Music is as Easy as Writing

A Complete Educational Curriculum

Jared Edward Harden

Jared Edward Harden University

Musicallessness | Jared's Online Projects Inc.

Based on the published work: Music is as Easy as Writing (B0CVD8FNVP)

Course Overview

Course Title: Music is as Easy as Writing — Unlocking Musical Creativity Through Language

Author/Instructor: Jared Edward Harden | Musicallessness

Platform: Jared Edward Harden University

Source Text: Music is as Easy as Writing (Amazon KDP, ASIN: B0CVD8FNVP)

Duration: 12 Weeks | 3 Credit Hours

Format: Self-paced or Instructor-led | Hybrid Applicable

Course Philosophy

The central thesis of this course — and of Jared Edward Harden's published work — is radical in its simplicity: music is not a locked tower reserved for the classically trained. It is a language. And if you can write, you can make music. Every person who strings words together already understands rhythm, timing, repetition, and emotional arc. This course simply teaches you to recognize what you already know, and transfer it.

Course Description

Students will explore the deep structural parallels between written language and musical composition. Beginning with foundational concepts — syllables as beats, sentences as phrases, paragraphs as sections — learners progress through melody, harmony, rhythm, and song structure. The course integrates Jared Edward Harden's personal creative philosophy rooted in the Musicallessness identity: music that lives in the spaces where conventional theory cannot reach.

Learning Objectives

By the end of this course, students will be able to:

- Identify and explain the structural parallels between language and music
- Compose original melodies using phonetic and rhythmic principles from writing
- Apply basic music theory concepts without prior formal training
- Develop a personal creative voice in both lyrical and instrumental contexts
- Produce at least one original musical composition or song
- Articulate their creative process in written and spoken form
- Understand publishing and distribution pathways for original music

Course Syllabus

12-Week Schedule

Week	Topic	Reading/Activity	Assignment
1	Words = Notes: Language as Music	Read: Chapters 1–2 of source text	Journal: Your first musical sentence
2	Rhythm and Syllables: The Beat of Speech	Clap rhythm exercises; free-write sample	Rhythm map of a paragraph
3	Melody: How Words Rise and Fall	Listen: 3 songs, track melodic contour	Sketch a melody from a sentence
4	Chords as Context: Emotional Tone in Writing vs. Music	Read: Chapters 3–4	Chord mood journal
5	Verse, Chorus, Bridge: Song as Essay Structure	Analyze a song's structure in writing	Outline a song using essay form
6	Lyrics Workshop: Writing That Sings	Freewrite lyric drafts	Complete first verse and chorus
7	Midterm: Composition Checkpoint	Peer review of lyrics/melody sketches	Midterm portfolio submission
8	Instrumentation as Voice: Choosing Your Sound	Read: Chapter 5; explore free DAW tools	Instrument choice reflection
9	Recording vs. Writing: Documentation of Art	Study: Self-publishing in music vs. KDP	Recording plan or notation draft
10	The Musicallessness Philosophy: Art Without Permission	Read: Author blog and published notes	Personal artistic manifesto (500 words)
11	Production Basics: From Idea to Finished Work	DAW tutorial or handwritten score practice	Rough track or notated composition
12	Final Showcase: Sharing Your Work	Presentation preparation	Final composition + reflection paper

Required Materials

- Music is as Easy as Writing by Jared Edward Harden (KDP, ASIN: B0CVD8FNVP) — available on Amazon Kindle
- A writing journal (physical or digital)
- Optional: Any free DAW (GarageBand, BandLab, LMMS, or Audacity)

- Optional: A musical instrument of any kind, including your voice

Grading

Component	Weight
Weekly Journal Entries (10 × 5pts)	50 pts
Midterm Portfolio	20 pts
Participation / Peer Review	10 pts
Final Composition	15 pts
Final Reflection Paper	5 pts

Course Textbook

Music is as Easy as Writing: A Self-Study Guide to Musical Creativity

Based on the published work by Jared Edward Harden | Jared Edward Harden University Press

Unit 1: Language is Already Music

Chapter 1 — The Sentence You Didn't Know Was a Song

Most people believe music is a foreign country — a place you need a passport (sheet music, a piano teacher, years of practice) to enter. Jared Edward Harden's foundational argument dismantles this belief at the root.

Consider the sentence: "I am so tired of waiting for things to change."

