Harmony & Tonality:

Major Scales							
C	Dm	Em	F	G	Am	B	C
C#	D#m	Fm	F#	G#	A#m	C	C#
D	Em	F#m	G	A	Bm	C#	D
D#	Fm	Gm	G#	A#	Cm	D	D#
E	F#m	G#m	A	B	C#m	D#	E
F	Gm	Am	A#	C	Dm	E	F
F#	G#m	A#m	B	C#	D#m	F	F#
G	Am	Bm	C	D	Em	F#	G
G#	A#m	Cm	C#	D#	Fm	G	G#
A	Bm	C#m	D	E	F#m	G#	A
A#	Cm	Dm	D#	F	Gm	A	A#
B	C#m	D#m	E	F#	G#m	A#	B

Minor Scales							
Cm	Ddim	D#	Fm	Gm	G#	A#	Cm
C#m	D#dim	E	F#m	G#m	A	B	C#m
Dm	Edim	F	Gm	Am	A#	C	Dm
D#m	Fdim	F#	G#m	A#m	B	C#	D#m
Em	F#dim	G	Am	Bm	C	D	Em
Fm	Gdim	G#	A#m	Cm	C#	D#	Fm
F#m	G#dim	A	Bm	C#m	D#	E	F#m
Gm	Adim	A#	Cm	Dm	D#	F	Gm
G#m	A#dim	C	C#m	D#m	E	F	G#m
Am	Bdim	C	Dm	Em	F	G	Am
A#m	Bdim	C#	D#m	Fm	F#	G#	A#m
Bm	C#dim	D	Em	F#m	G	A	Bm

Major	
Major triad	1-3-5
Major 6th	1-3-5-6
Major 6/9	1-3-5-6-9
Major 7	1-3-5-7
Major 9	1-3-5-7-9
Major 13	1-3-5-7-(9)-(11)-13
Major 7#11	1-3-5-7-#11

minor	
minor triad	1-♭3-5
minor 6th	1-♭3-5-6
minor 6/9	1-♭3-5-6-9
Minor 7	1-♭3-5-♭7
Minor 9	1-♭3-5-♭7-9
Minor 11	1-♭3-5-♭7-(9)-11
minor 7♭5	1-♭3-♭5-♭7

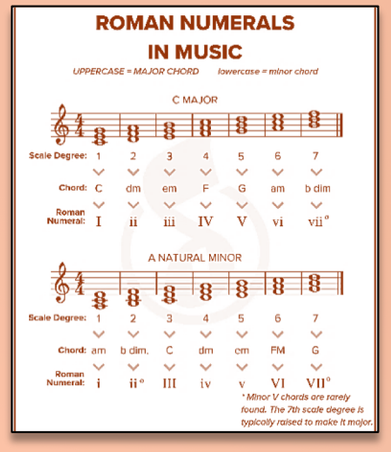
* when half diminished 7

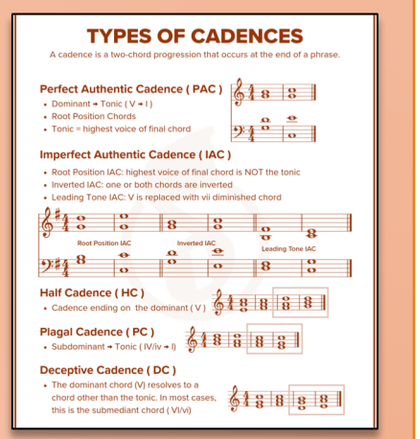
Dominant	
Dominant 7th	1-3-5-♭7
Dominant 9th	1-3-5-♭7-9
Dominant 11th	1-3-5-♭7-(9)-11
Dominant 13th	1-3-5-♭7-(9)-(11)-13
Dominant 7th #11	1-3-5-♭7-#11

Key Chord Chart

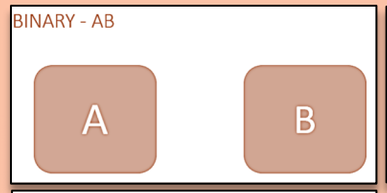
Major Key	I	II	III	IV	V	VI	VII
A	A	Bm	C#m	D	E	F#m	G#dim
B	B	C#m	D#m	E	F#	G#m	A#dim
C	C	Dm	Em	F	G	Am	Bdim
D	D	Em	F#m	G	A	Bm	C#dim
E	E	F#m	G#m	A	B	C#m	D#dim
F	F	Gm	Am	Bb	C	Dm	Edim
G	G	Am	Bm	C	D	Em	F#dim
Minor Key	I	II	III	IV	V	VI	VII
Am	Am	Bdim	C	Dm	Em	F	G
Bm	Bm	C#dim	D	Em	F#m	G	A
Cm	Cm	Ddim	Eb	Fm	Gm	Ab	Bb
Dm	Dm	Edim	F	Gm	Am	Bb	C
Em	Em	F#dim	G	Am	Bm	C	D
Fm	Fm	Gdim	Ab	Bbm	Cm	Db	Eb
Gm	Gm	Adim	Bb	Cm	Dm	Eb	F

