Stylistic Composition
2017-18

Seminar 2 – 24 January 2018
Harmony

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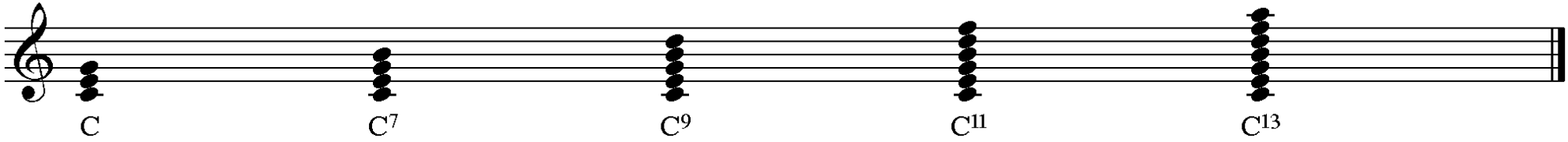
Assignment 3: String Quartet in the style of Ravel

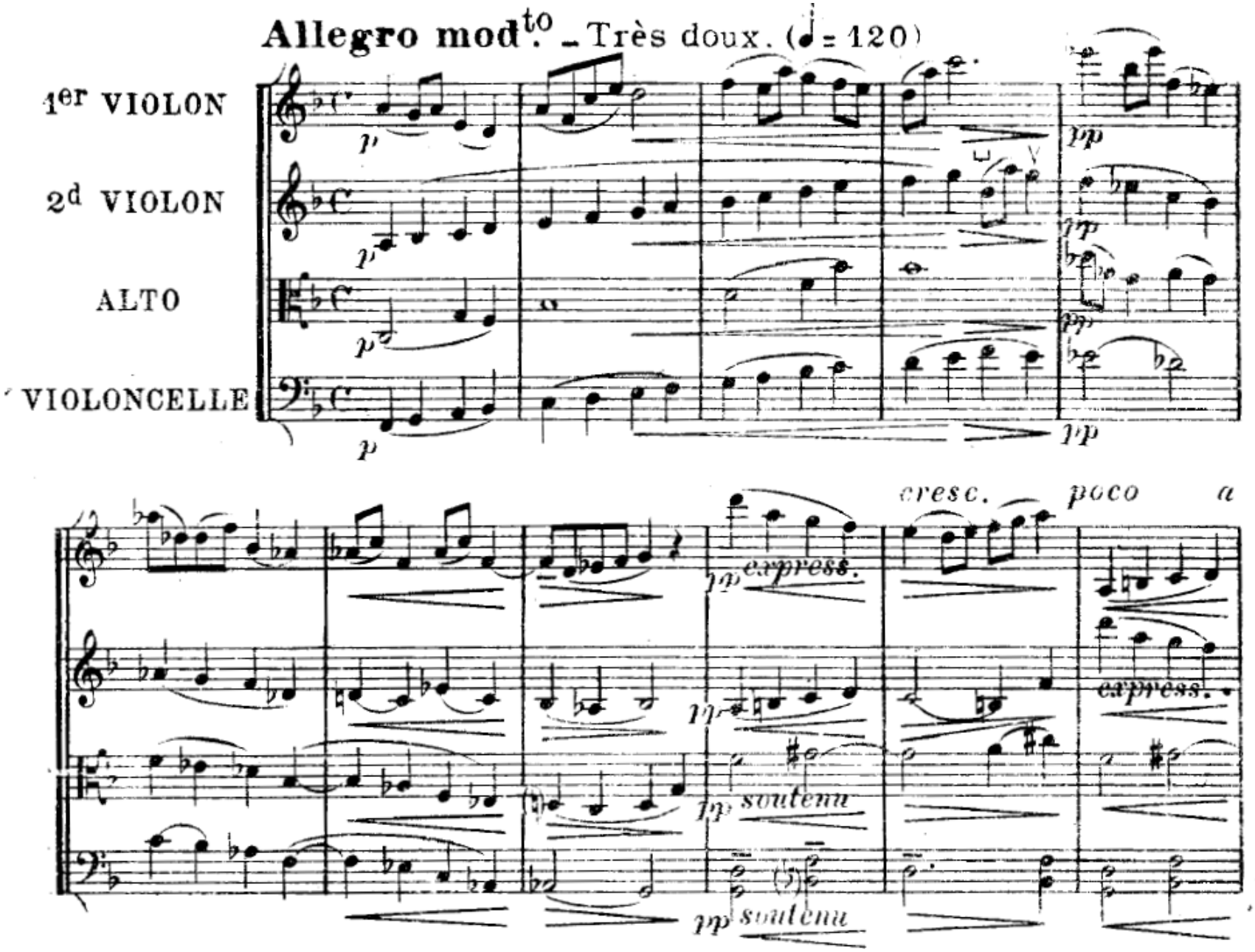
- Extended Harmony
  - 7ths, 9ths, 11ths, 13ths
- Parallel harmony
  - Debussy *La Cathedrale …*
  - Hand out copies
- Scalic Harmony
  - Diatonic
  - Whole-Tone
  - Octatonic
- Modal Harmony
- More adventurous chord progressions
  - Tritone substitution
- Harmonic ambiguity

