Composition Project

Due:
Fri., Dec. 9, 11:59 PM (in Blackboard)

Project Proposal Due:
Fri., Nov. 22, 11:59 PM (in Blackboard)

Instructions
Compose the opening of a post-tonal composition that is at least two phrases long. The two (or more, if you wish) phrases you compose should be related in some structural way. Produce an *on-score analysis* and supporting 1-page *bullet-point analysis*) of your composition. Depending on the nature of your ideas (i.e., tempo, meter, durations, phrase lengths, phrase structure, etc.), a typical project will usually be 8-24 measures in length.

Optional Group Project Option
With instructor permission, group projects are possible. For example, you might compose a work for another member of the class, and that colleague would record the work. Both members would contribute equally to the analysis but would submit one set of deliverables. The individual contributions of the group members must be clearly indicated in the bullet-point analysis. All members of the group will receive the same grade and feedback.

Deliverables & Submission
Using MuseScore[1] and word processor, create the following files and upload them into Blackboard by the deadline:

1. *Composition*: A clean PDF score with no analytical markings (and optional MP3 audio recording)[2]
2. *On-score analysis*: A PDF on-score analysis; i.e., score with analytical markings (e.g., a twelve count, important set classes identified, triadic transformations identified, etc.)
3. *Bullet-point self-reflections/analysis*: 1-2 pages (12-point font) of supporting reflection and commentary on your composition/analysis

Compositional Models & Analytical Techniques (Examples to help you get started)

Compositional creativity	Analytical creativity
Wuorinen, *Twelve Pieces*, No. 3 (pp. 365-366)	Twelve-tone (pp. 294-338)
Stravinsky, *The Rake's Progress* (p. 247) Reich, *Piano Phase* (p. 248)	Nonfunctonal diatonicism (p. 248)
Bartók, *Song of the Harvest* (p. 263) Ligeti, No. 11 En Suspens, from *Etudes*, Book 2 (pp. 154-155)	Collectional interaction (pp. 260-263)
Bartók, *Mikrokosmos*, No. 101 & 109 (pp. 281-283)	Octatonicism (pp. 251)
Ives, *The Cage* (p. 167)	Interval cycles (pp. 163-168)
Lutosławski, *Funeral Music* (p. 174 & 221-22)	Combination cycles (pp. 171-174)
Glass, *Einstein on the Beach* (p. 194) Schnittke, *Hymnus II* (pp. 224-25)	Triadic Transformations (pp. 188-196)
Crumb, *Makrokosmos*, Vol. I. Primeval Sounds (p. 196)	Other progressions of triads (pp. 196-198)
Bartók, *Bagatelles*, Op. 6, No. 2 (p. 238)	Inversional symmetry (pp. 232-244)
Carter, *Scrivo in Vento* (p. 220)	Contextual inversion (pp. 183-187)
Schoenberg, *Six Short Piano Pieces*, Op. 19, No. 2 (pp. 150-151)	Free atonality (Ch. 1-3)

Grading
- *Composition*: Followed directions; Uses models and/or analytical techniques employed in Straus 4/e – 50%
- *On-score analysis*: Uses appropriate analytical symbols from Straus 4/e, etc. – 25%
- *Bullet-point analysis*: Clarity, depth, effort, creativity, etc. of the bullet-point commentary that supports your on-score analysis – 25%

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[1] MuseScore is a free notation program that runs on MacOS, Windows, and Linux. MuseScore may be downloaded at: https://musescore.com. The QuickStart video tutorials for MuseScore are available online at: <https://musescore.org/en/tutorials>. Dorico, Finale, Sibelius are also acceptable. If you do not have access to one of these tools, you may produce a handwritten score and photoscan your work to a pdf.

[2] The MP3 audio file export from your notation program is optional. If you need to convert an .aif or .wav audio file to .mp3, the free audio editor Audacity can do this. Audacity may be downloaded at: <https://www.audacityteam.org>.