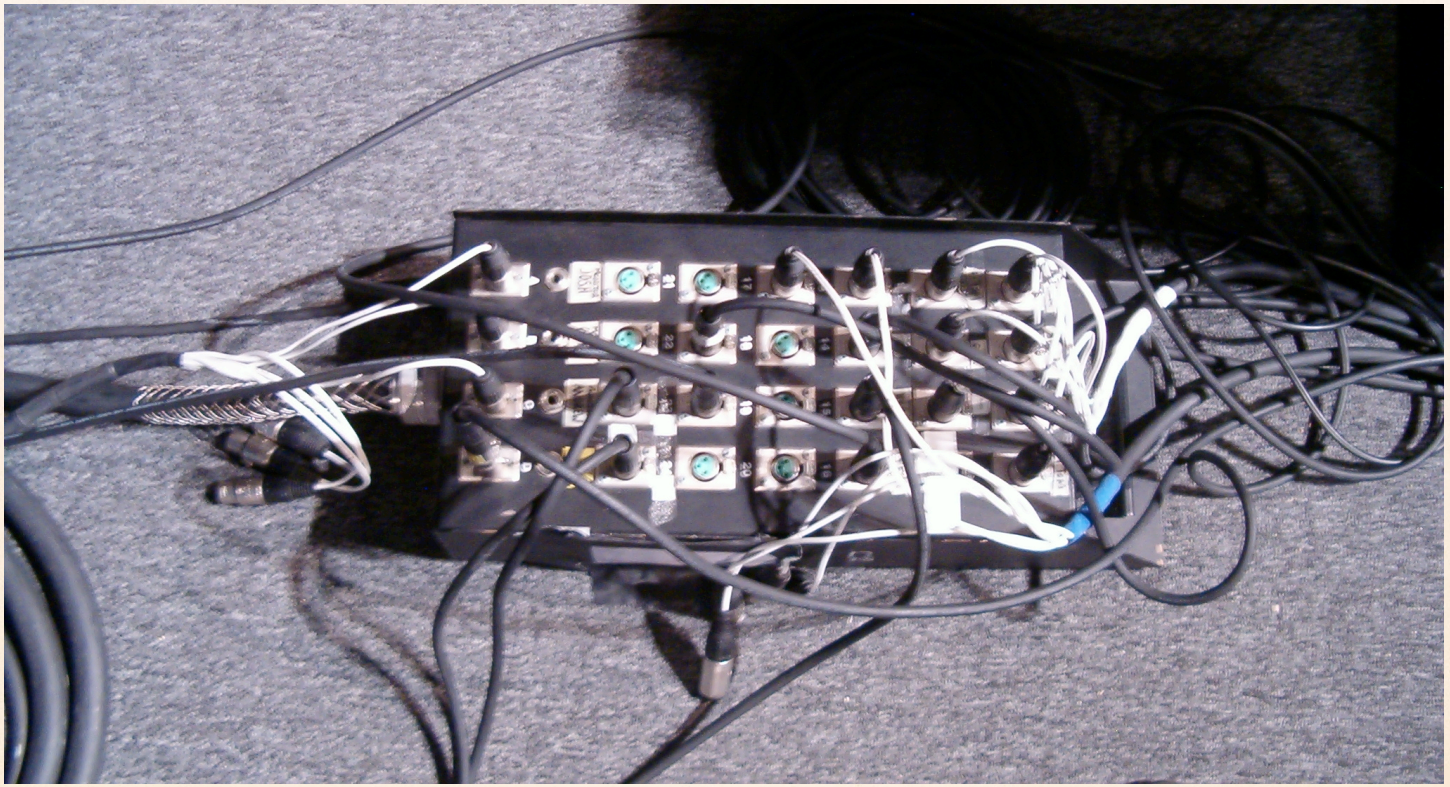
RCA Cables primarily for CD and DVD players, tape recorders

GEAR

Instruments/Direct Boxes

GEAR

Snake



GEAR

Microphones and Instruments

Cables/Snake

Mixer

Cables/Snake

Amplifier

Cables

Speakers

GEAR

Mixer - Allen and Heath iLive 112

GEAR

Mixer - Mackie SR 24-4-VLZ Pro

GEAR

Mixer - Allen and Heath GL 3300

GEAR

Digital Mixer - Digidesign 8

GEAR

Digital Mixer - Digidesign Control 24

GEAR

Digital Mixer - Presonus StudioLive 24.4.2.24

DIGITAL MIXERS

Digital Mixers provide fundamentally the same operations as analog mixers, however, common differences are as follows.

(1) Additional effects on each track.
    (1) Filters - EQ
    (2) Dynamics - Compression and Limiting
    (3) Noise - Gating
    (4) Time - Reverb, Echo, Delay

(2) The ability to save and recall board settings from different rehearsals.
(3) Recording Interface - can record each single track for separate mix-down later.
(4) Greater complexity (extra features) - less approachable interface.

GEAR

Microphones and Instruments

Cables/Snake

Mixer

Cables/Snake

Amplifier

Cables

Speakers

GEAR

Powered Speakers
(Amplifier and Speakers)

GEAR

Amplifier

GEAR

Microphones and Instruments

Cables/Snake

Mixer

Cables/Snake

Amplifier

Cables

Speakers

GEAR

Speakers

GEAR

Microphones and Instruments

Mixer

Amplifier

Speakers

Cables/Snake

Cables/Snake

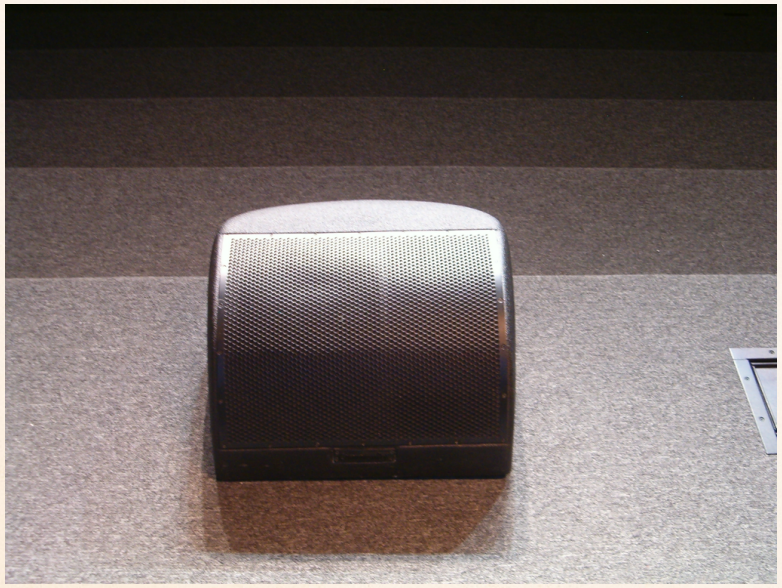
Cables

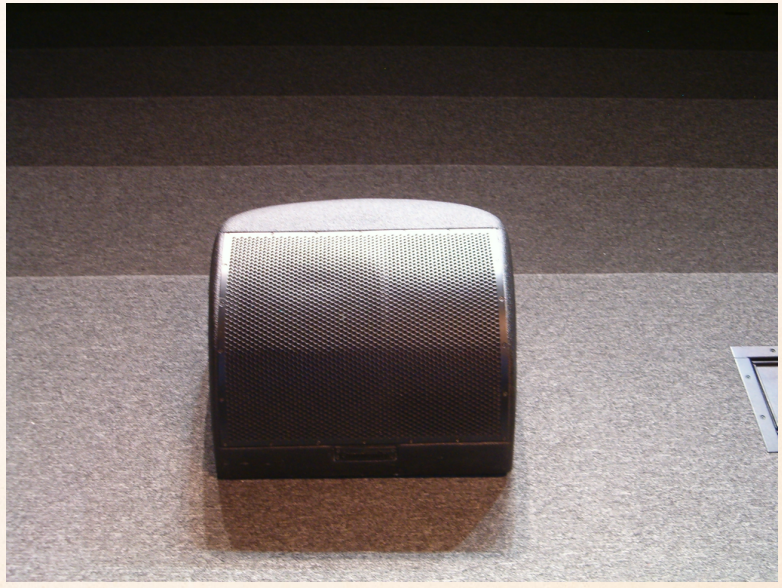
Amplifier

Monitors

GEAR

Monitor Speakers





GEAR

Powered Speakers

GEAR

Powered Speakers

GEAR

Powered Speakers

GEAR

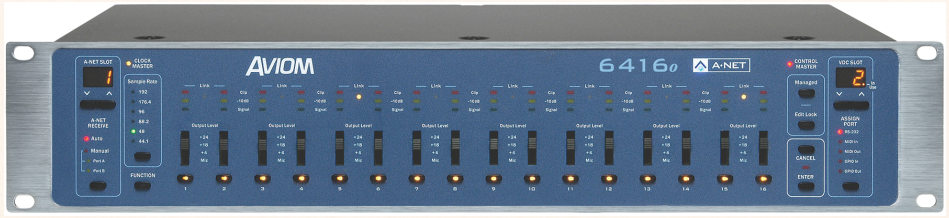
In Ear Monitors

GEAR

In Ear Monitors

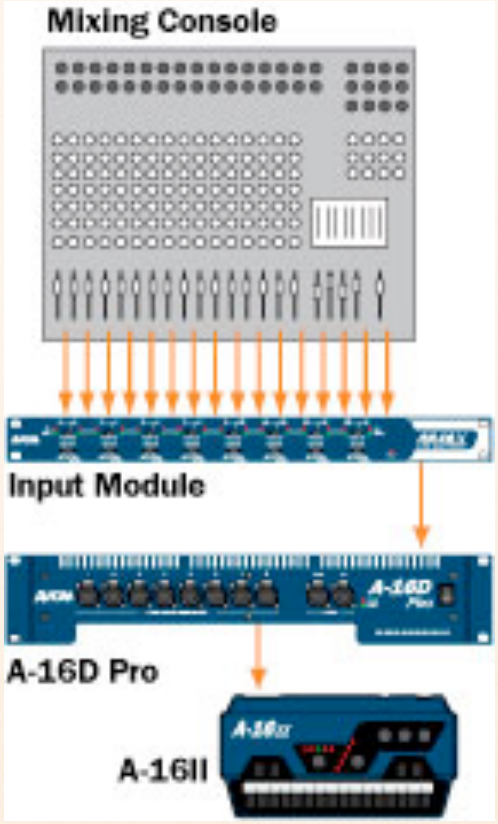
GEAR

In Ear Monitors



GEAR

In Ear Monitors



GEAR

Microphones and Instruments

Mixer

Amplifier

Speakers

Cables/Snake

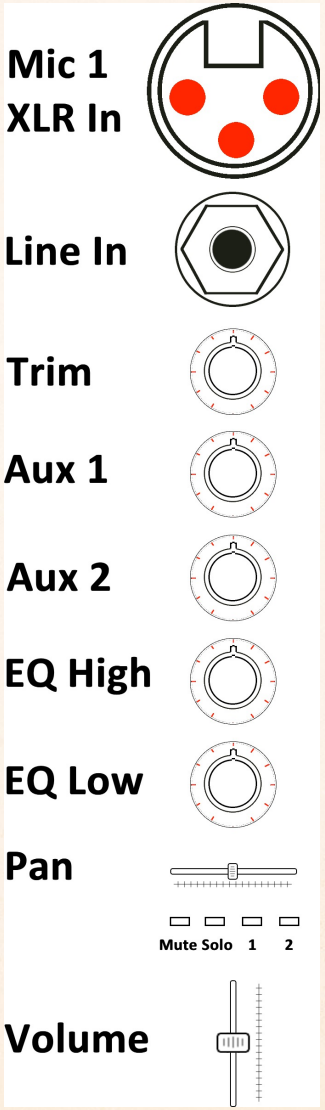
Cables/Snake

Cables

Amplifier

Monitors

MIXER - THE CHANNEL STRIP



MIXER - SUB MIXES

MIXING

- **Sound Levels** - Balance voices
- **Equalization** - Tailor sounds fit together.
- **Panning** - Placing sounds in space
- **Reverb** - Use different amounts for singing/speaking. Perhaps different channels
- **Compression** - Apply to channels which are subject to wide variations in levels.