Extended Harmony (7ths/9ths/11ths/13ths)

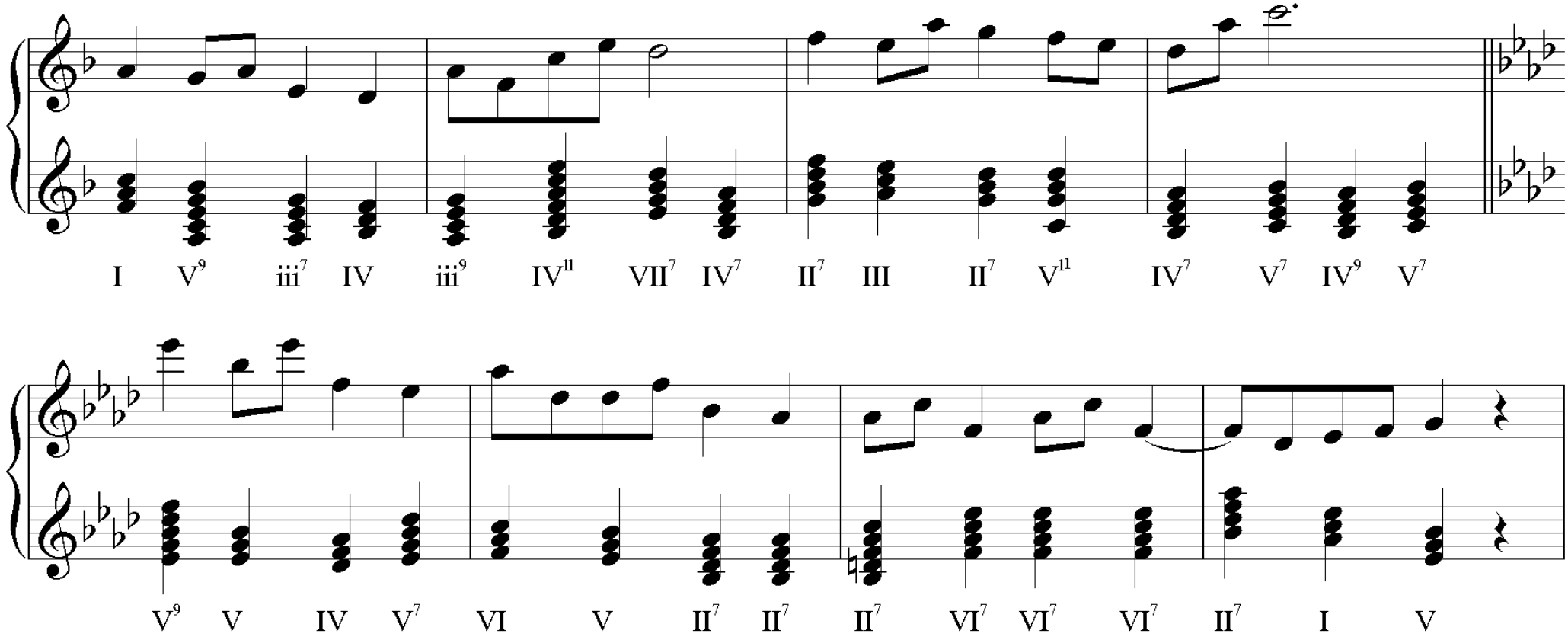
7ths, 9ths, 11ths and 13ths (created by stacking 3rds)



Maurice Ravel – *String Quartet in F* (1902-3)



Maurice Ravel – *String Quartet in F* (1902-3)



The melody from the opening of the piece harmonized using chords in their root inversions so that the way in which they are built is clear.

Extended Harmony

- If desired, the 5^{th} may be omitted
- The third is sometimes doubled in resolving harmonies (but rarely in tonic or dominant harmonies)
- Do not omit the 3^{rd} or 7^{th}
- 9^{th} sounds best in highest voice, or upper voices
- Keep 9^{th} above the third (except in dominant minor 9^{th})
- All inversions of dominant 9ths are possible but root position is most popular

