Takeoffs on ’Katikaze’

an interval–expansion study

revised for piano solo

Peter McKenzie Armstrong

Opus 17

Edition Ottaviano Petrucci

NOTES

COMPOSITION

This work presents variations on the opening 13 bars of *Katikaze,* now multi–metered though still in 8th values throughout. Again the source sequence, Tribonacci summation mod 12, determines each measure's initial pitch class, while a non–repeating series extracted from the current sequence member onward determines the last eleven.

New here is a dual scheme for interval expansion, varying in kind between the outer and inner series. From the 1st–of–bar to next 1st, interval classes are multiplied by a constant; within the bar they are additionally complemented or compounded by a fixed number of octaves. Movement headers announce the expansion (IC factor; 8va offset) in each variation. Throughout, any resulting pitch outside piano range is replaced by a rest.

This score, revising for piano its auto–sequenced original of 2014, specifies performance aspects (articulation most exhaustively), resetting most meters and tempi. It has one new movement – in mixed meter, inserted as the work's central #6.

PERFORMANCE

Each slur indicates articulation, not phrasing. Its end–note is to be curtailed sufficiently to provide articulative silence before the next event (be that note or rest). Any slur–synchronized pedalling must respect this.

Abrupt pivots in large–interval direction may frequently require hand crossing (e.g., movement 3, measure 2, with the left hand taking extremities).

– PMA

Duration: ca 3'40"

to Samuel Philip Armstrong Yeager

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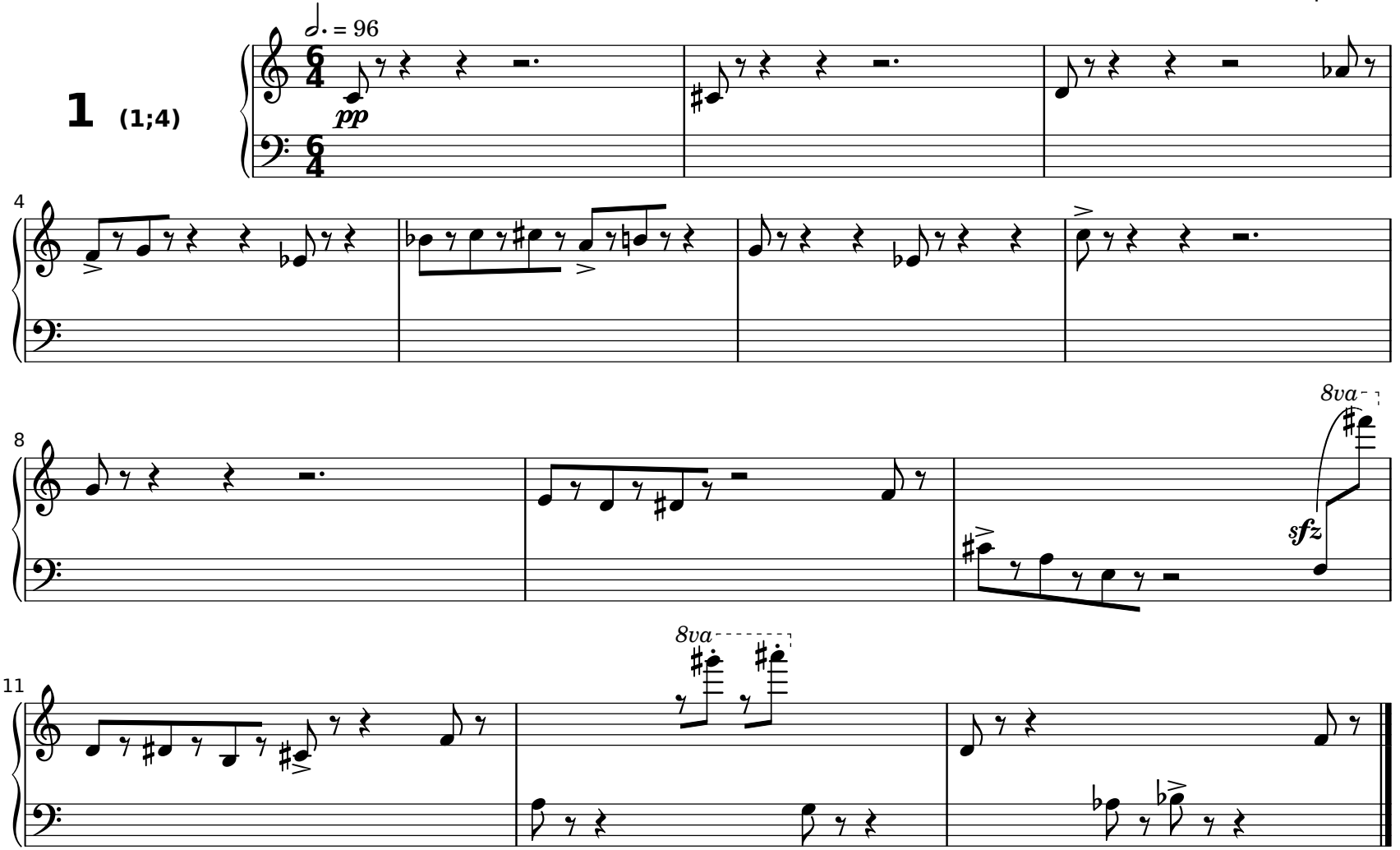

