CCG 2022 Virtuoso Syllabus: Year 1

Live session times (all times are in AEST):

Masterclasses:

Tuesdays 7:30pm-8:30pm
(UK/Europe Friendly: Tuesdays 8:00am-9:00am)

Wednesdays 10:30am - 11:30am
(USA Friendly: Tuesdays 6:30pm-7:30pm)

Year 1 Composition Workshops:

Tuesdays 10am-11am
(USA Friendly: Mondays 6:00pm-7:00pm)

Wednesdays 7:00pm-8:00pm
(UK/Europe Friendly: Tuesdays 8:30am-9:30am)

Year 2 Composition Workshops:

Tuesdays 10:30am-11:30am
(USA Friendly: Mondays 6:30pm-7:30pm)

Wednesdays 7:30pm-8:30pm
(UK/Europe Friendly: Wednesdays 8:30am-9:30am)

Month	Subject	Technical Focus	Exercises	Learning Pieces
January	Intro Composition Course (Chordanuary)	Left Hand Mechanics	Major and Minor Scales	Stage 1: Preparation
February	Analysis and Application: Triads	Right Hand Mechanics	Triads	Stage 2: Consolidation
March	Analysis and Application: Seventh Chords	Tension and Relaxation	Seventh Chords	Stage 3: Memorization
April	Catch Up Month			Stage 4: Perform/Record
May	Analysis and Application: Substitutions	Dynamics	Primary Chords	Stage 1: Preparation
June	Analysis and Application: Passing Modulation (Tonicization)	Perfection	Modulations	Stage 2: Consolidation
July	Advanced Tools for Arranging and Composing	Rubato	Augmented 6ths	Stage 3: Memorization
August	Catch Up Month			Stage 4: Perform/Record
September	Composition Challenge: Allemande	Tone Color	Neapolitan 6ths	Stage 1: Preparation
October	Composition Challenge: Mazurka	Articulation	Chord Progressions	Stage 2: Consolidation
November	Composition Challenge: Etude (Melovember)	Developing Speed	Rule of the Octave	Stage 3: Memorization
December	Catch Up Month			Stage 4: Perform/Record

January: Introduction to Composition

Learn a step-by-step method that enables you to compose from scratch, giving you all the tools required and a process you can use again and again.

TOPIC	Date	Video	Materials	Tasks
Create Your Canvas **Studying a Melody** **• Separate Melody and Accompaniment** **• Identify Phrase Length (Parallel Periods)** **• Create Your Canvas (Generating a Plan)**	Week 1:	**Click**	**Click**	*• Choose a piece to use as your model. Make sure you are very comfortable playing it!* *• Separate the melody and accompaniment. Write out and play both parts.* *• Identify phrases - length and repetition.* *• Create your canvas - generate your plan!*
Generate Melody **Generating Melody** • Using scales to generate melody: • Using chords to generate melody **Patterns and Functions of Melody** • Tendency Tones and Chromatic Alterations • Melodic Motion • Motifs • Sequences • Cadences	Week 2:	**Click**	**Click**	*• Add your melody into your canvas using scale segments and triad arpeggios. Choose from one or more of the following:* *• Use at least one tendency tone and one chromatic passing tone* *• Use a mixture of conjunct, disjunct and static melodic motion* *• Repeat a melodic or rhythmic motif* *• Use a sequence* *• Use a cadence with a long note value and/or rest* *You can also analyze these features in your chosen melody.*
Harmonize Melody **Theory of Primary Chords** **Chunking** **Adding primary chords to your melody (plug and play)**	Week 3:		**Click**	*• Analyze the chords your model uses - chunk the notes first!* *• Write out the chunked version (block/stack the notes into chords)* *• Does your model use primary chords? If not, what chords does it use?* *• Use the primary chords to harmonize your melody.* *• Use appendix 3 as a reference - find your melody note and match a chord from the appendix exercises.* *• Feel free to just use tonic and dominant chords only if you wish.*
Edit and Refine **Variations** • Embellishments • Ornamentation • Appendices • Changing Textures **Chord Substitutions** **Tendency Tones** **Playability**	Week 4:			*• Add an embellishment to your melody (and/or)* *• Add a division to your melody* *• Change the texture of your melody by placing it in a different register* *• Add one chord substitution* *• Add at least one tendency tone into your melody* *• Make your piece more playable by deleting notes or simplifying the texture* *• Experiment with different types of fingerings and their effects*

Chordanuary	Everyday in Jan			• *Compose a short chord progression everyday of the month based on a prompt.*

February - May: Analysis and Application

Compose shorter examples or pieces that use specific aspects of harmony.