Extended Harmony

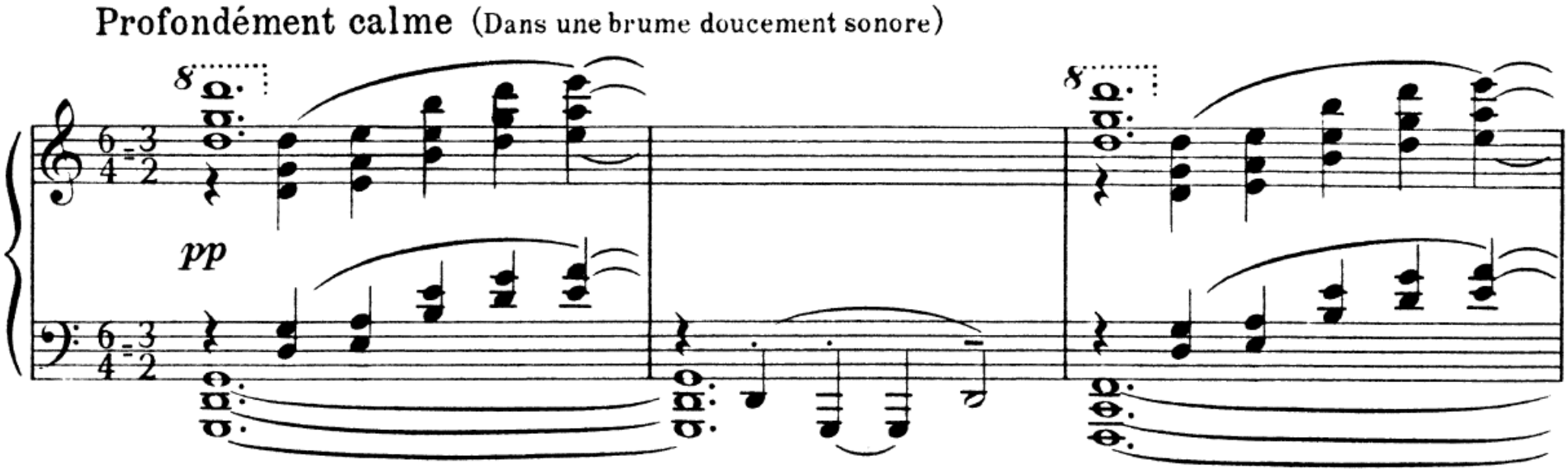
- 9ths
  - Add a major or minor 3rd in a 7th chord
  - Traditionally in the melody
  - As an appoggiatura it receives rhythmic stress and resolves downward (9-8) or upward (2-3)
- 11ths
  - Adds another third to the 9th
  - Fourth (or augmented fourth) and an octave above the root
  - Tradionally a suspension, resolving down to the third in the 4-3
- 13th
  - Dominant 7th chords are the same in major and minor keys but 9ths are affected by key. (e.g. B D F A*b*)
  - Diminished 7th chord (built on leading tone) can resolve to either major or minor
  - Half-diminished 7th chord (built on leading tone) – founded on a major scale can only resolve to major. (e.g. B D F A)
  - Minor 9th resolves down, augmented 9th resolves up

