Stylistic Composition
2017-18

Seminar 3 – 31 January 2018
Melody

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Assignment 3: String Quartet in the style of Ravel

Notes About The Mozart Submission

- Overall – good
- Please read the assignment brief!
- Don’t email me on the day of submission with questions about the assignment unless it is related to the submission process.
- Watch your orchestration: MIDI playback will make your work sound less muddy than it would be when played by real instruments. Don’t stick everything in the same octave.
- Next submission: pdf + sibelius/finale/musescore file

Assignment 3

Compose a slow section of music for string quartet, in the style of Maurice Ravel.

The assignment should be between 16 – 20 bars long, but ought not conform to four-bar phrasing. Include several different sections, with a balance of sustained material and quicker movement.

It is up to you to create stylistically-appropriate melodic and harmonic structures based upon principles garnered from relevant musical examples.

The assignment should be typeset using notational software. It should be uploaded to Grade Centre by 11:59 pm on **Monday 5 March 2018.** Your submission should contain two files: a pdf of the score and the file from your notation software (e.g. a Sibelius/Finale/Musescore/Lilypond file).

You should aim to submit a draft of this assignment in class on **Wednesday 28 February 2018** for formative feedback. If you have any queries regarding this assignment, contact David.Pocknee@hud.ac.uk.

Scores

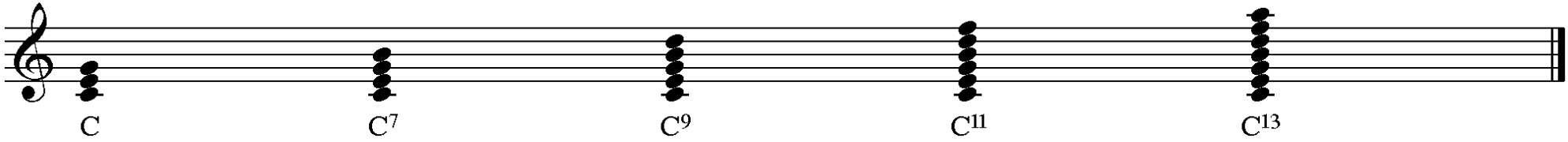
In the university library – also on www.imslp.org

Recap of Last Lesson

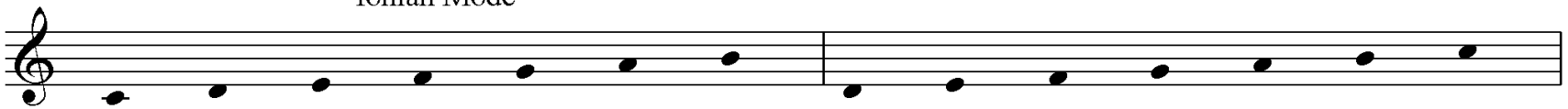
- Extended Harmony
  - 7ths, 9ths, 11ths, 13ths
- Parallel harmony
  - Debussy *La Cathedrale …*
- Scalic Harmony
  - Diatonic
  - Whole-Tone
  - Octatonic
- Modal Harmony

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

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

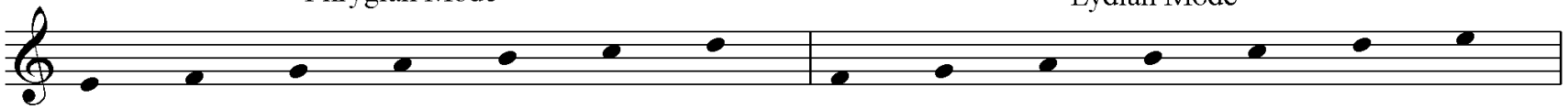


Ionian Mode



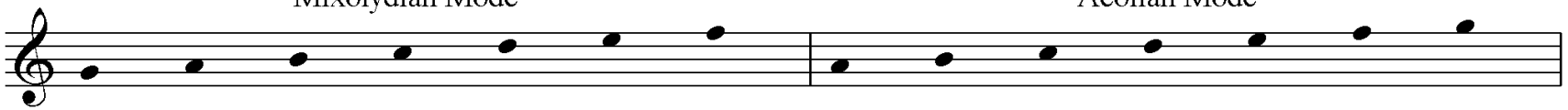
Dorian Mode

Phrygian Mode



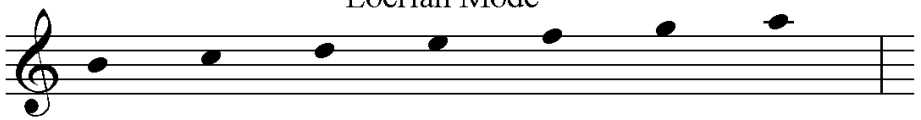
Lydian Mode

Mixolydian Mode

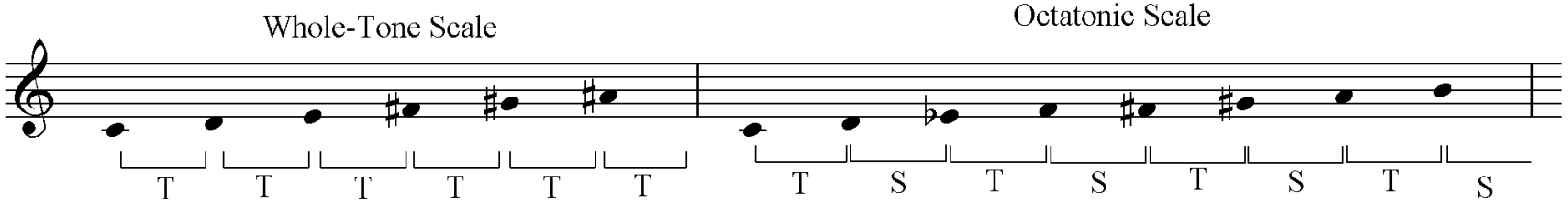


Aeolian Mode

Locrian Mode

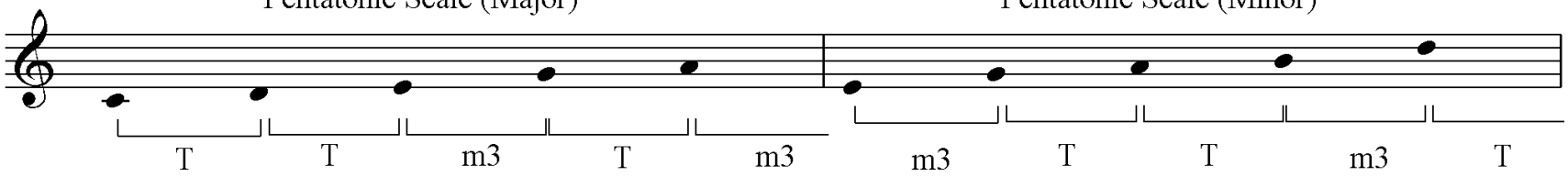


Whole-Tone Scale

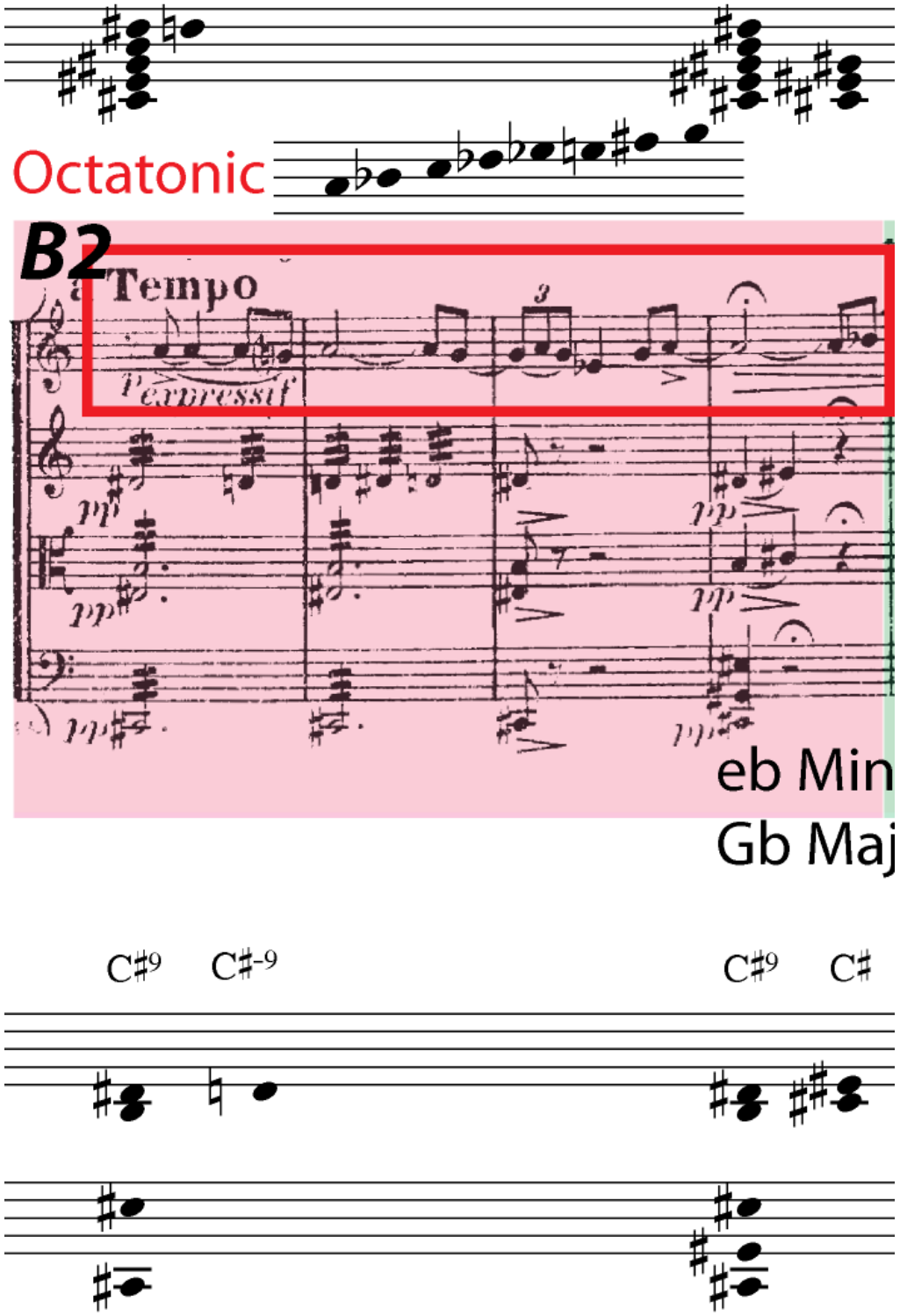


Octatonic Scale

Pentatonic Scale (Major)



