

Stylistic Composition

2017-18

Seminar 2 – 24 January 2018
Harmony

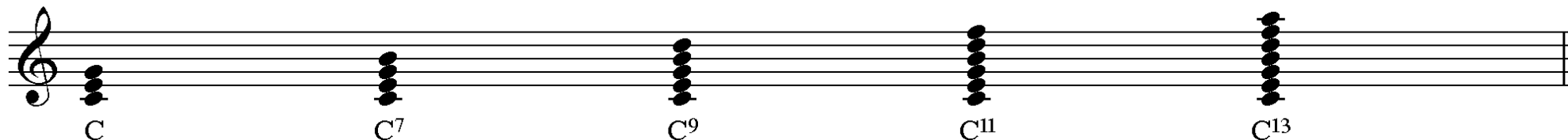
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Assignment 3: String Quartet in the style of Ravel

- 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)

Allegro mod^{to}. – Très doux. (♩ = 120)

1^{er} VIOLON
2^d VIOLON
ALTO
VIOLONCELLE

The musical score is written for four parts: 1^{er} VIOLON, 2^d VIOLON, ALTO, and VIOLONCELLE. The tempo is **Allegro mod^{to}. – Très doux.** with a metronome marking of **(♩ = 120)**. The key signature has one flat (F major or D minor). The time signature is common time (C). The score is divided into two systems of four measures each. The first system starts with a **p** (piano) dynamic. The second system includes dynamics such as **pp** (pianissimo), **cresc.** (crescendo), **poco a**, and **express.** (expressive). The Violoncelle part has a **pp soutenu** (pianissimo sustained) marking. The Alto part has a **pp soutenu** marking. The Violin parts have **pp** and **express.** markings. The score is written in a standard musical notation with treble and bass staves.

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

The image displays the first system of the opening of Maurice Ravel's String Quartet in F. It consists of two staves. The upper staff contains the melody, and the lower staff contains the harmonic accompaniment. The key signature is F major (one flat). The melody is written in a treble clef, and the accompaniment is written in a bass clef. The chords are labeled with Roman numerals and superscripts indicating their root inversions. The first system of the melody is 16 measures long, and the second system is 16 measures long. The chords are as follows:

Measure	Chord
1	I
2	V ⁹
3	iii ⁷
4	IV
5	iii ⁹
6	IV ¹¹
7	VII ⁷
8	IV ⁷
9	II ⁷
10	III
11	II ⁷
12	V ¹¹
13	IV ⁷
14	V ⁷
15	IV ⁹
16	V ⁷

The second system of the melody is 16 measures long, and the chords are as follows:

Measure	Chord
17	V ⁹
18	V
19	IV
20	V ⁷
21	VI
22	V
23	II ⁷
24	II ⁷
25	II ⁷
26	VI ⁷
27	VI ⁷
28	VI ⁷
29	II ⁷
30	I
31	V

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 5th may be omitted
- The third is sometimes doubled in resolving harmonies (but rarely in tonic or dominant harmonies)
- Do not omit the 3rd or 7th
- 9th sounds best in highest voice, or upper voices
- Keep 9th above the third (except in dominant minor 9th)
- 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
 - Traditionally 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>

Profondément calme (Dans une brume doucement sonore)

The image displays a musical score for the piece 'La cathédrale engloutie' from Debussy's Preludes, Book I. The score is written for piano (pp) and features a complex texture of parallel harmony. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 6/8, with a 3/2 measure signature. The music is characterized by dense, sustained chords and a slow, atmospheric tempo. The score is divided into three measures, each showing a different harmonic texture. The first measure features a dense cluster of notes in the treble, while the second and third measures show a more open, sustained texture. The overall mood is calm and atmospheric, as indicated by the tempo marking 'Profondément calme (Dans une brume doucement sonore)'.