Parallel Harmony

Claude Debussy

Preludes, Book I, *X (...La cathédrale engloutie)*

https://www.youtube.com/watch?v=cVMGwPDP-Yk

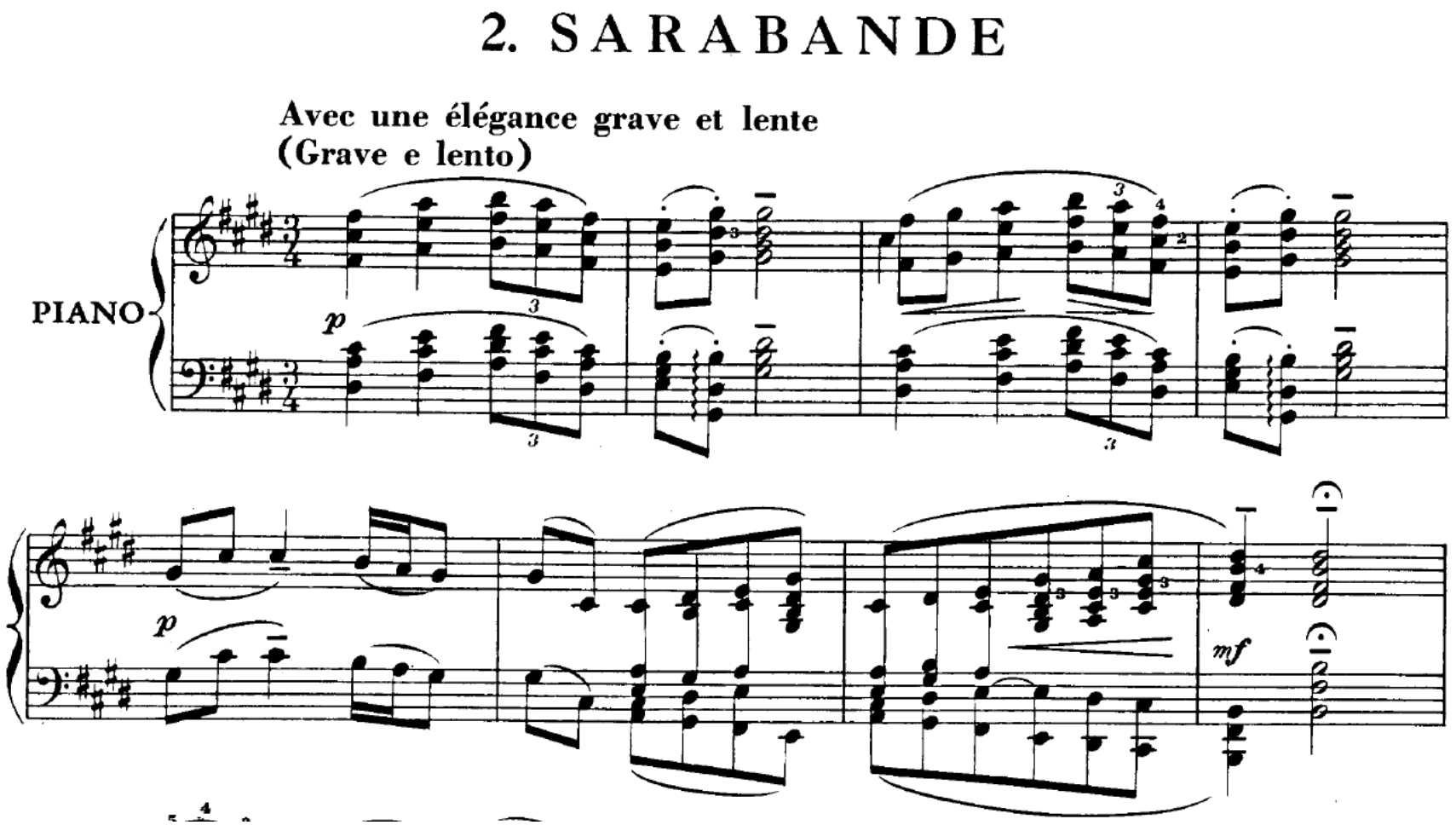


Parallel Harmony

Claude Debussy

Pour le Piano *Sarabande*

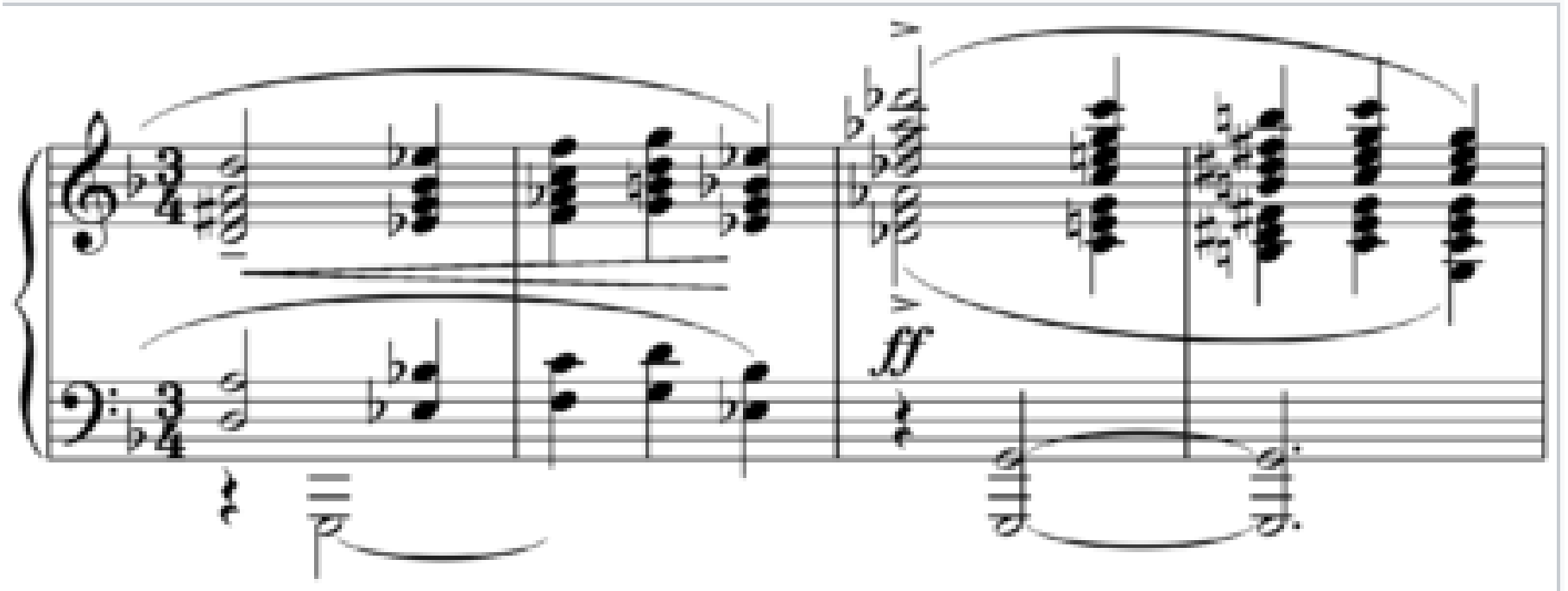
https://www.youtube.com/watch?v=PQL3OWs_zNU