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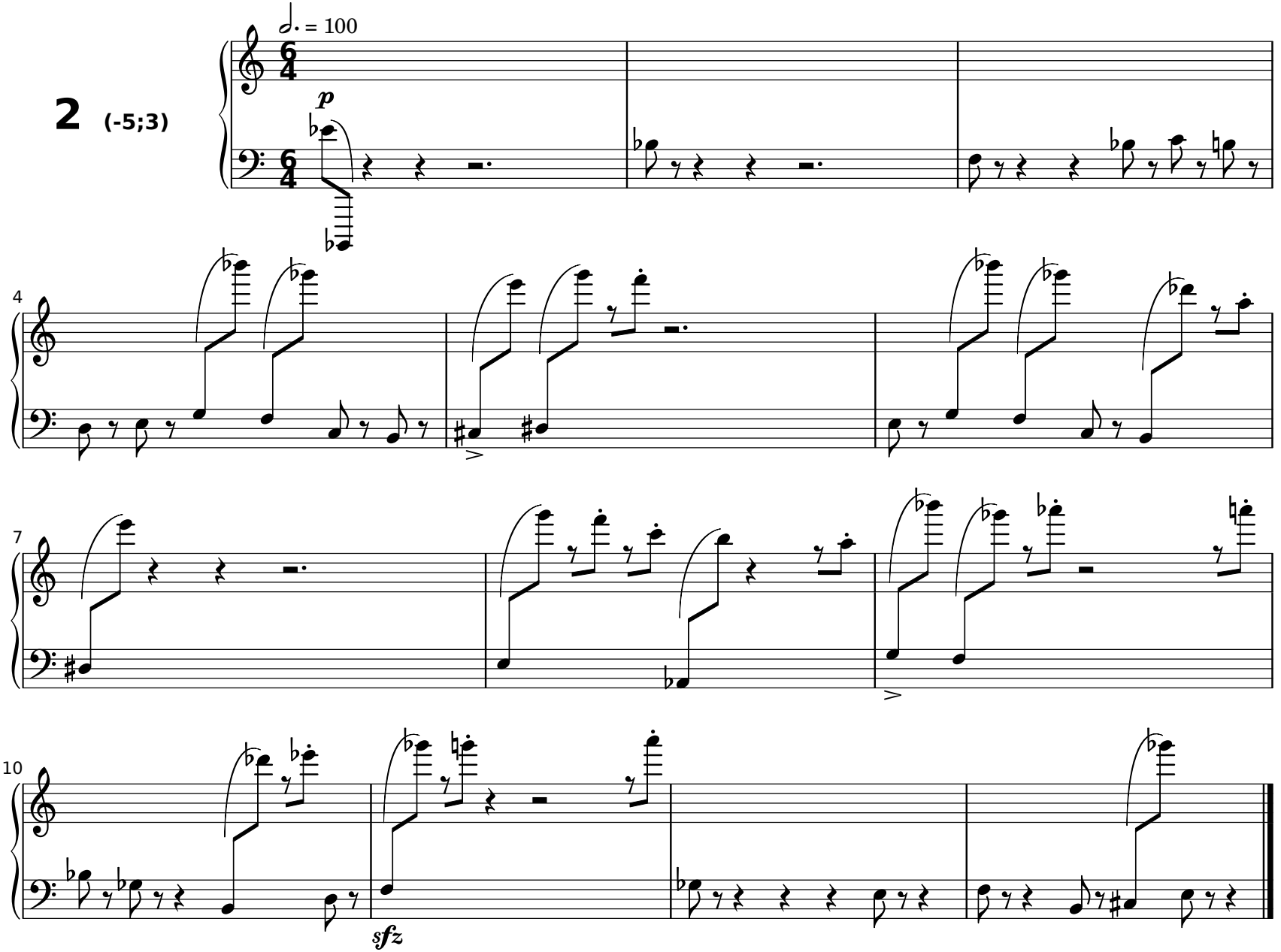
