



Composition Curriculum

Course Outcomes

- Learn to compose, orchestrate, and notate music by hand & with Software.
- Compose compelling music by acquiring skills in melody, harmony, rhythm, orchestration, and production.
- Learn about the music business and how to get paid for your music through labels, publishers, PRO's, commissions, royalties, and other means of income.

Module 1–Basics Review

- ☐ Pulse and Meter
- ☐ Imaginary Barline
- ☐ Rhythmic Phrasing

Module 2–Melodies and Tonality

- ☐ Clefs and Accidentals
- ☐ Movable “Do” Solfege
- ☐ Tonality and Major Key
- ☐ Motifs and Melody

Module 3–Interval Study

- ☐ Melodic & Harmonic Intervals
- ☐ Interval Qualities
- ☐ Bass Clef Notation
- ☐ Grand Staff Notation

Module 4–Triads

- ☐ Triads, Suspensions, and Power Chords
- ☐ Chord Symbols
- ☐ Diatonic Triads in a Major Key
- ☐ Contemporary Harmonic Analysis

Module 5–Chord Changes

- ☐ Harmonic Function
- ☐ Voice Leading for Triads

- ☐ Figured Bass
- ☐ Harmonize Melody Against Triads

Module 6–Minor Keys

- ☐ Relative Minor
- ☐ Natural Minor
- ☐ Harmonic Minor
- ☐ Harmonic Analysis for Minor Keys
- ☐ Harmonize Melody in a Minor Keys

Module 7–Seventh Chords

- ☐ Building 7th Chords and Other Four-Note Chords
- ☐ Diatonic 7th Chords in Major & Minor Keys
- ☐ Harmonic Function & Voice Leading

Module 8–Chord Scales

- ☐ Relative Major Key Modes
- ☐ Chord Scales and Diatonic Tensions
- ☐ Major Key Modes & Key Scales

Module 9–Modal Interchange

- ☐ Parallel Modes
- ☐ Modal Interchange
- ☐ Voice Leading with Inversions
- ☐ Tension Substitution
- ☐ Neapolitan Chords

Module 10–Applied Comp Skills

- ☐ Hybrid Chords
- ☐ Introduction to Form
- ☐ Score Layout
- ☐ Building Compositions

Module 11–Secondary Dominant Chords

- ☐ Melodic Chromaticism
- ☐ Secondary Dominants
- ☐ Harmonic Rhythm
- ☐ Relationship Between Harmony & Melody

Module 12–Secondary Dominants Cont'd

- ☐ Secondary Dominant Chord Scales
- ☐ Voice Leading Secondary Dominant Chords
- ☐ Related II Chords

Module 13–Deceptive Resolution

- ☐ Harmonic Function and Expectation
- ☐ Standard Deceptive Resolution of V7
- ☐ Deceptive Resolution of Secondary Dominants

Module 14–More on Minor

- ☐ Composite Minor Scale
- ☐ Secondary Dominants in Minor
- ☐ Minor Key Chord Scales
- ☐ Minor Key Line Cliche

Module 15–Compound & Odd Time

- ☐ 6/8 & 9/8 Time
- ☐ 12/8 vs Triplets in 4/4
- ☐ Odd Meters
- ☐ Meter Changes

Module 16–Modulation

- ☐ Modulation

- ☐ Modulating to Relative Minor & Major
- ☐ Pivot Modulation Using Secondary Dominants
- ☐ Pivot Modulation Using Modal Interchange

Module 17–Applied Comp Skills II

- ☐ Musical Direction
- ☐ Hybrid Chords
- ☐ Guide Tone Lines
- ☐ Song Form pt. II

Module 18–Extended Dominant Series

- ☐ Extended Dominant Series
- ☐ Extended Dominant Chord Scales
- ☐ 4 & 5 Part Voice Leading of Secondary & Extended Dominants

Module 19–Substitute Dominants

- ☐ Substitute Dominant Chord
- ☐ Related II Chords for Substitute Dominants
- ☐ Chord Scales for Related II Chords & Substitute Dominants
- ☐ Extended Substitute Dominants

Module 20–Primary & Secondary Dominants

- ☐ Neapolitan 6th Chord
- ☐ German, French, and Italian 6th Chords
- ☐ 4-Part Voice Leading for Augmented 6th Chords

Module 21–Non-Chord Tones and Approach Tones

- ☐ Defining Non-Chord Tones
- ☐ Defining Approach Tones in Contemporary Harmony
- ☐ Harmonizing Approach Tones

