**A Year of Composition Lessons**

**1. Writing for Strings**

**2. Basics of voicing**

**3. Layers**

**4. Midground-Foreground-Background**

**5. Formal Sections**

**6. Speed composing - write a melody in 3 minutes**

**7. How to write a balanced melody**

**8. How to write a countermelody**

**9. How to write interesting themes**

**10. Voice leading**

**11. Musical Form**

**12. Dynamics**

**13. Articulation**

**14. Octave and Unison Doubling**

**15. Rhythmic motives**

**16. Texture**

**17. Harmony**

**18. How to harmonize a melodic line**

**19. Harmonic rhythm**

**20. How to create rhythmic movement**

**21. Repetition vs Contrast**

**22. Counterpoint**

**23. Atonal harmony**

**24. 14 Ways of developing an idea**[14 Ways to Compose with One Idea](https://www.youtube.com/watch?v=fJfvFqT9XV8)

**25. Modal Writing and Variation**

**26. Register and Voicing**

**27. Timbre / Tone Color**

**28. Instrumentation**

**29. Orchestration**

**30. MeHaRyTe Method**

**31. The top 5 orchestration mistakes**

**32. How to create movement in your melody** [How to Create Movement in your melody](https://www.youtube.com/watch?v=6_6czWwpIP4&list=RDDdD7CvrYQO8&index=2)

1. passing tones, moving inside the chord

**33. The value of starting with a piano reduction**

**34. How the size of the ensemble changes how you compose**

**35. Composing using a timeline**

**36. Composing using a graphic score**

**37. Pitch classes and intervals**

**38. Thinking in phrases and overall shapes**

**39. Great composers steal - listening for inspiration**

**40. Begin with the end in mind**

**41. Sing sing sing**

**42. Set restrictions for yourself - filter unnecessary ideas from your brain**

**43. Schedule composing time / schedule in breaks**

**44. Score study!!!!**

**45. Composing using microtones**

**46. Composing using extended techniques**

**47. Diversity in influence-**[**is music theory racist**](https://www.youtube.com/watch?v=qqSuWqO4F80)

**48.**

**49.**

**50. Practice composing (here are some prompts:** Write a piece that focuses on 2nds, or just m2s (or their inversions and/or compounds) as the sole way to write harmony and melody.

Write a piece that uses only quartal chords.

Write a piece that only uses notes from the Pentatonic Scale - for everything - chords and melody - and you decide how you want to build chords - every other note of the scale, or some other way.

Write a piece with melody in parallel 7ths (harmony can be whatever you want).

Write a piece that uses "opposite" modes - E phrygian alternating with C Ionian, or

Write a piece that uses the Symmetry of Dorian (or any other symmetrical scale/mode)

Write a piece that only uses planing (all parallel chords of the same type, or diatonic type, whichever).

Write a piece using just a drone and melody.

Write a piece with just melody only - no harmony - maybe not even implied.

Write a piece with a "home" and "not home" chord, like Tonic and Dominant, but not Tonic and Dominant, but a similar principle, just using those two chords in alternation.

Write a piece using an accompaniment that shifts from below the melody to above the melody back and forth.

Write a piece using some of the more traditional ideas of Inversion, Retrograde, etc. as building blocks for the melody and harmony.

Write a "rhythmic canon" for struck instruments.

Write something with a fixed series of notes and a fixed rhythm that don't line up.)