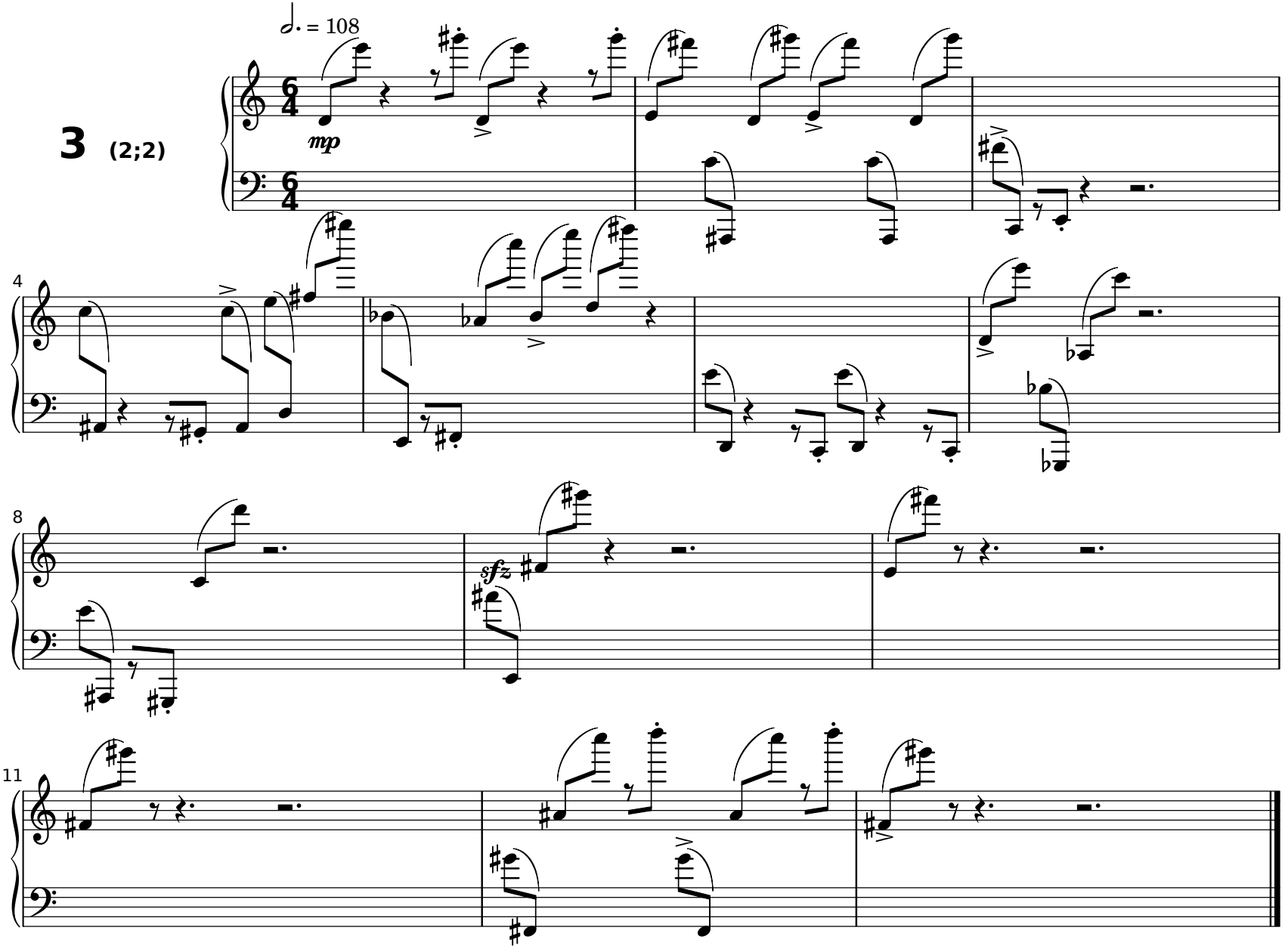
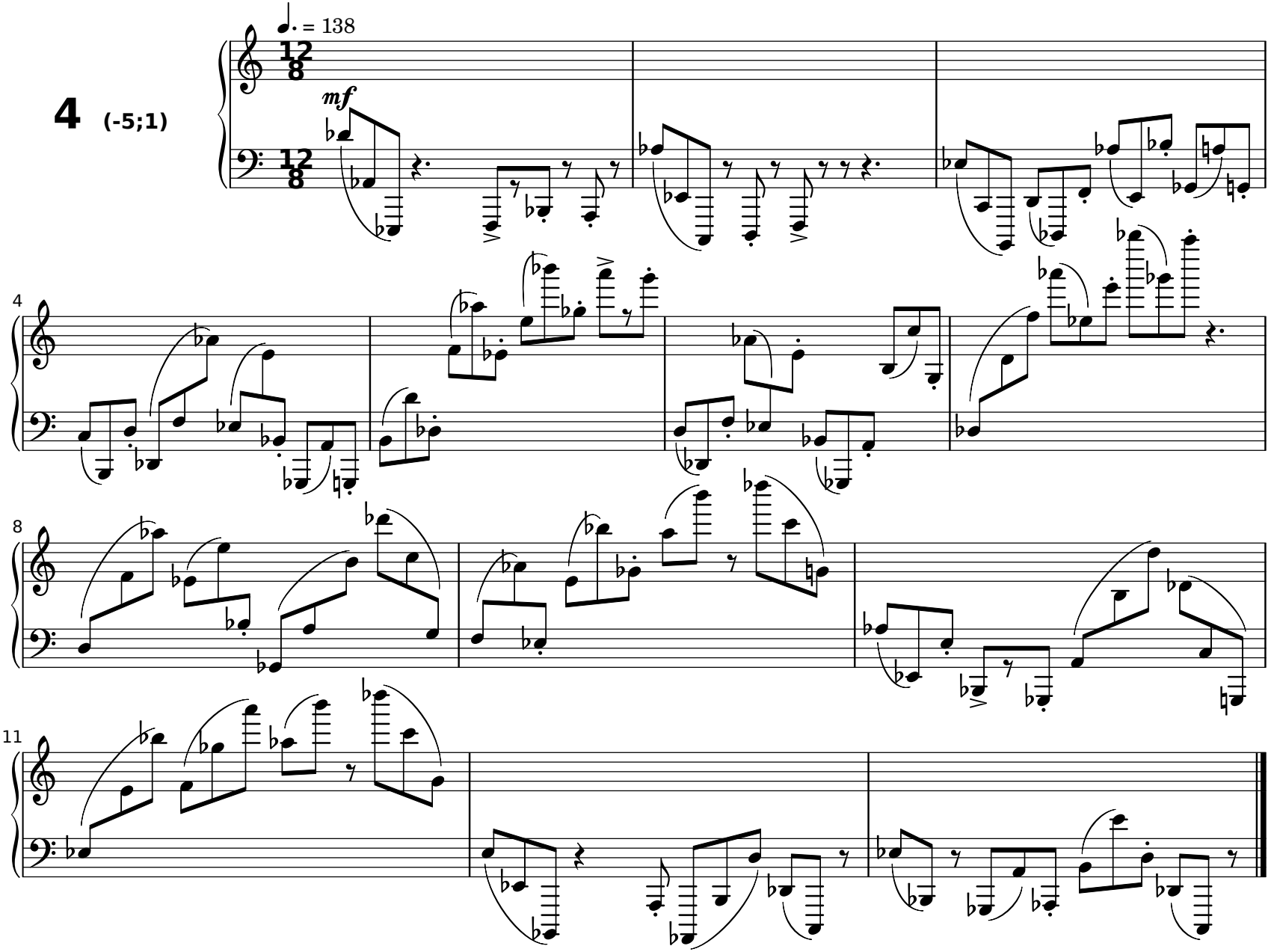
2 **(-5;3)**