TOPIC	Link	Scores	Materials	Date	Tasks
FEB: MAJOR AND MINOR TRIADS **3 notes stacked in 3rds** Major = 1-3-5 or C-E-G Minor = 1-b3-5 or C-Eb-G Diminished = 1-b3-b5 or C-Eb-Gb Augmented = 1-3-#5 or C-E-G#				**Feb**	
Week 1: Basic Theory of Triads • Interval Structure • Doubling • Subtracting • Inversions and Figured Bass (5/3, 6/3, 6/4) • Spacing				Feb 1 & 2	• *Practice identifying triads and inversions on Teoria: click* • *Analyze the triads in Rung's Choral, playing close attention to the doubling, subtracting, inversions and spacing of each triad.* • *Use the circle of 3rds to help you stack 3rds to identify and create triads: click*
Week 2: Triads of the Keys and Moveable Triads				Feb 8 & 9	• *Practice moveable major and minor triad shapes (choose at least 1 major and 1 minor). Say chord name and note names: click* • *Label triads from Ilay's chord sequences (choose at least 2 major keys and 2 minor keys)*

					• *Practice Julie's exercises (choose at least 1 key):* *Step 1: Practice - write in positions and fingerings* *Step 2: Identify root note, chord type and inversion* *Step 3: Label Roman numeral with figured bass*
Week 3: Passing Tones • Tendency Tones: Dissonant notes that resolve (2-1, 4-3, 6-5, 7-6, 7-8) • Passing Tones: Notes that don't belong to the chord (majority rules, look for the outliers) • Accented passing tones (APT): dissonance on strong beats • Non-accented passing tones (NAPT): dissonance on weak beats				Feb 22 & 23	• *Identify/study the passing tones in Julie's study: click* • *Identify the passing tones in Sor's study no.5, op.31: click* • *Study passing tones in the pieces you're playing.*
Week 4: Triads in Bach's Prelude BWV 999				Feb 11	• *Analyze the triads in Bach's Prelude*
MARCH: SEVENTH CHORDS **Add another 3rd on top of the triad:** Dominant 7th (1-3-5-b7): G-B-D-F - G7 Major 7th (1-3-5-7): G-B-D-F# - GM7 Minor 7th (1-b3-5-b7): G-Bb-D-F - Gm7 Half Diminished 7th (1-b3-b5-b7): G-Bb-Db-F - Ghalfdim7 Full Diminished 7th (1-b3-b5-bb7): G-Bb-Db-Fb) - G°7				**Mar**	

Week 1: All 7th Chords in Depth (and Triads review) Inversions (7, 6/5, 4/3, 4/2) Dominant 7th and Tonic Analysis of Sor Study 11, op.6 Composing with all 7th chords				Mar 1 & 2	*• Compose/improvise a chord progression that uses one of each of the five seventh chords in it.* *• Practice the moveable 7th chords (choose 1 row from each type):* click
Week 2: 7th Chords in Pieces: Part 1				Mar 8 & 9	*• Compose a short piece that uses all seventh chords in it. Use ternary form (A-B-A) if you feel stuck finding a form to use.*
Week 3: 7th Chords in Pieces: Part 2				Mar 15 & 16	*Find all the shortcut annotations for 7th chords*
Week 4: 7th Chords in Pieces: Part 3				Mar 22 & 23	
Week 5: Your 7th Chord Pieces				Mar 29 & 30	
April: Catch up month					*- Use this time to catch up on any work and/or practice your compositions*
MAY-JUNE: SUBSTITUTIONS • Primary chords: I-IV-V-I • Framework for all western harmony • Can harmonize any melody • Chords can be substituted and elaborated				May - Jun	
Subdominant Subs • Add 3rd above and below triad (D-FAC-E) • Odd and even chords				May 3-4	*- Write a I-IV-V-I chord progression and substitute the subdominant chord with a ii or vi (for example, F-A-C becomes either D-F-A or A-C-E).*