Parallel Harmony

Maurice Ravel

Le Tombeau de Couperin



Influences of Modes on Harmony

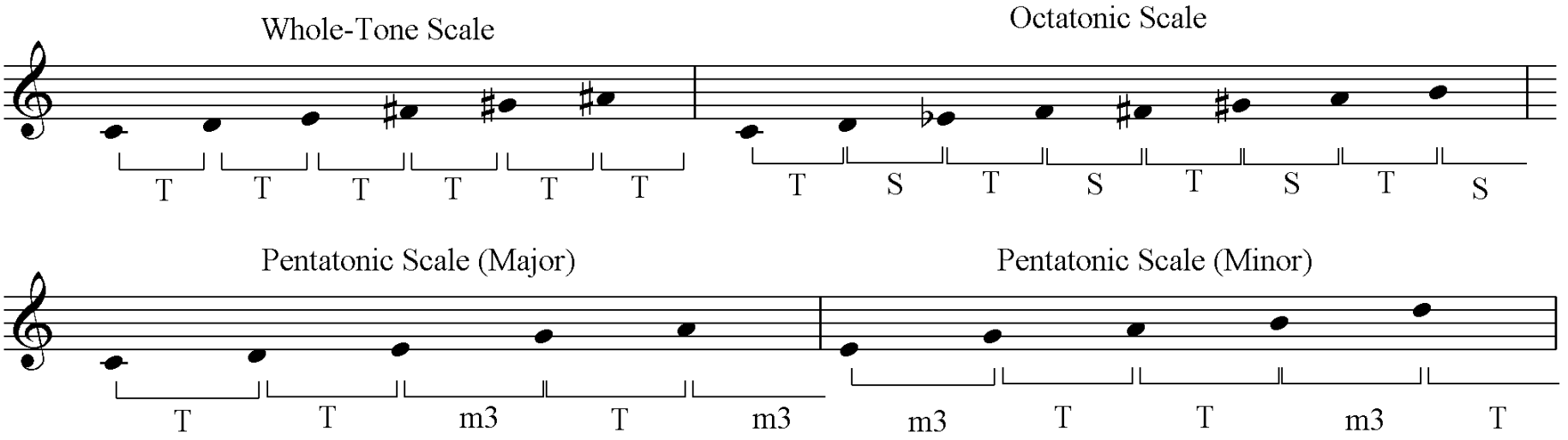
“The following points help to outline some of the changes that took place between the chromatic concept of harmony and the revolutionary aspects of Impressionistic harmonization:

1. Lack of the leading-tone
2. Triad qualities relating to a mode rather than the diatonic major or minor scale.
3. Root progressions utilizing the full scope of chromaticism.
4. Resolutions of seventh chords in non-traditional ways
5. Vague sense of “key” due to the non-diatonic effects.”

- Ludmila Ulehla *Contemporary Harmony* (1966) p. 171

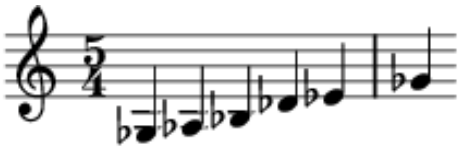
Scalic Harmony

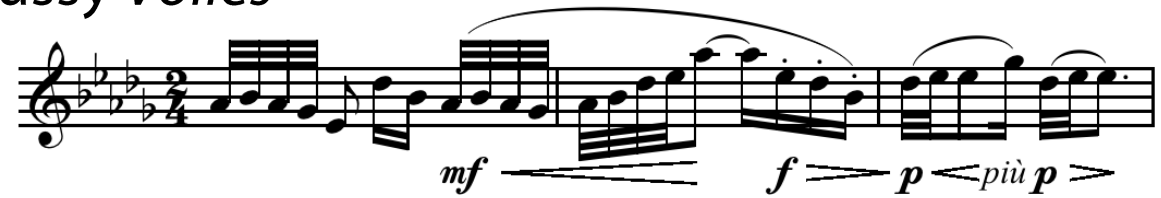
- Scalic Harmony
  - Diatonic
  - Whole-Tone
  - Octatonic