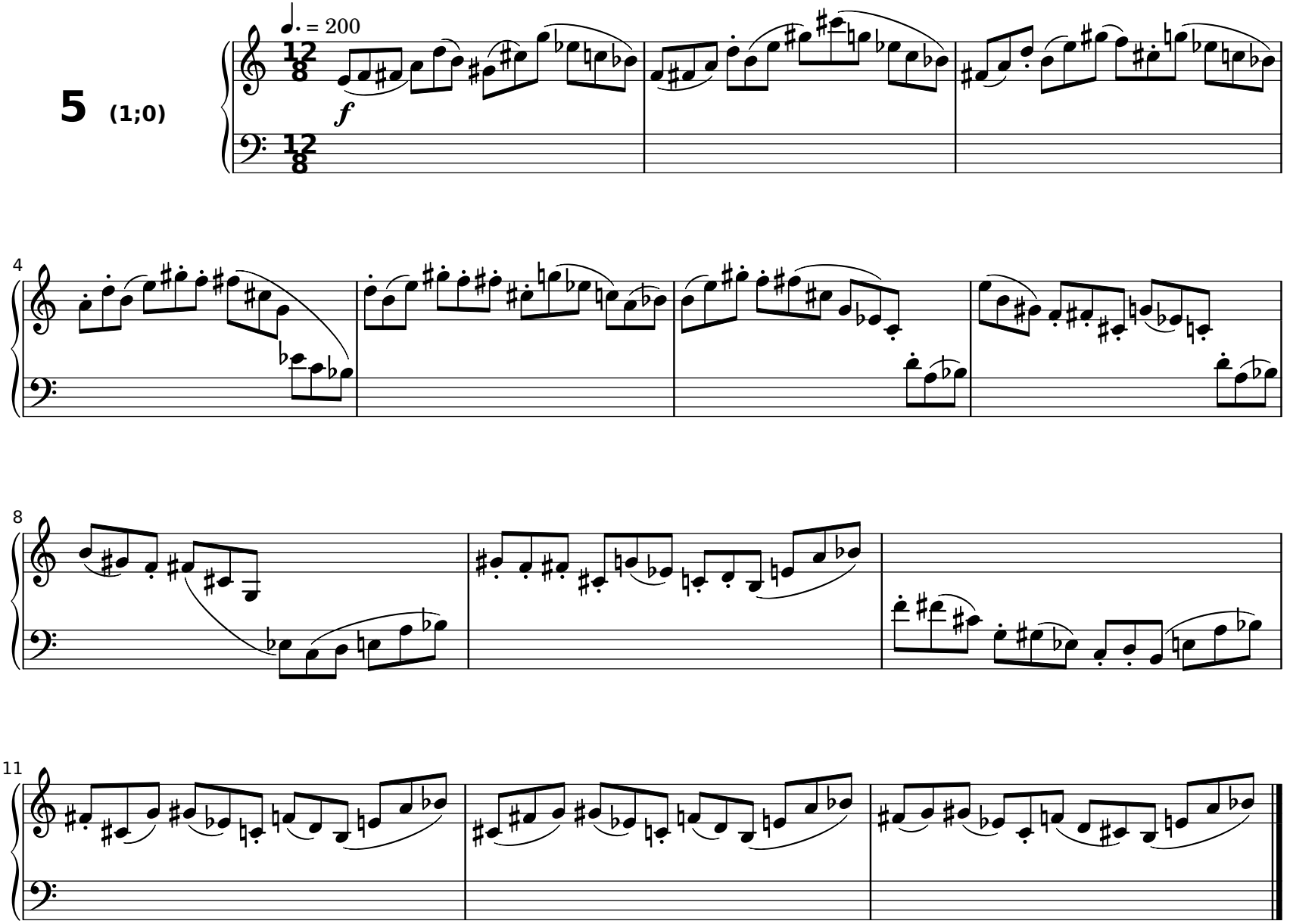


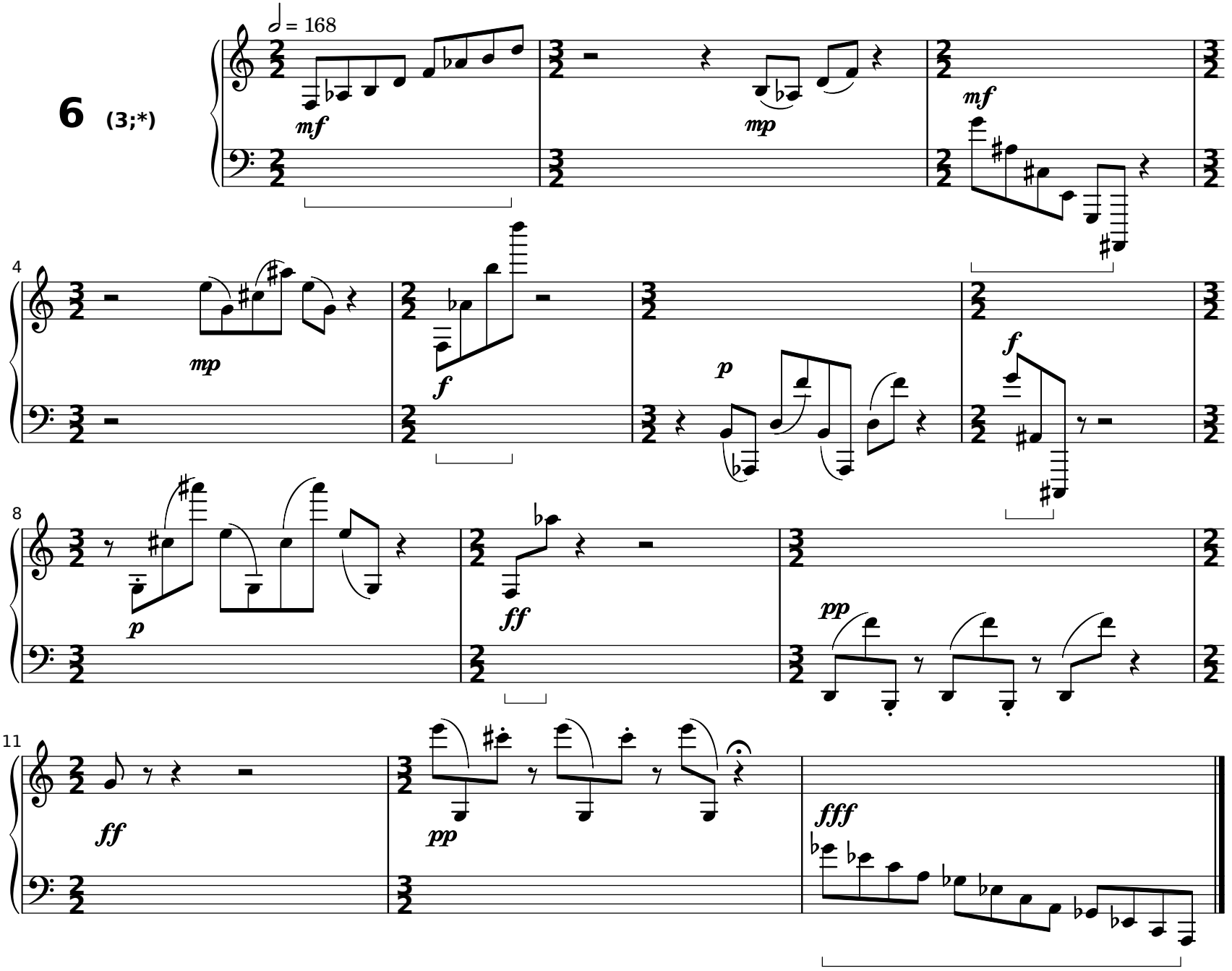

3
(2;2)
♩. = 108
mp
4
8
sfz
11

4 **(-5;1)**