					- Elaborate the dominant region of the progression by combining substitutions and inversions.
Dominant Subs • Diminished chords typically sub V (B-D-F subs G-B-D-F)				May 10-11	*- Write a I-IV-V-I chord progression and substitute the dominant chord with a vii diminished chord (for example, G-B-D becomes B-D-F).* *- Elaborate the dominant region of the progression by combining substitutions and inversions.*
Cadential 6/4 • I 6/4 - V7 - I • Dominant is in bass for the first two chords • Typically used at the end of phrases, sections or pieces				May 17-18	*- Write a cadential 6/4 in 2 major keys and 2 minor keys* *- Compose a I-IV-V-I chord progression using a cadential 6/4* *- Add a Cadential 6/4 into a composition* *- Locate any Cadential 6/4's in pieces you're playing* *- Practice the progressions that use the Cadential 6/4: click to download (see pages 10-11)*
Italian and German Augmented 6th Chords • Italian: Step 1 - minor iv (subdominant): F-Ab-C Step 2 - 1st Inversion: Ab-F-C Step 3 - Raise root: Ab-F#-C • German: Same as above, but add minor 3rd above chord: Eb Typically resolves to the V chord by semitone:				May 24 & 25	*1) Write out the augmented 6th chord in 1 major key and 1 minor key* *2) Add the augmented 6th chord to a I-IV-V-I progression:* *I-IV-It+6-V-I* *3) Look out for any augmented 6th chords in pieces*

Italian Ab-F#-C goes to G-G-B German Ab-F#-C-Eb goes to G-G-B-D					
French Augmented 6th Chords Step 1 - minor iv with minor 3rd below: (D) F-Ab-C Step 2 - 1st Inversion: Ab-F-C-D Step 3 - Raise root: Ab-F#-C-D This note (D) is in common with the 5th of the V chord: G-B-D-F				May 31& Jun 1	*Same as above*
Neapolitan 6th Chords **Step 1 - Chord built on second degree:** Major key = minor chord (ii). Dm in C Minor key = diminished chord (ii˙) B˚ in Am **Step 2 - Flatten the root note and make it into a major chord:** Key of C Major: Dm becomes Db Major Key of A Minor: B˙ becomes Bb Major **Step 3 - put the chord into 1st inversion:** Db Major: Db-F-Ab, put F in bass Bb Major: Bb-D-F, put D in bass				Jun 7 & 8	*- Write a I-IV-bII6-V-I progression in one major key and one minor key* *- Add a Neapolitan 6th to a piece you've already composed* *- Find Neapolitan 6ths in the pieces you're playing*
JUNE: TONICIZATION (PASSING MODULATION)				**Jun**	
Tonicization Part 1 Tonicization = temporary modulation (C major - A minor - C Major for example). Use the V chord of the key you want to modulate to. (C major - E7 - A minor- G7 - C major)				Jun 14-15	*- Task: Practice the Pelzer exercise and identify the gateway chords*

Tonicization Part 2				Jun 21-22	*- Identify gateway chords in Horetzky's modulation exercises (in attached PDF)* *- Improvise/compose a passage using tonicizations: fill in the blanks (in attached PDF)* *- Find tonicizations in Sor's studies or any pieces you're working on: click here for scores*
Tonicization Part 3				Jun 28-29	

July: Tools for Arranging and Composing

Compose or arrange using these more advanced tools. You may choose to compose a Tango, as many members did.

TOPIC	*Link*	*Scores*	*Materials*	*Timeframe*	*Tasks*
Melodic Cell Development and Pivot Chords Inversion, Retrograde, Transposition,				July 5-6	*1) Study an arrangement and compare it with the original score. What changes are made and why do you think they're made?*

Diminution, Augmentation, alter meter, alter rhythm, add harmony, arpeggiate bass, arpeggiate melody, melody off beat 1, beat 2, etc. add scale fragments.					*2) Melody: Apply 3 of the melodic transformation tools to a melody (original or composed).* *3) Harmony: Compose a chord progression using pivot chords to modulate between 2 keys.*
Modes Ionian, Dorian, Phyrgian, Lydian, Mixolydian, Aeolian, Locrian **Major Modes (with M3):** Ionian, Lydian, Mixolydian **Minor Modes (with m3):** Dorian, Phrygian, Aeolian, Locrian				July 12-13	*1. Compose a Tango: click here for more detail* *2. Re-write a 4-8 bar melody (original or pre-composed) in each of the modes*
Extended Chords and Polyrhythmic Cell Development Extended chords: 7ths, 9ths, 11ths, 13ths. Keep stacking 3rds above the triad.				July 19-20	*1) Compose an 8-16 bar chord progression that pivots using extended chords.* *2) Apply 3 polyrhythmic cell developments to a short melody. Feel free to use Malcolm's or create your own.*
Model Arranging Borrow textures from other pieces, for example Lagrima as tremolo, arpeggio, etc.				July 26-27	*Transform a 4-8 bar melody into 3 different textures.*

September - November: Compositions

Compose a fully fledged piece, modeled on another one. The aim is to cover a range of styles throughout the year.

Topic	Link	Scores	Worksheets	Timeframe
Allemande				September
Mazurka				October
Etude			Create your own canvas based on another Etude. Factor in aspects of playing you find challenging.	November
Melovember Compose a short melody every day of the month based on prompts/				November