TROUBLE SHOOTING
SOUND TEAM CHECKLIST

- Prior to Rehearsal - Buy/charge batteries
- Rehearsal - Attendance is required.
- Arrive early to do any necessary setup.
- Start with a plan (list of program).
- Take notes on the program.
- Follow the plan.
- Watch the director for visual instructions (hand signs) if necessary.
- When finished, debrief with the director.
- Turn everything off and put away everything.

TYPICAL CONCERT SOUND PLAN

- PROGRAM TITLE AND DATE
- Introduction
  - Mics for recording house sound.
  - Mic for amplifying the speaker doing the introduction - no reverb.
- Piece 1- choir with solo
  - Mics for recording house sound.
  - Mics for vocal soloist 1
- Piece 2 - men's quintet
  - Mics for recording house sound.
  - Mics 2 to 5 - reverb (tailored to each performer)
- Piece 3 - choir with recorded accompaniment
  - Mics for recording house sound.
  - Channels for playback of recorded accompaniment
- etc.

TROUBLESHOOTING

- Feedback
- Hum
- Wireless failure

RECORDING

- Analog
- Digital

WEB SITES

- http://macprovideo.com
- http://www.yamaha.com
- http://www.shure.com
- http://www.youtube.com/watch?v=OJwDifYxE9c
- http://www.youtube.com/watch?v=Iocr00AK1WA
- http://www.youtube.com/watch?v=dCH-E24qzE4

SOUND REINFORCEMENT MANUFACTURERS - MIXERS

- Presonus
- Mackie
- Allen and Heath
- Peavey
- Yamaha
- Taft
- Carbin
- Avid
- Behringer
- Midas

SOUND REINFORCEMENT MANUFACTURERS - MICROPHONES

- Shure
- Sennheiser
- Electrovoice
- Audix
- Neuman
- Beyer
- AKG
- Cascades
- Earthworks
- Rhode
- Blue
- Audio Technica

SOUND REINFORCEMENT MANUFACTURERS - SPEAKERS

- Mackie
- M-Audio
- JBL
- Peavey
- Fender
- Fishman
- Bose
- Yamaha

DEALERS

- Romeo
- Soundtree
- Sweetwater
- Musician's Friend
- Sam Ash
- Guitar Center
- Woodwind/Brasswind

IPHONE

- Remote Controls for Digital Mixing Boards

LEARN MORE

- Books ***Audio, Video, and Media in the Ministry*** (Thomas Nelson Guide Series)
  - http://www.amazon.com/
- TI:ME Courses and Certification
  - http://www.ti-me.org

Software

Audacity - Good for straight capture, destructive editing, free, no MIDI, no loops.

GarageBand - Free for Mac, Mac Only. Best interface the business, but hides complexity. Extensive loops.

MixCraft - Modeled after GarageBand Interface, Windows Only, Great collection of loops.

Cakewalk - formerly a commercial product, now open source. Windows only.

ProTools Free - Like ProTools, but limited to three? songs in the cloud.

Software

ProTools - Industry standard, strong community, quality, good for straight capture, but includes non-destructive editing, supports MIDI, more extensive editing requires plug-ins, Instruments and plug-ins can also be expanded to great advantage. Limited loops and loop interface. $$,

Logic - A powerful and affordable package with quality consistent with ProTools, extensive non-destructive editing, supports MIDI, can use plug-ins and third-party instruments, but comes with a lot more than ProTools, saving money due to less required expansion. Strong loops! $

Software

Ableton Live - Excellent quality, consistent with Logic and ProTools. Has a unique session view (Advanced DJ compositional mode). Interfaces with some unique hardware. Makes many changes in live or real-time. Excellent Loops. $$

Reason - Excellent quality, consistent wit Logic and ProTools. Has a unique studio view (lets you put together and program a virtual studio). $$

Steinberg's Cubase and Presonus' StudioOne - Strong contenders, on approximately the ProTools level with a greater selection of instruments, and some unique editing capabilities. $

Software

SoundTrap - Increasingly powerful, cloud-based DAW. Owned by Spotify. Good collection of loops. Free version has a limited number of loops. Premium version requires a subscription.

Soundation - A cloud-based DAW and one of the earliest. Free version has a limited number of loops. Premium version requires a subscription. Formerly developed using Flash, it was incompatible with Chromebooks, but it is now available in a version without Flash.

Software for iOS

GarageBand - Amazingly powerful DAW for tablet or phone. Free! Adds a collection of exceptional DAW based instruments which may be played using the touch screen (not available on the computer). Projects on GarageBand for iOS may be taken to GarageBand, or to Logic for further development (but not back to the iPad).

Cubasis - An iOS version of Cubase, and in a few ways, more capable than GarageBand (supports MIDI in and out). GarageBand is MIDI in only.

Curriculum

Bibliography

- http://www.alfred.com/LearningGarageBand

LEARNING MUSIC WITH

GarageBand® ON THE iPad®

Sign up to access downloads and receive updates for *Learning Music with GarageBand on the iPad.*

First Name*

Floyd

Last Name*

Richmond

Email*

frichmond@aol.com

Zip Code*

19475

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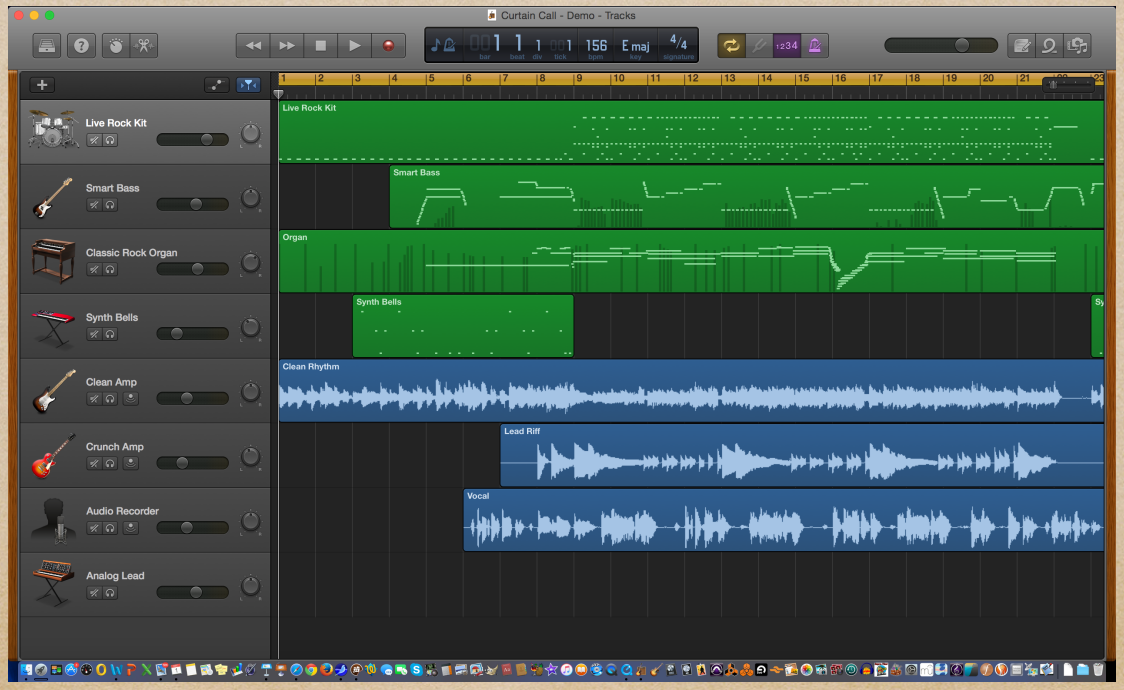
This essential guide to GarageBand on iPad and iOS devices is your foundation for learning music production in the classroom. Written by Dr. Floyd Richmond, noted iPad music expert and the president of TI:ME (Technology Institute for Music Educators), *Learning Music with GarageBand on the iPad* provides instant insight and wisdom through Dr. Richmond's many years of experience. Includes over 40 GarageBand song files.