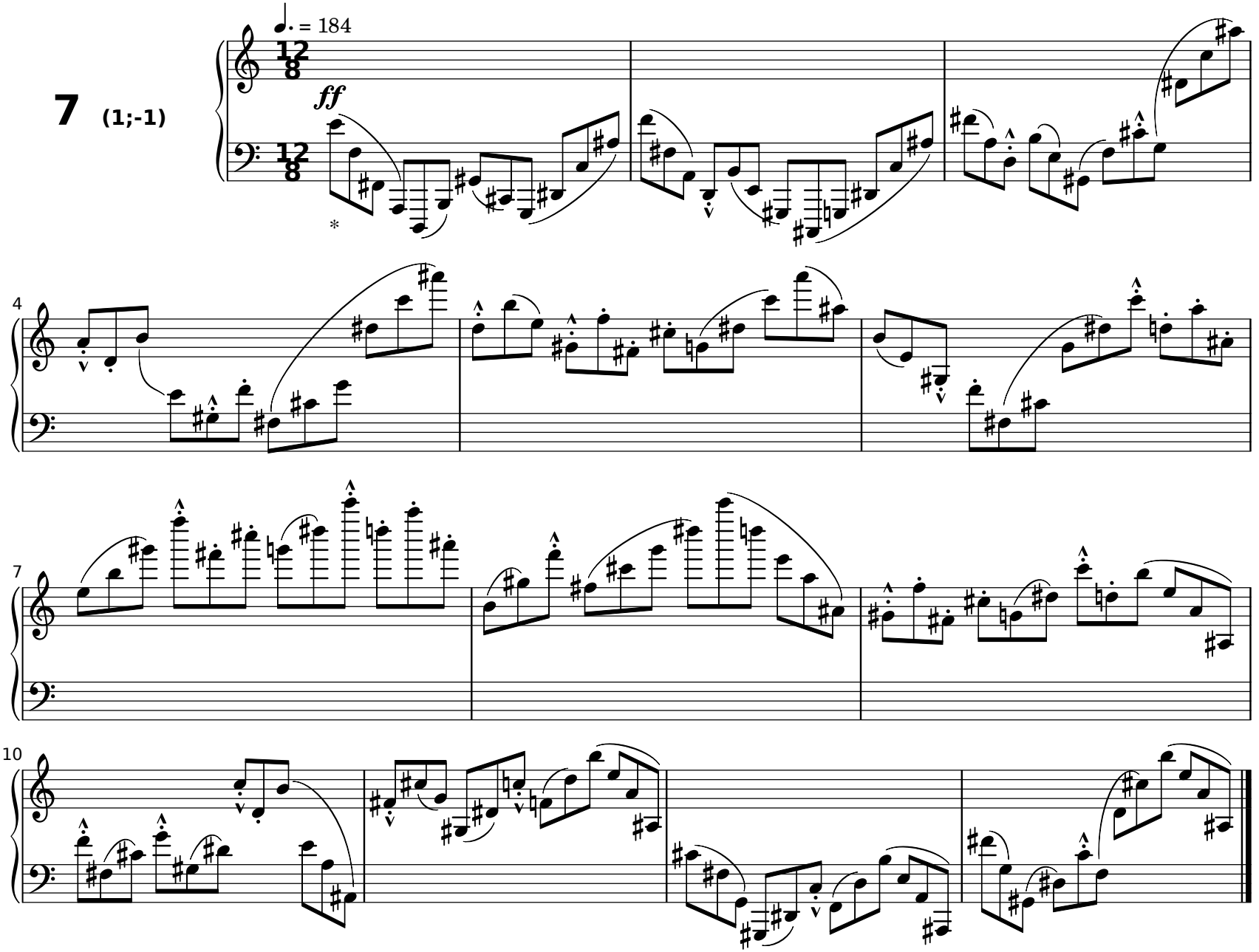


5 **(1;0)**



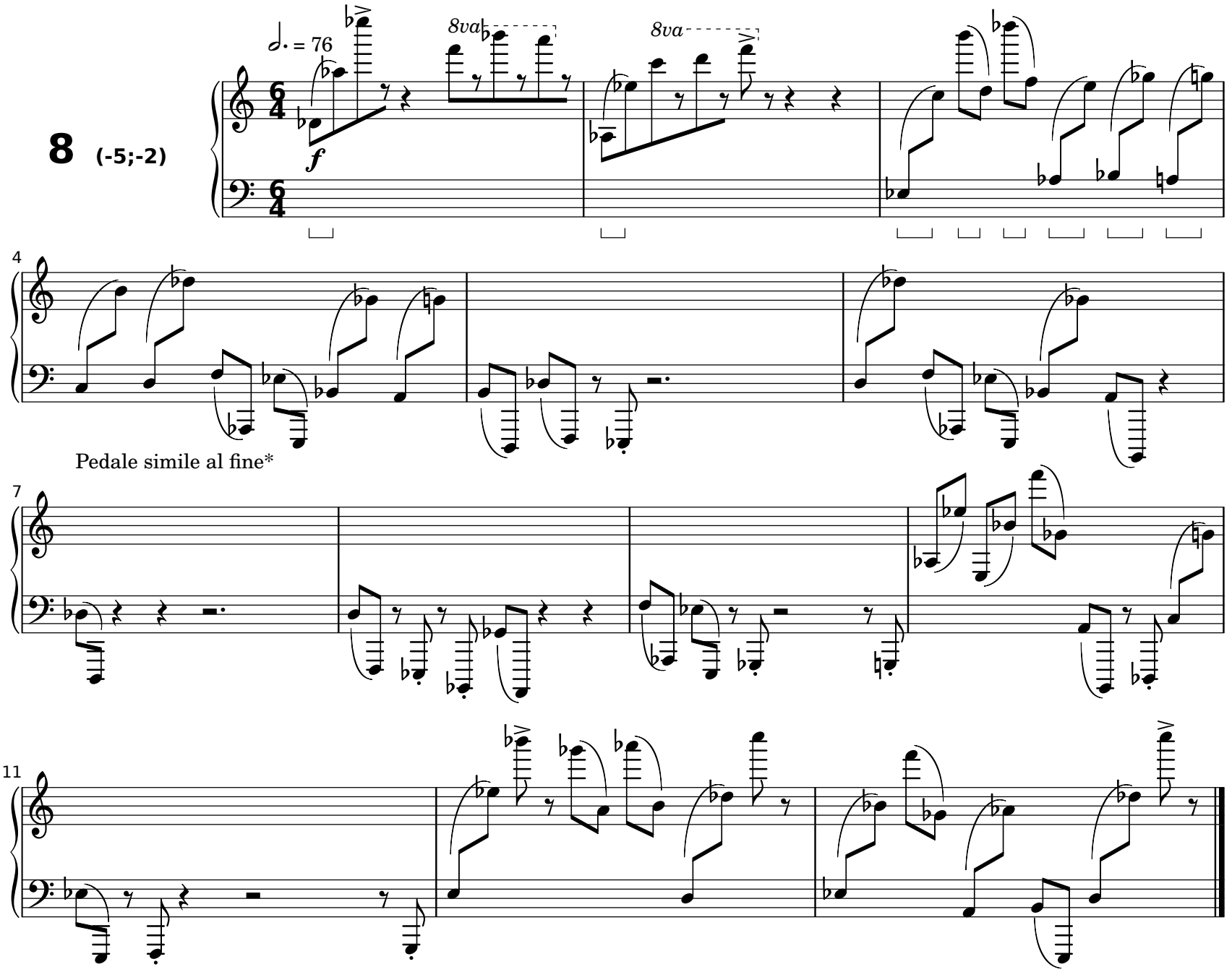

6 (3;*)
♩ = 168
mf
mp
mf
4
mp
f
p
f