Read it aloud. Notice what your voice does. It drops at 'tired.' It holds on 'waiting.' It lands hard on 'change.' You just sang a melody. You just wrote music. You didn't know it because nobody told you — and that's the problem this course corrects.

> *Core Concept: Every sentence has a rhythm, a melody, and a feeling. Music makes those invisible qualities visible and repeatable.*

The parallels between language and music are not metaphorical — they are structural. Consider:

In Writing	In Music
Syllable	Beat / Note
Word	Motif
Sentence	Phrase
Paragraph	Section / Verse
Essay / Story	Song / Composition
Punctuation (pause, stop)	Rest
Emphasis	Accent / Dynamics
Tone (angry, sad, joyful)	Key / Mode

Chapter 2 — Rhythm Lives in Your Voice

Before a musician picks up an instrument, they already have the most sophisticated rhythmic device ever created: the human voice. Every language has prosody — the natural rise and fall, speed and slowness, stress and unstress of spoken sound. This is rhythm.

English, in particular, is a stress-timed language. We naturally group syllables into stressed and unstressed patterns. 'I WANT to GO to the STORE' has a perfectly usable rhythmic backbone for a song. Try tapping your hand on the capitalized syllables. You just played a drum pattern.

Musicallessness Principle: Your spoken voice already knows where the beat goes. Trust it. Music is listening to yourself closely.

Common poetic meters used in music:

- Iambic (da-DUM): The most common pattern in English and pop music. 'I KNOW you WANT to STAY.'
- Trochaic (DUM-da): Opens strong. 'MUSIC MAKES me FEEL alive.'
- Anapestic (da-da-DUM): Creates momentum. 'And I RAN to the EDGE of the WORLD.'
- Dactylic (DUM-da-da): Waltz time. 'BEAUTIFUL morning it IS.'

Unit 2: Melody, Harmony, and Emotional Tone

Chapter 3 — Melody: The Voice of the Sentence

A melody is what happens when you take the rhythm of language and give it pitch. The pitches your voice naturally moves through when you speak emotionally — rising at questions, falling at conclusions, lifting at excitement — are the raw material of melody.

Exercise: Say the phrase 'I can't believe you did that' six different ways — angry, heartbroken, proud, laughing, whispering, triumphant. Notice your voice moves to completely different pitches each time. You just composed six different melodic interpretations of the same lyric.

> *Key Insight: Melody is how emotion moves through pitch. Since writing carries emotion and voice carries pitch, combining them creates music automatically.*

Chapter 4 — Harmony: The Feeling Underneath

If melody is what you say, harmony is the world you say it in. A chord is three or more notes sounding simultaneously. Chords create context — the same melody feels hopeful over a major chord and devastating over a minor one.

Writers understand this already. The same event — a person leaving — can be described with joyful syntax or grieving syntax. The words choose the 'chord.' In music, you make that choice explicitly.

The three foundational chord feelings:

- Major chords: Open, bright, resolved — like a declarative sentence.
- Minor chords: Interior, heavy, longing — like a question that doesn't want an answer.
- Seventh chords: Complex, unresolved, moving — like a sentence that ends with a comma.

Unit 3: Song Structure as Essay Architecture

Chapter 5 — Verse, Chorus, Bridge

Every essay has a structure: introduction, body, conclusion. Every song has the same thing, dressed differently. Understanding this makes songwriting instantly approachable for anyone who has written a paper.

Essay Element	Song Element	Function
Introduction	Pre-Chorus / Intro	Set the scene, establish the world
Body Paragraph (Story)	Verse	Advance the narrative, add detail
Thesis / Central Claim	Chorus	The main emotional statement, repeated
Counterargument / Twist	Bridge	Shift perspective, create tension
Conclusion	Outro	Land the feeling, close the door

Chapter 6 — The Musicallessness Philosophy

Jared Edward Harden's creative identity — Musicallessness — is not about absence. It is about transcendence. It is the music that exists before category, the sound that exists before genre. It is the creative act stripped of permission-seeking.

You do not need a record label to make music. You do not need a conservatory degree. You do not need expensive equipment. You need what you already have: a voice, a story, and the capacity to write it down.

This philosophy mirrors what KDP (Kindle Direct Publishing) did for writing: it broke down the gatekeeper system. Jared Edward Harden's model applies the same logic to sound. Make it. Document it. Publish it. The gate is open.