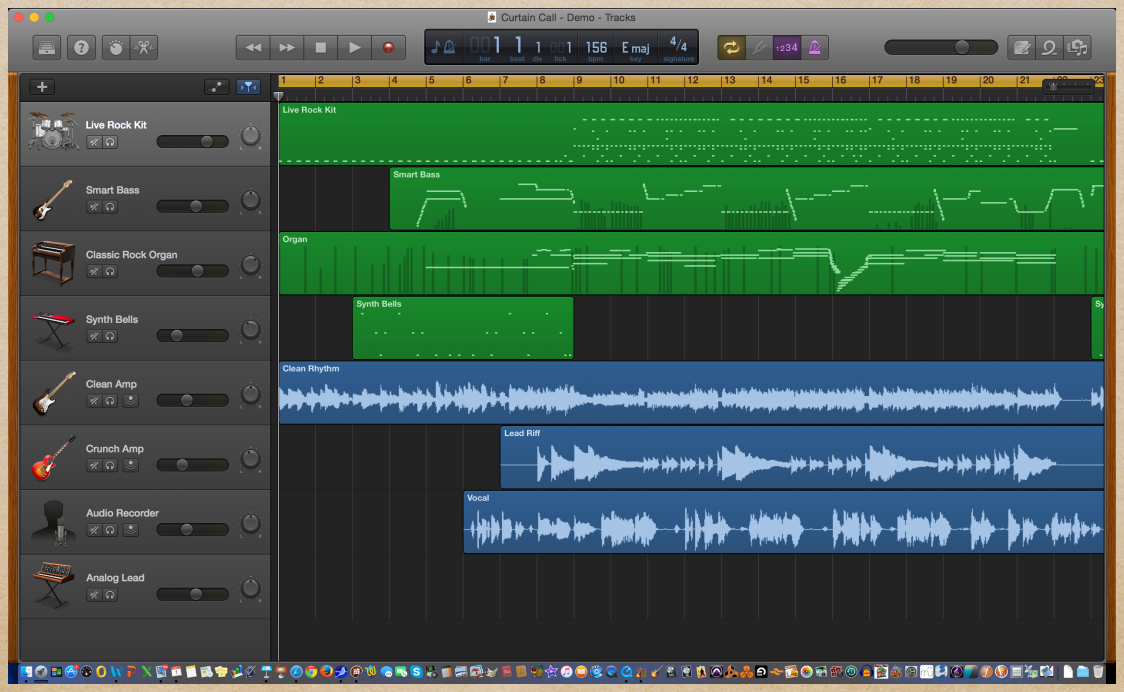
Teaching Idea

- Open a Demo Song
- Describe the tracks used in the song



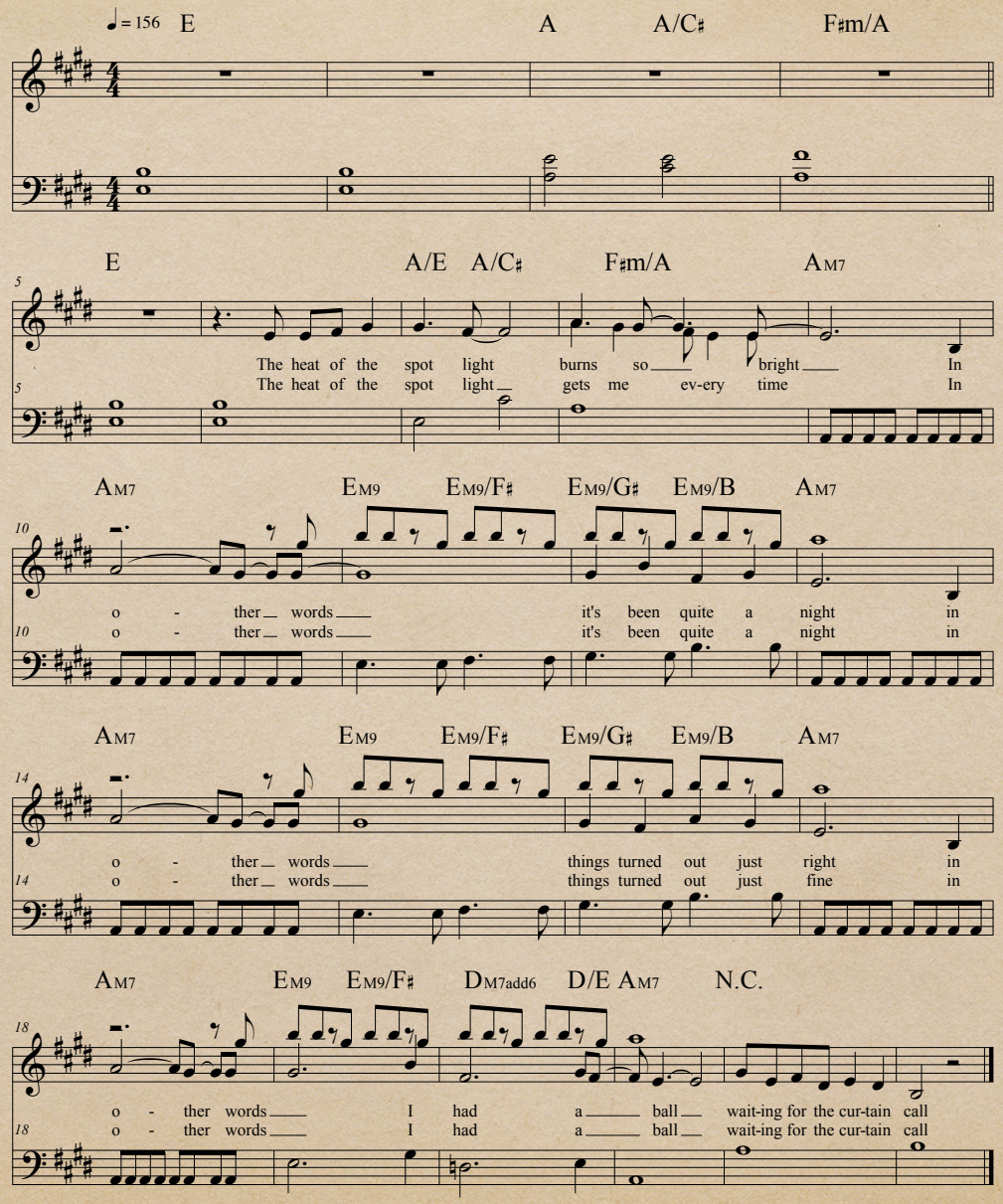
Quickstart 1

- Open a Demo Song
- Record a new vocal track



Curtain Call

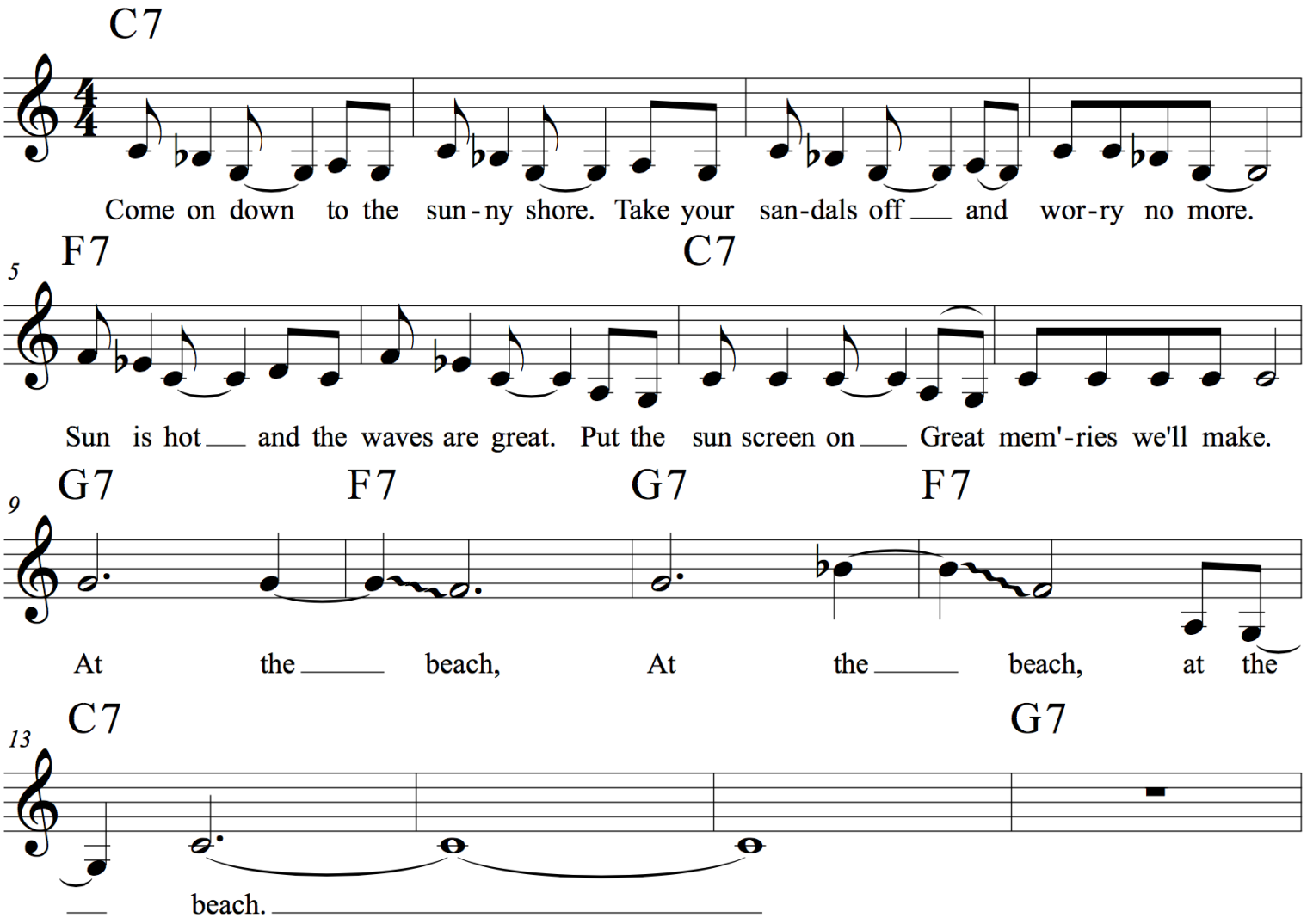
Apple Garage Band Demo



Melody and Chords

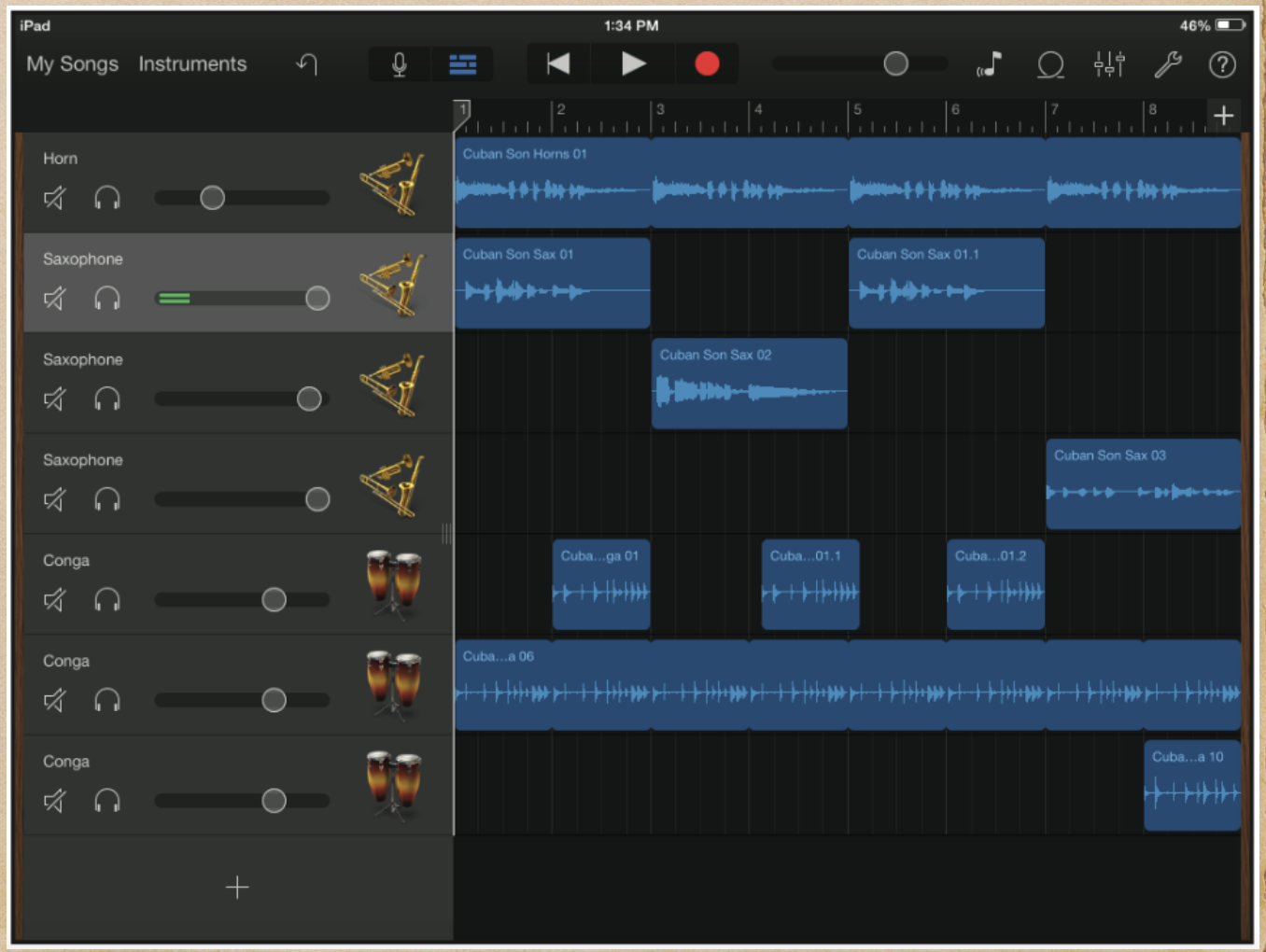
At the Beach

Derek and
Katie Baughman



Quickstart 2

- Create a Song Using Only Loops
  - Search "Cuban"
  - Arrange as shown.