Pentatonic Scale (Minor)



Harmony Recap

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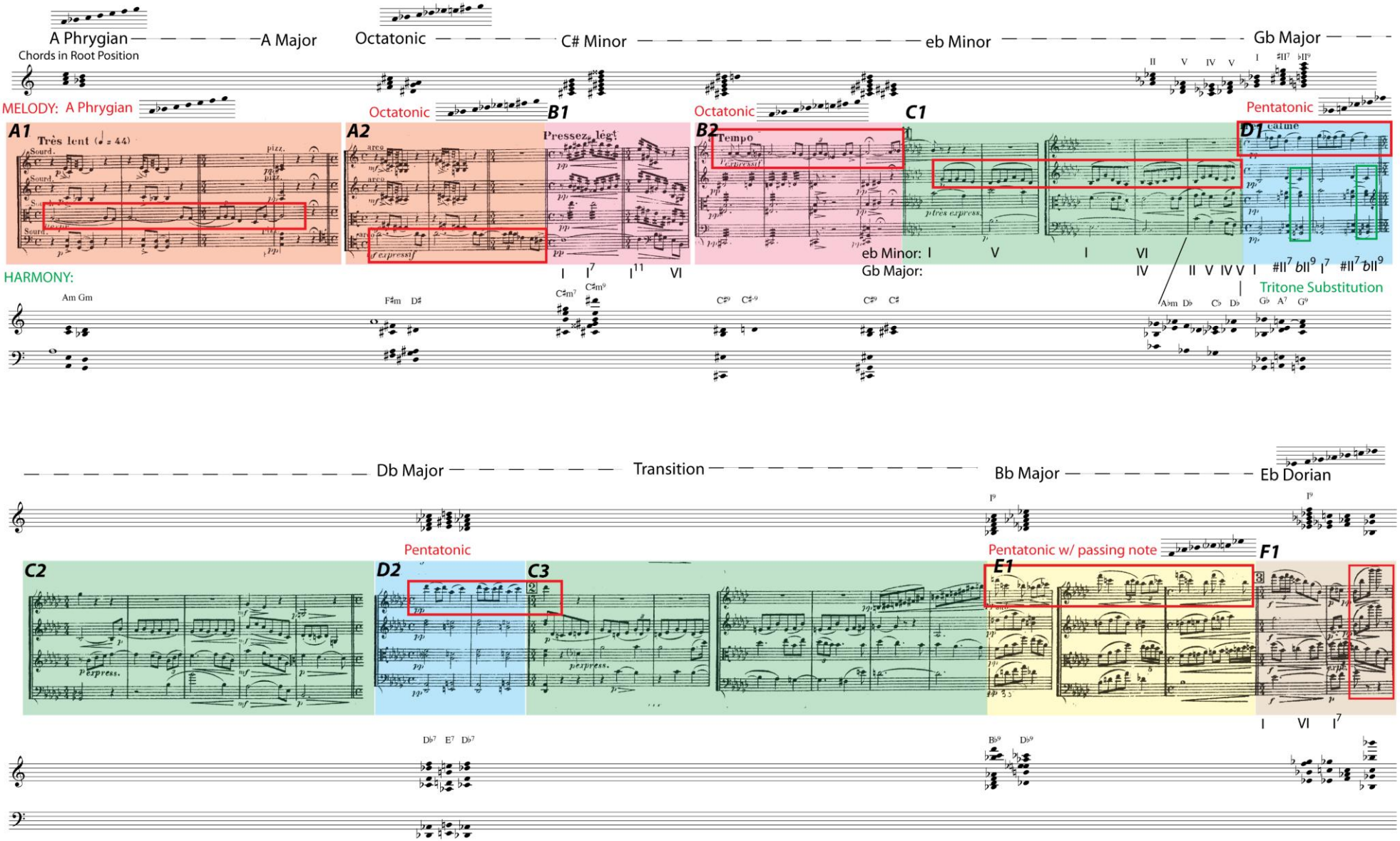
"With the Impressionists, independence came to all seventh, ninth, and higher-numbered chords; they were no longer bound by diatonic resolutions. This was largely due to the fact that diatonic root progressions were not emphasized. New chordal sounds, together with chromatic root movements, created a different atmosphere and this permitted melodies to free themselves from earlier styles.

Every student of diatonic and chromatic harmony will certainly recall one of the foremost "rules"; "the seventh must resolve down", with a few exceptions. Why was this rule practiced with such dogmatic determination? The seventh was first created as a descending passing tone or a suspension, this occurred in the writings of Palestrina and other sixteenth and seventeenth century composers. The Baroque period started using the seventh as an appoggiatura and gradually it gained more and more rhythmic strength, but always retained its downward resolution. The ninth followed the same procedure… **The Impressionists threw aside these melodic conventions and now the seventh and ninth may resolve up, or move as freely as any other triad member, providing this new treatment is also part of a new harmonic scheme**."

- Ludmila Ulehla *Contemporary Harmony* (1966) , p. 190

Analysis

Maurice Ravel - *String Quartet in F Major*, Movement III - Analysis



Approaching The Assignment

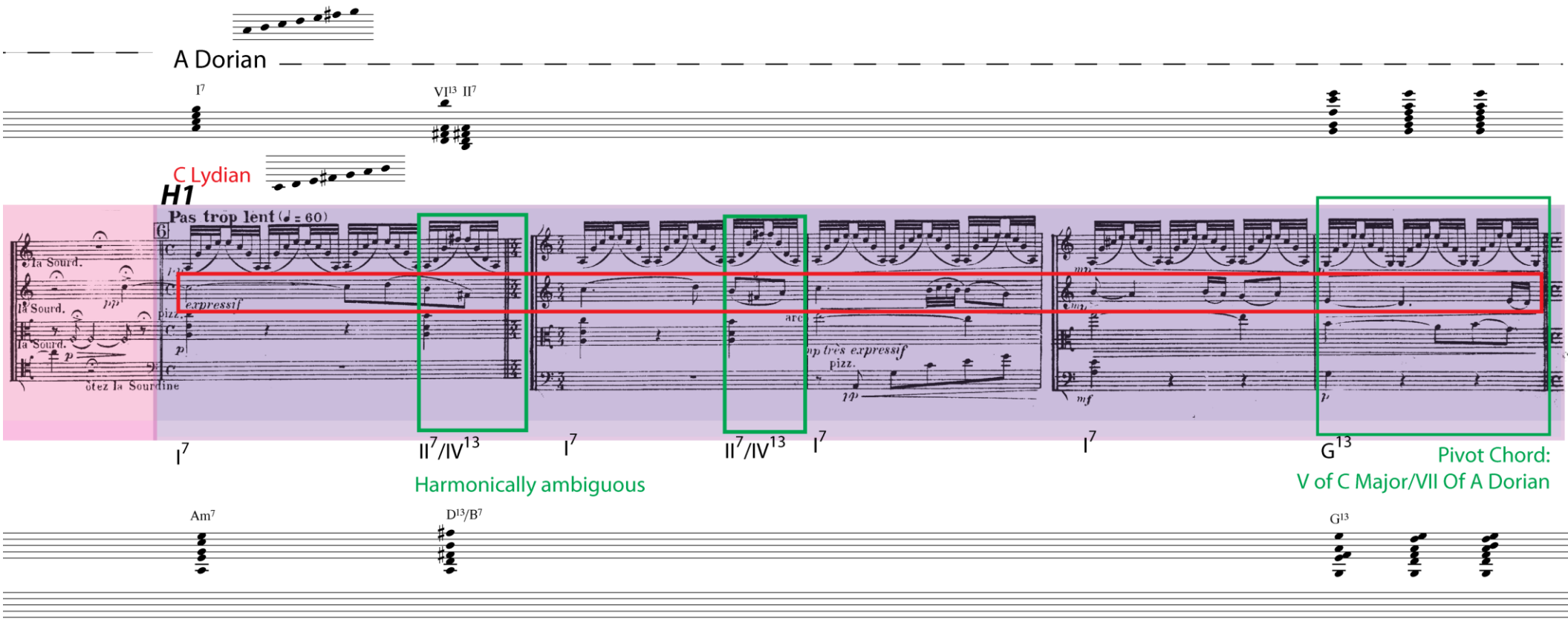
- A good approach to this assignment might be thinking of planning several contrasting sections, each based around a particular mode or scale.
- Think about creating some sections which are harmonically clear and some which are more harmonically ambiguous.
- Look at the first 16 bars of the 3rd movement of Ravel's quartet. Throughout many different sections a single small melody is developed. Maybe think about using a single melody or set of melodies in your own work.

Ravel's Melodies

Ravel has a habit of writing pentatonic melodies that are a subset of a more complex modal, octatonic or whole-tone harmony.

A good example of this can be seen between Rehearsal Marks 7 and 8.