Module 22–Upper-Structure Triads & Polychords

- ☐ Upper-Structure Triads
- ☐ Extended Chord Voicings with Upper Structure Triads
- ☐ Vocabulary for Polychords
- ☐ Contemporary Classical Concepts for Polychords

Module 23–More on Modulation

- ☐ Aesthetic Effects of Direct Modulation
- ☐ Pivot Modulations: The Revolving Door
- ☐ Transitional Modulation: Walking on Air

Module 24–Musical Form pt. III

- ☐ Review Common Musical Forms
- ☐ Theme & Variations Form
- ☐ Introduction to Sonata-Allegro Form

Module 25–Modal Minor

- ☐ Bright: Dorian Minor
- ☐ Dark: Phrygian Minor
- ☐ Writing Melodies in Modal Minor
- ☐ Writing Harmony in Modal Minor

Module 26–Modal Major

- ☐ Writing Melodies in Modal Major
- ☐ Writing Harmony in Modal Major
- ☐ Nested Triplets
- ☐ Fibonacci Series in Composition

Module 27–Non-Tertian Voicings

- ☐ Pandiatonic Modal Voicings
- ☐ Layered Ostinatos
- ☐ Quartal & Quintal Harmony
- ☐ Rhythm Phase

Module 28–Reharmonization

- ☐ Concept of Reharmonizing
- ☐ Reharmonizing Using Classical Techniques
- ☐ Reharmonizing Using 20th Century Techniques

Module 29–More 20th Century Techniques

- ☐ Parallelism & Debussy
- ☐ Contiguous Dominants
- ☐ Constant Structure

Module 30–Serialism & Aleatoric Music

- ☐ Schoenberg & Serialism
- ☐ 12-Tone Scales
- ☐ Other Uses for Serial Techniques

Module 31–Introduction to Copyright

- ☐ Six Copyright Types
- ☐ Fair Use
- ☐ Flexible Attitudes Toward Copyright

Module 32–Counterpoint pt. I

- ☐ Ratios, Phrases, and Cadences
- ☐ Motivic Manipulation
- ☐ Repetition

Module 33–Counterpoint pt. II

- ☐ Cannon
- ☐ Summer is Icumen In
- ☐ “Minuet” by J.S. Bach
- ☐ How to Write Simple Cannon at the Octave

Module 33–Counterpoint pt.III

- ☐ Accompanied Cannon
- ☐ Inverted Cannon at the 4th & 5th
- ☐ Cannon in D

Module 34–Counterpoint pt.IV

- ☐ Prolation & Mensuration of Cannon
- ☐ Augmentation & Diminution
- ☐ “Ex Una Voces Tres” by Josquin des Prez

Module 35–Intro to Orchestral Writing

- ☐ Write Orchestral Music Using Keyboards, Not the Other Way Around
- ☐ Orchestra Sizes
- ☐ Historical Use of Orchestral Resources
- ☐ Clefs & Transposition
- ☐ The Score, Cover Pages, C/Transcribed, & The Parts
- ☐ Notation Programs
- ☐ The Overtone Series

Module 36–Orchestral Writing pt.I:

Strings

- ☐ Instruments & Their Ranges
- ☐ Open Strings, Double-Stops, & Viable Triple/Quadruple Stops.
- ☐ Staccato, Pizzicato, Tremolo, Crescendo & Diminuendo, Trills, Mutes, & Runs.
- ☐ Bowings & Dynamics
- ☐ Doubling & Divisi
- ☐ Voicing Chords
- ☐ Mozart’s 40th Symphony

Module 37–Music Publishing 101

- ☐ Roles of Publishers
- ☐ Looking at Income Streams
- ☐ Composer’s Catalogs
- ☐ Types of Licenses
- ☐ Roles of PRO’s

Module 38–Orchestral Writing pt.II:

Brass

- ☐ Instruments & Their Ranges
- ☐ Legato, Staccato, Crescendo & Diminuendo, Glissandi, & Nasty Tone

- ☐ Horn/Trumpet/Trombone Melody
- ☐ Mutes
- ☐ Sizes & Subgroupings
- ☐ Chordal Voicings
- ☐ Bad Voicings
- ☐ Using Brass for Chordal Support
- ☐ Using Brass for Climax
- ☐ Brass & String Combination

Module 39–Getting Creative Funding

- ☐ Grants
- ☐ Brand Partnerships
- ☐ Fan Funding & Platform Services
- ☐ Investors & Marketing

Module 40–Orchestral Writing pt.III:

Woodwinds

- ☐ Instruments & Their Ranges
- ☐ Legato, Staccato, Trills, Runs, Crescendo & Diminuendo,
- ☐ Woodwind Doublings to Create a Unique Sonic Color, Create Growth, or Create a Climax
- ☐ Doubling with Brass Instruments
- ☐ Creating a Blend
- ☐ Counterlines, Flourishes, & Runs
- ☐ Harmonic Arpeggiation

Module 41–Music Marketing 101

- ☐ Integrated Approach: The Funnell
- ☐ Artistic Branding
- ☐ Building a Community: Prioritize Your Mailing List
- ☐ Touring & Merchandising Plans
- ☐ Streaming Services

Module 42–Orchestral Writing pt.IV: Percussion

- ☐ Percussion Categorization
- ☐ Idiophones
- ☐ Membranophones
- ☐ Keyboards
- ☐ Harp, Pedal Positions, & Glissandi
- ☐ Celesta
- ☐ Notation Considerations for Percussion
- ☐ Doubling for Color & for Climax

Module 43–Music Marketing 110

- ☐ Streaming, Distributors, Radio, & Publicity Kits
- ☐ Advertising
- ☐ Creating a Marketing Plan
- ☐ Timing Your Campaign

Module 44–Orchestral Writing pt.IV: Orchestral Expansions & Integrating Ideas

- ☐ Orchestrating for Choir Integration
- ☐ Ethnic Instruments
- ☐ Synth Integrations
- ☐ Foreground, Middleground, & Background

Module 45–Project Management pt.1

- ☐ Vision
- ☐ Project Scope
- ☐ Defining Deliverables
- ☐ Asking “What Else?” The WBS
- ☐ Conducting Project Vision Statement Sheets
- ☐ Version Control

Module 46–Color Choices for Orchestral Writing

- ☐ Group Instruments by Color, Not Range
- ☐ Group Instruments by Color
- ☐ Appalachian Spring Analysis
- ☐ Simple Gifts Analysis

Module 47–Project Management pt.2

- ☐ Prioritizing Work
- ☐ Risk Identification & Mitigation
- ☐ Contingency Plans
- ☐ Gathering the Proper Forms
- ☐ Project Management Devices.

Module 48–Orchestrating Dynamics

- ☐ Techniques for Orchestrating Accents
- ☐ Orchestrating a Crescendo & Diminuendo

Module 49–Orchestrating Lines

- ☐ Dovetailing Dictated by Range & by Other Limitations
- ☐ Lines for Single Instruments & Doubling
- ☐ Segmenting Melodies
- ☐ Pointillism

Module 50–Orchestrating Harmony

- ☐ Combining Within Families
- ☐ Using Woodwinds to Extend Brass
- ☐ Sustained Harmonic Accompaniment
- ☐ Moving Harmonic Accompaniment

- ☐ Extended Techniques for Strings

Module 51–Multiple Textures

- ☐ Single-Layered, Homophonic, Tutti Composing
- ☐ Two-Layered Composing; Creating Separation, Maintaining Balance, & Directing Focus.
- ☐ Foreground, Middleground, and Background Textures; Analyzing Tchaikovsky
- ☐ Rarity of Four/Multiple-Texture Compositions, Controlled Chaos, Rite of Spring Analysis

Module 52–Contemporary Classical Scales

- ☐ Whole Tone Scale
- ☐ Pentatonic Scale
- ☐ Octatonic Scale
- ☐ Invented Scales

Module 53–Formal Contemporary Devices

- ☐ Fibonacci Series & Mosaic Form
- ☐ Moment Form
- ☐ Cagean Rhythmic Structures

Module 54–Aleatoric Composition Techniques

- ☐ Chance
- ☐ Indeterminacy
- ☐ Proportional & Graphic Notation

Module 55–Alternate & Extended Techniques

- ☐ Found Percussion
- ☐ Prepared Piano
- ☐ Harmonics & Multiphonics

Module 56–Texturalism & Soundscapes

- ☐ Monophonic, Homophonic, Heterophonic, & Polyphonic Textures
- ☐ Texturalism in the 20th Century

Module 57–Tuning & Microtonality

- ☐ Temperments, Tuning Systems, & the Harmonic Series
- ☐ First Experiments Beyond 12 Notes
- ☐ Microtonality & Notation

Student Outcomes

The Vision, Goal, Plan model

What is your ***vision*** concerning your musical career? What do you see yourself doing in 5 years? 10 years? 25 years?

What ***SMART*** goals do you need to achieve to make your vision a reality?

What is your ***plan*** to achieve those goals?