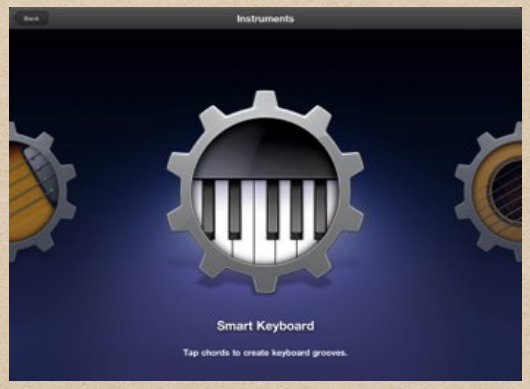


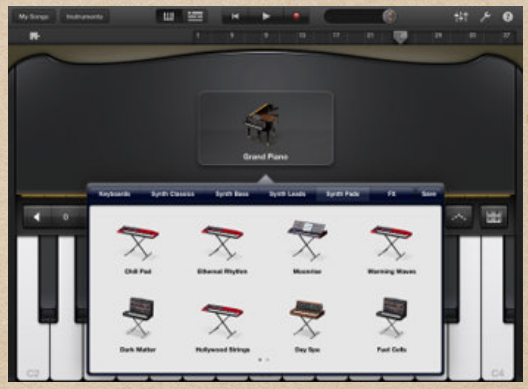
Teaching Idea

- Record a Rap
  - Search Hip Hop
  - Arrange as shown.

Quickstart 3

- Playing and Recording Garageband's Instruments and Smart Instruments
- Keyboard
- Guitar
- Bass
- Strings
- Drum Set





Additional Teaching Activities

- See chapter 13

Additional Teaching Activities

- Create an audio soundscape (use synth pads).
- Write a jingle for an imaginary product and record it.
- Record a story and add sound effects from GarageBand (Orff style).
- Create a musical intro and outro for a television program such as the evening news or your favorite sitcom.
- Record a soundtrack for a familiar television episode or a silent movie such as the one found at https://youtu.be/mpjEyBKSfJQ.
- Record an entire program for a radio broadcast. Write the dialogue for the drama. Write a score for the musical background.

Additional Teaching Activities

- Create a loop-based song describing animals (like Saint-Saëns).
- Compose a percussion piece in rondo style using the automatic drum machine.
- Compose a song with loops only. (Learn about form, repetition, and contrast. Write two sections (A and B) with contrasting range, rhythm, melody

Additional Teaching Activities

- Create a song in one of the following styles:
  - 1940s swing combo.
  - 1950s doo wop.
  - 1960s rock.
  - 1970s classic rock.
  - 1980s keyboard disco/dance and/or hip-hop.
  - 1990s ballad.
  - 2000s techno.
  - 2010s.

Additional Teaching Activities
Recording

- Record a round of a song, such as "Are You Sleeping?", and copy and paste it into multiple tracks.
- Practice a piano piece and record it on an iOS device using MIDI.

Additional Teaching Activities
Enhance Existing Recordings

- Open a song of your choice. Create a new audio track, and every four measures record "Oh yeah" or something similar.
- Add a drum build every four measures to an existing song.
- Add expressions (dynamics) to an existing song.
- Add expressions (tempo changes) to an existing song.
- Add a harmony part with your voice to an existing song.
- Add a second drum or guitar track to an existing song
- Add a repeat and fade ending to an existing song.

Additional Teaching Activities

- Replace the melody track of a song of your choice with your voice singing the melody.
- Delete an existing melody, and write and record a new melody and lyrics for a song of your choice.
- Write a new song by recording an accompaniment with smart instruments and then recording a melody and original lyrics.
- Create an accompaniment for an existing melody.
- Create a rap to be performed over an instrumental hip-hop, dance, or techno song.

Additional Teaching Activities

- Play and record the 12-bar blues chord progression using one of GarageBand's smart instruments; then compose and record a melody with original lyrics.
- Play and record the 12-bar blues chord progression using one of GarageBand's smart instruments; then improvise and record a scat melody.
- Play and record the doo wop chord progression using one of GarageBand's smart instruments; then compose and record a melody with original lyrics.

Additional Teaching Activities

- Write and record a new pop song. Include all parts using loops, digital audio, or MIDI recordings.
- Write and record a new classical song.
- Write and record a new round.
- Write and record a theme and a variation.

Additional Teaching Activities

- Record yourself singing or playing a song. Listen to it and critique your performance.
- Remix a set of given tracks from one of the songs in a new and different way.
- Rehearse and prepare every voice of a simple a cappella song. Record each track into GarageBand for iOS.
- Participate in a Jam Session and record the team effort as a song.

Garage Band Ensembles

- Hardware (Mixers, Jam Hub)

- Decades
- Cultures
- Folk Music
- Events
- Just for Fun

Give Tour of Book by Decade

Teaching Activities

- Performance
- Recording
- Composition
- Listening
- Other Activities

Teaching Activities-Performance

- Listen to a GarageBand song, and sing or play along.
- Turn off the vocal or melodic tracks, and sing or play along with only the accompaniment.
- Form an iPad ensemble to play the song.
  - One or more people should play the melody on an instrument appropriate for this style.
  - One or more should play a bass line using a simple rhythm and following the given chords.
  - One or more should play a GarageBand smart instrument using the chords indicated. Create a Jam Session to synchronize more than one smart instrument if necessary.
  - One or more should improvise a drum part.
- Turn to the arrangements from the downloads and play the versions found there.

Teaching Activities-Recording

- Lyrics and melodies
  - If there are lyrics, mute the melody and record yourself singing into a new track.
  - If there are no lyrics, mute the melody and record yourself playing it into a new track.
- Mute the various tracks and replace them with your performances. Try to match the style of the original.
- Find a guitar track and use GarageBand's guitar effects to add overdrive or other effects to the recorded guitar.

Teaching Activities-Composition

- Write and record new lyrics and record yourself
- Create and record a spoken rap.
- Improvise a new melody.
  - Use the same or new lyrics,
  - or use scat syllables (scooby, doo, wah, dot, dah, bah, doot).
- Replace the tracks of a song with your composed parts in the same style.
- Replace the tracks of a song with your composed parts in a different style.
- Create a theme and variations for a selected song
  - Rerecord new variations live.
  - Change the mode from major to minor or vice versa.
  - Change the melody to include different notes or rhythms.
  - Change the chords harmonizing a song.
- Slice, cut, and paste digital audio and MIDI tracks into new arrangements.
- Using only GarageBand loops, create your own rondo in ABACABA form.
- Write your own pentatonic song.
  - Use either a major (C, D, E, G A) or a minor (C, D, Eb, G, Ab) scale.

Teaching Activities-Listening

- Listen to a song and list the instruments used.
- Change the instruments that are used to play each voice (if permitted)
- Listen to the provided GarageBand songs and describe
  - Melody: Is diatonic, pentatonic, or other?
  - Harmony: Is it consonant or dissonant, major or minor?
  - Rhythm: What are the time signature and tempo? Do the eighth notes swing or are they played evenly? What are other unique rhythmic features?
  - Form: Describe the sections found in the piece. Make a formal map of the song.
  - Expression: Describe dynamics, tempos, and articulations of the piece.
  - Style: Describe the style of the song.
- Listen to the various voices in the piece (drums, guitar, bass, keys). On the music in the book, mark the measures where they play.

Teaching Activities-Other

- Download additional sounds to the iPad and create an arrangement that features that sound file. Example, for "Old MacDonald," download farm-animal sounds and use them in the song.
- Record a sound into GarageBand's sampler and create a composition featuring the recorded instrument.

The GarageBand Sampler

- Using existing samples
- Recording new samples
- Importing samples

GarageBand Controls and Menus

- Settings (Key Signature, Time Signature, Tempo)
- Copy and Paste
- Track Properties (mute, solo, pan, echo, reverb, effects)

Editing a track

- Splitting , joining, looping tracks
- MIDI Editing
  - Quantize, Rhythms, Pitches, Octaves, Articulations, Velocity

GarageBand Guitar Tracks

- Amplifiers
- Effects Boxes

Transferring Files

- iTunes File Sharing

Jam Sessions

- Setting Up
- Joining
- Collecting data

External Devices

- MIDI
- Plug-and-Play Devices
- Audio Interfaces
- Pro-Microphones

Teacher Concerns

- Projection (wired, wireless)
- Audio (wired, wireless)
- Syncing
- Installing Apps
- Printing, Screen Capture, Creating PDF files

Inter-Application Communication

- The purpose is to record from apps which create instruments not available in GarageBand internally through the iPad's hardware structure.

Audio Bus

- An alternative to Inter-Application Communication

Automations

- Are generally missing in iPad versions of GarageBand.
- Work Arounds
  - Dynamics (split audio into different tracks)
  - Perform Automations while recording (on the instruments)

Other iPad Apps

- Notation
  - Readers: Scorch, Song Book
  - Editors: Notion
- Production
  - Cubasis, Auria
- Video (iMovie)
- Productivity Software (Pages, Numbers, Keynote; Word, Excel, PowerPoint)
- Instructional Apps

Accounts You May Need

- iCloud
- YouTube
- SoundCloud
- DropBox
- Google Drive
- Box
- Amazon

Additional Teaching Activities
Technical Skills

- Import a MIDI track.
- Import a digital audio track.
- Add effects to an existing track (reverb, compression, echo, and so on).
- Quantize rhythms.
- Send audio and/or video output to AirPlay speakers and/or Apple TV.
- Export GarageBand song to: Email, iTunes, AirDrop, Facebook, YouTube, SoundCloud, GarageBand for Mac, Logic, Ringtones, iCloud
- Use GarageBand with Audiobus (See chapter fifteen) and other music apps.
- Merge tracks.

Additional Teaching Activities
Technical Skills

1. Edit regions.
    1. Edit MIDI (regions, notes, and so on).
    2. Cut, copy, paste, duplicate, split, and delete MIDI and digital audio.
    3. Trim a region.
    4. Loop a region.
    5. Join regions.
    6. Snap to grid (on/off).
    7. Manage regions (A, B, length).

Additional Teaching Activities
Technical Skills

- Manage master effects (echo, reverb).
- Turn the metronome on/off.
- Turn count-in on/off.
- Set the project tempo, key, and time signature.
- Create a fade-out.
- Play music in the background.
- Expand the mixer.
- Monitor and manage levels, mute, solo, and pan tracks.
- Save songs, open songs, and manage songs.
- Enter note and play instruments using MIDI input.
- Record audio using external hardware for input.
- Layer (merge) recording of tracks.

Bibliography

- http://www.alfred.com/LearningGarageBand

LEARNING MUSIC WITH

GarageBand® ON THE iPad®

Sign up to access downloads and receive updates for *Learning Music with GarageBand on the iPad.*

First Name*

Floyd

Last Name*

Richmond

Email*

frichmond@aol.com

Zip Code*

19475

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This essential guide to GarageBand on iPad and iOS devices is your foundation for learning music production in the classroom. Written by Dr. Floyd Richmond, noted iPad music expert and the president of TI:ME (Technology Institute for Music Educators), *Learning Music with GarageBand on the iPad* provides instant insight and wisdom through Dr. Richmond's many years of experience. Includes over 40 GarageBand song files.