Harmony Recap



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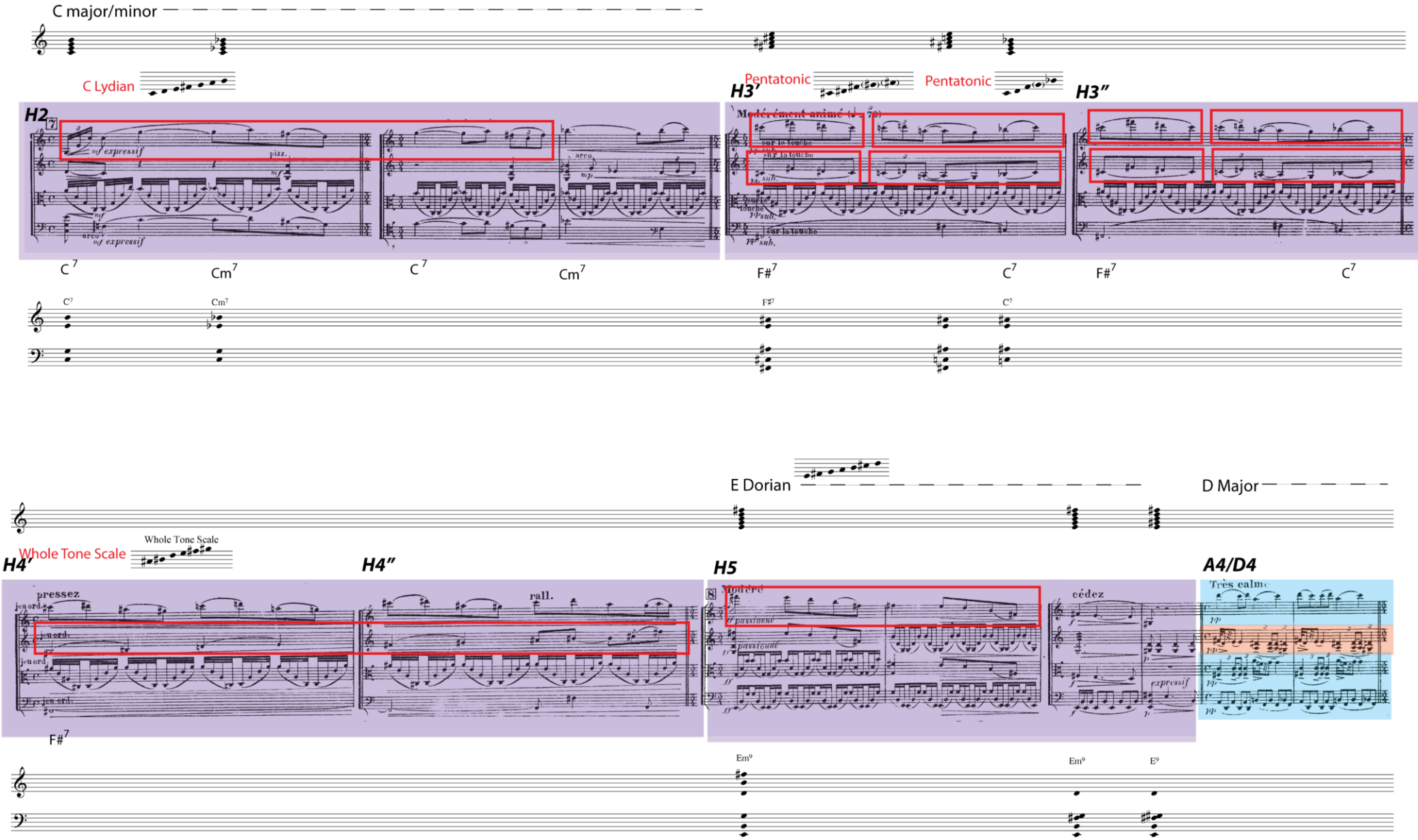
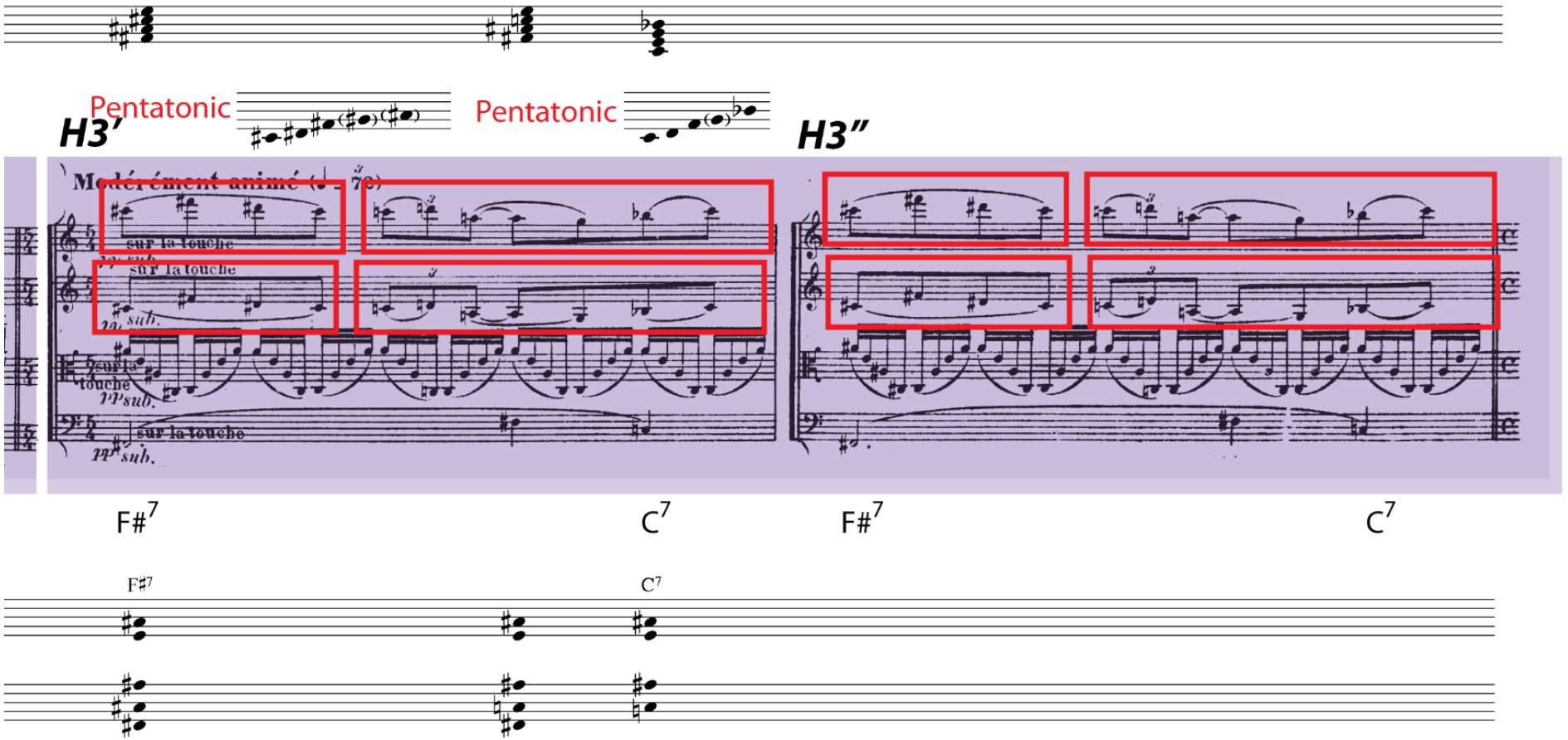
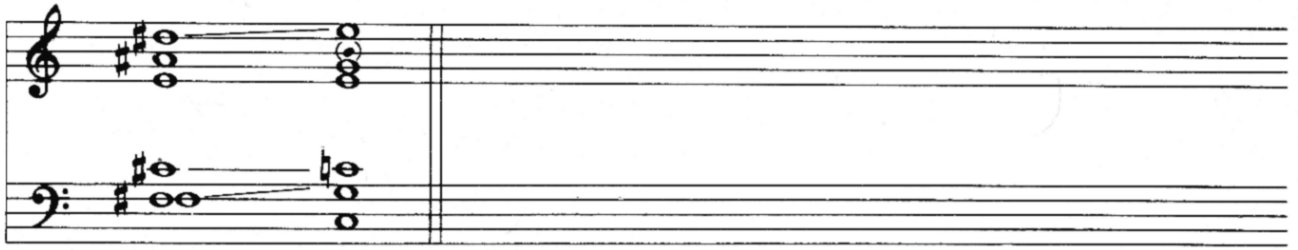

C major/minor
C Lydian
H2
C7
Cm7
C7
Cm7
Pentatonic
Pentatonic
H3'
H3"
F#7
C7
F#7
C7
E Dorian
D Major
Whole Tone Scale
Whole Tone Scale
H4'
H4"
F#7
H5
A4/D4
Em9
Em9
E9


Pentatonic
Pentatonic
H3'
H3"
Modérément animé
sur la touche
F#7
C7
F#7
C7
F#7
C7

Tritone Dominant

The tritone was not restricted to melodic prominence. Its use in root progressions is very frequent especially as a substitute for the real dominant. Missing, of course, is the traditional leading-tone resolution involved in the dominant to tonic progression, but in its place are two tones which attempt to sound like fair substitutes. An F♯ dominant seventh, or the enharmonic G♭, upon resolving to C major creates the half-step movement from the root, F♯ leading to G, the fifth of C major. (See *example* **228**.) Against this, contrary motion is formed by the C♯ (or D♭) leading down to the root, C. In addition, a thirteenth above the dominant chord moves by half step to the third of C major.

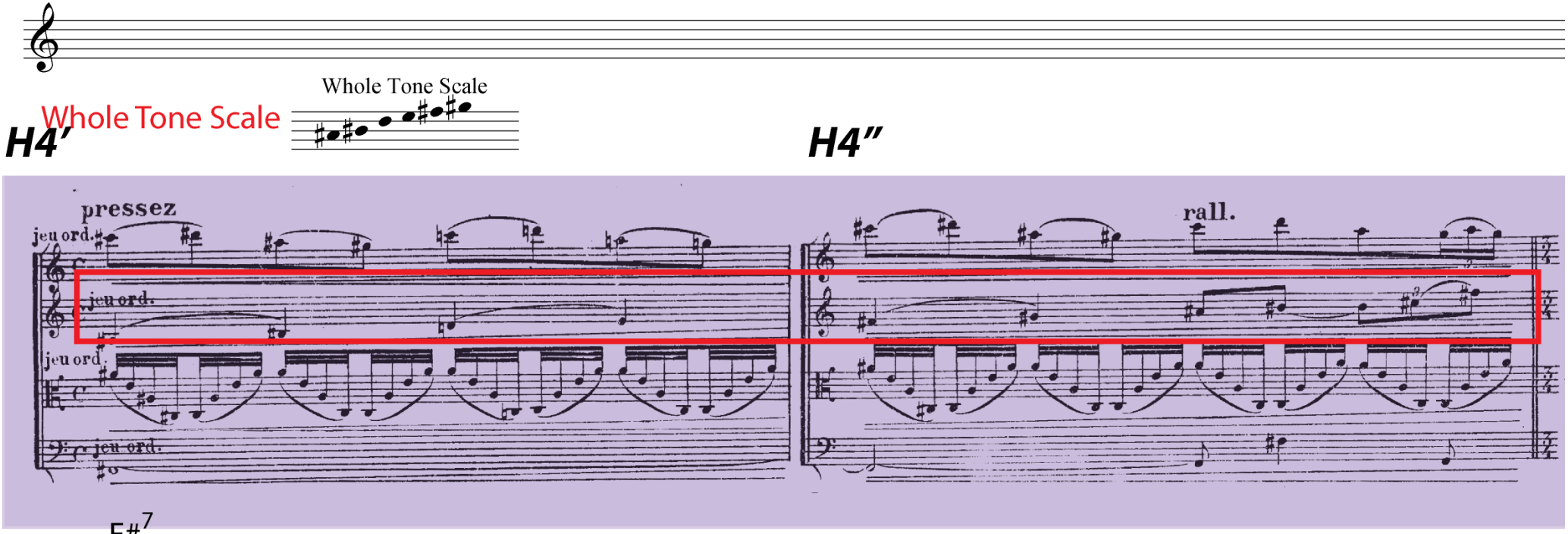
Example **228**



When functioning as the lowered dominant of the key, this chord is called the tritone dominant. This also applies to its use as a dominant embellishment. Otherwise, the interval of the tritone may be used in connecting any chromatic roots with chords of any quality. In the Impressionistic style, however, dominant qualities predominate.

