**025:250 COMPOSITION: ELECTRONIC MEDIA I**

**Fall 2013**

**Gesture Sets**

How to use cyclic permutations

1. Arrange the regions in a manner similar to the example below:



1. Each grouping of regions will be called a gesture.

b. The 5 gestures above will be called Gesture Set 1.

2. Copy and paste Gesture Set 1 to the right, as shown below.



 a. The gestures on the right will be called Gesture Set 2.

3. Transpose the regions of Gesture Set 2 as follows:

a. Tracks 1-2 by +2 semitones.

b. Tracks 3-4 by +4 semitones.

c. Tracks 5-6 by -1 semitone.

d. Alternatively, you could transpose by different intervals on any number of tracks.

4. Drag the individual regions in Gesture Set 2 to cyclically permute them as follows:

 a. The regions in Track 1 rotate 1 space from right to left.

 b. The regions in Track 2 rotate 2 spaces from right to left.

 c. The regions in Track 3 rotate 3 spaces from right to left.

 d. The regions in Track 4 rotate 4 spaces from right to left.

 e. The regions in Track 5 stay in place.

 f. The regions in Track 6 rotate 1 space from left to right.

 g. When moving the regions, the precise placement of each one should be artistically made.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |
| a | b | c | d | e | f |

5. To create Gesture Set 3, do the following:

 a. Copy and paste Gesture Set 1.

 b. Cut the last column, so that there are now 4 columns, instead of 5, as shown below:



 c. Transpose Tracks 1-3 by +1 semitone.

 d. Transpose Tracks 4-6 by -2 semitones.

6. Drag the regions in Gesture Set 3 so that the regions in Tracks 1-3 in Columns 1-2 and interchanged with those in

Columns 3-4, as shown below.

 

7. To create Gesture Set 4, copy and paste Gesture Set 2, then apply the same procedures in Items 5-6, as shown below.

 

1. Consider the compositional implications of each sound.

 a. Does one category of sounds work well if none of the others are used?

 b. Do 2 or more categories work well together?

 c. Does one

1. Beginning a piece.

 a. In media res

 b. Drip, drip

 c. Motivic or thematic

 d. Sound-mass

 e. Soft, then grows louder

 f. Jarringly loud

 g. Motorism

2. Ending a piece.

 a. Rousing conclusion

 b. Return to original material

 c. Decelerate

 d. Fritts-style



a



b



c



d



e



f