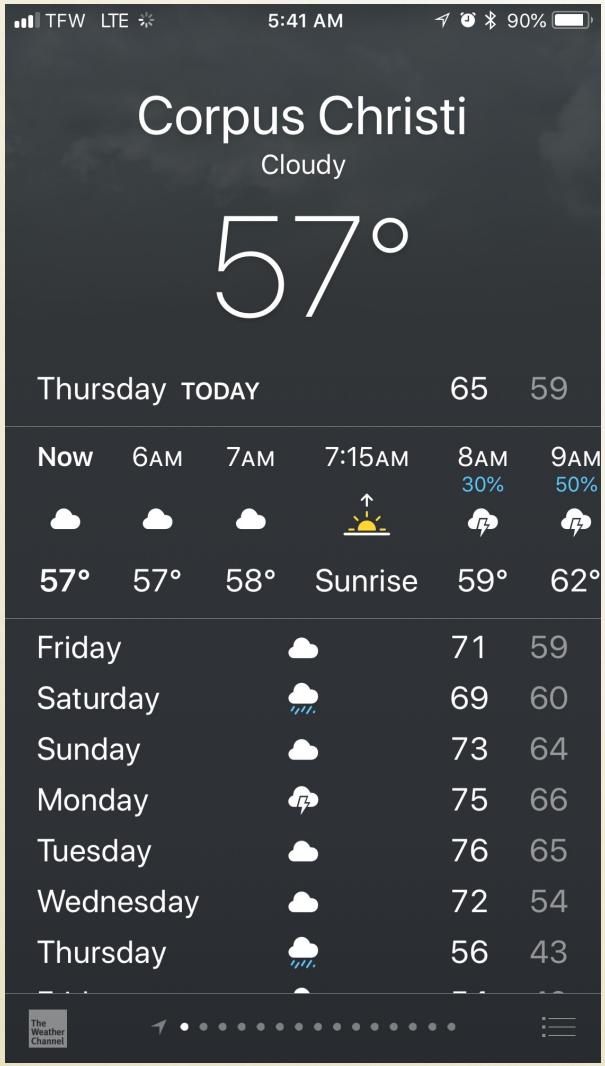
GarageBand for the iPad,
A Superstar for the Music Classroom

Floyd Richmond
University of Valley Forge
frichmond@valleyforge.edu

Tennessee Music Educators Association (TMEA)
TI:ME Micro Conference
Nashville, TN
Friday, 9:00a, April 15, 2016 Cheekwood E
floydrichmond.com/tnmea2016

Summary and Suggestions

Summary and Suggestions



Summary and Suggestions

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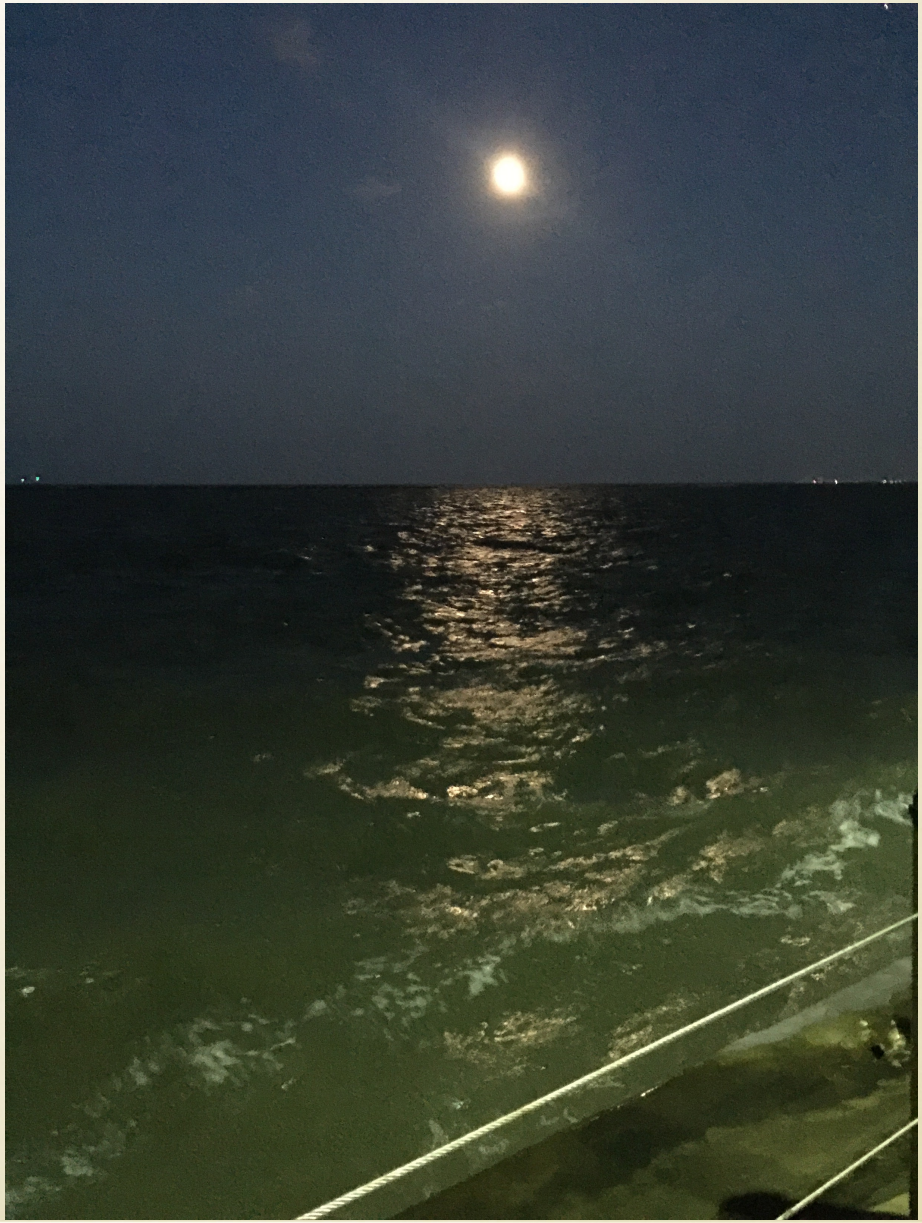
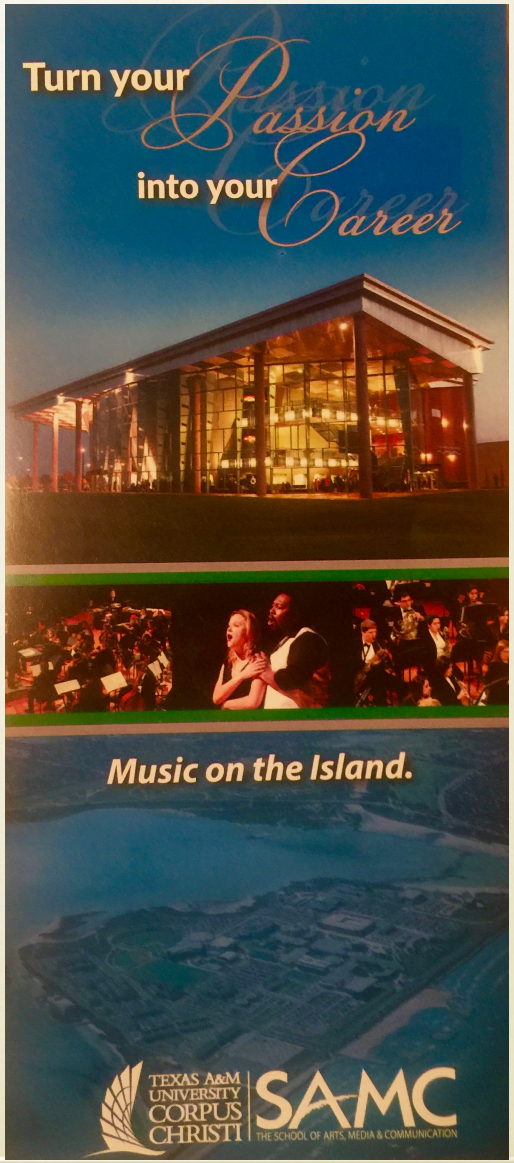


Summary and Suggestions



Composing In Performing Ensembles

Floyd Richmond
Texas A&M University, Corpus Christi
fRichmond@icloud.com
clarence.Richmond@TAMUCC.edu

OMEA
N:NNA, February 1, 2019
http://floydrichmond.com/omea2019

Improving Student Compositions

Notation software offers many options for assisting student composers.

- Study existing scores
- Manipulate Music
  - Rekey notes
  - Filter/ProcessParts
  - Create Sequences
  - Create Modulations
  - Create Modal Variations
  - Searching for musical materials
  - Search and Replace
  - Entry of quality musical structures
  - Copy and Paste
  - Zooming in and out to study the material
  - More Musical Playback

Improving Student Compositions

What are the difficulties with student compositions?

Are there any common themes/mistakes?

Poll the audience . . .

- Technical Issues - entering notes, student expectations for immediate results.
- Musical Understanding - students need to understand music to write or arrange.

Show arranging issues (Clair de Lune).

Mutes for the trumpets the entire time?
OK for this excerpt.
M9 (repeat of melody) may be
a good time to remove them.

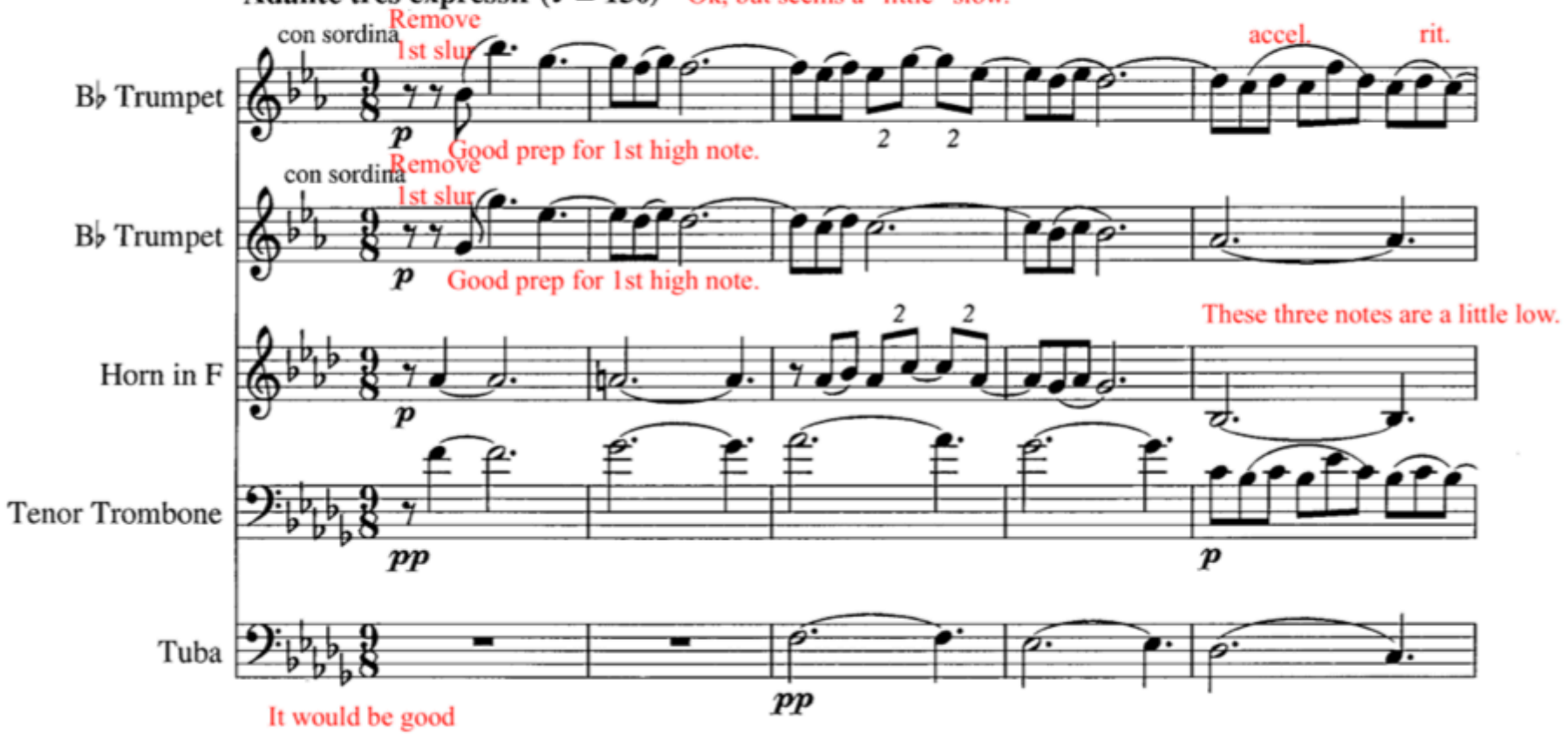
Lots of opportunities to breathe? Good!
Articulations are nicely done! Good!

