

**Quality Education Fund**  
**The Dedicated Funding Programme for Publicly-funded Schools**  
**Part B: Project Proposal**

<b>Project Title:</b> Enhancement of music composition curriculum in collaboration with student ensembles	<b>Project Number:</b> 2018/0072 (Revised)
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**Name of School:**

**Direct Beneficiaries**

(a) Sector:  Kindergarten  Primary  Secondary  Special School  
*(Please put a tick in the appropriate box(es).)*

(b) Beneficiaries: (1) Students: 90 (Secondary 1-5) ; (2) Teachers: 1 ; (3) Parents: Not applicable ;  
 (4) Others: Indirect beneficiaries of 900 students, teachers developing composition curriculum in Hong Kong

**Project Period:** 04/2019 to 07/2020

**1. Project Needs**

1.1	Project Aim(s)	To enhance and consolidate music composition curriculum in school. Students in senior secondary years could continue their study of music composition through interest groups. Collaboration between ensembles, composition students and music teacher could strengthen and improve music curriculum in junior secondary students. The project could promote and strengthen the culture of music creativity and performance in school. It could enhance the appreciation of contemporary music and works of local artists
1.2	Innovative element(s)	School instrumental and ensemble program have been established for over ten years. Collaboration between programs of music performance, composition and junior form curriculum could contribute more to music learning of general students in the school, cultivating creative culture in the school. Summer composition program and composition curriculum in junior forms is in trial in the past two years, the promotion and enhancement of appreciation of contemporary and local music can be held in larger scale.  With the funding to enhance basic equipment for composition class and performing ensembles (guitar ensemble/ string ensemble/ symphonic band), students with diverse need could be satisfied.
1.3	Alignment with school-based / students' needs	Students with diverse learning interest and abilities could participate at different levels of the project to attain their greatest possibilities in music creation, performance and appreciation. The school lack general music training and opportunity to continue senior students' study. The project provides a chance to cater for senior students' need of enhancing music talents and development of aesthetic training. School major concerns include sense of responsibility and learning about society. Students in the project would be trained to be responsible to hold concerts and presentation in class. Students would acquire an appreciation and general knowledge of local music and composers. Students in ensembles would further perform and promote the music in community in the future. The project also resonates with the school's concern for teachers' professional development. Results and experience gained from the project could be shared in learning community of schools.

## 2. Project Feasibility

2.1	Key concept (s) / rationale(s) of the project	<ul style="list-style-type: none"> <li>The project provides continued composition and music training to students in higher forms in connection to what they have learnt in junior music curriculum</li> <li>Strengthen collaboration between composition and performance in school to cultivate musical culture</li> <li>The performance ensemble can perform musical work by local students and composers to promote local contemporary music</li> <li>Experience and materials gained from the project could be used to revise and improve school music curriculum</li> </ul>
2.2	Applicant's readiness or ability/ experience/ conditions/ facilities for project implementation	<ul style="list-style-type: none"> <li>Music teacher has organized summer composition course for small group of students in the past two years, a more focused training of music composition can be held for students as part of their aesthetic training</li> <li>Students performed well in suggesting potential of Sing Yin students to develop their creative talents. With funding, their maximum potential can be realized through writing work in larger scales and more interaction between the ensemble, composer students and general students</li> <li>Music teacher in the school is well trained in the field of composition and performance, with experience conducting ensembles, organizing large-scale concerts and exchange between schools</li> <li>F.1-3 students learnt to create short music compositions in music lessons</li> <li>The school have organized instrumental classes, symphonic band, string ensemble and guitar ensemble for over ten years, there are regular rehearsals but we lack some critical instruments</li> </ul>
2.3	Principal's and teachers' involvement and their roles	<p>Principal:</p> <ul style="list-style-type: none"> <li>Nominate music teacher to be in charge of the project and monitor the progress of the project</li> </ul> <p>Vice-principals:</p> <ul style="list-style-type: none"> <li>Monitor use of financial resources during the implementation of project and evaluate the effectiveness of the project</li> </ul> <p>Music Teacher:</p> <ul style="list-style-type: none"> <li>Plan the composition lectures with composition tutor</li> <li>Arrange collaboration session between performing ensembles and composition students</li> <li>Organize appreciation concerts and workshops of local composer and composer students work</li> <li>Communicate with composition teachers and conductors to monitor progress of students</li> <li>Share experience, teaching material and recorded resources in learning communities of schools and teachers</li> </ul>
2.4	Parents' involvement / participation	Parents could encourage students participation in the performance/ composition program to cater for the students' diverse learning interests and needs
2.5	Roles of collaborator(s)	Not applicable