Parallel Harmony

Claude Debussy

Pour le Piano *Sarabande*

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

2. SARABANDE

Avec une élégance grave et lente
(Grave e lento)

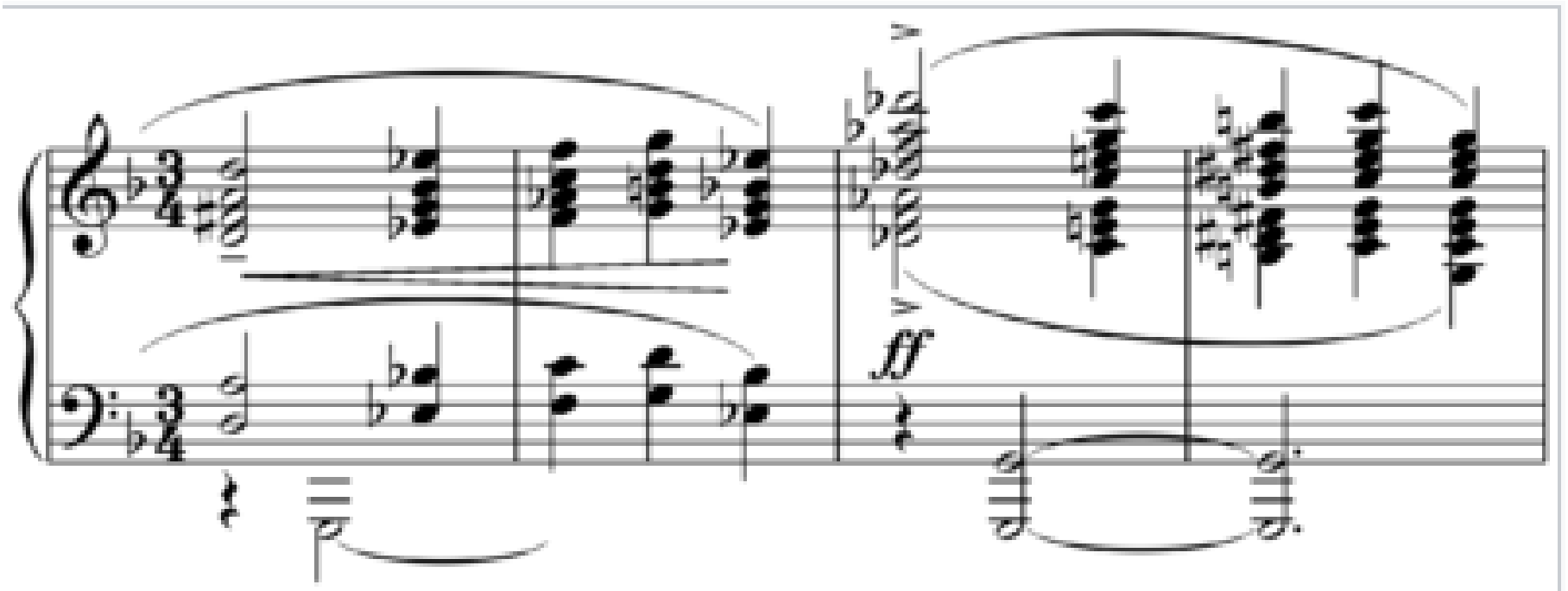
PIANO

The musical score is written for piano and consists of two systems. The first system begins with a treble and bass staff joined by a brace, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is marked with a piano (p) dynamic. The second system continues the piece, ending with a mezzo-forte (mf) dynamic. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings.

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

The image displays four musical scales on a single staff, each with its interval pattern indicated below the notes. The scales are arranged in two rows of two.

Whole-Tone Scale: The notes are C, D, E, F#, G#, A#. The interval pattern consists of six consecutive whole tones (T).

Octatonic Scale: The notes are C, D, E, F, G, A, Bb, C. The interval pattern consists of alternating whole tones (T) and semitones (S).

Pentatonic Scale (Major): The notes are C, D, E, G, A. The interval pattern consists of two whole tones (T), followed by a major third (m3), another whole tone (T), and a final major third (m3).

Pentatonic Scale (Minor): The notes are C, Eb, F, G, Ab. The interval pattern consists of a minor third (m3), followed by two whole tones (T), another minor third (m3), and a final whole tone (T).

