

COMPOSING HOUR



Audiate With Us...

INNER EAR TRAINING

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Composing Hour

Year Two — Four Voices, One Sound

AN INFORMATIONAL GUIDE • BEGINS **JULY 1** • **FIVE SEATS**

Hearing, Made Internal

Composing Hour trains the ear you carry with you — the one that works with no instrument in the room.

Most musical training teaches you to recognize sound after it arrives: to name an interval, label a chord, identify what you just heard. That skill matters, and it has its own home in **Flawless Ear Training**.

Composing Hour does something different. It develops **audiation** — the ability to generate, hold, and move sound inside your mind, deliberately, without playing a note.

The two faculties are partners. Ear training gives you reference and correction; audiation gives you invention. One tells you where you are; the other lets you decide where to go. A composer needs both, and they reinforce each other the more you use them together.

Year 1 built a single clear inner voice — a line you could imagine, sustain, and trust. Year 2 is where that one voice becomes four.

This is the year your musicianship makes its next real leap. You begin to hear multiple lines in motion at once, which is the true beginning of counterpoint. Over the year you'll work toward a clarity and independence that few musicians ever train for directly — not because it's out of reach, but because almost no one approaches it head-on.

WHAT YEAR 2 ASSUMES

- ◇ A full year of inner-ear training, or comparable experience holding a single line in the mind.
- ◇ Comfort imagining a melody clearly before you reach for an instrument.

WHAT YEAR 2 ADDS

- ◇ A second, third, and fourth voice — heard together, not one at a time.
- ◇ The independence to hold one line steady while another moves against it.

The Leap Into Four Voices

Four voices is not four times one voice. It is a different kind of listening.

1

Musical Dialogue

You'll learn to hear how two lines move together, separate, and answer one another — the conversation between voices that gives counterpoint its life. This is the foundation everything else rests on: the sense that each line is speaking, and listening, at the same time.

2

Imitation & Response

One idea, stated in one voice, returns in another. You'll train your ear to follow a motif as it is taken up across the texture — to recognize how a single gesture naturally leads to the next, and to imagine that hand-off before you write it.

3

Voice Independence

The hardest and most rewarding skill of the year: holding one line completely steady in your mind while imagining a second moving against it. Independence is what separates four real voices from one thick chord. You build it slowly and deliberately, and over time it reshapes how you hear.

4

Four-Part Textures (SATB)

Finally, the full canvas — soprano, alto, tenor, and bass, each with its own identity and role. You'll expand your ear until you can actively imagine and track all four at once, and compose music in which every voice has purpose, independence, and a clear connection to the whole.

Built To Be Practiced

Small steps, in order, with room to absorb each one before the next.

The year is organized into **modular units** that build on one another. Each works the inner ear first — you imagine before you play, and play only to confirm what you already heard. Nothing is rushed; a capacity is added only once the one beneath it is steady. The structure is deliberately unglamorous, because that is what actually compounds.

THE SHAPE OF THE WORK

- ◇ Inner-ear training first — instrument second, as confirmation.
- ◇ Two voices before four, so independence is earned before it's needed.
- ◇ Imitation traced by ear as it passes between parts.
- ◇ Short, repeatable practice you can actually keep up across a year.

WITH PRACTICE, YOU'LL BE ABLE TO

- ◇ Hold one line in mind while imagining a second against it.
- ◇ Follow a motif across all four voices of a texture.
- ◇ Imagine an SATB passage clearly before notating it.
- ◇ Compose four-part music where every voice has its own purpose.

Enrollment is capped at five students for the summer start. With a cohort that small, each person gets close attention and a genuinely personal learning experience — which is the whole point.

If you finished Year 1, this is the natural next step, and the curve is gentler than it looks from here because you've already built the foundation it stands on. If you're newer but already imagine music clearly in your head, it's worth a conversation before you enroll — the small cohort means a seat should go to someone ready to use it.

Ready To Hear In Four Parts?

Enrollment is open now. There is no waitlist — you can claim your seat today.

5 *seats. That's all.*

STARTS

July 1

COHORT

Max 5

WAITLIST

None

Once the five seats are filled, enrollment closes. If you already know you want to continue your training, now is the time to secure your spot — close attention is only possible because the room stays small.

Sign Up Now — Secure Your Seat

UREMUSIC.COM

After a full year of training your inner ear, this is where it all starts to come together. I'd be glad to help you take this next step in your musicianship — and to do it with the kind of attention a class of five makes possible.

Excited to have you,

Kevin

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