

Giovanni Anastasio

Final Clay Composition Assignment

Minimalist Madness Composer's Notes

**Composition #3: Minimalist Madness**

Name of Tune: Embrace for Landing

(1) Name the minimalist composer whose work inspired your composition.

- Philip Glass is the composer that inspired my work and more specifically the composition I created is modeled after the tune "Mad Rush."

(2) Describe just how your tune falls relates to the realm of minimalism associated with your composer of choice (identify the characteristics of minimalist music that your music possesses).

- The tune that I have created falls into the realm of minimalism associated with the work of Philip Glass. In a lot of Glass's work, the main technique used is the additive technique, "where a bar of music containing a certain group of notes is repeated several times." If you look below you can see that the piece, I have created has many of the same bars repeated several times. The other aspects of Glass's minimalist work that can be seen within my piece is the use of constant harmony and the use of many beats short in duration, played at a high tempo.
- Source: <http://www.math.brown.edu/~banchoff/Yale/project04/glasstyle.html>

(3) Describe your approach (the process that you used) to composing the piece in a brief but meaningful manner.

- Since the name of this composition is titled "Embrace for Landing" my approach to composing this piece was trying to represent the process of landing, whether it is in a plane or a space craft. The composition starts off calm as if the passenger is at peace and unaware of what is to come next. Then the composition starts to increase in tempo and raise in pitch as the passenger is preparing to start the journey back to the ground below. Next the composition takes on the role of the passenger's adrenalin, as the vehicle they are in plummets at great speeds towards the ground. Finally, the piece ends on a cheerful note as the passenger finds themselves safe on the ground, back to familiar territory and the excitement is over.

(4) present a listing of the Clay program used to generate your piece.

Meta> -S??

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CHEER >> C-MAJOR$ 2RP PLAY 2LP PLAY 2RP 2PLAY LP S2 PLAY X2 2RP PLAY 2LP 3PLAY LP S2 PLAY X2
2RP PLAY 2LP PLAY X2 2RP 2PLAY LP S2 PLAY X2 2RP PLAY 2LP PLAY 2LP S2 LP S2 2RP 2PLAY LP S2 PLAY
X2 2RP PLAY 2LP 3PLAY LP S2 PLAY X2 2RP PLAY 2LP PLAY X2 RP X2 3RP 2PLAY LP S2 PLAY X2 2RP PLAY
2LP PLAY S2 LP
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EMBRACEFORLANDING >> FIRSTHALF SECONDHALF

FIRSTHALF >> F-MAJOR\$ LINE1 LINE3 LINE1 LINE1 LINE3 LINE2 LINE2 LINE5 LINE5 LINE4 LINE4 LINE6  
LINE6 LINE6 STOP

LINE1 >> X2 PLAY LP PLAY PLAY RP PLAY 2LP PLAY PLAY 2RP PLAY LP PLAY PLAY RP PLAY 2LP PLAY PLAY  
2RP S2

LINE2 >> RP PLAY PLAY LP PLAY RP PLAY PLAY LP

LINE3 >> 2LP 3PLAY RP 2PLAY LP 3PLAY 2RP

LINE4 >> 3RP 2S2 2PLAY LP PLAY RP 2PLAY LP PLAY RP 2PLAY LP PLAY 2LP 2X2

LINE5 >> 2RP S2 PLAY LP PLAY RP PLAY LP PLAY RP PLAY LP PLAY X2 LP

LINE6 >> 4RP 2S2 2PLAY LP PLAY RP 2PLAY LP PLAY RP 2PLAY LP PLAY 3LP 2X2

SECONDHALF >> CHEER CHEER CHEER

STOP >> 2LP 2X2 PLAY REST PLAY REST PLAY REST PLAY REST 2S2 2RP

EMBRACEFORLANDING

/ F2 \ E2 E2 / F2 \ D2 D2 / F2 \ E2 E2 / F2 \ D2 D2 D1 D1 D1 / E1 E1 \ D1 D1 D1 / F2 \ E2 E2 / F2 \ D2 D2 /  
F2 \ E2 E2 / F2 \ D2 D2 / F2 \ E2 E2 / F2 \ D2 D2 / F2 \ E2 E2 / F2 \ D2 D2 D1 D1 D1 / E1 E1 \ D1 D1 D1 /  
G1 G1 \ F1 / G1 G1 G1 G1 \ F1 / G1 G1 / A1/2 \ G1/2 / A1/2 \ G1/2 / A1/2 \ G1/2 / A1/2 \ G1/2 / A1/2 \  
G1/2 / A1/2 \ G1/2 / Z1/4 Z1/4 \ A1/4 / Z1/4 Z1/4 \ A1/4 / Z1/4 Z1/4 \ A1/4 / Z1/4 Z1/4 \ A1/4 / Z1/4  
Z1/4 \ A1/4 / Z1/4 Z1/4 \ A1/4 / C1/4 C1/4 \ Z1/4 / C1/4 C1/4 \ Z1/4 / C1/4 C1/4 \ Z1/4 / C1/4 C1/4 \  
Z1/4 / C1/4 C1/4 \ Z1/4 / C1/4 C1/4 \ Z1/4 / C1/4 C1/4 \ Z1/4 / C1/4 C1/4 \ Z1/4 / C1/4 C1/4 \ Z1/4 \ D4  
R4 D4 R4 D4 R4 D4 R4 / E1 \ C1 / E1 E1 \ D1/2 / F1 \ D1 D1 D1 \ C1/2 / E1 \ C1 / E2 E2 \ D1 / F2 \ D2 \  
C1/2 C1/2 \ B1/4 / D1/2 \ B1/2 B1/2 B1/2 \ A1/4 / C1/2 \ A1/2 / E2 E2 \ D1 / F2 \ D2 / E1 \ C1 / E1 E1 \  
D1/2 / F1 \ D1 D1 D1 \ C1/2 / E1 \ C1 / E2 E2 \ D1 / F2 \ D2 \ C1/2 C1/2 \ B1/4 / D1/2 \ B1/2 B1/2 B1/2 \  
A1/4 / C1/2 \ A1/2 / E2 E2 \ D1 / F2 \ D2 / E1 \ C1 / E1 E1 \ D1/2 / F1 \ D1 D1 D1 \ C1/2 / E1 \ C1 / E2 E2  
\ D1 / F2 \ D2 \ C1/2 C1/2 \ B1/4 / D1/2 \ B1/2 B1/2 B1/2 \ A1/4 / C1/2 \ A1/2 / E2 E2 \ D1 / F2 \ D2