Claire de Lune

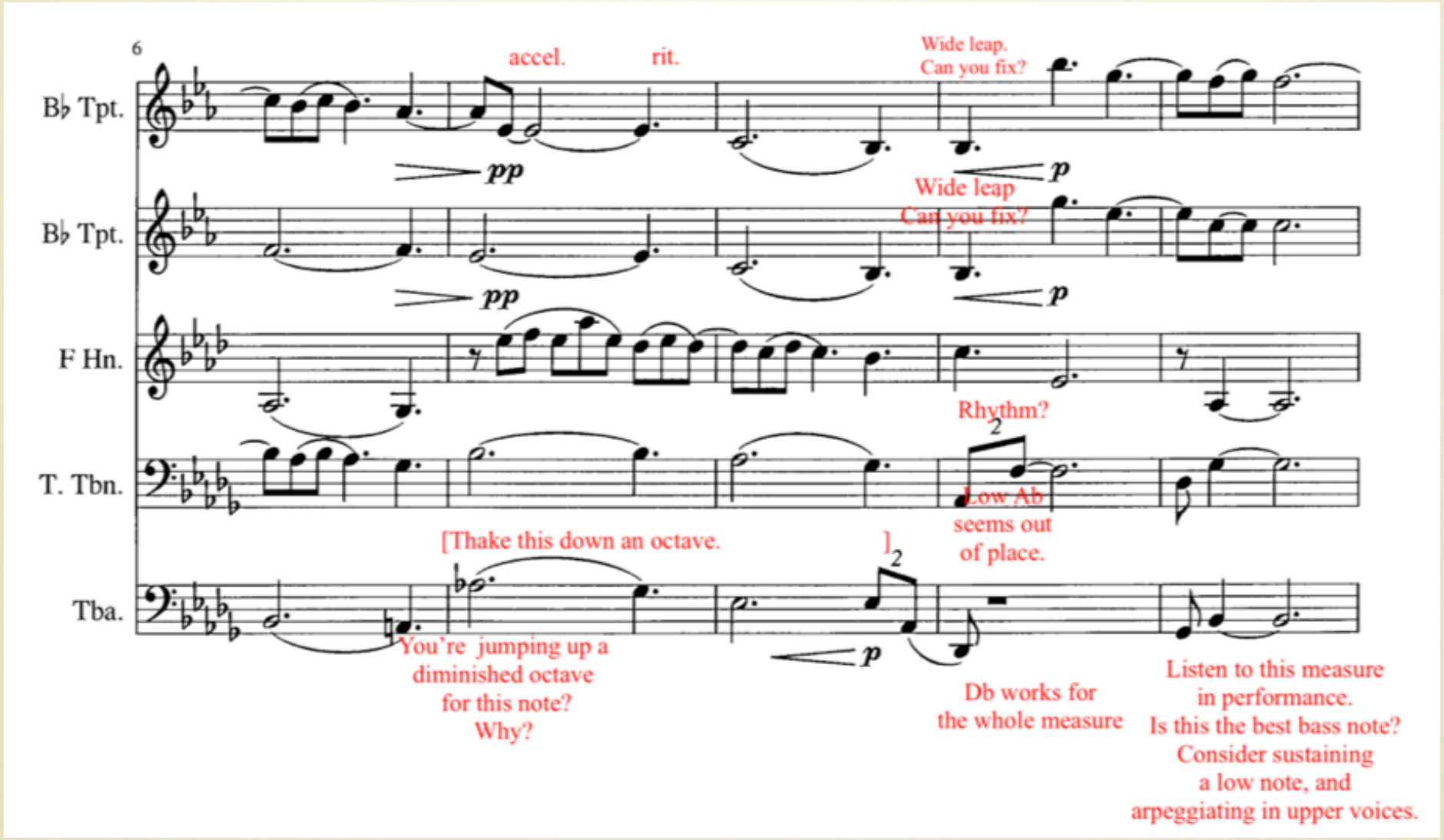
for Brass Quintet

Claude Debussy arr.

Adante très expressif (♪ = 150) Ok, but seems a "little" slow.



It would be good
to indicate the
1st entrance is on 2.


6
accel.
rit.
Wide leap.
Can you fix?
B♭ Tpt.
pp
p
Wide leap
Can you fix?
B♭ Tpt.
pp
p
F Hn.
Rhythm?
T. Tbn.
2
Low Ab
seems out
of place.
[Thake this down an octave.
]2
Tba.
p
You're jumping up a
diminished octave
for this note?
Why?
Db works for
the whole measure
Listen to this measure
in performance.
Is this the best bass note?
Consider sustaining
a low note, and
arpeggiating in upper voices.

Notes

Where will they breathe? Move slurs as needed.

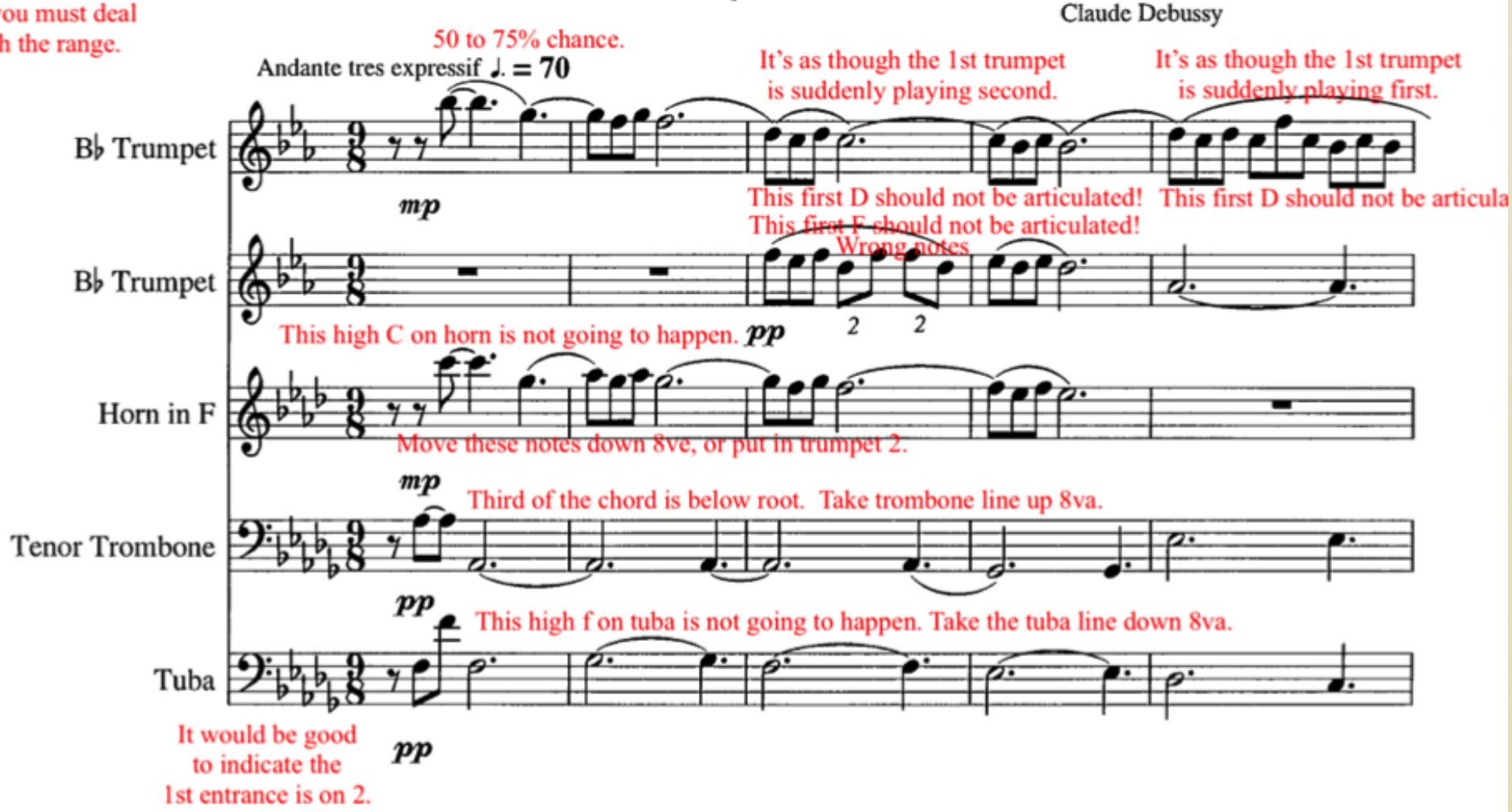
Clair De Lune

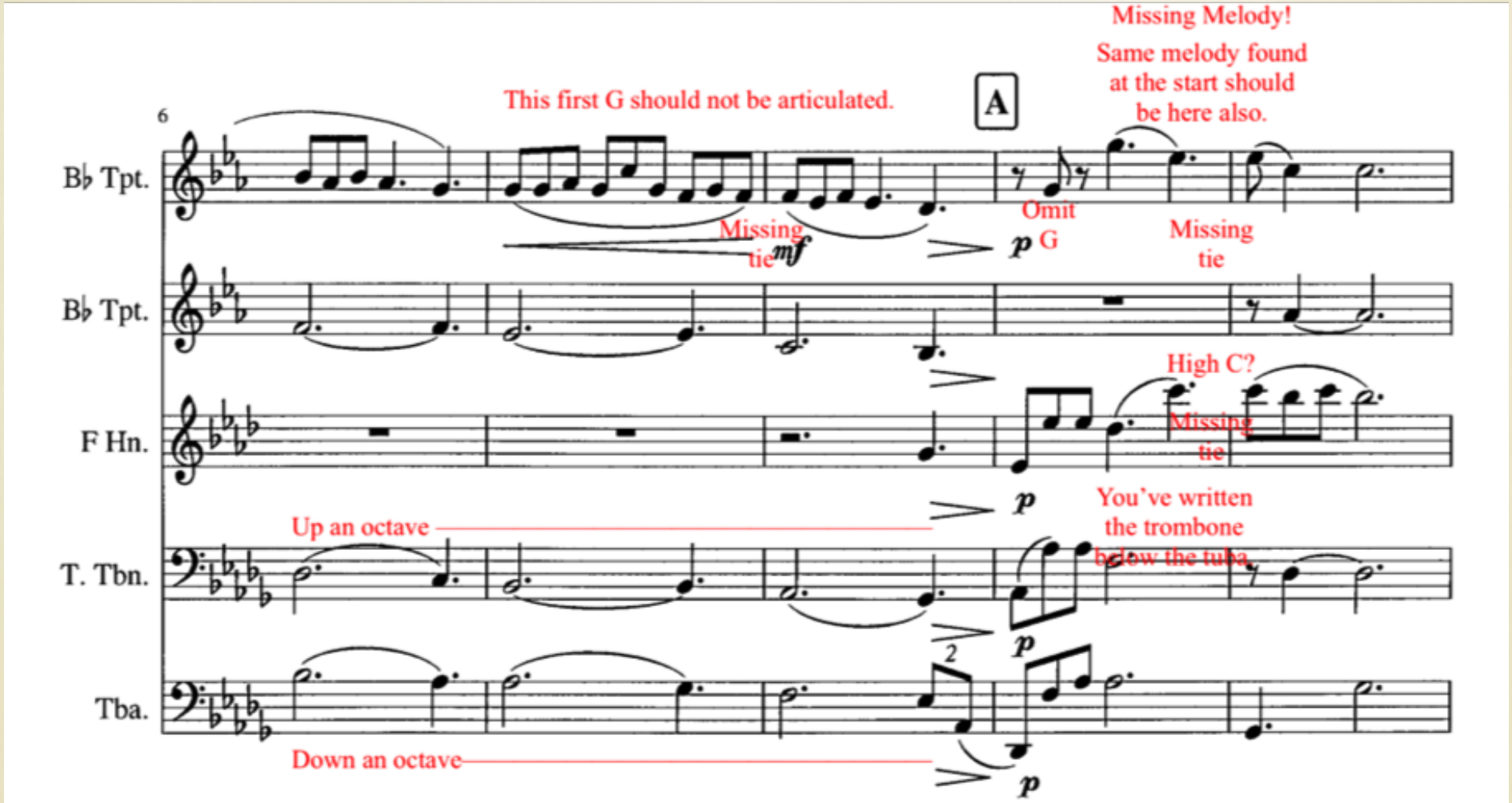
for Brass Quintet

Claude Debussy

I like the idea of a trumpet/horn duet but you must deal with the range.