> *Musicallessness Manifesto Excerpt: 'Art without permission is not a rebellion. It is a return to what art always was before institutions arrived.'*

Video Lecture Scripts

Lecture 1 — Welcome to the Course

Script for instructor delivery, approximately 8-10 minutes.

> *[INTRO — camera on instructor or voiceover with slides]*

Let me start with a question. Raise your hand — or just think it — if you believe you can write. A sentence, a paragraph, a text message. You can write, right?

Now keep your hand up if you believe you can make music. Most hands go down.

I want to spend this course proving that those two things are the same skill dressed in different clothes. My name is Jared Edward Harden, and I am a musician, a writer, a publisher, and the founder of Musicallessness. I wrote a book called Music is as Easy as Writing, and that book is the foundation of what we're going to do here.

Here's the thesis. Here's the whole course in one sentence: If you understand how a sentence works, you understand how music works.

A beat is a syllable. A melody is the natural rise and fall of your speaking voice. A verse is a paragraph. A chorus is your thesis. A bridge is your counterargument. The song ends like an essay ends — with a landing, a feeling of having arrived somewhere.

Over the next twelve weeks, we are going to transfer what you already know how to do — write — into a new medium. Some of you will produce lyrics. Some will sketch melodies. Some will put together a full composition. All of you will come out understanding music at a structural level you never had before.

No musical background required. If you completed third grade, you qualify. Let's go.

> *[END LECTURE 1 — transition to Week 1 activity]*

Lecture 4 — Chords and Emotional Writing

Script for Week 4 delivery, approximately 10 minutes.

> *[INTRO — slides or whiteboard showing chord names]*

Last week we talked about melody — the direction your voice moves when you sing or speak with feeling. This week we go underneath the melody. We're talking about harmony. Chords. The emotional environment your melody lives inside.

Think about the last time you read a novel and the author described a setting that felt ominous. Maybe the sky was a certain color. The air smelled a certain way. Nothing bad had happened yet — but you felt it coming. That is what a minor chord does in music. It creates an emotional climate before anything has been said.

Major chords are the bright settings. Minor chords are the overcast ones. Seventh chords — they're the ones that feel like the scene is in motion. Like something is about to change. Like a sentence that ends with a comma instead of a period.

Here is your task this week. I want you to write three versions of the same paragraph — one where something is about to go beautifully right, one where it's about to go terribly wrong, and one where you genuinely don't know yet. Then I want you to assign a chord to each one. You'll discover you already chose the chords with your word choices. Music is just making that choice explicit.

> *[END LECTURE 4 — transition to Week 4 journal entry]*

Lecture 10 — Art Without Permission

Script for Week 10, approximately 12 minutes.

> *[INTRO — personal address, direct to camera]*

I want to talk to you today about something that isn't in most music curricula. I want to talk about permission.

The music industry — like the publishing industry — has spent a long time being a gatekeeper. You needed a label. You needed a manager. You needed a studio, a producer, a distributor. You needed to be chosen. And most people weren't. So most people stayed quiet.

Kindle Direct Publishing changed writing. SoundCloud, BandLab, DistroKid — they changed music distribution. You can now put your work in front of the world without asking anyone's permission. That changes everything.

My platform — Musicallessness — is built on this premise. I don't make music for the industry. I make it because it needs to exist. Because I have something to say. Because the gap between what I hear inside and what I can put out into the world keeps closing, and I'm not waiting for a label to validate that.

Your assignment this week is your manifesto. Write 500 words about your creative philosophy. What do you make? Why do you make it? Who gave you permission, and did you actually need it? This is the most important assignment in the course, because every piece of music you will ever make starts with that answer.

> *[END LECTURE 10 — transition to manifesto assignment]*

Student Workbook

Complete one section per week alongside the course lectures and readings.

Week 1 Workbook — Your First Musical Sentence

Exercise 1: Sentence as Song

Write a sentence below that carries a strong emotion. It can be from your own life, a memory, or anything that feels true.

Now read it aloud. Circle the words you naturally emphasize. Count how many emphasized syllables you find:

What emotion does your sentence carry? [ ] Joy [ ] Grief [ ] Anger [ ] Love [ ] Fear [ ] Other: _____

Exercise 2: The Parallel Structure

Using the chart from Chapter 1, map your sentence to musical terms:

Element	From Your Sentence	Musical Equivalent
Rhythm / Stress		Beat Pattern
Key Word(s)		Motif
Full Sentence		Melodic Phrase
Emotional Tone		Key / Mode

Week 5 Workbook — Song Outline Using Essay Structure

Your Song Blueprint

Use the table below to plan your song using essay architecture. Fill in the content or emotion for each section.

