



BRENDAN CHILD MUSIC
www.brendanchildmusic.com

Composition Curriculum

Course Outcomes

- Learn to notate music by hand & with Software.
- Compose compelling music by acquiring skills in melody, harmony, rhythm, orchestration, and production.
- Learn about the music industry 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 Composition

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 Composition Skills II

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

Module 18–Extended Dominant Series

- Extended Dominant Series
- Extended Dominants as a Chord Scale
- 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 Tuplets
- 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 Funnel
- 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

Module 51–Orchestrating

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
- Extended Techniques for Strings

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