Examples of Scales Used In Debussy's Work

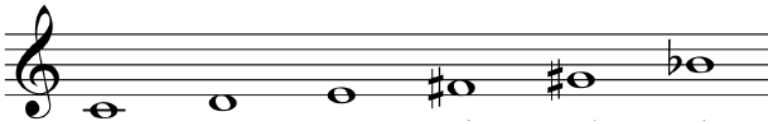
Pentatonic Scale - Debussy *Voiles*

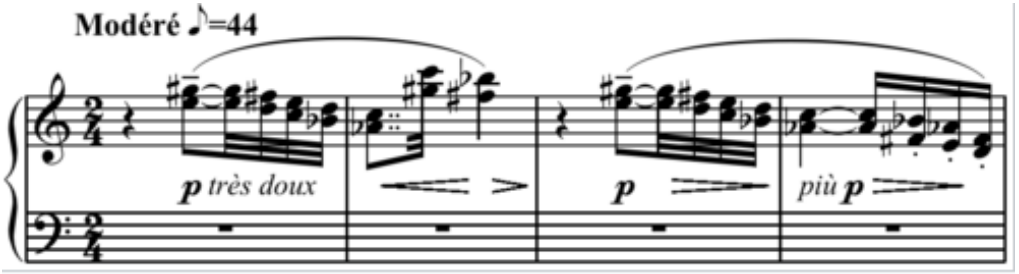




Whole-Tone Scale - Debussy *Voiles*

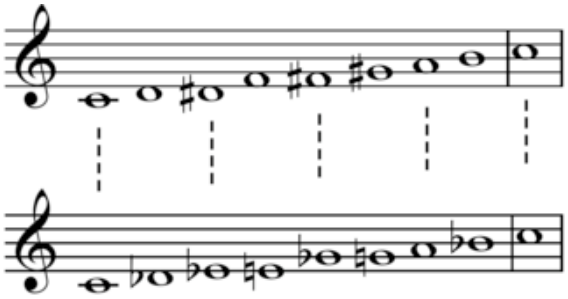
https://www.youtube.com/watch?v=FVV0jkZC4jI