### 2.6 Implementation timeline

Implementation period (MM/YYYY)	Project activities
04/2019	Recruiting students for composition lecture
04/2019	Purchase of software and keyboard to use for composition lessons and general music lessons
04/2019	Hiring composition instructor for composition lecture and tutorials
04/2019-05/2019	Renewal and purchase of instruments for performance program
05-11/2019	Composition lectures for interest group by music teacher and composition instructor
06/2019-08/2019	Collaboration workshop between performing ensembles and composition class
11-01/2019	Composition tutorials for individual composition students by composition instructor
01/2019-07/2020	Rehearsal of student composer work by student ensembles

04/2020-06/2020	Lunch concerts featuring students' work and student ensemble
07/2020	Appreciation Concert of student's work and local composers work
07/2020	Sharing sessions of students participating in the composition class and performing ensembles

2.7 Details of project activities *(Item (a)-(f) not applicable to this application can be deleted.)*

a. Student activity, if applicable

Activity name	Content <i>(Including the topics, implementation strategies/modes, target beneficiaries, selection criteria, etc.)</i>	Number of sessions and duration	Teachers' involvement and/or hired personnel <i>(Including the roles, qualifications and experiences required of the speaker(s)/ instructor(s), etc.)</i>	Expected learning outcomes
Activity 1: Recruiting students for composition lecture	Students interested in composition can apply for the composition class. Students who have basic music theory knowledge would be given priorities.	Promotion and recruitment period would last for a month	Music teacher promotes in school and invite application for composition lessons	Students would understand more about the collaboration program
Activity 2: Purchase of software and keyboard to use for lessons	Purchase of software and electronic keyboard needed for composition lesson and project. Quotation would be invited from different companies to make sure we obtain equipment with the best quality and reasonable price.	-	and electronic keyboard widely used in music industry would be purchased	-
Activity 3: Hiring composition instructor for composition lecture and tutorials	Hiring composition instructor for composition tutorials and lecture. The recruitment would be an open, fair and competitive process. Applications for the position would be invited from	-	Composition instructor should be professional composer graduated with a postgraduate degree in music composition. Experience in teaching and working with teenagers would be given priorities	-
Activity 4: Renewal and purchase of instruments for performance program	Instruments that are worn out and instruments needed to form ensembles (symphonic band and string ensemble) would be purchased. Quotations would be invited to ensure an open, fair and competitive process of procurement.	-	Music teacher and conductors would assist the purchase and renewal of instruments needed	-
Activity 5: Composition lecture for interest group	Beneficiaries: 15 students would be selected. Students would be equipped with knowledge about contemporary music, techniques on creating music, instrumentation, usage of music	One-hour session per week for composition lessons, a total of 20 hours of lecture from May to November, 2019.	Music teacher would collaborate with composition tutor to plan and implement the lecture. Tutor would guide	Students are expected to: - acquire basic composition technique - appreciation about contemporary music - creating and notating

			students through their individual work in tutorial.	their own music -completing short assignments
Activity 6: Collaboration workshop between performing ensembles and composition class	Beneficiaries: composition students (15) and students in ensembles (80)  Short music creating assignments would be given to students throughout the composition course and the ensembles (strings, guitar, symphonic band) would rehearse and perform the students' short pieces They can thus understand how composition and performance work together to create quality music	3 sessions (one hour each) of interactive workshop with composer students ,ensembles and composition tutor	Conductors and instrumental teachers would work with students in performance groups to prepare for the workshop	Students in performing ensembles would learn to reflect their opinions to the composers after trying out the short pieces Student composers would learn about cooperation with performers and conductors to revise their musical work, bringing their idea to real music
Activity 7: Composition tutorials for individual composition students	Students would get personal tutorials by composition teachers.	90-minute tutorials for each student from November 2019 to February 2020. A total of 22.5 hours for all students	Composition teacher would meet students individually to guide them on their composition work.	Students would create and polish their 5-minute music composition. They would learn to overcome technical difficulties in composition.
Activity 8: Rehearsal and revision of student composer work and local composer work by performing ensembles	Students would submit a 5-minute work by December 2019. The score of symphonic band piece by local composer would be purchased. The ensembles would rehearse their work.	Regular rehearsals of ensembles (once a week, ranging from 1-2 hours)	Regular teaching from instrumental teachers and conductors	Students in ensembles would learn to perform contemporary work
Activity 9: Lunch concerts featuring students' work and student ensemble	Beneficiaries: Audience students, student composers and performing students  Music work in smaller scale would be performed in lunch concerts.	2 lunch concerts	Music teacher would organize two lunch concerts (around 20 minutes)	<ul style="list-style-type: none"> <li>• Students as audience would be able to share music written by their counterparts</li> <li>• Culture of writing and sharing music would be cultivated</li> <li>• Composers students would be able to observe and evaluate their work in concert</li> </ul>