8
p
ff
pp
11
ff
pp
fff

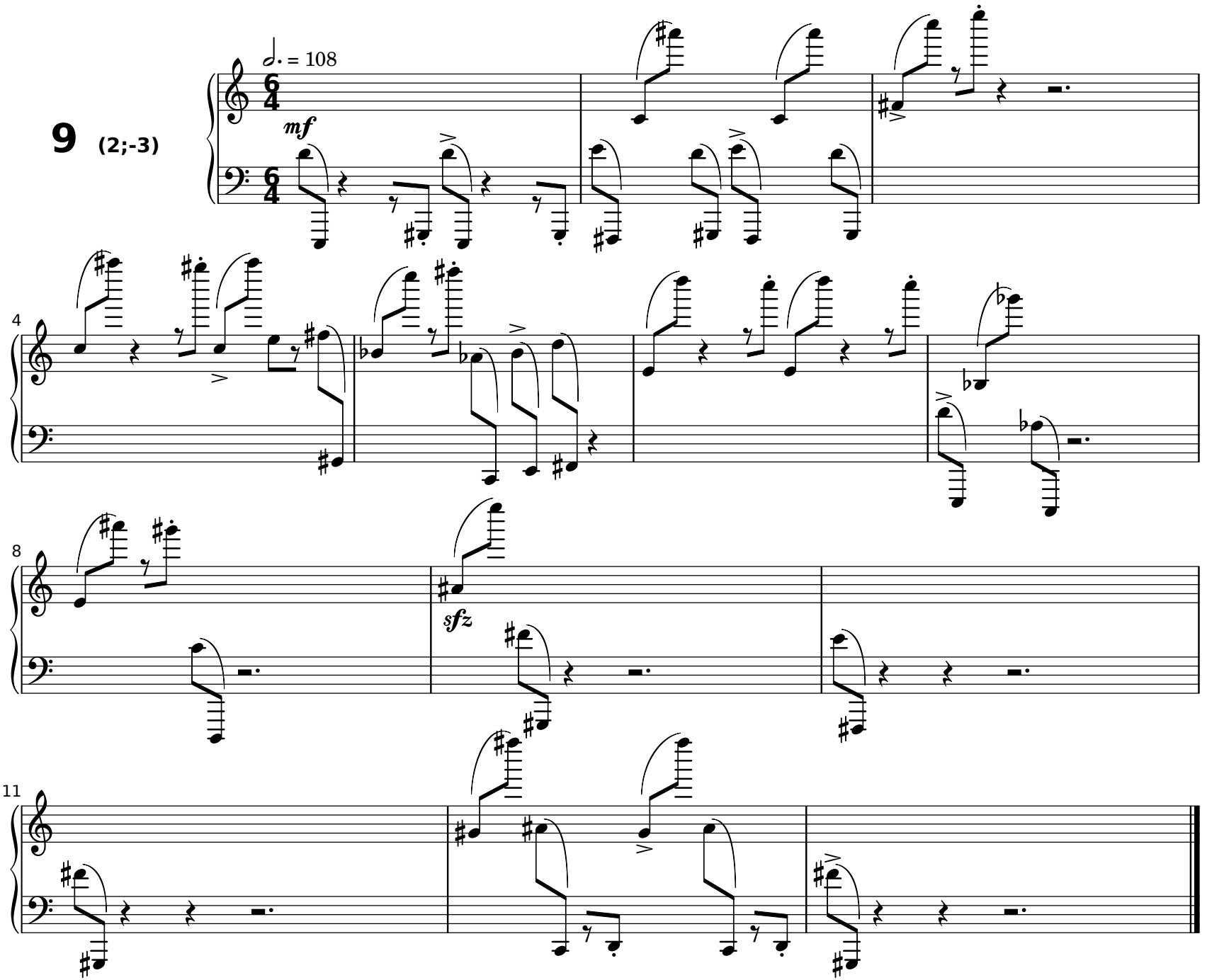
7 **(1;-1)**

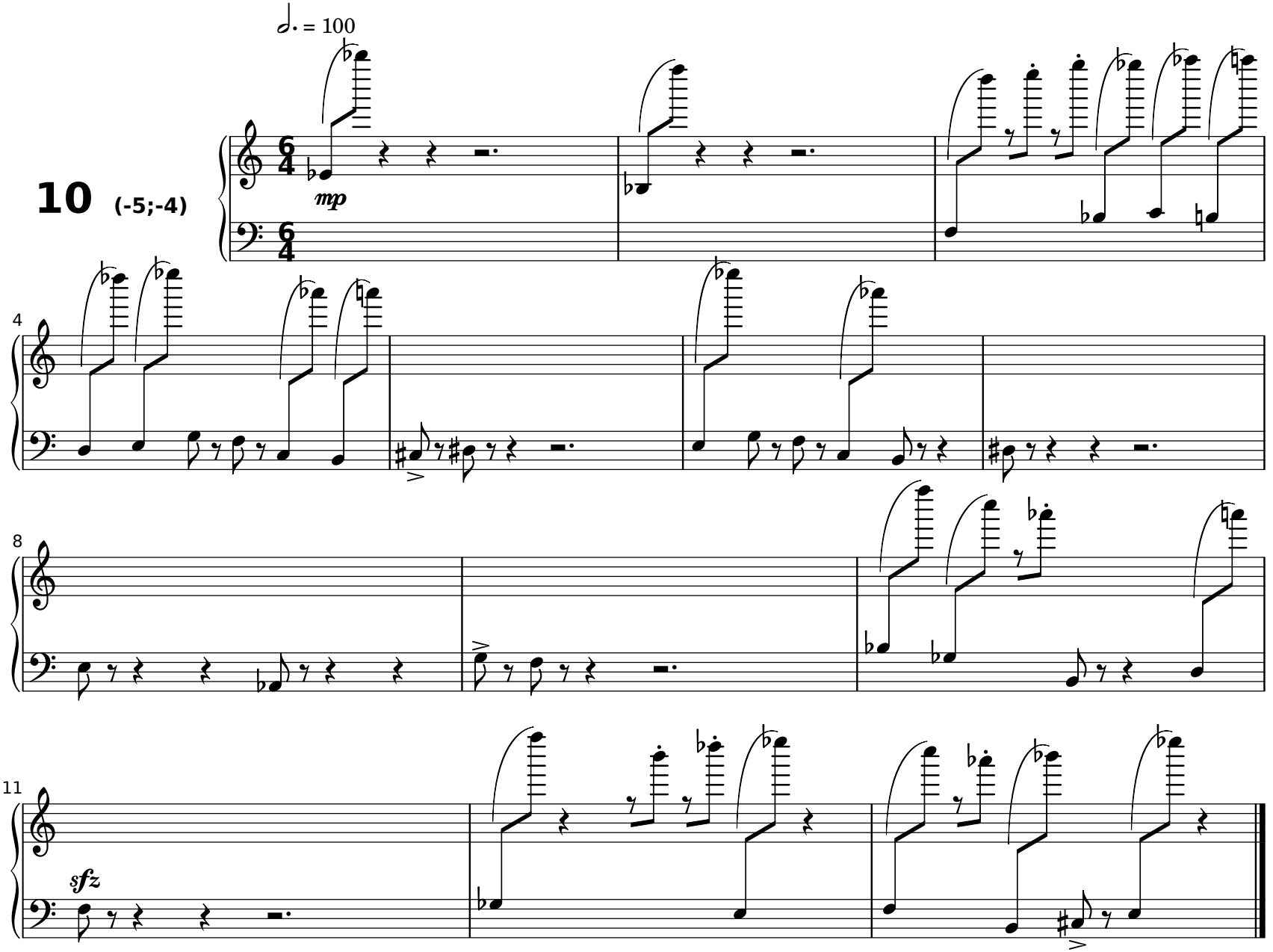