from Ludmila Ulehla *Contemporary Harmony* (1966)

Harmony Recap



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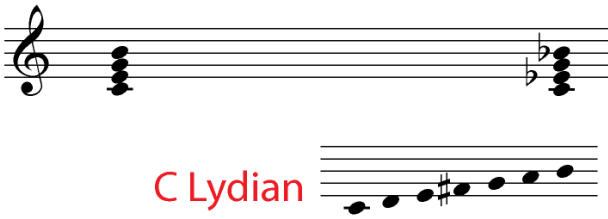
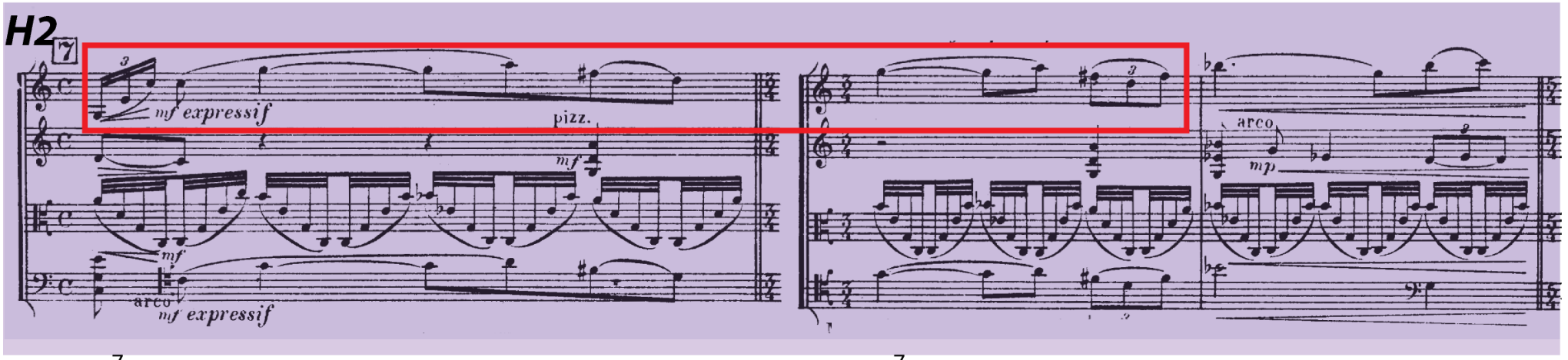
Harmony Recap

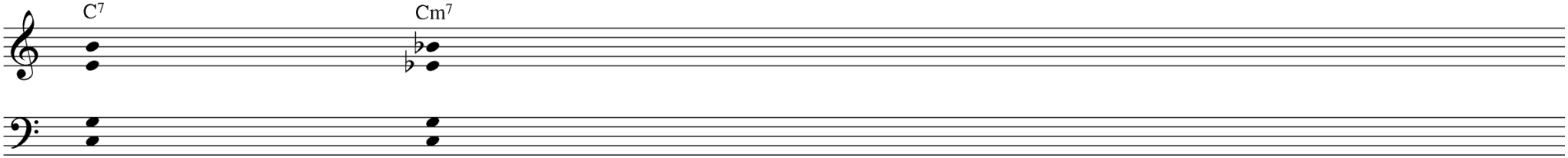
C major/minor



C Lydian



C 7 Cm 7 C 7 Cm 7



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Extended Harmony Advice

When writing 9th, 11th or 13th chords:

- Do not omit the 3rd or 7th, this will cause your chord to sound like the root is a different note.
- The more extended your harmony, the more notes you will need to stop it sounding like a chord other than the root.
- The 5th may be omitted without affecting the harmony too much (this happens a lot in jazz).
- The 9th, 11th and 13th notes normally occur in the highest voice, or upper voices
- The note in the bass of your chord normally defines the root of the chord
- Keep 9th above the third (except in dominant minor 9th)
- Try and keep your chords “top heavy” i.e. with more of the notes higher up – this prevents the harmony becoming muddy.
- All inversions of dominant 9ths are possible but root position is most popular
- The third is sometimes doubled in resolving harmonies (but rarely in tonic or dominant harmonies)

Historical Uses Of 7th, 9th, 11th and 13th Chords

- 7ths
  - 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)
- 9ths
  - Traditionally in the melody
  - As an appoggiatura it receives rhythmic stress and resolves downward (9-8) or upward (2-3)
  - Minor 9th resolves down, augmented 9th resolves up
- 11ths
  - Traditionally a suspension, resolving down to the third in the 4-3
- 13ths
  - A 13th chord includes every note of a 7-note scale.

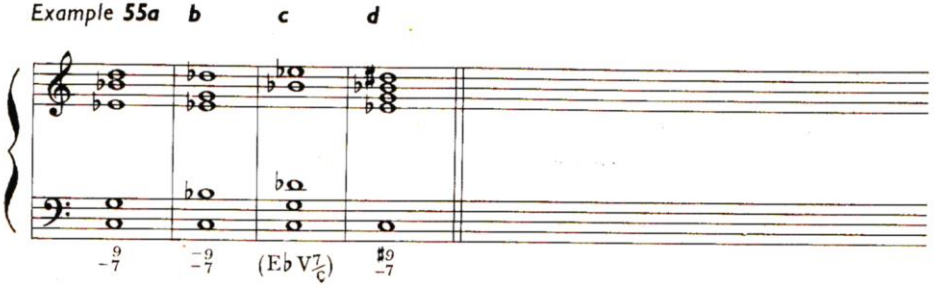
Historical Uses Of 7th, 9th, 11th and 13th Chords

The upper chord extensions are added to the seventh chord quality. Only the highest numbered chord member and any altered chord tones need be listed. A "dominant thirteenth" chord is built upon a dominant seventh; it may include or omit a major ninth and contains the major thirteenth. If the ninth is altered in any way, the label would state the change—for example, a dominant-minor ninth-thirteenth chord.

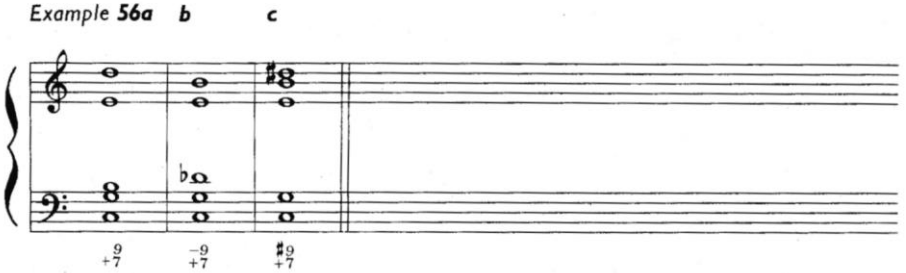
The symbol b9 or –9 may be used interchangeably to denote the minor ninth interval. In a strict figuration which relates to a key signature, any flat designates the lowering of a tone while a sharp raises a tone. For emphasis, the use of b9 draws attention to an alteration. The sharp symbol applies to an augmented quality in this analytical method, regardless of its effect upon the key signature.

Listed below are different quality ninth chords, built upon various combinations of triads and seventh chords. The diminished triad is included only as indicative of a triad containing a lowered fifth, as symbolic of a supertonic triad, pending a full discussion of the leading tone chords in Chapter 6.

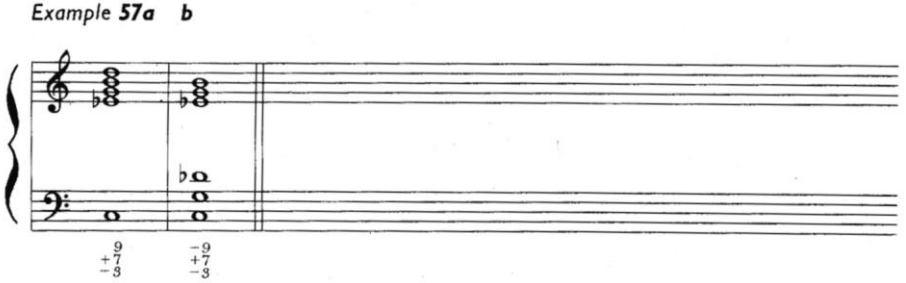
Example 55a The minor seventh-ninth chord
b The minor seventh-minor ninth chord
c The same as *example 55b* but organized to suggest an E♭ V7 over a pedal tone of C.
d The minor seventh-augmented ninth chord duplicates the third enharmonically and is not useful, regardless of the resolution of either tone.



