

### **COMPOSITION PROJECT #3**

(conceptual/indeterminate/graphic study)

1. **Pre-compositional work:** Determine a clearly defined conceptual model for a musical composition. This concept may be based on a temporal, spatial, or narrative metaphor, as discussed in Austin/Clark *Learning to Compose* (pp. 19-21; a pdf file of this article may be downloaded from the course website).
  2. **Composition:** Based on this conceptual model, compose a work for any combination of instruments/voices (up to five players, preferably drawn from performers in class) incorporating elements of indeterminacy and utilizing graphic notation. If any standard musical notation is used, it must be incorporated in an unconventional manner.
  3. In addition to the actual score itself, you will need to include an explanatory page that includes the following information:
    - a. Interpretive directions concerning the number of performers, types of instruments/voices to be used, duration, playing techniques, etc. Even if any or all of these elements are left to chance, this should be indicated in the accompanying notes.
    - b. Definitions of any non-traditional symbols used in your work. Again, any aspects of the interpretation that are left to chance should be indicated.
  4. **Analysis/commentary:** In the accompanying commentary, *explicitly* discuss the following:
    - a. How is the basic *concept* realized in the work? What is the intended result?
    - b. What performance practice issues must the performers concern themselves with when interpreting the score? Are there any unique problems that need to be addressed?
    - c. How did you incorporate traditional and non-traditional elements in the creation of the score?
  5. **Notation:** The final copy of the score may be done by hand or by computer (using any type of graphic or music notation software, as necessary).
  6. The project will be graded according to the following criteria:
    - a. Effectiveness in applying procedures according to the assignment (25%);
    - b. Concept and substance (25%): this includes originality of the concept and effort applied in determining the concept;
    - c. Musical score (30%): this includes quality of the graphic design, effort applied to creating the musical score, and interpretive potential of the resulting work;
    - d. Insights provided in accompanying commentary/analysis (20%).
- The works will be discussed in class on **Wednesday, February 22**. Be prepared to read the works in class on **Wednesday, February 29**.
  - The project is due in class on **Friday, March 2**.