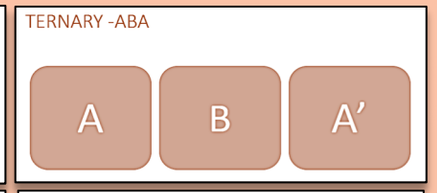
Major	Examples
I - IV - V	Cmaj - Fmaj - G7
I - IIm - V	Cmaj7 - Dm7 - G9
I - VIm - IIm - V	Cmaj7 - Am7 - Dm7 - G7
I - IIIm - VIm - IIm - V	C6 - Em7 - Am - Dm7 - G13
Minor	
Im - IVm - Vm (natural minor)	Cm - Fm7 - Gm
Im - IP^{H} - V (harmonic)	Cm - Dm7♭5 - G9
Im - VP^{H} - IIm - V (melodic)	Cm - Am7♭5 - Dm7 - G7
Im - ♭VI - IVm - V (harmonic)	Cm - A♭maj7 - Fm7 - G7♭9
Blues	
I7 - IV7 - V7	C7 - F7 - G7

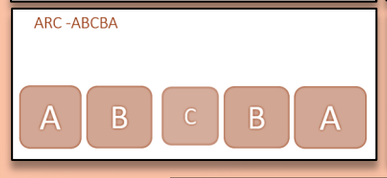


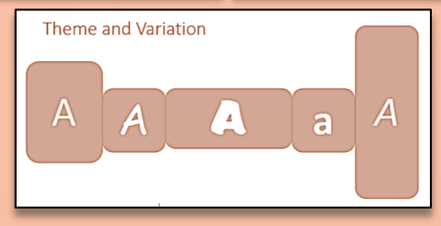


Structure & Form:

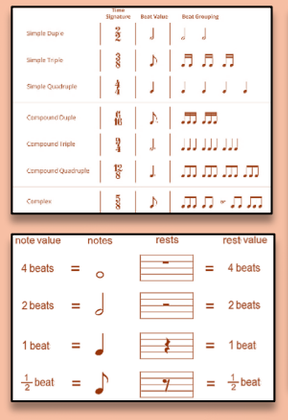


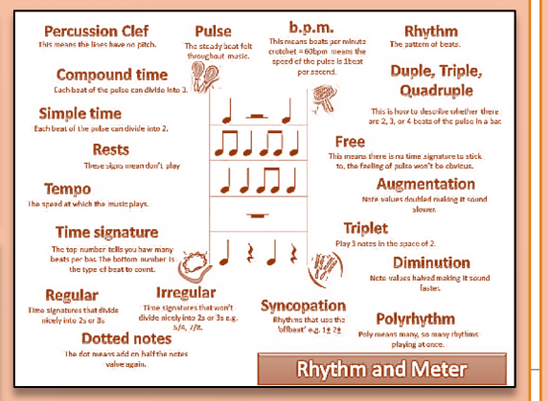




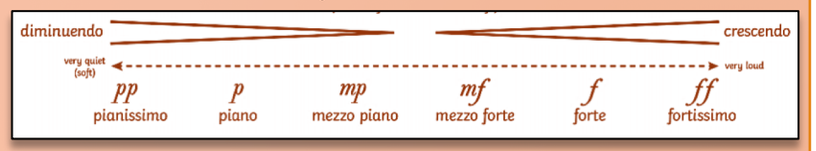


Rhythmic & Metre:



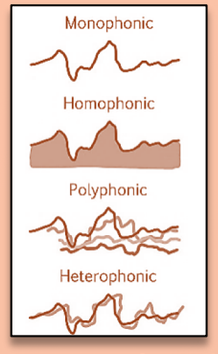


Dynamics:



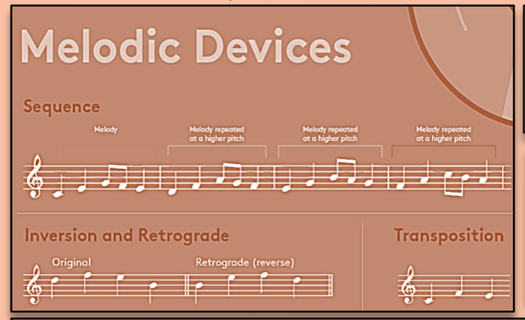
Tempo:

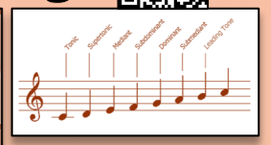
Texture:



