COME	POSITI	ON SKILLS	S TABLE – Basic studies and advanced studies	\	STUDENT NAME:		
			ROPOSED CURRICULUM FOR COMPOSITION		STODERT NAME.		
ANALYS Harmor		STRUCTURES		ESTIMATED TIME OF STUDY:	TEACHER'S NOTES:	STUDENT SELF-ASSESSMENT:	OTHER NOTES:
	Aleatorio	c harmonies					
	Scale-ba Scales	ased harmonie	S				
	Atonality	/					
	Enharm		echnique and row technique				
	Function	nality					
	Chord s	pacing					
	Harmon	ic rhythm Static					
		Dense					
		Variable ic centres					
	Noise as	s part of harmo driven harmon	nny ies e a				
		Fourth-based	harmonies				
		Third-based h	ds (fourth+tritone based) narmonies				
		Narrowing up Widening upv	ward vard				
	Group th						
	Fields Cluster	harmonies, par	tial clusters				
	Conson	ance vs. disso Neutral	nance				
		Soft					
	Chroma	Sharp ticism					
	Microtor	nality					
	Modality Modulat	ion					
	Polytona Post-ton	ality					
	Tonality						
	Overton	ive tuning syst e series and s					
	Voice le						
	Gesture		El)				
	Arc	exture (e.g. dro					
	Figuration	on, ornamentat	ion g. subject vs. countersubject, melody vs. obligato)				
	Motif		,				
	Phrase Theme						
Form		cala etructurae	miniature forms				
		Gesture					
		Fortspinnung Motif					
		Period Sentence form					
		Phrase					
		Small-scale b					
		Large-scale b	inary form				
	Genres	Large-scale to	ernary iorni				
		Overture Fugue					
		Canon					
		Concerto Minuet					
		Stage music	Music theatre				
			Musical				
			Opera Operetta				
		Ostinato-base	ed forms Chaconne				
			Ground				
		Prelude	Passacaglia, etc.				
		Rondo Symphony					
		Tone poem Sonata					
		Dance suite Set of variation	ans.				
		Vocal works	ns Cantata				
			Lied				
Knowle	dge of r	epertoire	Oratorio, etc.				
	Periods	Early music (A Middle Ages	Antiquity)				
		Renaissance					
		Baroque Classicism					
		Romanticism	National Romanticism				
			Late Romanticism 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				
			Serialisiii Spectral music Neo-Classicism				
			Neocomplexity				
	Oth		Neo-Romanticism Neosimplicity				
Score r	eading	yies, genres ai	nd music cultures				
	Clefs Score pl	laying					
Rhythm	Transpo	sition					
	Metrics Polyrhyt	thms					
	Polymet Pulse	rics					
	Rhythm	ic motifs					
	Time sig	Additive					
		Divisive Triple					
		Duple Changing tim	e signatures				
	Tempo						

Spatial dimensi Immersi Piacemm Piacemm Moverme Moverme Moverne Music b Extra-musical e Music b Found c Moverne Natural i Poem / s	Arhythmic no. Arhythmic no. Music without Fert-based fir Free pulsatio ion veness ent of spakers ent of suscience ent of spakers ent of audience ent of audience EMISES cased purely or objects as instread solviets as instread; ent of damen governor ent of audience EMISES instread in dance sounds images story / text etc.	time signatures ee rhythm n s in the performing space is in the performing space in the performing space in this performing space in the performing spac		
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Natural i Mental i Poem / s Events (sounds images story / text (personal or ex photo / drawing			
Poem / s Events (story / text (personal or ex photo / drawin			
Events ((personal or ex photo / drawin			
	photo / drawing in the environ	temal)		
Image / Sounds		g / cartoon / moving image ment		
NOTATION Auditive				
Graphic				
Icon-based Manuscript				
Still ima	nge (drawing, pl	noto, etc.)		
Sketch		animation, etc.)		
Number notation Notation techni	on (pitch class	ses)		
Guidea improvi	isation notate	d	 	
Traditional (pito	ch-based nota	ation)		
Second-based Computer notal	ition		 	
OWN COMPOS		EXEDUISES		
Electronic mus	sic	LALINGIGES		
Electroacoustic Chamber music	c music			
Music for the st	tage			
Orchestral worl Solo works	ks			
Vocal works				
Choral r	music Children's ch	oir, male choir, women's choir, mixed choir		
Solo sor		sii, male enen, wemene enen, mixed enen		
INSTRUMENTA	ΔΤΙΟΝ			
Writing for the I	human voice			
Syllabic, Text har	, neumatic, me indling	lismatic		
Voice pr	roduction meth	ods, singers' ranges		
Timbre Noise				
Sonority	у			
Pitches Knowledge of in	instruments			
Idiomatic	ic writing			
Ranges Instrument com	nbinations			
Playing techniq Articulat	ques			
Playing	techniques			
	Conventional Extended			
COMPOSITION Development	TECHNIQUE	S		
Sketching				
Timeline Auditive	e e sketching			
Improvis	sation			
Form Structur	res		 	
Textures Motif technique	is .			
Analysis	s			
Econom Homoge	ny		 	
Develop	pment			
Melodic Rhythm				
Sequen	nce			
Timbre r Texture				
Variation	n			
Texture types Heterop	ohony			
Homoph	hony			
Polypho	Imitation		 	
	Canon			
	Counterpoint	stretta		
		augmentation		
		diminution inversion		
		retrograde		
Reduction	ion	inverted retrograde		
COLLABORATI				
Institutions	ION		 	
Conductors Choirs			 	
Musicians				
Other branches Orchestras	s of the arts			
Ensembles			 	