Example 56a The major seventh-ninth chord
b The major seventh-minor ninth chord
c The major seventh-augmented ninth chord

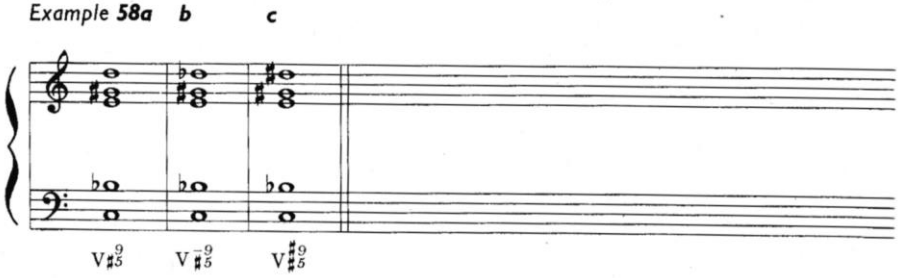


Example 57a The minor triad-major seventh-ninth chord
b The minor triad-major seventh-minor ninth chord



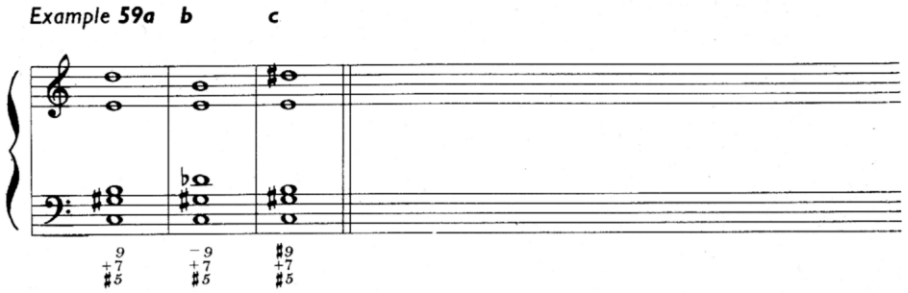
Ninth chords containing triads in which the fifth is raised:

Example 58a The augmented dominant ninth chord
b The augmented dominant-minor ninth chord
c The augmented dominant-augmented ninth chord



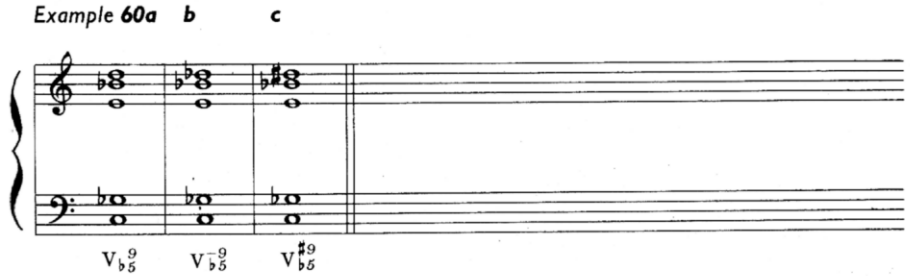
Historical Uses Of 7th, 9th, 11th and 13th Chords

Example 59a The augmented triad-major seventh-ninth chord
b The augmented triad-major seventh-minor ninth chord
c The augmented triad-major seventh-augmented ninth chord

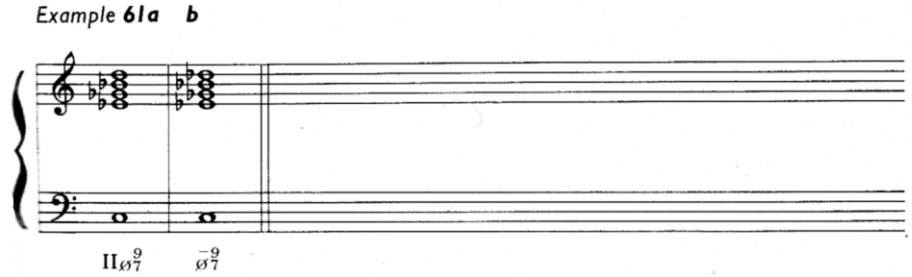


Ninth chords containing triads in which the fifth is chromatically lowered:

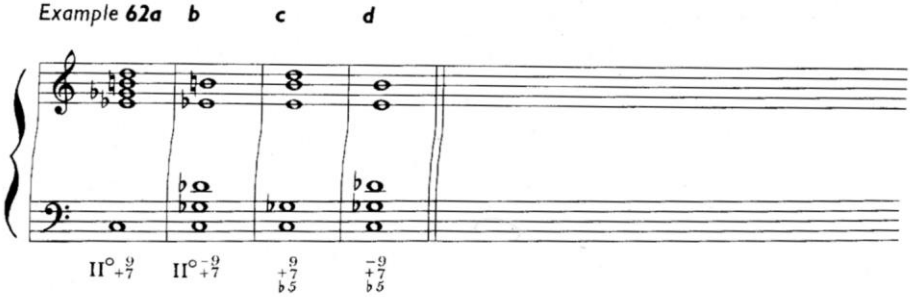
Example 60a The lowered fifth-dominant ninth chord
b The lowered fifth-dominant minor ninth chord
c The lowered fifth-dominant-augmented ninth chord



Example 61a The half-diminished seventh-ninth chord
b The half-diminished seventh-minor ninth chord



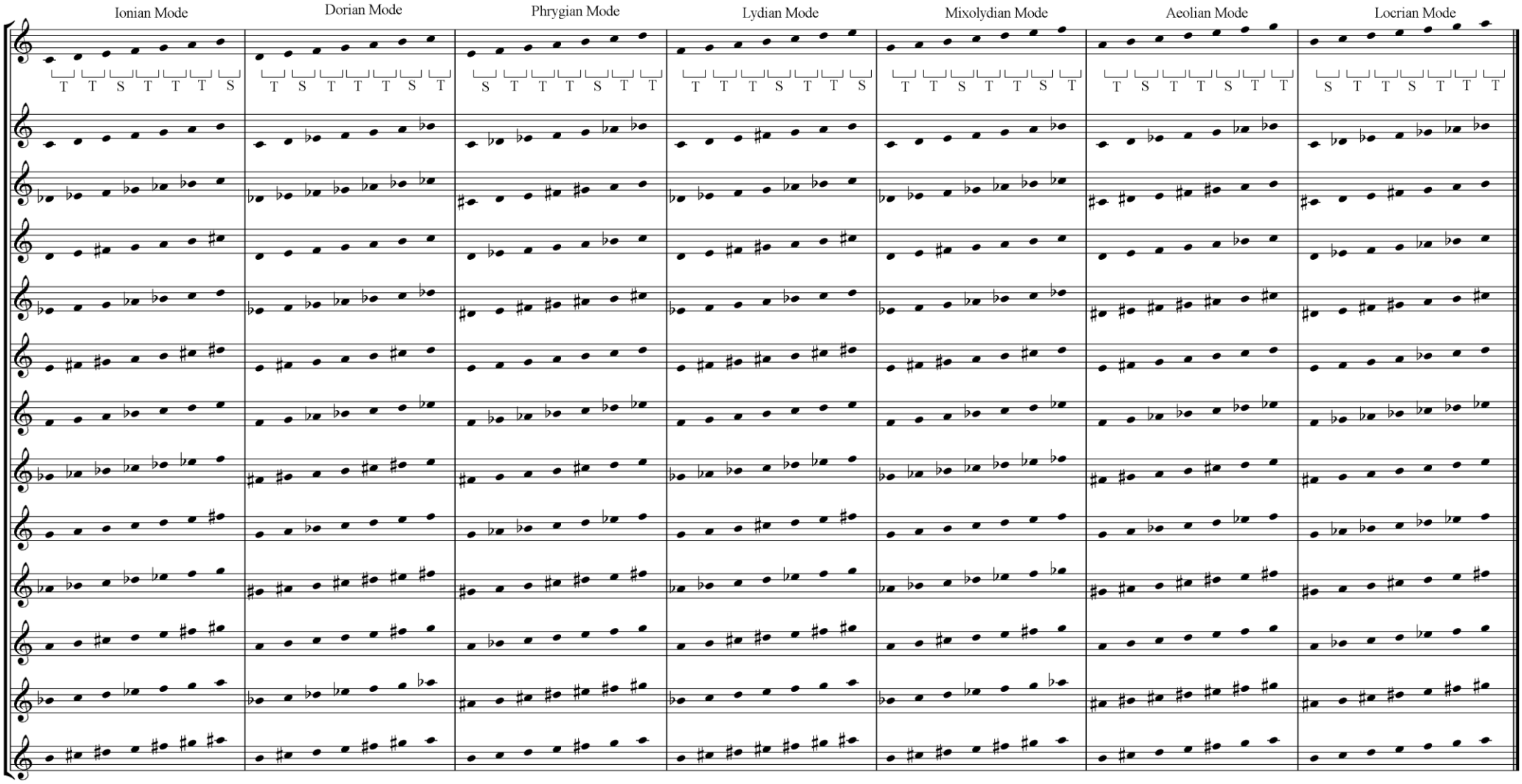
Example 62a The diminished (triad)-major seventh-ninth chord
b The diminished-major seventh-minor ninth chord
c The lowered fifth-major seventh-ninth chord
d The lowered fifth-major seventh-minor ninth chord