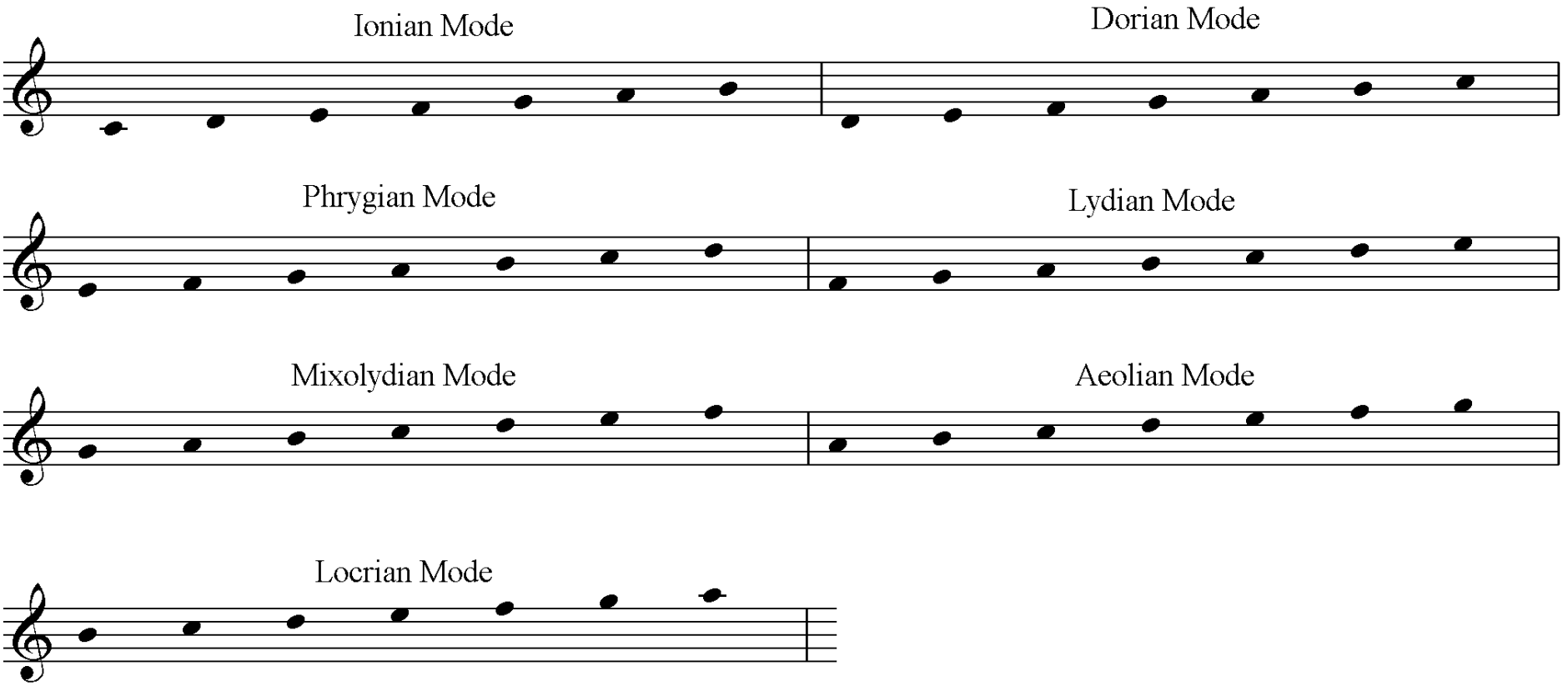


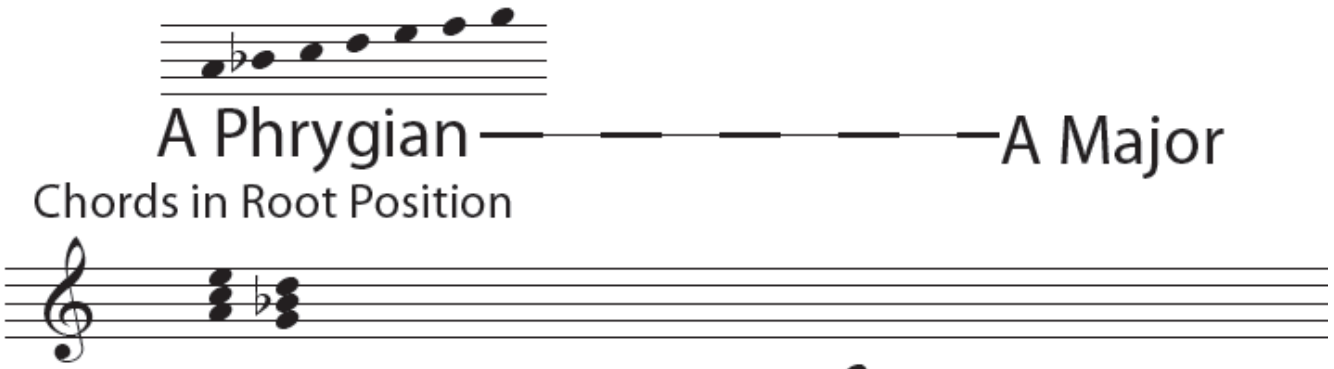
Octatonic Scale - *Nuages (from Nocturnes)*

