

COMPOSITION SKILLS TABLE – Basic studies and advanced studies				STUDENT NAME:		
CONCEPTS USED IN THE PROPOSED CURRICULUM FOR COMPOSITION						
ANALYSIS AND STRUCTURES				ESTIMATED TIME OF STUDY:	TEACHER'S NOTES:	STUDENT SELF-ASSESSMENT:
OTHER NOTES:						
<b>Harmony</b>						
	Aleatoric harmonies					
	Scale-based harmonies					
	Scales					
	Atonality					
	Twelve-tone technique and row technique					
	Enharmony					
	Functionality					
	Nonchord tones					
	Chord spacing					
	Harmonic rhythm					
	Static					
	Dense					
	Variable					
	Harmonic centres					
	Noise as part of harmony					
	Interval-driven harmonies, e.g.					
	Fourth-based harmonies					
	Viennese triads (fourth+tritone based)					
	Third-based harmonies					
	Narrowing upward					
	Widening upward					
	Group theory					
	Fields					
	Cluster harmonies, partial clusters					
	Consonance vs. dissonance					
	Neutral					
	Soft					
	Sharp					
	Chromaticism					
	Microtonality					
	Modality					
	Modulation					
	Polytonality					
	Post-tonality					
	Tonality					
	Alternative tuning systems					
	Overtone series and spectrum					
	Voice leading					
<b>Melody</b>						
	Gesture					
	Shape/texture (e.g. droplike)					
	Arc					
	Figuration, ornamentation					
	Melodic hierarchies (e.g. subject vs. countersubject, melody vs. obligato)					
	Motif					
	Phrase					
	Theme					
<b>Form</b>						
	Small-scale structures, miniature forms					
	Gesture					
	Fortspinnung					
	Motif					
	Period					
	Sentence form					
	Phrase					
	Small-scale binary form					
	Small-scale ternary form					
	Large-scale binary form					
	Large-scale ternary form					
	Genres					
	Overture					
	Fugue					
	Canon					
	Concerto					
	Minuet					
	Stage music					
	Music theatre					
	Musical					
	Opera					
	Operetta					
	Ostinato-based forms					
	Chaconne					
	Ground					
	Passacaglia, etc.					
	Prelude					
	Rondo					
	Symphony					
	Tone poem					
	Sonata					
	Dance suite					
	Set of variations					
	Vocal works					
	Cantata					
	Lied					
	Oratorio, etc.					
<b>Knowledge of repertoire</b>						
	Periods					
	Early music (Antiquity)					
	Middle Ages					
	Renaissance					
	Baroque					
	Classicism					
	Romanticism					
	National Romanticism					
	Late Romanticism					
	20th century and contemporary music					
	Aleatoric counterpoint					
	Expressionism					
	Eclecticism					
	Electroacoustic music					
	Electronic music					
	Impressionism					
	Fields, clusters, masses					
	Experimental music					
	Concrete music					
	Concrete instrumental music					
	Conceptual artworks					
	Minimalism					
	Serialism					
	Spectral music					
	Neo-Classicism					
	Neocomplexity					
	Neo-Romanticism					
	Neosimplicity					
	Other styles, genres and music cultures					
<b>Score reading</b>						
	Clefs					
	Score playing					
	Transposition					
<b>Rhythm</b>						
	Metrics					
	Polyrhythms					
	Polymetrics					
	Pulse					
	Rhythmic motifs					
	Time signatures					
	Additive					
	Divisive					
	Triple					
	Duple					
	Changing time signatures					
	Tempo					

	Free rhythm					
	Arhythmic notation					
	Music without time signatures					
	Text-based free rhythm					
	Free pulsation					
	<b>Spatial dimension</b>					
	Immersiveness					
	Placement of speakers in the performing space					
	Placement of musicians in the performing space					
	Placement of audience in the performing space					
	Movement of musicians in the performing space					
	Movement of audience in the performing space					
	<b>POSSIBLE PREMISES</b>					
	<b>Absolute music</b>					
	Music based purely on musical phenomena					
	<b>Extra-musical elements, programme music</b>					
	Music based on own philosophy or faith system					
	Found objects as instruments					
	Movement / dance					
	Natural sounds					
	Mental images					
	Poem / story / text					
	Events (personal or external)					
	Image / photo / drawing / cartoon / moving image					
	Sounds in the environment					
	<b>NOTATION</b>					
	<b>Auditive</b>					
	<b>Graphic</b>					
	<b>Icon-based</b>					
	<b>Manuscript</b>					
	Still image (drawing, photo, etc.)					
	Moving image (video, animation, etc.)					
	<b>Sketch</b>					
	<b>Number notation (pitch classes)</b>					
	<b>Notation techniques</b>					
	Guided improvisation notated					
	Traditional (pitch-based notation)					
	Second-based notation					
	Computer notation					
	<b>OWN COMPOSITIONS AND EXERCISES</b>					
	<b>Electronic music</b>					
	<b>Electroacoustic music</b>					
	<b>Chamber music works</b>					
	<b>Music for the stage</b>					
	<b>Orchestral works</b>					
	<b>Solo works</b>					
	<b>Vocal works</b>					
	Choral music					
	Children's choir, male choir, women's choir, mixed choir					
	Solo song					
	<b>INSTRUMENTATION</b>					
	<b>Writing for the human voice</b>					
	Syllabic, neumatic, melismatic					
	Text handling					
	Voice production methods, singers' ranges					
	<b>Timbre</b>					
	Noise					
	Sonority					
	Pitches					
	<b>Knowledge of instruments</b>					
	Idiomatic writing					
	Ranges					
	<b>Instrument combinations</b>					
	<b>Playing techniques</b>					
	Articulations					
	Playing techniques					
	Conventional					
	Extended					
	<b>COMPOSITION TECHNIQUES</b>					
	<b>Development</b>					
	<b>Sketching</b>					
	Timeline					
	Auditive sketching					
	Improvisation					
	Form					
	Structures					
	Textures					
	<b>Motif technique</b>					
	Analysis					
	Economy					
	Homogeneity					
	Development					
	Melodic motif					
	Rhythmic motif					
	Sequence					
	Timbre motif					
	Texture motif					
	Variation					
	<b>Texture types</b>					
	Heterophony					
	Homophony					
	Polyphony					
	Imitation					
	Canon					
	Counterpoint					
	stretta					
	augmentation					
	diminution					
	inversion					
	retrograde					
	inverted retrograde					
	Reduction					
	<b>COLLABORATION</b>					
	<b>Institutions</b>					
	<b>Conductors</b>					
	<b>Choirs</b>					
	<b>Musicians</b>					
	<b>Other branches of the arts</b>					
	<b>Orchestras</b>					
	<b>Ensembles</b>					