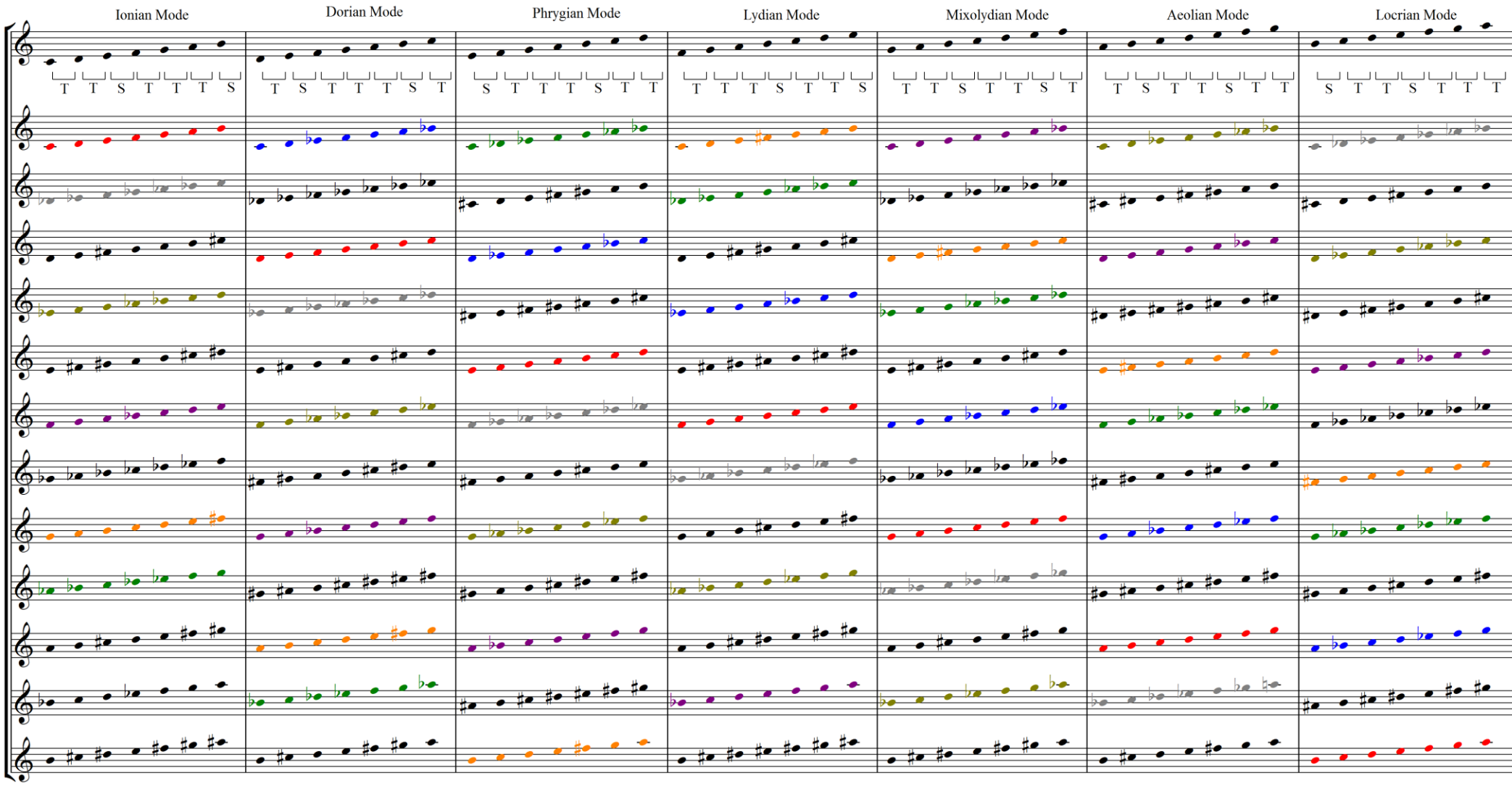
In *examples 58–62* of the above list, the chords are notated according to their exact specifications. Enharmonic spellings may change the label because of opposing tone resolutions. This will be seen as the study of the upper harmonic extensions continues.

Church Modes

All Modes At All Transpositions

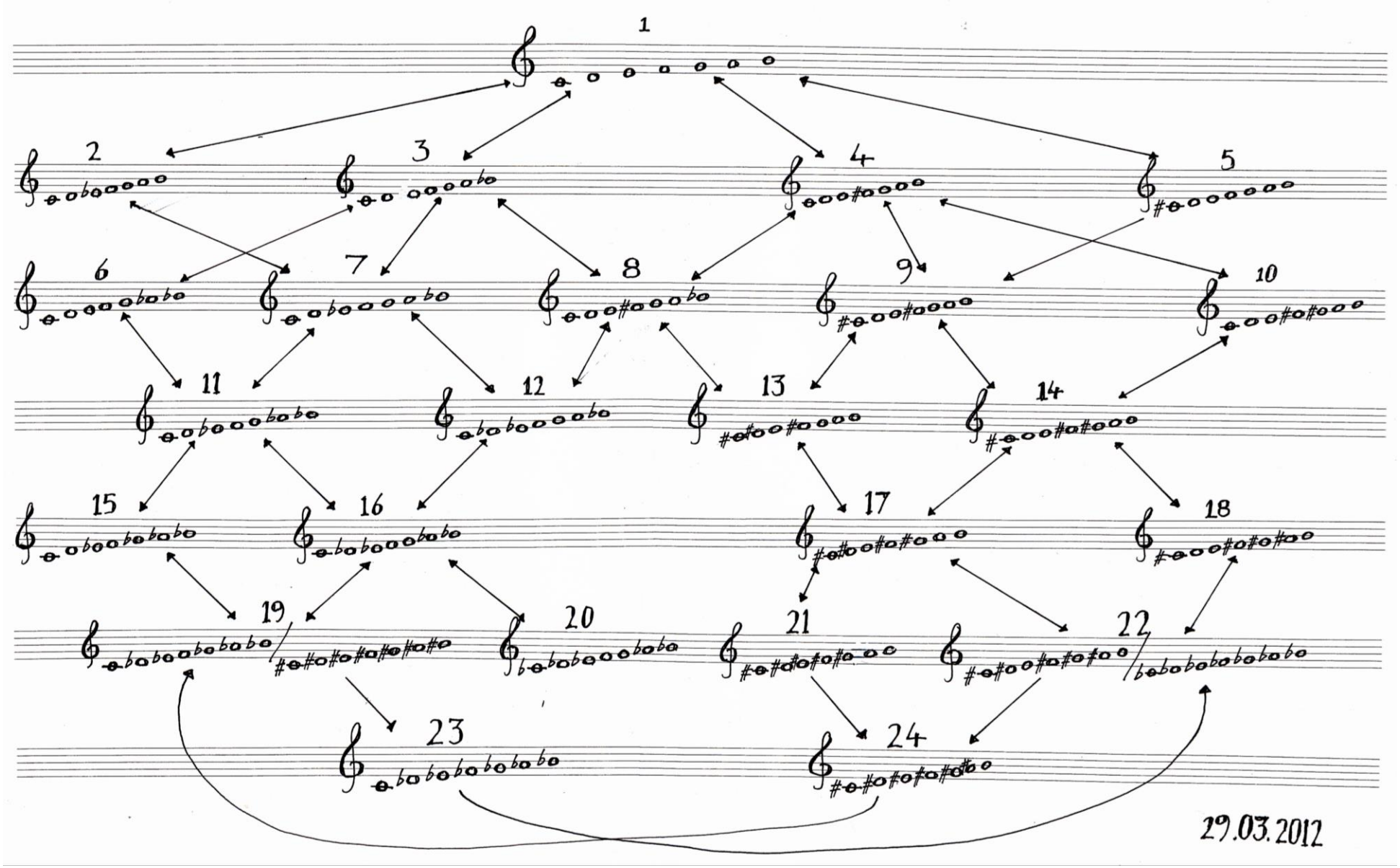


All Modes At All Transpositions



These 7 modes give 12 possible scales.

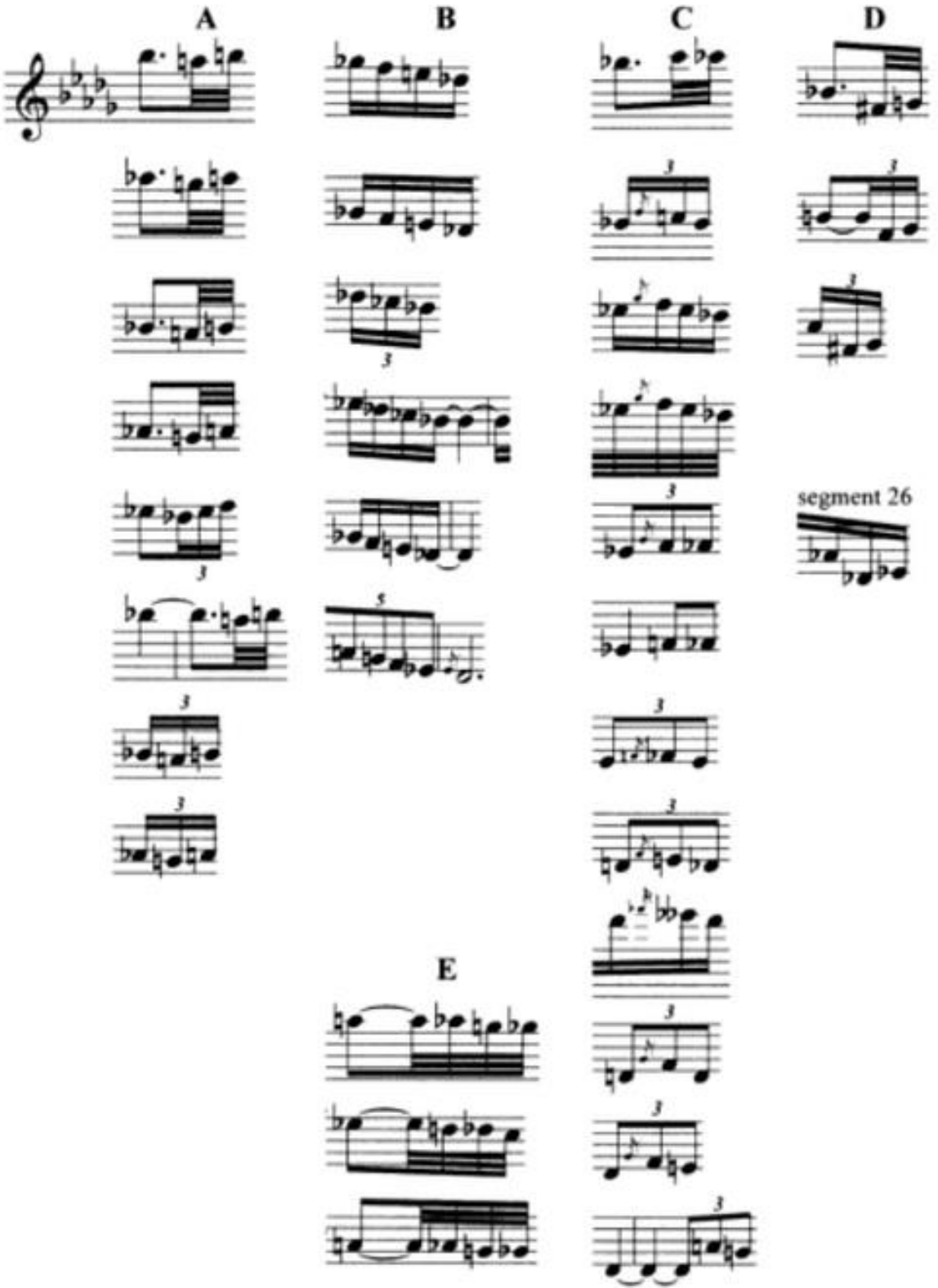
More Modes



All possible modes made from only 4 tones and 2 semitones with no more than one consecutive semitone

Short Melody

- Claude Debussy – *Syrinx*
  - solo flute
  - 1913
  - https://www.youtube.com/watch?v=aw53VrbI4l0



Extract of Nattiez Analysis

Notice how the melody is built out of small cells.