https://www.youtube.com/watch?v=spXwXLqFLvs

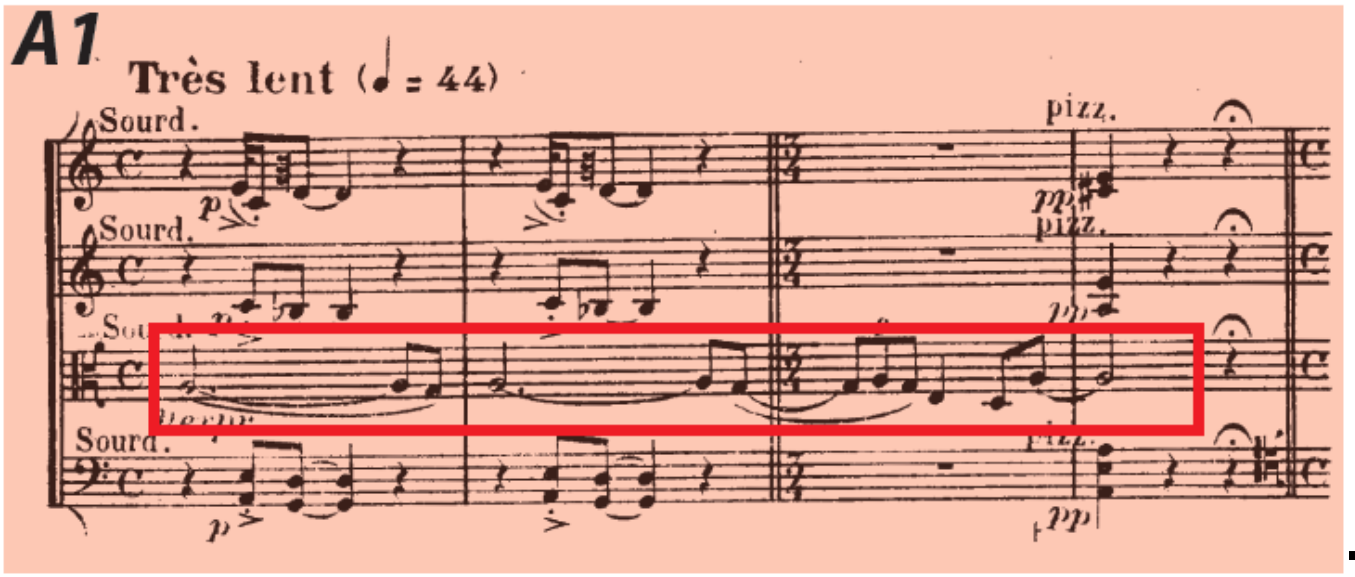


Modal Harmony

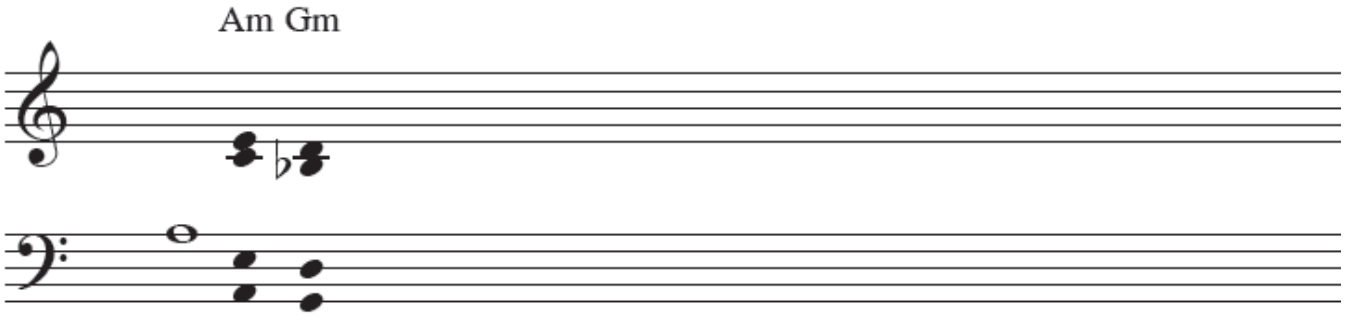




MELODY: A Phrygian

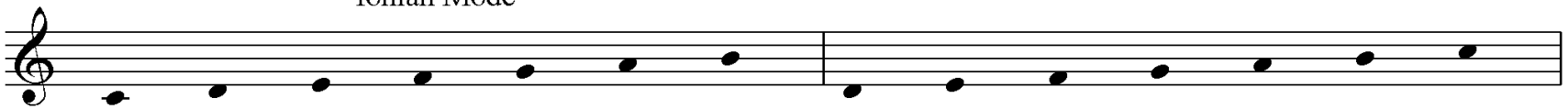


HARMONY:



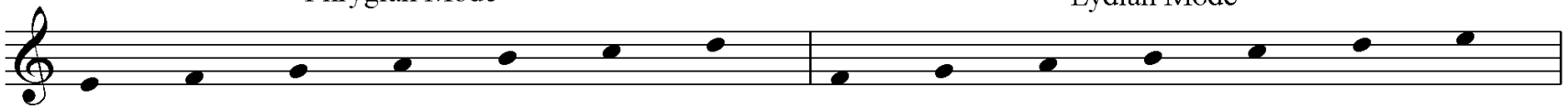
Parallel Harmony & Modes: Analysis Of The Opening

Ionian Mode



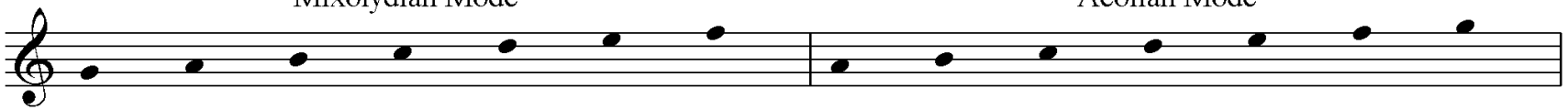
Dorian Mode

Phrygian Mode



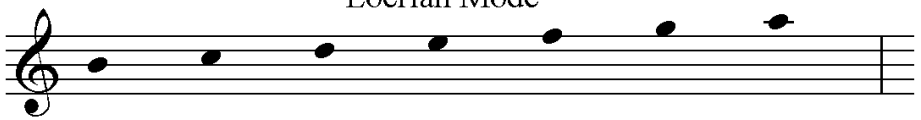
Lydian Mode

Mixolydian Mode

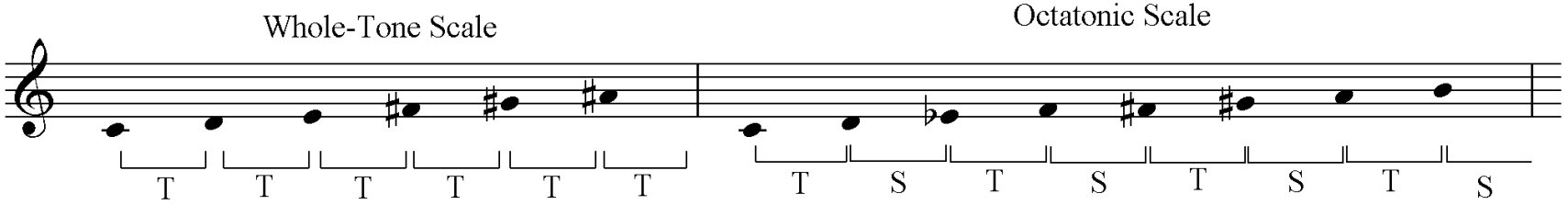


Aeolian Mode

Locrian Mode

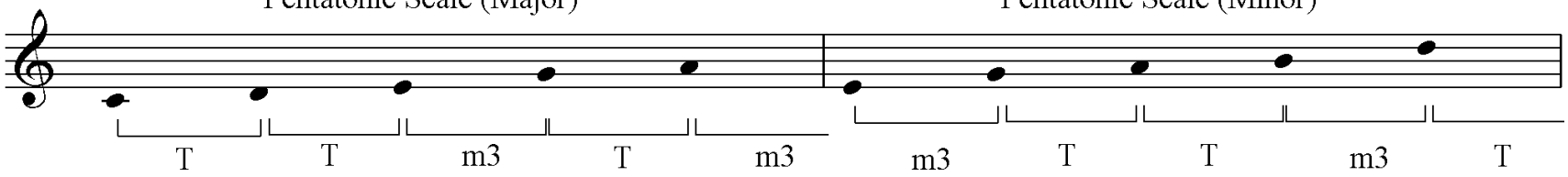


Whole-Tone Scale



Octatonic Scale

Pentatonic Scale (Major)



Pentatonic Scale (Minor)