



Orchestrating the Line 2 is a systematic and in-depth course covering the building blocks of orchestral accompaniment writing in the different layers of masterful orchestration.

Orchestrating the Line 2 takes off where the previous course ended. It builds on the foundation of the techniques seen in the previous course and develops them across the new layers and new techniques learned.

LESSON 1: INTRODUCTION

This short lesson introduces the concepts to be covered in this course, the importance of the word "support", as well as the suggested approach to practice.

LESSON 2: BASIC CONCEPTS

This lesson sets the stage for us to look at the building blocks of orchestral accompaniment. By starting with a broad view of the concepts found in lessons 2 and 3, the details seen after in the course will fall then into place easily.

- The problems with "balanced orchestration"
- How to achieve clarity in orchestration
- Introducing the Scoring Space
- Discussing the focal point, middle ground and background in the Scoring Space
- What you might find in each layer
- Grouping
- Writing on the vertical plane
- Achieving depth using dynamics, timbre and density
- List of timbres in the orchestra for layering and achieving clarity
- Considering width when writing

LESSON 3: BASIC CONCEPTS – PART II

- Writing with depth and overlap: “3D Scoring”
- Spatial positioning
- Exploring melodic motion and the focal point
- Accompaniment runs that go through the melodic line



LESSON 4: FUNCTIONS of the ACCOMPANIMENT

A detailed view at the functions of the accompaniment. This gives us a common language for the course, ways to practice writing and to understand the thought process of the masters. This is also important to understand what the audience will experience and also, ways to assess your own writing and even kickstart new ideas.

LESSON 5: EXPLORING the VERTICAL LAYER

Lessons 5 and 6 build on the previous course, *Orchestrating the Line*. Here we take the techniques learned and take further steps that create accompaniment elements in various layers with the techniques seen in the first course.

- Uses of the monophonic line
- Building accompaniments that support the main line using Chorale and OTL writing
- Additive/wedge writing with layering
- Expanding additive writing by thickening top line
- Layered accented writing
- Introducing figuration added to OTL accented writing

LESSON 6: VERTICAL LAYERING – PART II

- Adding figuration to OTL techniques, starting with chorale writing
- Grouping, layering, motion and shifting focal point in chorale writing
- How secondary lines function to support the main line
- Adding figuration to wedge writing
- On-screen writing that demonstrates how secondary lines are created to support the main line
- Adding figuration to OTL accenting with layering.
- Creating rhythmic patterns using a grouped layer
- FAQ: Do you think of instruments as you write?
- FAQ: Can I write the counter line first and then write the other voices?

LESSON 7: HELD TONE ACCOMPANIMENT ELEMENTS

In this lesson, we start looking at accompaniment elements that are independent from the melodic line. Starting with deceptively simple and underused held tones, here we take an in-depth look at what they are capable of and how to use them.

- Functions of the pedal tone and placement
- Score examples of various pedal tone functions
- Decorating the pedal tone
- Pulsing accompaniment single note elements and placement
- Rhythmic single note elements and placement
- Common single note rhythmic patterns
- Resonance: what it is and how to use it

LESSON 8: BLOCK CHORD ELEMENTS PART I

Building on the previous lesson, here we start unfolding block chords of 2 and more notes into carefully crafted accompaniment elements. This is how the masters did it.

- 2 note pedal tone: the pedal fifth
- Sustained, as pulse and with rhythmic patterns, building on previous lesson
- Layering with resonance and pedal tones as seen previously
- Acceptable overlap
- Building a block chord accompaniment pattern using accenting and gap writing.

LESSON 9: BLOCK CHORD ELEMENTS PART II

- How to write and place your block chords
- Block chord placement: above, below and behind
- Writing approach to the chords
- Held chords, pulsing and rhythmic patterning
- Continues building on OTL techniques
- Variety of score examples from classics to contemporary

LESSON 10: COMPLEMENTARY (GAP) WRITING

A feature you see in the writing of the masters but rarely explained. This lesson uses *Robert Schumann's Album for the Young* for an in-depth view at the concept and combines it previous ones. Then we take a thorough look *John Williams' Raiders March* where we can clearly see those techniques in use. After this we take the techniques for a roll with clear on-screen writing demonstrations.

LESSON 11: BROKEN CHORD ACCOMPANIMENT PART I

The next few lessons take what has been seen so far, using block chords and unfolding them to create masterfully crafted accompaniments that are positioned with purpose and clarity.

- Functions of broken chord accompaniment
- On-screen writing examples starting with very simple elements to establish concepts and thought process
- Very thorough exploration of unfolded pedal fifths and octaves
- OTL techniques applied to course content
- Layering is continued in a cumulative way from previous lessons
- Placement of elements in relation to melodic line
- How to manage overlap

LESSON 12: BROKEN CHORD ACCOMPANIMENT PART II

This lesson continues building on the previous lesson's concept as well as everything in this course and the previous one.

- Full broken chords using arpeggiation
- How to combine with previous techniques
- Placement in relation to melody for maximum clarity
- In-depth look at arpeggiation and how it combines with other techniques

LESSON 13: BROKEN CHORD ACCOMPANIMENT PART III

- Broken chords arpeggiation – a very important orchestral technique
- How to see it on the page
- How to combine with previous techniques
- View of a variety of uses and permutations on this technique
- Lots of on-screen writing
- A reverse engineering approach to score study

LESSON 14: BROKEN CHORD ACCOMPANIMENT PART IV

- Bass and chord patterns
- Combining bass and chord patterns with previous broken chord accompaniments
- Full OTL on new ideas

LESSON 15: MINIMALIST STYLE ACCOMPANIMENT

This lesson, building on the previous four lessons, explores minimalist style writing as melodic accompaniment as used in contemporary film scores.

- Minimalist style accompaniments in the style of *Zimmer* and *Desplat*
- Building on the previous concepts and techniques
- The difference between an arpeggiated pattern and an ostinato
- The Alberti bass
- In-depth view at one of my cues from *Primary* that combines many of the previous techniques

LESSON 16: THE OSTINATO

This ostinato is also an important feature in modern film scores. This lesson fully explores the function, use and features of an ostinato while continuing to build and integrate all the previous techniques seen.

- Defining the features and usage of the ostinato in detail
- Use and placement of an ostinato
- On-screen demonstration combined with previously seen techniques
- Placement in relation to melodic line

LESSON 17: SECONDARY MELODIC LINES

Writing secondary melodic lines that support the main line is the name of the game for this final lesson.

- Steps to creating effective secondary lines that support the main line, building on previous concepts
- Placement of the secondary line in relation to main line
- Combining with previous techniques
- Double function

Handwritten musical score for Lesson 17, showing a piano accompaniment with a secondary melodic line. The score is in G major (one sharp) and 4/4 time. It features a main melodic line in the right hand and a secondary melodic line in the left hand. The secondary line is a simple, rhythmic pattern that supports the main line. The score includes chord symbols (Em, A, Em, D) and instrument labels (TPT + VN, VC + HN, TEN, CB). The score is written on a yellow background with a red circle highlighting the secondary melodic line in the left hand.