Blank A4 Pitch Matrices

There is nothing wrong with composing by instinct, imagination and ear, but the best music tends to come from a symbiosis between soul and intellect. One should always engage in theoretical due diligence to inform the creative imagination and explore the many options available to the 21st century composer for developing preconceived pitch organisation and form.

Regardless of the initial material for a piece: tonal, modal, atonal, or how large the collection of notes: trichord, tetrachord, pentachord, hexachord, heptachord, octachord, nonachord, decachord or eleven and twelve-tone rows, it is always beneficial to compile pitch matrices of your material.

This immediately shows the Prime [P], Retrograde [R], Inversion [I] and Retrograde Inversion [RI] (along with the literal transpositions) of the material within a neat little square (try it on your favourite chord spelling).

Pitch matrices (and similar concepts) can be utilised for many parameters of compositional planning and process, but that is another story …

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