Activity 10: Appreciation Concert of student's work and local composers work	Beneficiaries: All students in the school  Large scales music work would be performed by the symphonic band and the string ensemble. Contemporary work by local composers would be performed.	45 minute concert with whole school participating	Music teacher would organize the final concert; conductors would work to rehearse with ensembles	<ul style="list-style-type: none"> <li>Students would be able to have increased understanding and appreciation of contemporary work and music composition</li> </ul>
Activity 11: Sharing sessions of students participating in the composition class and performing ensembles	Selected students would share their experience to fellow school mates during aesthetic week so as to encourage general participation of the school	10 sessions in music lessons of F.2-3 students		<ul style="list-style-type: none"> <li>students could learn more about composition process and experience of their schoolmates in music lesson</li> <li>Interest in joining the program in the future would be aroused in F.2-3 students</li> <li>Students presenting could sum up their experience</li> </ul>

b. Teacher training (not applicable)

c. Equipment (including installation of new fixtures or facilities), if applicable

	Details of equipment to be procured	Contribution to fulfilment of the project aim(s) and if applicable, the expected utilization rate
1		For composition students to notate their music electronically. Students in general music lessons would also use the software purchased
2	Keyboard	Keyboard assists composition teaching and the process of composing. It can be further used as device for music editing and processing in the future
3	Renewal of instruments	These instruments are needed in performance of student pieces. The renewal of instruments could also benefit students in instrumental classes
4	Instruments needed in performing ensembles (symphonic band)	Certain basic percussion instruments and wind instruments are missing in the ensemble. To provide instrumentation of a standard symphonic band, the instruments can be purchased to complete the ensemble. Students in the composing class would be able to experiment with different instrumentation at the same time. This would further benefit the symphonic band in its future performance and social services

d. Construction works (not applicable)

e. Features of the school-based curriculum to be developed, if applicable

There are regular composition components in F.1-3 music lessons. After the implementation of the program, students in general music class would be able to learn and use the \_\_\_\_\_, keyboard and \_\_\_\_\_ to process their short pieces written in music lessons. The student composers participating in the program could continue with their study of composition after F.3 and share their experience with general students in lunch concerts and during music lessons, enhancing the composition program in school. With the completed instrumentation in ensembles, timbre

and instrumentation can be taught more effectively in junior form music lessons. Students performing in the ensembles could be selected to perform and explain the timbre, characteristics and instrumentation of their ensembles.

f. Other activities (not applicable)

## 2.8 Budget

**Total Grant Sought: HK\$471,600**

Budget Categories*	Breakdown for the budget items		Justifications <i>(Please provide justification for each budget item, including the qualifications and experiences required of the hired personnel.)</i>
	Item	Amount (HK\$)	
a. Staff	Not applicable		
b. Service	Instructor and conductor fee for rehearsal and performance of music \$450/ hour x 2 conductors x 3 hours(sessions of workshop)+ \$450/hour x 2 conductors x 1 performance	3,600	Two ensembles need conductor. There are three sessions of workshop apart from regular rehearsal. One hour is needed for final performance.
	Instructor for lecture, tutorials and workshops with composition students \$700 per hour x 35.5 hours	24,850	Composition tutor would be professional local composers with at least a master degree in composition.
c. Equipment	\$2300 x 14 set	32,200	would be installed on 14 computers. As the school already have one computer with the software, only 14 more are needed to assist teaching and learning of music notation. is a brand of software widely used by music industry and composers.
	Keyboard for composition 3000x 15 pieces	45,000	Keyboard would assist the explanation of technique for composition. It can be connected to computers to assist further sound processing in general music curriculum.
	Bass Drum \$10000x1 set	10,000	As a bass instrument in percussion section, it is important to include the instruments in composition lecture.
	Marimba \$22950x1 piece	22,950	Marimba and Crash cymbals are important musical instrument needed in percussion section of symphonic band. Students can accurately performing student's and local composers' work with these instruments. The instruments can also be used by students in instrumental classes.
	Crash cymbals \$3150x1 set	3,150	
	Gong \$6120x1 set	6,120	Gong is an East and Southeast Asian musical instrument. To help composers to show the special acoustic and sound that represent Hong Kong, the culturally meaningful instrument would be included in the curriculum of instrumentation section of composition class.
	1piece \$28500x	28,500	Standard number of (with different sizes) is four. With the two

