

Gestural approach to instrument writing

1. These ideas are independent of specific pitch and rhythmic ideas.
2. Imagine that during performance, the piece has been progressing fine, but you are in danger of the listener becoming too familiar with the music. To counteract this, change the sound pallet by taking some instruments out of the piece and focusing on a smaller set of instruments.
3. Don't underestimate the power of a solo instrument passage. This allows the listener to cast off the emotional weight of previous music and let the listener recharge

Voicings 2-1 to 2-16

	2-1	2-2	2-3	2-4	2-5	2-6	2-7	2-8	2-9	2-10	2-11	2-12	2-13	2-14	2-15	2-16
Fl	•	•									•					
Ob	•		•	•								•	•			
Cl		•	•		•									•	•	
Bsn				•	•											•
V1						•	•				•					
V2						•		•	•			•				
Va							•	•		•		•	•			
Vc									•	•					•	•

Voicings 3-1 to 3-32

	3-1	3-2	3-3	3-4	3-5	3-6	3-7	3-8	3-9	3-10	3-11	3-12	3-13	3-14	3-15	3-16	3-18	3-19	3-20
Fl	•	•	•						•	•	•	•	•						
Ob	•	•		•					•	•				•	•	•	•		
Cl	•		•	•							•	•	•	•	•			•	•
Bsn		•	•	•												•	•	•	•
V1					•	•	•		•		•								
V2					•	•		•											
Va					•		•	•		•		•		•		•		•	
Vc						•	•	•					•		•		•		•

cont.

	3-21	3-22	3-23	3-24	3-25	3-26	3-27	3-28	3-29	3-30	3-31	3-32
Fl	•	•	•									
Ob				•	•	•						
Cl							•	•	•			
Bsn										•	•	•
V1	•	•		•	•		•	•		•	•	

V2	•			•			•			•		
Va		•	•		•	•		•	•		•	•
Vc			•			•			•			•

Voicings 4-1 to 4-6

	4-1	4-2	4-3	4-4	4-5	4-6
F1		•	•	•		
Ob		•	•	•		
Cl		•			•	•
Bsn		•			•	•
V1	•		•		•	
V2	•		•		•	
Va	•			•		•
Vc	•			•		•

Voicings 6-1 to 6-5

	6-1	6-2	6-3	6-4	6-5
F1	•	•			•
Ob	•	•	•	•	•
Cl	•	•	•	•	
Bsn			•	•	•
V1	•		•		•
V2	•	•	•	•	
Va	•	•	•	•	•
Vc		•		•	•

Voicing 8-1

	8-1
F1	•
Ob	•
Cl	•
Bsn	•
V1	•
V2	•
Va	•
Vc	•

Gesture-class 1

In voicings 2-n, compose:

- a. 4 beats of pitch cells that create the aggregate in each voice.
- b. 4-8 beats of only one pitch, shared by both voices at the unison.
- c. 6-8 beats that ascend to a target note in each voice, neither of which sounded earlier in the passage.
- d. Reverse item c, (not at the note-to-note level, but rather, more general).
- e. 6-8 beats using wide intervals (which are easily playable) so that one note in the first voice is the lowest and that one note in the second voice is the highest. Both notes should be identical at the unison. Use these unison notes 4-8 times in each part. The other notes can be freely chosen.

Note: do each of these settings 4-6 times in interesting voices.

Gesture-class 2: Do similar things with voicings 3-n.

Gesture-class 3: Do similar things with voicings 4-n.

Gesture-class 4: Do similar things with voicings 6-n.

Gesture-class 5: Do similar things with voicing 8-1.