50 to 75% chance.





Text

In beat 1 of letter A, the piano arpeggio should be assigned wisely to the instruments near the center of their range and a thought to sustaining the sound should be given. Tuba: Sustain the Db (root) in the tuba for the entire measure. Give the trombone the 2nd, 3rd, and 4th tuba notes. Tpt 1: No point in playing the note for only 1/3 of a beat. Tpt 2:

Improving Student Compositions

Choose a style for the music.

- Will it reflect an existing style or culture or be entirely original? (classical, contemporary, jazz, etc.)
- If yes, listen to music in that style. What are the important musical aspects of that style?

Improving Student Compositions

Give your music a purpose.

Is your music . . .

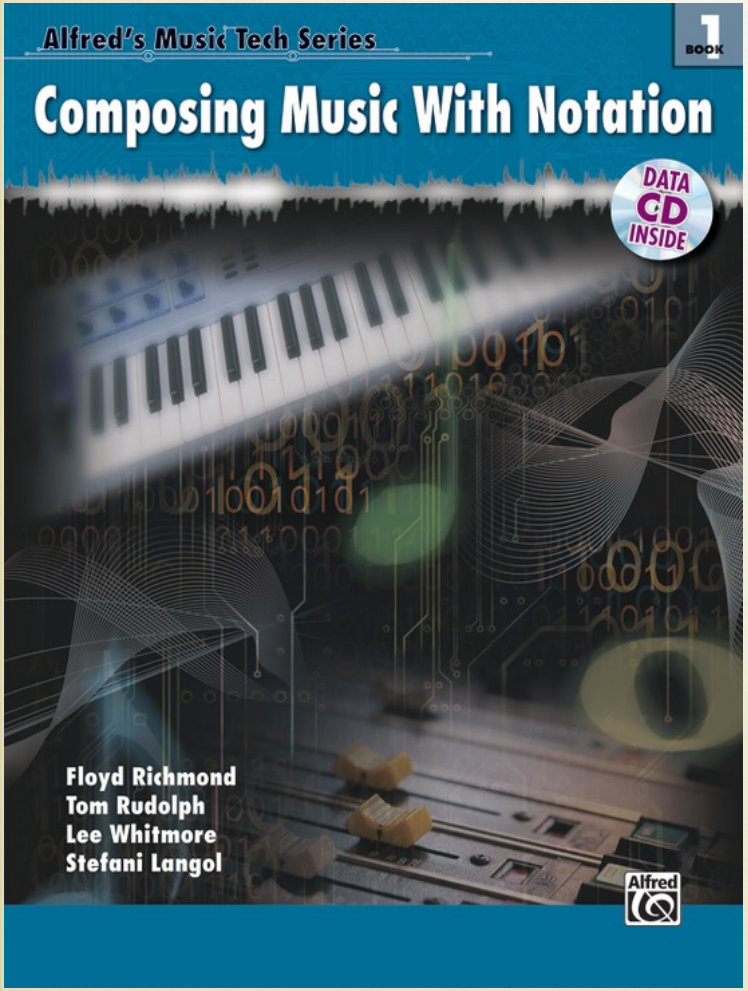
- Background (film or dinner)
- Foreground (focused listening)
- Setting a mood
- Entertainment
- Dance
- Contemplative

Improving Student Compositions

Consider your Audience

- Are they sophisticated or casual listeners.
- What will they expect?

Suggested Composition Activities



Composing Music With Notation
Alfred Music Tech Series, 2007

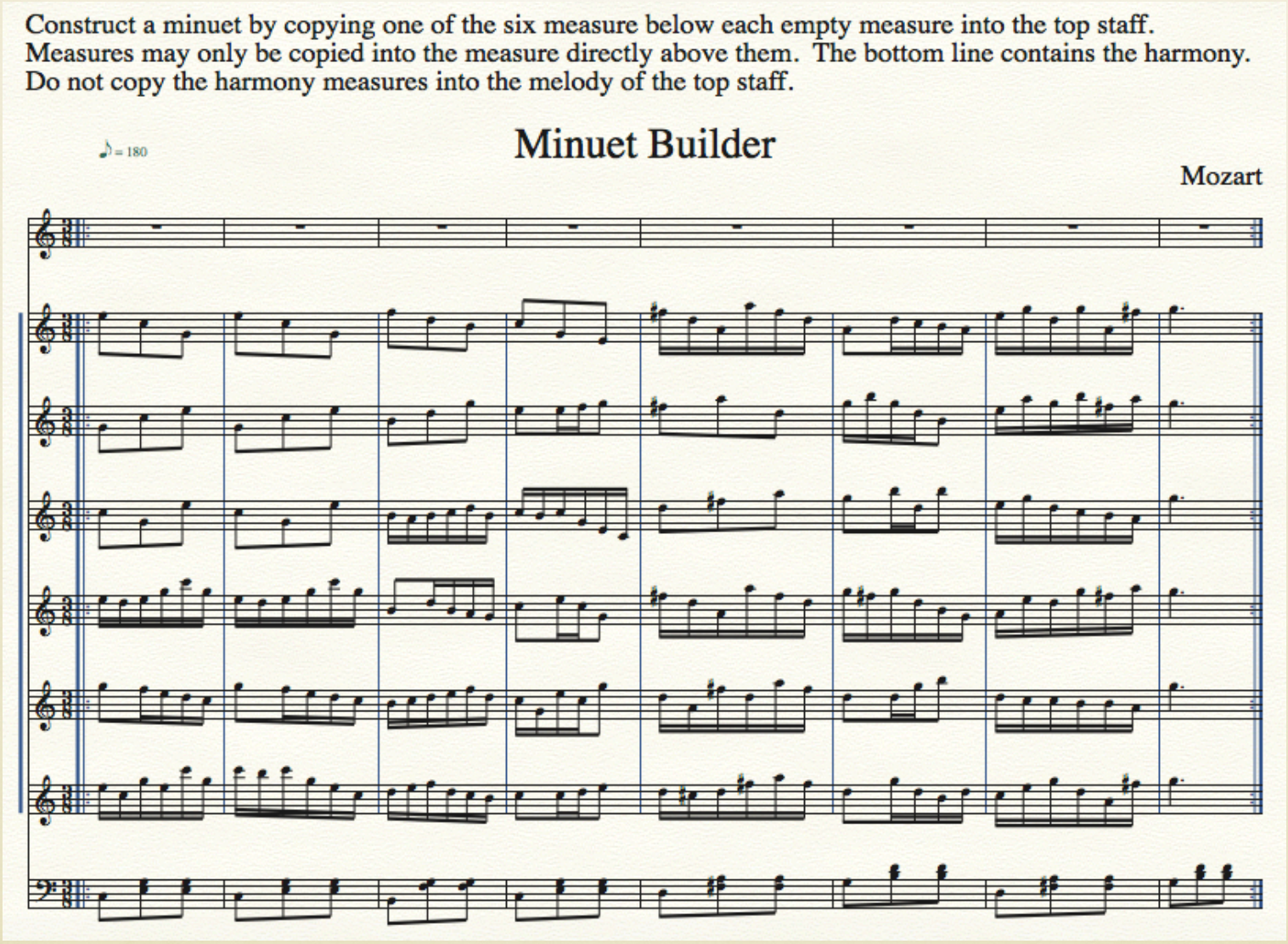
- Floyd Richmond,
- Tom Rudolph,
- Lee Whitmore,
- Stefani Langol

Click here!.

From the Alfred Book, Composing Music With Notation By Floyd Richmond

From the Alfred Book, Composing Music With Notation By Floyd Richmond

Construct a minuet by copying one of the six measure below each empty measure into the top staff. Measures may only be copied into the measure directly above them. The bottom line contains the harmony. Do not copy the harmony measures into the melody of the top staff.



Improving Student Compositions

Students often overlook basic principles of music. To improve, we need to teach them the basic elements of music.

- Melody
- Rhythm
- Harmony
- Form
- Expression

Melodic Tips

- Write melodies in an interesting way, so that they are memorable and performable, but not boring
  - Scales sound great, but are too predictable.
  - Include enough stepwise motion for performers and listeners to grasp, with enough leaps for variety.
  - Good melodies must be performable.

Melodic Tips

- Good melodies go somewhere, they have a destination, but don't necessarily go directly there.
  - Occasionally change directions. (Mix the contour: up, down, and same)
  - Respect tendency tones in tonal music (7 up, 4 down - usually)

Melodic Tips

- Structural and formal repetition helps listeners grasp the melody, and variety entertains them.
  - Use even and uneven phrases with forethought.

Melodic Tips

- Write in a consistent tone.
  - Ask melodic questions (and answers).
  - Make melodic statements.
  - Make melodic exclamations.

Melodic Tips

- Consider how the melody fits the harmony, especially the last note of every phrase.
  - Write melodies that enhance the harmonies used (but don't just outline the harmony).
  - Use chord-tones and non-chord tones in balance and appropriately.

Melodic Tips

- Build patterns of expectation and then break them (this applies to all other elements of music).

Melodic Tips

- Write melodies that work well on the instrument which is performing.
  - Avoid extreme ranges
  - Choose keys so the melodies lie in the range of the instrument.
  - Write arpeggios for instruments that can play them easily, but not for instruments that can't
  - For voice, write singable melodies
  - For instruments, write playable melodies
    - Woodwinds, Brass, Strings, Percussion, Keyboard
  - Take advantage of the strengths of the instrument you are writing for
    - Trills
    - Glissandos
    - Bowing
    - Articulations

Melodic Tips

- Don't only use notes from the scale, or over use chromatic notes.
- Use chromatic notes as non-chord tones, and with harmonic intention.

Melodic Tips

- Match the range of the melody to the portion of the song you're writing
  - Verse (lower)
  - Chorus (higher)
  - Bridge (other contrasts)

Rhythmic Tips

- Many of these are parallel to the Melodic Tips.

