

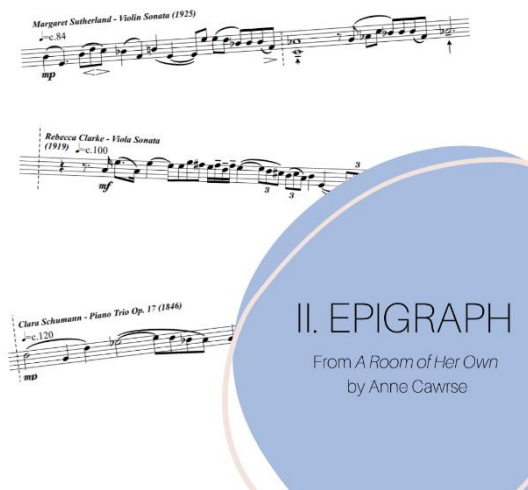
A Room of Her Own

A Creativity Workshop in Sound

Oct 4, 9am – 4pm | Workshop at
Glenunga International High School
Oct 5, 4pm – 9pm | Showcase at
Payinthei 128 Prospect Road

RESOURCE PACK

Developed by Thea Martin



Margaret Sutherland - Violin Sonata (1925)
♩ = c. 84
mp

Rebecca Clarke - Viola Sonata (1919)
♩ = c. 100
mf

Clara Schumann - Piano Trio Op. 17 (1846)
♩ = c. 120
mp

II. EPIGRAPH
From A Room of Her Own
by Anne Cawrse

A ROOM OF HER OWN

By Anne Cawrse

Recording by the Australian String Quartet,
available on Spotify [HERE](#).

Anne Cawrse's blog about Epigraph [HERE](#).

Article in Limelight [HERE](#).

A ROOM OF ONE'S OWN

By Virginia Woolf

Full text can be found [HERE](#).

KEY CONCEPTS

The Incandescent Mind: The creative quality we can find when we are supported – a mind that burns with intensity, heat, light and radiates outwards with openness.

Playing with *intention* and *attention*.

Quoting: Using an excerpt of a pre-existing work in your own, interpreted in a new way.

Layering: Having multiple musical ideas be played simultaneously by different voices to create new effects/textures.

Fragmenting: Breaking a melody into smaller segments.

WORKSHOP QUESTIONS

- You have a room. What would your room need to look, feel and sound like for you to be your most creative in that space?
- What would happen if someone did not have a room or financial support? Could they still create?
- Is the listening mind a creative mind?
- How might developing a harmonic language benefit a composition?

BUILDING SPEECH RHYTHMS/MELODIES

- Find a phrase, ex. “there is no gate, no lock, no bolt that you can set upon the freedom of my mind”
- Say the phrase a few times, being careful to follow the natural rhythm, not imposing ‘musical rhythm’ onto it
- Play the rhythm on a static note and repeat until comfortable
- Explore what kind of mood/feel you want your melody to have. Ask yourself, on what words should the melody get higher or lower?
- ***Play, listen, evaluate, adjust, repeat!***

CREATING A HARMONIC LANGUAGE

1. Write down the pitches that so far are used in your composition
2. Highlight significant pitches (most repeated, dissonant, chordal)
3. Write down the pitches that are most essential to your room (or composition)
4. Use these to help you develop your composition further!

Stay in touch with Thea [HERE](#).

See more from Connecting the Dots in Music [HERE](#).