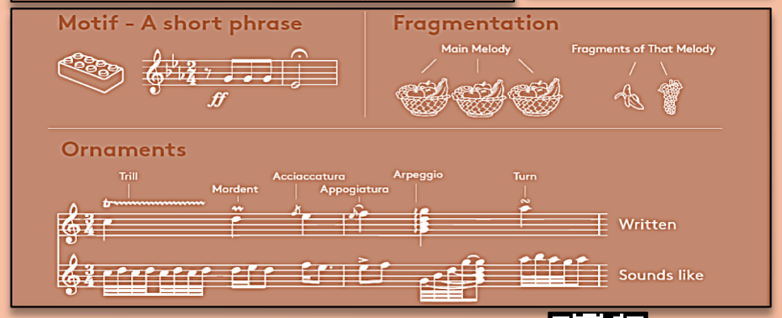
Simple	Same rhythm played by all musicians
Complex	Different rhythm played by each musician
Monophonic	One melodic line without harmonic accompaniment
Polyphonic	Multiple melodic voices which are independent from one another
Homophonic	multiple voices in which the melody and other voices form a background of harmonic accompaniment. All parts have very similar rhythm.
Heterophonic	two or more voices simultaneously performing variations of the same melody

Melody & Phrasing:





Mode	Parent Major Scale	Formula
C Ionian	C Major	Major
C Dorian	B♭ Major	(♭3, ♭7)
C Phrygian	A♭ Major	(♭2, ♭3, ♭6, ♭7)
C Lydian	G Major	(♯4)
C Mixolydian	F Major	(♭7)
C Aeolian	E♭ Major	(♭3, ♭6, ♭7)
C Locrian	D♭ Major	(♭2, ♭3, ♭5, ♭6, ♭7)



Articulation:

Word	Common Abbreviations	English Definition and Description	Symbol
Accent		Marked. Note to be played more forcefully than those before or after it	
Forza	fz	With force. Strongly accented	
Glissando	Gliss.	Glide. A rapid glide or slide up or down between two notes, playing all of the notes in between.	
Legato		Tied together. Notes are played slurred together, with no breaks in between	
Marcato	Marc.	Marked. Note or passage to be played more forcefully than those before or after it (also called an accented note)	
Rinforzando	rfz	Reinforcing	
Sforzando	Sfz.	Using force.	
Staccatissimo		Very detached. Notes are played as an exaggerated staccato.	
Staccato	Stacc.	Detached. Notes are played short and separated from one another	
Tenuto		Sustained. Hold the note for its full length	

1. Purpose:

Composing a song is like designing a product. Ask yourself the following questions:

What Style/Genre?
Who is it for?
Where would you expect your composition to be played?

2. Meaning/Story/Style:

What do you want to say with your music?

What do you want to show?

What is the context?

3. Plan:

Try to sketch out some/note down some possible directions you could go. Think about what **instruments, structure, tonality, metre** may be suitable. What might each section of music contain – how can you create contrast or mood in your music?

4. Invent & Experiment:

This stage is about experimentation work with different Chord progressions and Melodies. At this stage a 2 or 4 bar idea is all you need. Try starting a blank project add as many different 2-4 bar ideas as you can – you can use this like a pallet of ideas later on.
If you are struggling to come up with ideas try using a specific scale or mode and play around with different rhythms until you find something you like.

5. Choose Your Favourite Ideas:

Once you have lots of material from the experimentation stage, pick your strongest or favourite ideas.

This could be because it is most memorable or because it really fits the purpose of your Music.

6. Develop:

Now you have some strong ideas you can start to develop them even further. This can be achieved by creating copies of the ideas and altering them.

You could trying changing the tonality of some of your ideas or taking parts away or adding grace notes.

7. Structure/Organisation:

With the variations/developed ideas you should have enough material to consider what goes where.
Thinks about which idea may work best and why. It helps to name your ideas (A,B,C etc.) You may also want to consider which instrument(s) plays a part or section. Which structure fits the style of music you are making?

8. Contrast/Colour/Richness:

Now it's time to start thinking about how you can add extra detail and complexity to your music. Contrast/Colour/Richness comes from using **Dynamics, Metre, Tonality, Texture and Articulation** in **opposing** ways.
For example:
You may have a **bold** opening section that is **loud** in a **major tonality** followed by a more **mournful minor** section with **softer dynamics**. Think about how you can make your music more interesting and tell a story.

9. Refine/Enhance/Complete:

By this stage you should have something that sounds relatively complete. This may be a good time to revisit some of your initial ideas from the experimentation stage. This may mean that you end up going through steps 4,5,6,7 & 8 again but with addition material.
Compare the quality of your song to other songs in the style/genre you chose. Be constructive with your critique. Look for ways that you can make your Music sound finished and authentic.