Clay Composition Assignment

You are asked to compose a number of little tunes for this assignment. For each:

1. Give the tune a “meaningful” title prior to working on it. Endeavor to craft a tune that “fits” the title.
2. Create a “demo” of the tune consisting of (1) the result of displaying the tune with the DISPLAY command, and (2) the textual output which results from running the tune.
3. Create a MIDI file for the tune.
4. Post things (1), (2), and (3) on your work site.

The Imperial Flute (William Russo) Imagine that you have been captured by the Lorac, a warlike tribe ruled by Edrevol, who will spare your life only if you please him with the music you write for the Imperial Flute. The Imperail Flute can, however, play only four tones: E - G - A - B. Compose a melody of 6 to 10 bars for this four-tone flute subject to the following constraints:

1. Use only this rhythm (there are no rests in this exercise): 1 1 1 2
2. To unify our melody and give it shape, occasionally repeat a measure, either consecutively or after intervening measures.
3. Try not to use all the tones all the time.

The four-note flute is an example of pitch limitation – only four tones or pitches are available for you to use. (If octaves were permitted, this pitch limitation would be an example of a “cell”.) Being subject to limited resources will develop your sense of detail.

The Row (William Russo) In a “row”, the available tones are always used in the same order. Suppose a row contains five tones labelled 1, 2, 3, 4, and 5. You may not use tone 4 until you have used tone 3; tone 5 must be preceded by tone 4. After using all the tones of the row, start again with tone 1. You may repeat tones (e.g., 1 2 2 2 4 4 5 1 ...), and you may use tones in other octaves. Compose a melody that is 6 to 10 measures in length using only the row D - A - F - E - C and the following two rhythms: 1 .5 .5 2 and S1 1 1 1.

C major scale (William Russo) Compose a melody of 6 - 10 bars using only the tones of the C major scale. Consider the melody as a whole, rather than as isolated measures. Adhere to the following constraints:

1. The first and last tones must be C.
2. Use only this rhythm: 1 .5 .5 2.
3. Occasionally repeat a measure, either consecutively or after intervening measures.

D dorian scale (William Russo) Compose a melody of 6 - 10 bars using only the tones of the D dorian scale. Consider the melody as a whole, rather than as isolated measures. Adhere to the following constraints:

1. The melody should express water: a lake, a stream, a waterfall, or rain, for example.
2. The first and last tones must be D. Maintain D as the tonic.
3. Use only this rhythm: 1 .5 .5 2.
4. Occasionally repeat a measure, either consecutively or after intervening measures.
E Phrygian scale (William Russo) Compose a melody of 6 - 10 bars using only the tones of the E Phrygian scale. Consider the melody as a whole, rather than as isolated measures. Adhere to the following constraints:

1. The melody should sound dark and ominous.
2. The first and last tones must be E. Maintain E as the tonic.
3. Use only these rhythms: 1 .5 .5 1 1 and 1 1 2.

Pointillist Melody Find a relatively short melody that you like – something real. Arrange the tune for three instruments using the compositional technique of “pointillism”. (Call this melody “X in Points”.)

Two Concurrent Melodic Lines Compose a two part melody of length 6 to 10 bars, assigning one instrument to each part. Choose any scale you want for the piece. Stay within the scale for both parts.

Multiple Concurrent Melodic Lines Compose a multiple part (2 or more parts) melody of length 6 to 10 bars that features “the exploration of an idea” or an “experimental stance”. Be prepared to describe your composition in terms of the idea you are exploring or its experimental nature. (Picasso once said that each of is paintings was a research – an experiment!)