

II. Development and Craft

1. layering (building a track over time)

arrangement is evolution

not everything should happen at once

instruments enter and leave over time

contrast keeps the listener engaged

"reset moments" clear the ear before new material arrives

key idea:

arrangement is movement, not accumulation

2. demos are not finished songs

early ideas are rough

their function may change later

parts that seem important may disappear

new instruments can redefine old ideas

don't become attached too early

key idea:

write freely—refinement comes later

3. develop ideas instead of chasing new ones

most great songs are built from a few ideas

don't throw away good material

transform it

repeat it

recontextualize it

familiarity strengthens identity

key idea:

great music comes from development, not endless invention

4. variation is everything

instead of writing constant new material:

change existing material

methods include:

- sequence
- inversion
- retrograde
- rhythmic variation
- octave displacement
- phrasing changes
- ornamentation
- simplification

small changes create large effects

key idea:

variation creates interest

5. theme and variation

a theme can be transformed by:

- changing pitch
- changing rhythm

- adding notes
- removing notes
- extending phrases
- shortening phrases
- reharmonizing
- changing instrumentation

identity remains even while details change

key idea:

everything can be transformed without losing its character

6. harmonic function creates movement

three basic functions:

tonic

stability

examples:

I

vi

iii

subdominant

departure and motion

examples:

IV

ii

dominant

tension and resolution

examples:

V

vii°

progressions create direction

retrogression weakens direction

key idea:

harmony is movement, not just chords

7. motivic development

large ideas come from small ideas

take one motif and:

- repeat it
- fragment it
- sequence it
- invert it
- extend it

small cells can generate entire songs

key idea:

big structures grow from tiny seeds

8. advanced development

additional techniques include:

- canon
- fugue
- inversion
- retrograde
- fragmentation

- augmentation
- diminution

purpose:

extract more possibilities from existing material

key idea:

development is creative multiplication

9. harmonizing melodies

two approaches:

parallel harmony

voices move together

examples:

- thirds
- sixths

effect:

unity

contrapuntal harmony

independent lines

effect:

complexity and interaction

key distinction:

parallel = together

counterpoint = independent

10. counterpoint basics

melodic lines interact in four ways:

parallel motion

same direction

same interval

similar motion

same direction

different intervals

oblique motion

one line stays

one line moves

contrary motion

lines move opposite directions

contrary motion creates independence

key idea:

voices should feel alive, not glued together

11. arrangement begins with clarity

the melody must always be heard

avoid masking

too many instruments in the same range create mud

doubling can strengthen important material

key idea:

clarity comes before density

12. orchestration uses frequency space

different instruments occupy different ranges

examples:

- strings often work above guitars
- brass and woodwinds may sit below them
- dense instruments compete with one another

goal:

allow each instrument to be heard

key idea:

space creates clarity

13. texture creates contrast

music doesn't need maximum density all the time

contrast between:

- thick and thin
- loud and soft
- busy and sparse
- simple and complex

creates emotional shape

key idea:

contrast keeps music alive

14. repetition creates identity

listeners enjoy familiarity

repeated ideas become memorable

examples:

- ostinatos
- riffs
- leitmotifs

repetition gives the listener something to hold onto

key idea:

identity comes from repetition

15. fewer ideas, better development

the problem usually isn't lack of ideas

it's lack of development

before searching for something new, ask:

- can this be varied?
- can this be expanded?
- can this be simplified?
- can this be transformed?

key idea:

better development beats more material

bottom line

this section is really saying:

- arrangement unfolds over time
- demos are only starting points
- variation creates interest
- harmony creates movement

- motifs generate larger structures
- counterpoint creates independence
- clarity matters more than density
- orchestration depends on space
- repetition strengthens identity

and most importantly:

great music doesn't come from having more ideas

it comes from developing fewer ideas more deeply