	1 piece \$29500x	29,500	new the collection would be complete and student composer would be able to learn and experiment with the instrumentation of the standard orchestral instrument.
	Chimes \$43200x 1 set	43,200	Chimes, congas and wind chimes are important musical instrument needed in percussion section of symphonic band. They add to the timbre of musical composition. Student composer have to learn to control and vary timbre of their musical composition through acquiring notation and use of percussions.
	Congas \$ 8730 x1 set	8,730	
	Wind chimes \$830x1 set	830	
	Bass Clarinet piece \$19800x1	19,800	The bass clarinet at Sing Yin has been used for over ten years, . Bass clarinet is needed for teaching student composer to write contemporary wind ensemble pieces.
	Baritone saxophone \$38700x 1 piece	38,700	Baritone saxophone supports the bass of the woodwind section. It is needed for students to write saxophone quartet pieces. Saxophone quartet is instrumentation suitable for beginner composer to handle in their first few months of composition practice.
	Trombone pieces \$5300x2	10,600	Some of the student composer would be asked to write brass ensemble piece. Trombone is needed in both the brass ensemble and symphonic band.
	Double Horn pieces \$22500x2	45,000	Double horn is needed to play contemporary pieces by composers and student composers. Sing Yin is only equipped with single horn, which is incapable of playing advance pieces of music.
	Euphonium \$13500x2 pieces	27,000	Tuba and Euphonium are standard instrument for symphonic band needed to support bass section of the ensemble. It is needed in the brass section to maintain balance in the ensemble and also facilitate understanding of the brass instrument for student composer.
	Tuba \$35100x1 piece	35,100	
	Cello pieces \$4000x2	8,000	Cello is a standard musical instrument in string ensemble. Students can perform with it in the project, accurately performing student's and local composers' work.
	Sheet music from local composers \$5000/ ensemble work x 2 work	10,000	The fee would include two works from local composers, buying the right to perform the pieces, part score and full score.
d. Work	Not applicable		
e. General expenses	Audit Fee	5,000	
	Miscellaneous	35	
f. Contingency	General Contingency 452830 x3%	13,735	[(b+c+e)x3%]
<b>Total Grant Sought (HK\$):</b>		<b>471,600</b>	

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- (i) Applicants should refer to the *QEF Pricing Standards* in completing the above table. All staff recruitment and procurement of goods and services should be carried out on an open, fair and competitive basis. Budget categories not applicable to this application can be deleted.
- (ii) For applications involving school improvement works, a contingency provision of not more than 10% for carrying out works is considered acceptable.
- (iii) For projects lasting for more than one year, a contingency provision of not more than 3% of the total budget exclusive of staff cost and works expenditure (including the related contingency provision), if any, is considered acceptable.

**3. Expected Project Outcomes**

3.1	Deliverables / outcomes	<input checked="" type="checkbox"/> Learning and teaching materials <input type="checkbox"/> Resource package <input type="checkbox"/> e-deliverables* (please specify) _____ <input type="checkbox"/> Others (please specify) _____ Copyrights of deliverables/ materials developed, (including students score, local composers' score and teaching materials) would be vested with QEF.
3.2	Positive impact on quality education/ the school's development	The project caters for diverse learning needs of students interested in composition and performance. It also helps to cultivate creative culture of creating music in general students. The project addresses the school major concern of professional sharing and improvement in teachers. The collaboration between music teacher and composition tutor would enhance school music curriculum development. The knowledge and experience of creativity teaching would be shared among teachers inside the school and learning community of teachers outside the school.

**3.3 Evaluation**

Please state the methodologies of evaluating project effectiveness and provide the success criteria.