Rhythmic Tips

- Establish an energetic motion for the song.
- Use a variety of rhythmics.
  - Use increasingly faster rhythms to build energy.
  - Use slower rhythms to wind-down.
  - Change rhythmic motion between phrases, and sections with forethought.
- Use syncopation to establish and break patterns.

Rhythmic Tips

- Write rhythms in an interesting way, so that they are memorable and performable, but not boring
- Straight quarter or eighth notes are too predictable.
- Include enough repetition for performers and listeners to grasp, with enough variety for interest.
- Write rhythms that have a destination, but don't go directly there. Include occasional changes of motion.
- Include enough structural/formal repetition so that listeners can grasp the overall rhythm, and enough variety that their interest is maintained.
- Include even/uneven phrases with forethought.

Rhythmic Tips

- Use a consistent rhythmic tone.
  - Ask rhythmic questions (and answers)
  - Make rhythmic statements
  - Make rhythmic exclamations
- Build patterns of expectation and then break them (this applies to all other elements of music).

Rhythmic Tips

- Occasionally mix triple and duple subdivisions of the beat, or use contrasting meters.
- Write rhythms that work well on the instrument performing.
- Expect your percussionists to be more rhythmically capable and precise than other instruments.

Rhythmic Tips

- Respect the range of each instrument (not all perform as quickly in their low register as in their high)
- Avoid overly complex rhythms (or overly simple rhythms)

Rhythmic Tips

- Take advantage of the strengths of the instruments for which you are writing
  - Rudiments
  - Rolls

Rhythmic Tips

Match the energy of the rhythm to the portion of the song

- Verse (simple, few fills)
- Chorus (more complex, big lead-in fill, more fills)
- Bridge (other contrasts)

Harmonic Tips

- Many of these are parallel to the melodic and rhythmic tips.

Harmonic Tips

- Maintain a consistent harmonic style, but not to the point of boredom.
- Use a variety of major and minor chords, as well as seventh and chromatic chords.
- For tonal music use the harmonic structures to build motion that have always been used, but not too much.

Harmonic Tips

- Write harmonies in an interesting way, so that they are memorable and performable, but not boring.
- Include enough harmonic motion for performers and listeners to grasp, with enough variety for interest.
- Avoid overusing trite progressions I IV V I. Find a way to make them more interesting.
- Write harmonies that have a destination, but don't go directly there. Include occasional changes of direction.
- Respect tendency tones in tonal music (7 up, 4 down - usually)
- Include enough structural/formal repetition that listeners can grasp the harmony, and enough variety that they are entertained.
- Include even/uneven phrases with forethought.

Harmonic Tips

- Write stylistically in the manner in which you are intending.
- Ask harmonic questions (half cadences or deceptive cadences) and answers (Perfect Authentic Cadences)
- Build patterns of expectation and then break them (this applies to all other elements of music).
- Write harmonies that match the melodies used (but don't harmonize every single note).
- Don't use only chord-tones or over-use non-chord tones. Use them with purpose.

Harmonic Tips

- Write harmonic patterns that work well on the instrument which is performing.
  - Write arpeggios for instruments that can play them easily, but not for instruments that can't.
  - Use block chords when needed, and mix them with rhythms as needed.
  - For voice, write singable harmonies
  - For Instruments, write playable harmonies
    - Woodwinds, Brass, Strings, Percussion, Keyboard
  - Take advantage of the harmonic strengths of the instrument you are writing for
    - Double Stops
    - Arpeggios
    - Block Chords

Harmonic Tips

- Don’t only use notes from the scale, or over use chromatic notes, depending on the kind of song that you’re writing.
- Use chromatic notes as non-chord tones, and with harmonic intention.
- Don’t write too thickly for low registers, or too lightly for high registers.

Harmonic Tips

Match the harmony to the portion of the song you're writing

- Verse (Mostly Diatonic, some chromatic possible after establishing the key)
- Chorus (Consider a shift to subdominant or relative major or minor, possibly ending on dominant)
- Bridge (other contrasts)

Formal Tips

- Many of these are parallel to the melodic, rhythmic, and harmonic tips.

Formal Tips

- Use a form that is appropriate for the music you are writing.
- Write forms in an interesting way, so that they are memorable, but not boring
- ABA is great, but if it's the only approach used, it is predictable.
- Include enough variety of structure for performers and listeners to grasp, with enough variety for interest.
- Write forms that have a destination, but don't go directly there. Include occasional changes of direction.
- Respect formal structures of pieces in the genre.
- Include enough structural/formal repetition that listeners can grasp the piece, and enough variety that they are entertained.
- Include even/uneven phrases with forethought.

Formal Tips

- Write small structures (phrases) in a way which you are intending.
- Ask formal questions (and answers)
- Make formal statements
- Make formal exclamations
- Build patterns of expectation and then break them (this applies to all other elements of music).
- Write forms that work well on the instrument which is performing.
- Memorizable
- Room to breathe

Formal Tips

Use variations on the predictable forms to build interest, depending on the kind of song that you're writing.
Match formal and melodic, rhythmic, and harmonic structures.

Formal Tips

- Use a form appropriate for the song you're writing (verse (lower), chorus (higher), bridge (other contrasts), etc.).

Expressive Tips

- Many of these are parallel to the melodic, rhythmic, harmonic and formal tips.

Expressive Tips

- Some formulas are effective, but don’t over use them.
- Ravel’s Bolero: start soft, build until very loud, end.
- Symphony: Loud, Soft, Medium, Loud
- Pop Song: Start loud/strong, soft, building, loud, repeat "soft, building, loud,” as desired, and end super big
- Use a variety of expressions for musical interest.

Expressive Tips

- Tempo - gradual and sudden changes, Rubato
- Dynamics - graduate and sudden changes, terraced/textural dynamics
- Timbre - Choose instruments that are able to communicate the desired “feel” of the piece.
- Articulations - Choose articulations that create contrast and interest.

Composing In Performing Ensembles

Floyd Richmond
Texas A&M University, Corpus Christi
fRichmond@icloud.com
clarence.Richmond@TAMUCC.edu

OMEA
N:NNA, February 1, 2019
http://floydrichmond.com/omea2019

Why Compose?

Our Standards Call for it?

NAFME 1994

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. **Improvising melodies, variations, and accompaniments.**
4. **Composing and arranging music within specified guidelines.**
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

https://nafme.org/wp-content/files/2014/06/Archived-1994-Music-Standards.pdf

Why Compose?

Our Standards Call for it?

Ohio Standards

1. Perceiving/Knowing/**Creating**
2. Producing/Performing
3. Responding/Reflecting

https://education.ohio.gov/getattachment/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards/Ohio-Music-Standards-Final-2.pdf.aspx?lang=en-US

Why Compose?

Our Standards Call for it?

NAFME 2014

1. **Creating**
2. Performing
3. Responding
4. Connecting

We often think, that's for other classes, but . . . look at the upper left corner of this NAfME document: Performing Ensembles!

https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-Ensemble-Strand.pdf

Why Compose?

NAFME 2014 Gives four sub-steps for creating in performing ensembles.

1. Creating

A. Imagine (Generate Musical Ideas)
B. Plan and Make
C. Evaluate and Refine
D. Present

See a rubric for each step here:
https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-Ensemble-Strand.pdf

Why Compose?

Carl Orff, though best known for his work with elementary general music, outlined a list of steps for the teaching process that emphasize creativity. All of these focus on creativity, improvisation, and composition.

1. imitation
2. experimentation
3. personal expression

See additional information here:
https://aosa.org/about/what-is-orff-schulwerk/the-teaching-process/

What do we do most In Performing Ensembles?

Teach students an existing style!

Do we invite student's interpretation?

Not often.

More often, we impose our vision on them.

Play the rhythms and notes written.
Play the articulations written.
Play to match the style of the piece or period.
Play what I conduct!

What do we do most In Performing Ensembles?

The good news . . . according to Orff, . . .

1. **imitation**
2. **experimentation**
3. **personal expression**

- Teaching students an existing style is good. It is the first step. This we do well. We just shouldn't stop there.
- The second step involves experimentation, which can include improvisation, which we do well in some ensembles.
- The last step involves performance! We can teach creative ways to perform.

Practical Ideas for Teaching Composition In Performing Ensembles

1. **IMITATE**
   A. Play a variety of styles.
   B. Learn a wide variety of repertoire.
   C. Teach the inner workings of that music.

2. **EXPERIMENT**
   A. Include ensembles in the curriculum
      where students have the opportunity to improvise.
   B. Teach students to think like a composer
      1. Think about form
      2. Think aurally
      3. Manipulate musical materials mentally
      4. Expand warm-ups to include aurals training, improvisation training

3. PERSONAL EXPRESSION
   A, Expressively
   B. Stylistically
   C. Interpretatively

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play this melody backwards (solfege).

DRMFS (SFMRD)
DRMFSLTD' (D'TLSFMRD)
DRMD (DMRD)
DMSD (DSMD)
DT.DR (RDT.D)
DMFS . . .
DMRS . . .
DRDS . . .
D'SMD . . .
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play a scale, have students suggest rhythms patterns for the ensemble to perform.

Do, Do, Do, Do (1, 2, 3, 4)
Do Day, Do Day, Do, Do (1&2&3 4)
Dop, Dop, Bah dop Bah, Dop

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play a scale, have students suggest melodic patterns for the ensemble to perform.

DM RF MS FL ST LD TR D
DRMD RMFR MFSM, etc.
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play a scale, have students repeat with changed notes.

Start with Major

- Natural Minor, Aeolian - flat 3, 6, 9
- Harmonic Minor - flate 3, 6
- Melodic Minor - Up flat 3, Down flat 3, 6, 9
- Dorian - flat 3, 7
- Phrygian - flat 2, 3, 6, 7
- Lydian - sharp 4
- Mixolydian - flat 7

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play this melody backwards (numbers)

12345 (54321)
12345678 (87654321)
1231 (1321)
1351 (1531)
17.12 (217.1)
1345 . . .
1325 . . .
1215 . . .
1’531 . . .
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play this melody in diatonic inversion (solfege).

DRMD (DT.L.D)
DMSD (DL.F.D)
DT.DR (DRDT.)
DMFS . . .
DMRS . . .
DRDS . . .
D'SMD . . .
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play this melody in diatonic inversion (numbers).

1231 (17.6.1)
1351 (16.4.1)
17.12 (1 2 1 7.)
1345 . . .
1325 . . .
1215 . . .
1’531 . . .
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Play this melody with
a different articulation.

1231 - - - - . . . . - . - . . - . - - - . . . . - - etc.
1351
17.12
1345
1325
1215
1’531
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Ear Training

Sing these on neutral syllables, students echo on instruments.
Use increasingly complex patterns.

1231
1351
17.12
1345
1325
1215
1’531
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

Warm up with games.

Improvisation

Sing these on neutral syllables, students echo with an “Answer” pattern on instruments.

Use increasingly complex patterns.

1231
345-
56 54 3 1
15.1-
1325
1215
1’531
etc.

Practical Ideas for Teaching Composition In Performing Ensembles

See warmups at http://floydrichmond.com/omea2019

Summary and Suggestions

Expand our curriculum to include things we don't yet do.

(1) Fully use warm-up time to build aural skills, improvisational skills, musical thinking and composition skills.

(2) Offer composition lessons using notation and production software.

(3) Encourage students to write for solo and chamber ensembles, and have them play one another's works.

(4) Take advantage of OMEA and TI:ME Composition Contests.

(5) Set up a "new music" performance, in school, or for the community (depending on the quality).

(6) Create a YouTube channel for student compositions.

(7) Program student pieces on your concerts.

(8) Teach the blues scale, have students improves on a subset, and expand.