* Synchronize sustain pedal with slurs, releasing on (not after) the last note.

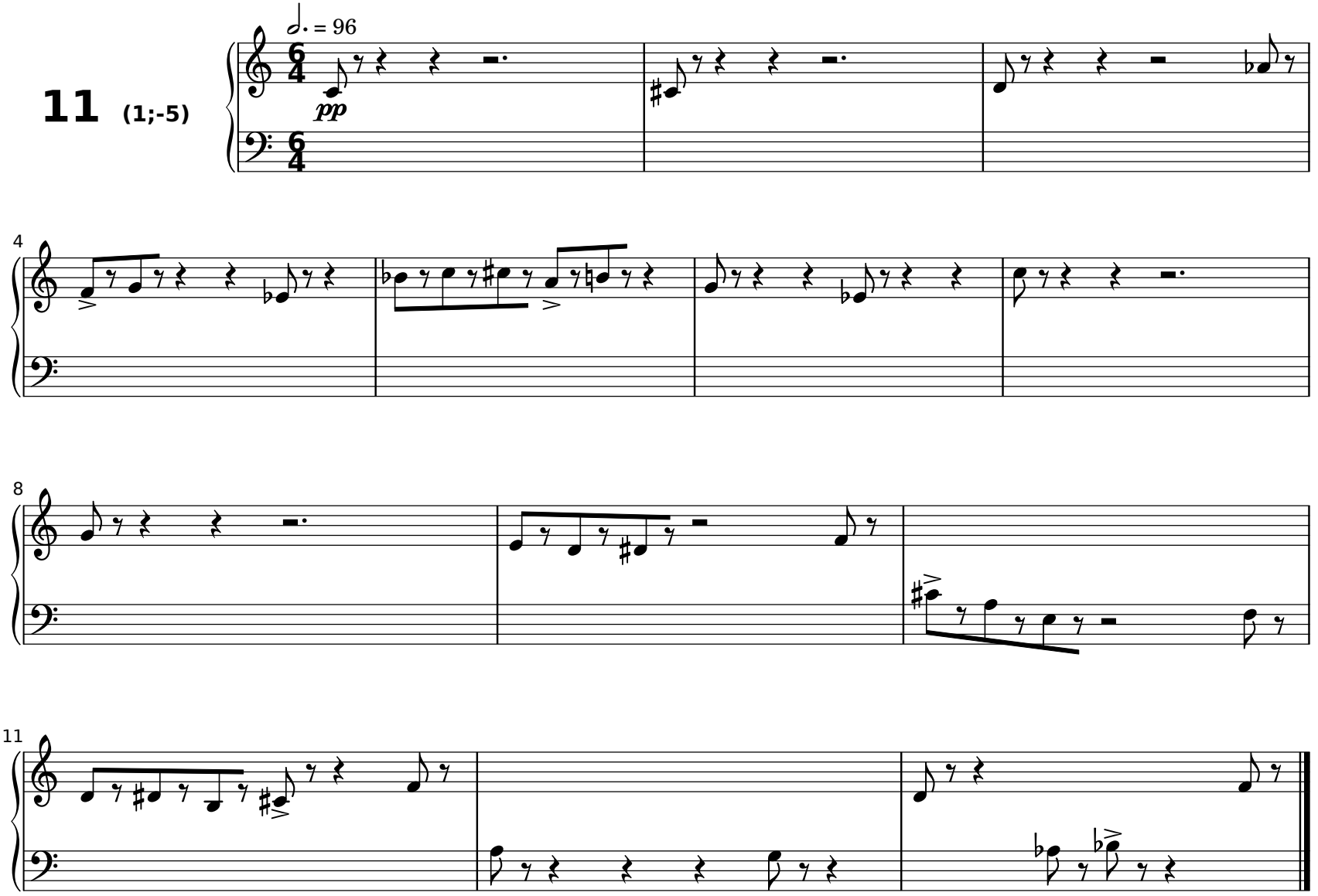
8 **(-5;-2)**




9
(2;-3)
♩. = 108
mf
4
8
sfz
11


10 (-5;-4)
♩. = 100
mp
4
8
11
sfz

11 **(1;-5)**



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