*(Examples: lesson observation, questionnaire survey, focus group interview, pre-test/post-test)*

<ul style="list-style-type: none"> <li>• Evaluating composition students' learning progress and results. Success criteria:             <ul style="list-style-type: none"> <li>- assignment completion</li> <li>- good quality of final composition work with application of knowledge of orchestration and composition technique</li> <li>-at least 85% attendance of tutorials and lecture</li> <li>- clear presentation of students' own composition in lunch concert and final concert</li> <li>-active communication with performing ensembles in workshops and rehearsals</li> </ul> </li> <li>• Project effectiveness shown by performance of performing ensembles:             <ul style="list-style-type: none"> <li>-whether they can successfully perform and interpret works by contemporary composers and student composers in lunch concerts and final concerts</li> <li>-whether selected students from performing ensembles can effectively present their ensembles and instruments in music lessons</li> </ul> </li> <li>• Worksheet would be used to test general students' knowledge about composition process and contemporary music</li> <li>• Communication between music teacher, composition teacher, conductors and instrumental teachers to evaluate project implementation and effectiveness</li> </ul>
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**For applications with grant sought exceeding \$200,000, please complete Parts 3.4 and 3.5.**

**3.4 Sustainability of the project**

<p>The project can cultivate a culture of music performance and music creation inside the school. The project and music curriculum in junior forms complement each other. The curriculum of composition would be reviewed every year. Composition lecture would be offered to students in the future. The possibility of having music DSE curriculum would be considered through reviewing the success of the project as music creation is a main curriculum in DSE music. Young composers would be encouraged to write their own music.</p> <p>The _____ and keyboard would be used in junior form music curriculum for creating music. The keyboard can be used for sound processing if such curriculum is introduced in technology or music curriculum. Students would be able to use the instruments purchased by the school through the mature loan and return system. Instruments would be properly stored and used in ensembles for future performances and demonstrations. The project would bring great support to enhancement and long-term development of music curriculum and music culture in the school.</p>
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### 3.5 Dissemination

Please provide a dissemination plan for sharing the good value of the project with the school sector.

*(Examples: dissemination seminar, learning circle)*

The school will share the project content, project deliverables (curriculum planning of composition lectures and tutorials, worksheet about composition in general music curriculum, video recordings of students' performance, sharing in lessons) through online platform. Music teacher would participate in learning circle of curriculum planning of music composition in secondary schools. Lesson observation in learning circle would be encouraged after the implementation of project.

The performance ensembles would continue to include compositions of local composers in their performing repertoire and make public and community performance to promote local music.

### Assets Usage Plan

Category (in alphabetical order)	Item / Description	No. of Units	Total Cost	Proposed Plan for Deployment <i>(Note)</i>
computer hardware	Keyboard for composition (connecting to computer)	15	45,000	The keyboard would be used in future music lessons (film music/ electronic music unit). F.3 students and composition interest class would use the keyboard for inputting notation and working on sound processing/ effects in their composition process.
computer software		14	32,200	F.2 and 3 students would learn electronic notation in music lessons. The software would be used for notating their composition (12-bar blues composition).
musical instrument	Bass Drum	1	10000	All the musical instruments would be used for instrumental classes, ensemble rehearsals/ performances, lunch concerts and composition classes (demonstration of instrumentation), benefiting over 800 students and audience each year.
	Marimba	1	22950	
	Crash Cymbals	1	3150	
	Gong	1	6120	
		1	28500	
		1	29500	
	Chimes	1	43200	
	Congas	1	8730	
	Wind chimes	1	830	
	Bass Clarinet	1	19800	
	Baritone Saxophone	1	38700	
Trombone	2	10600		

	Double Horn	2	45000	
	Euphonium	2	27000	
	Tuba	1	35100	
	Cello	2	8000	

*Note: for use by school / organization / in other projects (please provide details of the department / centre to which the asset will be deployed and the planned usage of the asset in activities upon project completion).*

### **Report Submission Schedule (Tentative)**

I/My organisation commit(s) to submit proper reports in strict accordance with the following schedule:

<b>Project Management</b>		<b>Financial Management</b>	
<b>Type of Report and covering period</b>	<b>Report due date</b>	<b>Type of Report and covering period</b>	<b>Report due date</b>
Progress Report 1/4/2019 – 30/9/2019	31/10/2019	Interim Financial Report 1/4/2019 – 30/9/2019	31/10/2019
Progress Report 1/10/2019 – 31/3/2020	30/4/2020	Interim Financial Report 1/10/2019 – 31/3/2020	30/4/2020
Final Report 1/4/2019 - 31/7/2020	31/10/2020	Final Financial Report 1/4/2020 - 31/7/2020	31/10/2020