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Module 2 – Composing with Modes

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Intro to Modes/Dorian

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Phrygian Mode

Lesson 3
Lydian Mode

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Greek Mode Review

Lesson 7
Major Pentatonic

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Module 3 – Harmony / Chords

Lesson 1: Harmony Basics
Lesson 2: Non-Diatonic Chords
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Lesson 4: More Chords & Chord Symbols
Lesson 5: Slash Chords
Lesson 6: Chord Progressions
Lesson 7: Blues & Jazz Chord Progressions
Lesson 8: Pop & Rock Chord Progressions
Lesson 9: Substitution
Lesson 10: Jazz Harmony
Lesson 11: Writing Easy Jazz & Blues
Composition
Exercises & Assignments

Compose with Dorian
- Write a theme and variation, using the D-Dorian mode.
- For the Vth part, use the 6/4th inversion for a full chord that pass you
- The C major scale, and maintain the given chord symbols.
- The staff paper given here is set up for 3½ lines, but you can adjust
- the staff to your needs. Choose from the notes of the C-Dorian Mode: DEFABCD
- Be sure to include the rhytym pattern in the bass.
- The syllabus recommends 16 measures per section.
- The theme and variation exercises should include 16 measures per section.
- The thematic material is given above, and you may use the rhythm pattern.
- You can write your own rhythym patterns.
- Be sure to include the rhythym pattern in the bass.
- The sections should be labeled: A, B, A.

Compose with Seventh-Chord Voicings
- Write a line of music, following the given chord symbols.
- Write your own rhythym material, using the given chord symbols.
- Use this rhythym for your patterns:
- 16th notes 4 times, 16th notes 3 times:
- 16th notes 5 times, 16th notes 5 times:
- 16th notes 6 times, 16th notes 6 times:
- 16th notes 7 times, 16th notes 7 times:
- 16th notes 8 times, 16th notes 8 times:

Composs a theme and variation, using the D-Dorian mode.
- For the Vth part, use the 6/4th inversion for a full chord that passes you.
- The C major scale, and maintain the given chord symbols.
- The staff paper given here is set up for 3½ lines, but you can adjust
- the staff to your needs. Choose from the notes of the C-Dorian Mode: DEFABCD
- Be sure to include the rhytym pattern in the bass.
- The sections should be labeled: A, B, A.

Compose an Etude
- Write a theme and variation, using the D-Dorian mode.
- For the Vth part, use the 6/4th inversion for a full chord that passes you.
- The C major scale, and maintain the given chord symbols.
- The sections should be labeled: A, B, A.

Compose with ABA Form
Using the prompts below, compose a simple final or Early Arrangement, using ABA Form.
- The first section is 8 measures of 16th notes.
- The second section is 8 measures of 16th notes.
- The third section is 8 measures of 16th notes.

Compose with Variated Articulation
- Write a theme and variation, using the D-Dorian mode.
- For the Vth part, use the 6/4th inversion for a full chord that passes you.
- The C major scale, and maintain the given chord symbols.
- The sections should be labeled: A, B, A.

Notation Exercises

Beaming 8th Notes
- When writing 8th notes, be sure to use the correct beam.
- The beam should always be placed above the notes.

Notating Pedal
- When notating a pedal, be sure to use the correct beam.
- The pedal should always be placed above the notes.
Creativity Workouts & Inspirations

"Creativity is a will mind and a disciplined eye."

Tell a Story Making Connections

Raya Arguile Hernandez

Write a short story with a dream or a dream sequence that contains at least five of the images here.

Write:

Creativity is the constant creativity of the soul.

"Creativity is the power to connect the seemingly unconnected."

Creativity Phone Wallpaper

“What keeps life fascinating is the constant creativity of the soul.”
Composition Course Concepts by Lesson

MODULE 1 — Composition Basics/Melodic Development

Lesson 1  Introduction
Supplies / Notation Software Info.

Lesson 2  Leveling
Educational Leveling Highlights (Early Elementary–Late Elementary)
Writing Teacher Duets

Lesson 3  Writing Concept-Based Pieces
Educational Leveling Highlights (Early Intermediate–Intermediate)
Concept-Based Composition

Lesson 4  Melodic Contour
Conjunct v. Disjunct
Phrase Repetition and Variation

Lesson 5  Parameters
Restriction or Inspiration?
Composing with Form

Lesson 6  Patterns
About Patterns & Learning
Style Pieces
Stylistic Accompaniment Patterns

Lesson 7  Arpeggiated Accompaniments
Alberti Bass
Broken Cadence Chords

Lesson 8  Modern LH Patterns
LH Ballad Patterns (Basic, Extended, Cross-Over)

Lesson 9  Ostinato
Melodic Ostinato / Rhythmic Ostinato

Lesson 10  Melodic Variation / Inflection
Melodic Tools, Tricks, and Inspirations
Variation Through Inflection

Lesson 11  Varying Articulation
Lesson 12  **Pattern & Sequence**

Lesson 13  **Retrograde**

Lesson 14  **Melodic Inversion**
Inverting Intervals
Melodic Inversion

Lesson 15  **Rhythmic Variation**
Simple Variation
Variation via Displacement

Lesson 16  **Augmentation & Diminution**

Lesson 17  **Balance**
Rest v. Motion

Lesson 18  **Imitation**

Lesson 19  **LH Melody**

Lesson 20  **Octave Displacement**

Lesson 21  **Be Unique!**
How Can I Compose More Interesting Pieces?

