

COMPOSITION PROJECT #5
(minimalist study)

1. **Pre-composition**—after studying the works on the class list for this section, create several (at least eight) distinct ostinato patterns, each of which should be one or two measures in length. Consider the following when developing these patterns:

- a. Rhythm: explore a variety of rhythmic and metric possibilities (e.g., irregular note divisions, mixed meters) in search of distinctive temporal features
- b. Pitch: explore a number of melodic possibilities within a pandiatonic pitch environment.

Your pre-compositional sketch should include a variety of ostinato patterns based on these rhythmic/melodic explorations; you will select from among these patterns to form the basis of your composition.

2. **Composition**—select *either* option (a) *or* option (b) below:

- a. Select *one* of your ostinato patterns as the basis of a phasing piece for three to five *similar* instruments. This process must be *gradual*, and may be accomplished either through temporal shifting, rhythmic displacement, differences in phrase lengths, or some combination of these approaches.
- b. Select *two* substantially different ostinato patterns from your sketch and score them for three to five instruments drawn from the class list. Your piece will begin with one of these patterns and through repetition and variation, gradually transform into the other. You will need to analyze these two patterns to determine similarities and differences between them and the steps required to make the transformation. Changes should be very subtle, almost imperceptible.

3. **Notation**—Carefully consider notational possibilities and choose the approach you feel is most appropriate, keeping in mind efficiency (with regard to space) and clarity. Include with your score any performance instructions required for proper interpretation of the work.

4. **Commentary/analysis**—write a commentary including a discussion of the process(es) you have applied and what you have attempted to achieve in your work. Discuss any relevant performance issues (e.g., level of difficulty, practicality) and if the work was read in class, comment on the overall effectiveness of the work.

• Be prepared to discuss the project in class on **Wednesday, March 28**; be prepared to read the works in class on **Monday, April 2**.

• The project (including pre-compositional sketch and commentary/analysis) is due in class on **Friday, April 6**.