

COMPOSITION PROJECT #6

(pitch-class set study)

1. **Pre-compositional exercise**—Select a tetrachordal (4-note) set from Forte (refer to the Pitch Class lecture posted on the course website) and one or two related sets; refer to online resources for details. On a sheet of notebook paper, write out the following:
 - a. The set name, pitch classes, and interval vector for each set selected.
 - b. Indicate any special properties (e.g., Z complement, K or Kh relationship, inversive relationships) for each set.
 - c. On a separate piece of staff paper, write out the original tetrachordal set and all possible permutations. You do not need to write out all of the transpositions, but include all inversions and rotations of the set. For the related pc set(s) you have selected, write out several sample permutations (at least 10 each).
 - d. Circle those permutations that you find most interesting or which seem to present the greatest potential for development in your composition.
2. **Composition**—Using your pre-compositional sketch to guide you, compose a short piece (approximately 32 measures) in arch form (ABCBA) for either (a) any three available single-line instruments or (b) any available polyphonic instrument (e.g., piano, guitar, marimba).
 - a. The A sections must be based on your primary set while the B sections are to be based on a related set; the C section may be based on either the primary set or on the *second* related set.
 - b. You will be expected to thoroughly explore the inherent properties of the selected pc set(s) in your composition, developing motives based on your pre-compositional sketch. Remember, these pitch class sets are *reductions*: don't forget to use *transpositions*, *inversions*, and *registral displacements* when applying these sets to the actual composition.
 - c. Even though this project focuses on pitch material, do not neglect rhythm (or any other musical parameters) in your composition. You may even wish to consider the numerical properties of your pc sets as the basis of any rhythmic motives or formal structures in the work.
 - d. As always, create a *legible* score; if parts are needed for the reading, make sure that they are legible and *correctly transposed*.
3. **Analysis/Commentary**—Make a copy of the completed score and analyze by labeling the pitch-class sets; using colored pencils to differentiate the different sets may be helpful. Once you have analyzed your work, write a brief commentary discussing pitch content (pitch and interval classes), the processes applied in developing this material, and relationships between the sets used.
4. **Notation**—The final copy of the score may be done by hand or by computer.
 - Be prepared to discuss the project in class on **Monday, April 9**; be prepared to read the works in class on **Wednesday, April 18**.
 - The project—including pre-compositional sketch, score, analysis, and commentary—is due in class on **Friday, April 20**.