

Music 2166  
Spring 2005  
Composition Project

The work is to be for your instrument; it may either be composed as a solo work or for a chamber ensemble that includes your instrument. The piece must be original.

The form will be ABA', with the last section being a reworked (altered) version of the opening A section (not a verbatim restatement). For example, you might alter the original A section by inverting and transposing some of the material stated in the opening A section, or by stating some of the motivic material in retrograde. Each of the three sections will consist of a minimum of 12 measures.

The meter chosen must have at least three quarter-note beats per measure.

Four possible resources for the pitch-class content are:

	A & A' sections	B section
1.	4-23 (0257)	4-9 (0167)
2.	5-15 (01268)	4-28 (0369)
3.	6-7 (012678)	6-27 (013469)

Please note that the set(s) listed in the column for the A sections should only be followed by the set on the same line in the B section column. You must include both transpositions and inversions of the sets chosen within both the A and B sections.

*You may want to begin by finding these prime forms in the set table and considering their inherent possibilities.* For example: What is the interval content of the set-class, and so what types of harmonies are possible? How do the pairs of sets relate to each other—are they strongly contrasting or similar? What special properties of the sets could be used as a compositional resource—common tones under transposition and/or inversion? Also, remember the possibilities for the set to generate its own voice-leading paths (such as in Webern's highly economical style).

The works will be read in class during the last few days of the semester (a specific schedule will be posted). While you will not be graded on your performance as such, your grade for the project will reflect whether you have fulfilled this aspect of the assignment.

On the day you read your piece in class, you are to submit **two copies** of the score: one clean copy and one copy with analysis, indicating the sets you have used and the transpositional and inversional paths followed.

Your finished score should be notated clearly, either with music notation software or by hand, using a straight edge for stems, beams, barlines, etc. You should use correct, standard notational practice; for example, you should use beams according to the meter chosen. You should not use a key signature. Be sure to indicate a beginning tempo mark (with suggested metronome marking), include specific directions with regard to dynamics, phrasing, and articulations.