Lesson 22  **Writing Easy Pieces**
Texture (Thin Versus Thick)
5 Ways to Improve Your Piece
Leveling Review

Lesson 23  **Writing Lyrics**
Writing to Artwork
Abstract & Literal Inspirations
Duple or Triple Meter
Using Rhyming Dictionaries
MODULE 2 — Composing with Modes

Lesson 1  
**Intro to Modes / Dorian**  
About the “Greek Modes”
Dorian Mode  
Tips for Composing with Modes

Lesson 2  
**Phrygian Mode**  
Writing Intros / Freeform Intros (“Taximi”)

Lesson 3  
**Lydian Mode**  
The Sound of the Lydian Mode

Lesson 4  
**Mixolydian Mode**  
Chords Within the Mixolydian Mode  
Songs Using Mixolydian Chords

Lesson 5  
**Aeolian Mode**  
Familiar Aeolian Melodies  
Songs with the “Aeolian Progression”

Lesson 6  
**Greek Mode Review**  
Chart of Modes  
Chart of Color Tones

Lesson 7  
**Major Pentatonic**  
Familiar Major Pentatonic Melodies  
Familiar Major Pentatonic Riffs

Lesson 8  
**Minor Pentatonic**  
Familiar Minor Pentatonic Melodies  
Familiar Minor Pentatonic Riffs

Lesson 9  
**Blues Scale**  
Blues Scale in Rock/Pop  
Writing Blues for Students

Lesson 10  
**5th Mode Harmonic**  
Modes Generate from the Harmonic Minor Scale  
5th Mode Harmonic Minor Scale (“Double Harmonic”)  
Use of 5th Mode Harmonic

Lesson 11  
**Review & Charts**  
Mode Review & Additional Scales  
Review of Greek-Mode Color Tones
MODULE 3 — Harmony / Chords

Lesson 1  **Harmony Basics**  
Polyphonic v. Homophonic  
Consonant v. Dissonant  
Tertian v. Quartal Harmony

Lesson 2  **Non-Diatonic Chords**  
Diatonic and Non-Diatonic Chords in Major Keys  
Secondary Dominants

Lesson 3  **Seventh Chords**  
Diatonic Seventh Chords  
Major 7, Minor 7, Dominant 7, Half-Diminished Chords  
Voicings for Seventh Chords

Lesson 4  **More Chords & Chord Symbols**  
Augmented, Diminished, Diminished-Seventh Chords  
Sus Chords, Add Chords, and 5 Chords

Lesson 5  **Slash Chords**  
Slash Chords Explained  
False Slash Chords  
Sus Chords with V/I Slash Chords

Lesson 6  **Chord Progressions**  
Chord Types in Popular Music (Trends from the 60s Forward)  
• Early to Late Beatles, Elton John  
• 1970s Songwriters and Progressions (Burt Bacharach, Carole King, et al.)  
• Pop Use of Seventh Chords  
• Rock and 1990s Use of Sus and 5 Chords  
1–4–5 Progression  
Circle of Fifths Progression

Lesson 7  **Blues & Jazz Chord Progressions**  
Tritones Explained  
2–5–1 Voicings with Seventh Chords  
Traditional 12-Bar Blues  
With Added 2–5–1 Cadences

Lesson 8  **Pop & Rock Chord Progressions**  
Doo-Wop Changes, “Let It Be” Progression, “Africa” Progression,  
“Hey Jude” Progression, Aeolian Progression, Flamenco Progression
Lesson 9  **Harmonic Substitution**
Reharmonization Explained
Chord Family Substitution
Secondary Dominant Sevenths
Tritone (Flat-2) Substitution
2–b-2–1 Voicings with Seventh Chords

Lesson 10  **Jazz Harmony**
Chord Extensions (9, 11, 13)
Voicing Chords with Extensions (9 Chords, 13 Chords)
Chords with Alterations
   • Dominant Seventh Chords with Altered 9’s
   • Seventh Chords with Sharp 11’s
   • Chords with Flat 13’s
   • Chords with Multiple Alterations
The Altered Scale
2–5–1 Voicings with Extensions and Alterations

Lesson 11  **Writing Easy Jazz & Blues**
Guidelines for Composing Easy Jazz & Blues
Writing with a Thin Texture
Thin Texture via Implied Root Notes
Using Familiar Jazz & Blues Patterns
   • Walking Bass Lines
   • Boogie LH Patterns
   • LH Comp Rhythm for Chords
   • Hands-Together Chromatic Passages
   • Alternating Chromatic Thirds, Grace Notes
Flat-9 Interval Rule
Low-Interval-Limits
Upper Structure Triads