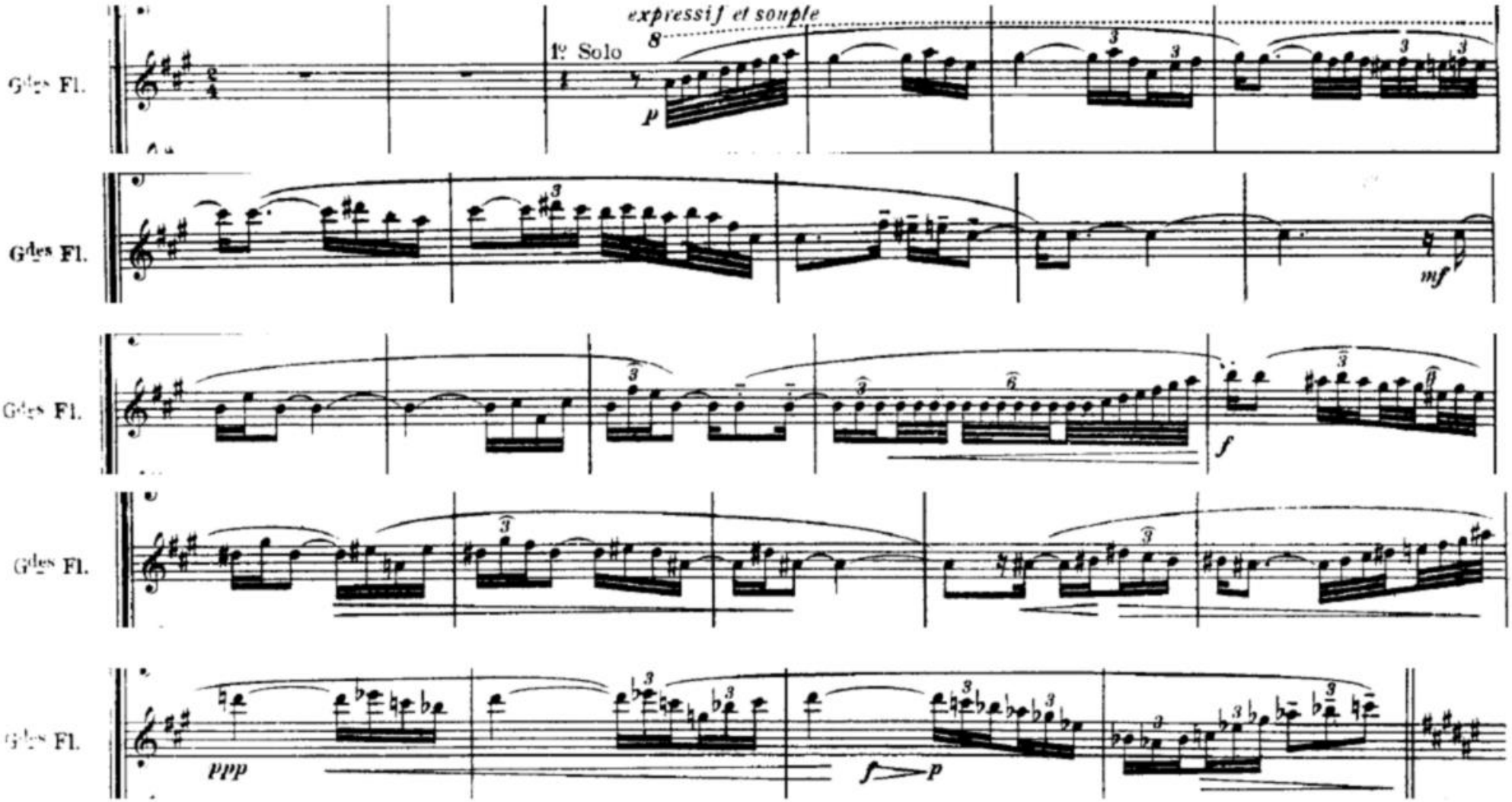
Long Melody

Maurice Ravel – *Daphnis et Chloé*

- (orchestral suite no. 2)
- 1913
- flute solo
- bar 178 – 181 (7:49 in recording)

Melody

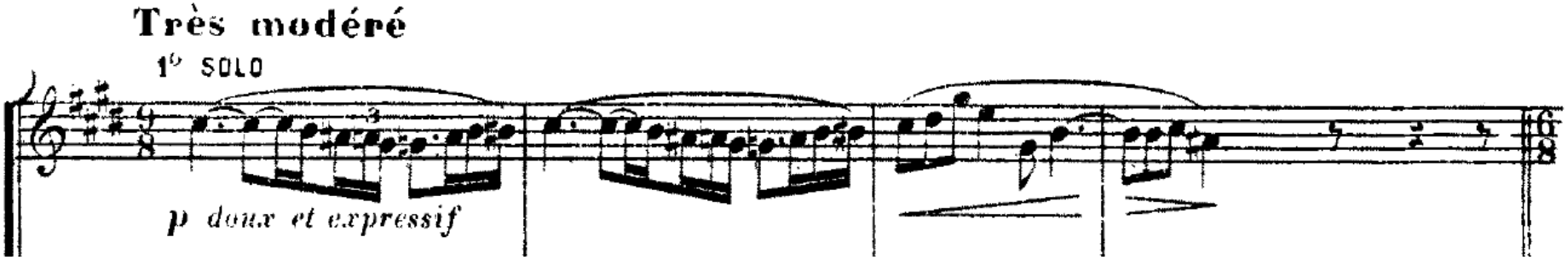
Maurice Ravel – Daphnis et Chloé (Rehearsal Mark 176 – p. 77)



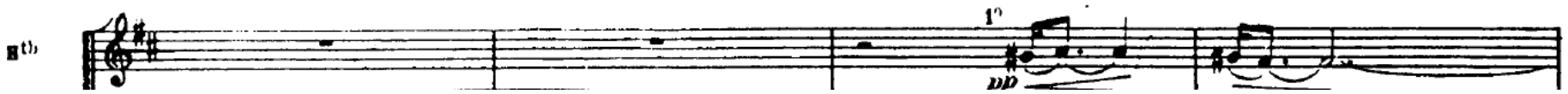
Impressionist Melody

- Not four bar phrases
- Phrases that are either very long or very short
  - Short: Claude Debussy - *Syrinx* for solo flute
  - Long: Flute Solo from Maurice Ravel - *Daphnis Et Chloé* (Orchestral Suite No. 2 bars 178 – 181)
- Melodies made from small motives stuck together
- Melodies placed in different instruments, not always Violin I
- Created from different modes or scales
  - Pentatonic, Octatonic, Whole-Tone, Church Modes
- The modes or scales in the melody are not always directly related to the harmony
- When melodies return they are often unchanged, except for transposition

Claude Debussy –
Prélude à L'Après-midi d'un faune
(1892-4)

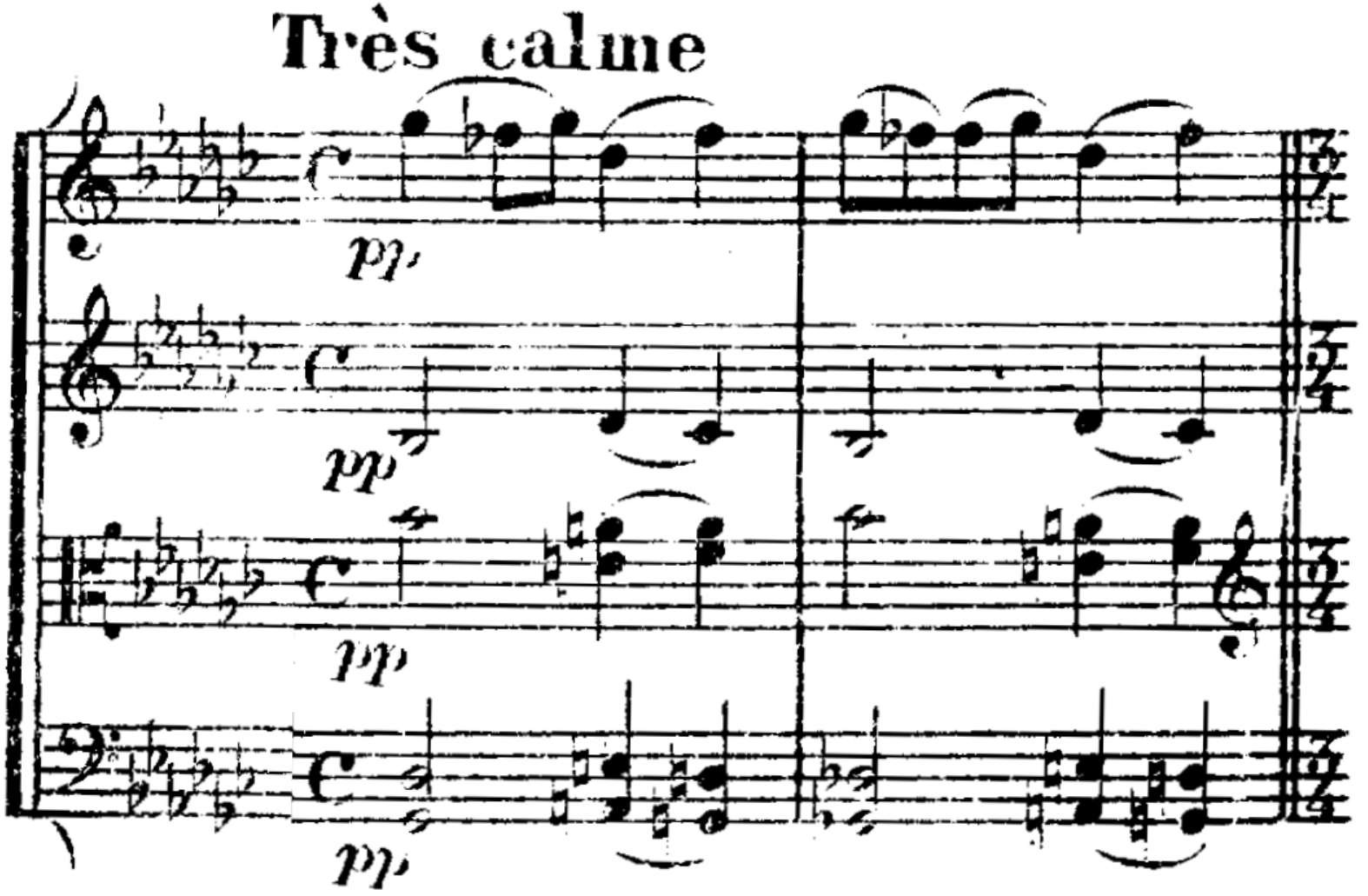


Claude Debussy –
La Mer (1903-05)