Song Section	Essay Parallel	Your Content / Emotion
Intro	Hook / Opening	
Verse 1	Body Paragraph 1	
Pre-Chorus	Transition	
Chorus	Thesis	
Verse 2	Body Paragraph 2	
Chorus	Thesis (repeat)	
Bridge	Counterargument	
Final Chorus	Conclusion	
Outro	Closing Line	

Week 10 Workbook — Personal Artistic Manifesto

Writing Prompts

Use the following prompts to draft your 500-word manifesto.

1. What do you make, or want to make? (Be specific: music, lyrics, beats, spoken word, instrumentals, songs)
2. Where does your creative impulse come from? (Life experience, emotion, observation, spiritual practice?)
3. Who are you making it for? (Yourself? A community? The world? Future generations?)
4. What has stood in your way — real or imagined barriers to your creative expression?
5. What does 'permission' mean to you? Who gave it, and was it necessary?
6. What is one creative thing you would make if you knew no one would judge it?

Draft space (continue on separate pages as needed):

Assessments

Quiz 1 — Language and Music Fundamentals (Weeks 1–3)

Name: _____ Date: _____ Score: _____ / 20

Part A: Multiple Choice (10 points)

7. Which element of written language most directly corresponds to a musical 'beat'?
- a) A word
- b) A syllable
- c) A paragraph
- d) A punctuation mark

8. In music, what is the equivalent of a paragraph?
- a) A note
- b) A measure
- c) A section or verse
- d) A chord

9. What does the term 'prosody' refer to in spoken language?
- a) The spelling of words
- b) The natural rhythm and intonation of speech
- c) The use of metaphors
- d) The length of sentences

10. According to the Musicallessness philosophy, what is the first requirement for making music?
- a) Formal training
- b) Expensive equipment
- c) A story or something to say
- d) A music label deal

11. A sentence that rises at the end (like a question) most closely mirrors which musical concept?
- a) A rest
- b) A descending scale
- c) An ascending melodic phrase
- d) A chord change

Part B: Short Answer (10 points)

12. In 3–4 sentences, explain the parallel between a written essay and a song structure.

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13. Choose a sentence from your own life or writing. Map it to its musical elements (rhythm, melody, emotional key). Show your work.

Final Exam — Music is as Easy as Writing

Name: _____ Date: _____ Score: _____ / 100

Section 1: Core Concepts (30 points)

Answer each question in 2–4 sentences.

14. Define the Musicallessness philosophy in your own words. How does it relate to creative accessibility and self-publishing?

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15. Explain the difference between major and minor chords and their emotional equivalents in writing.

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16. What is prosody and how does a writer already use it without knowing it?

Section 2: Analytical Essay (30 points)

Choose ONE of the following prompts. Write a structured 3–5 paragraph essay.

OPTION A: Select a song you know well. Break down its structure using the essay framework from Unit 3. Identify the verse (body paragraphs), chorus (thesis), and bridge (counterargument). Explain how the song's emotional arc mirrors an essay's argument arc.

OPTION B: Using Jared Edward Harden's premise that music is as easy as writing, argue for or against the idea that formal music education is necessary in the modern era. Use examples from the course and your own experience.

Section 3: Final Composition Portfolio (40 points)

Submit your final composition with the following components:

17. Original lyrics (verse + chorus minimum) — 15 pts
18. Written explanation of your melodic and rhythmic choices — 10 pts
19. Your Personal Artistic Manifesto (from Week 10) — 10 pts
20. Reflection: What changed in how you understand music and creativity? (1–2 paragraphs) — 5 pts

About the Author & Platform

Jared Edward Harden

Jared Edward Harden is a musician, photographer, writer, self-publisher, and creative entrepreneur operating under Jared's Online Projects Inc. He publishes under the creative alias Musicallessness — a philosophy of creative output that transcends genre, institutional permission, and conventional limitation.

His published works are available on Amazon Kindle Direct Publishing. His music is available on SoundCloud. His blogs, portfolios, and curriculum content are hosted at jaredmusicallessness.wordpress.com and jarededwardharden.com.

Jared Edward Harden University is his educational imprint — a growing series of courses, curricula, and learning materials derived from his lived experience and published creative philosophy.

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