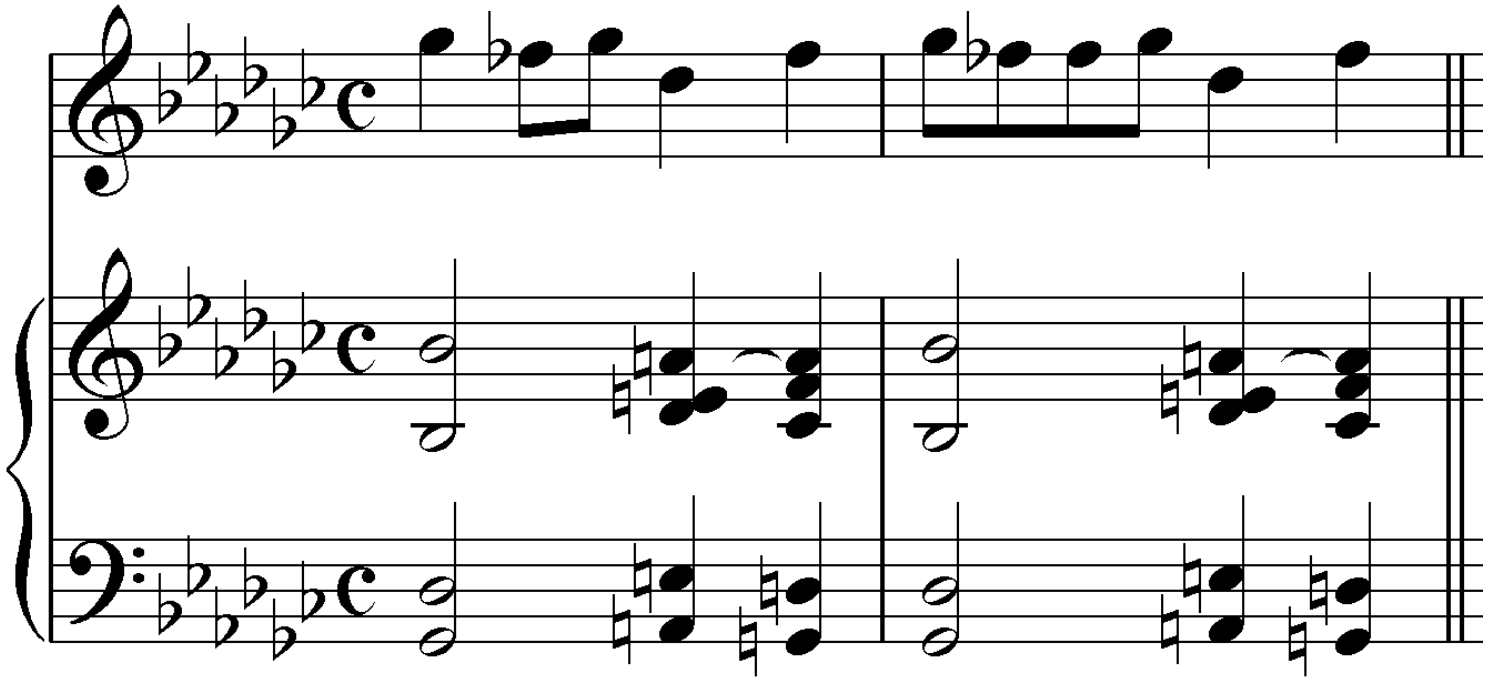
More Adventurous Chord Progression

Page 26, System 4, 4th bar

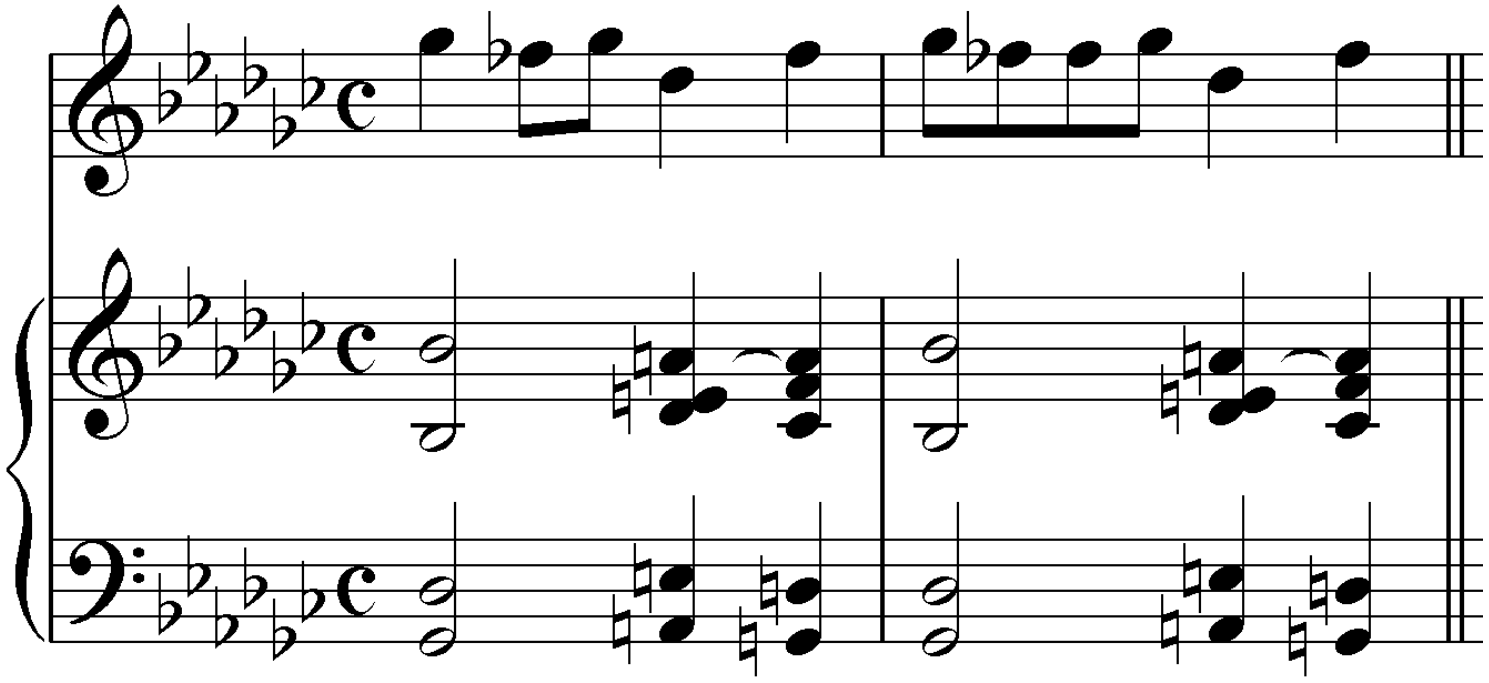


Analysis: *Trés Calme*

Page 26, System 4, 4th bar

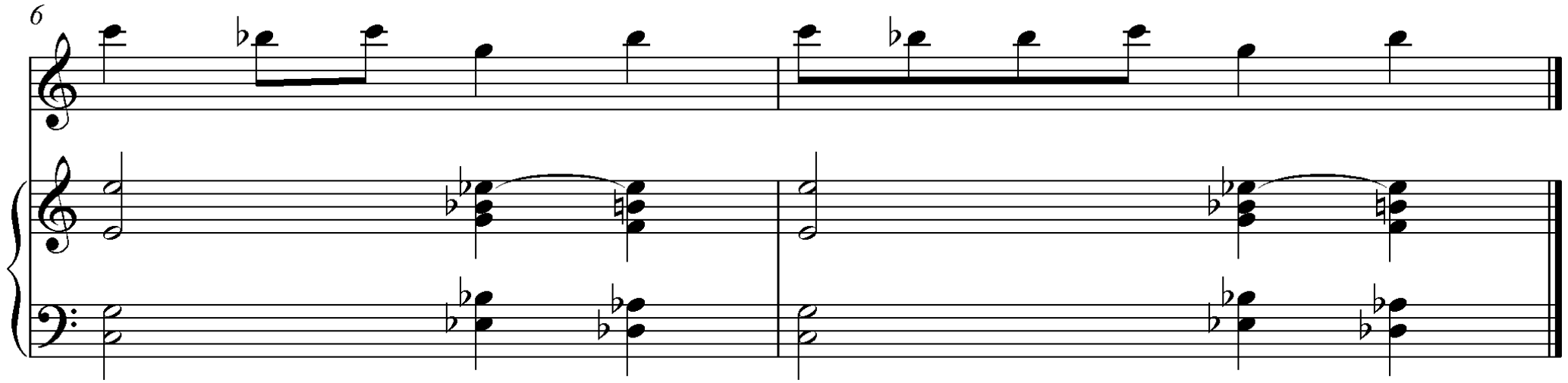


Tritone Substitution



I #III^7 *b*II^7 I

Extract Transposed Into C Major



Maurice Ravel - Bolero

https://www.youtube.com/watch?v=r30D3SW4OVw

Johannes Kreidler –Bolero

https://www.youtube.com/watch?v=xkrydS0MK28