Examples of Scales Used In Debussy's Work

Pentatonic Scale - Debussy *Voiles*



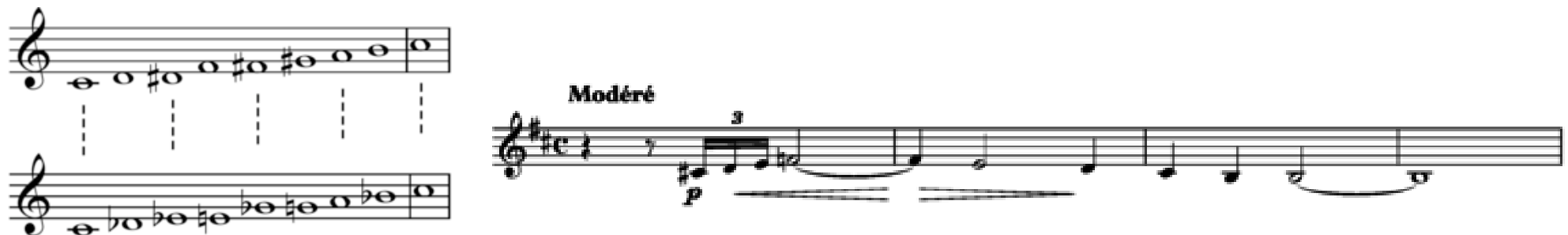
Whole-Tone Scale - Debussy *Voiles*

<https://www.youtube.com/watch?v=FVV0jkZC4jl>



Octatonic Scale - *Nuages* (from *Nocturnes*)

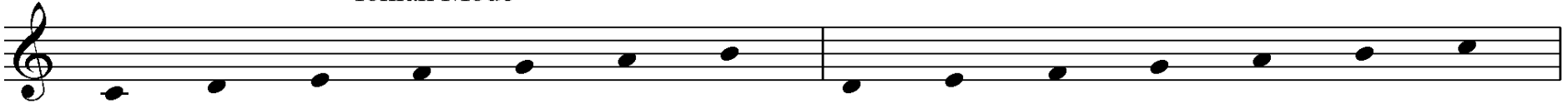
<https://www.youtube.com/watch?v=spXwXLqFLvs>



Modal Harmony

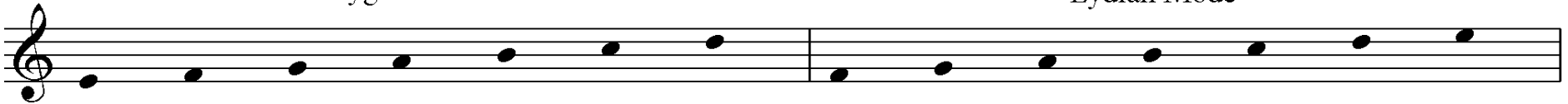
Ionian Mode

Dorian Mode



Phrygian Mode

Lydian Mode

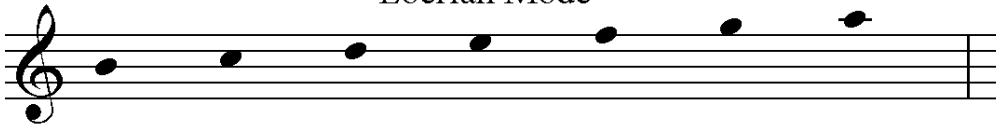


Mixolydian Mode

Aeolian Mode



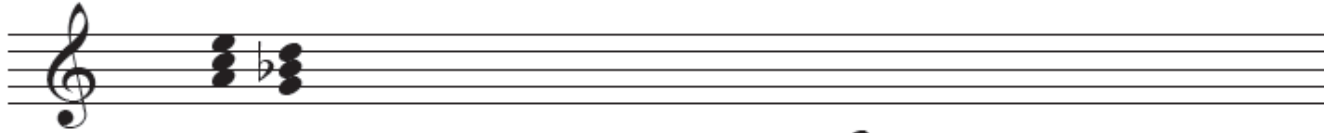
Locrian Mode





A Phrygian ————— A Major

Chords in Root Position



MELODY: A Phrygian

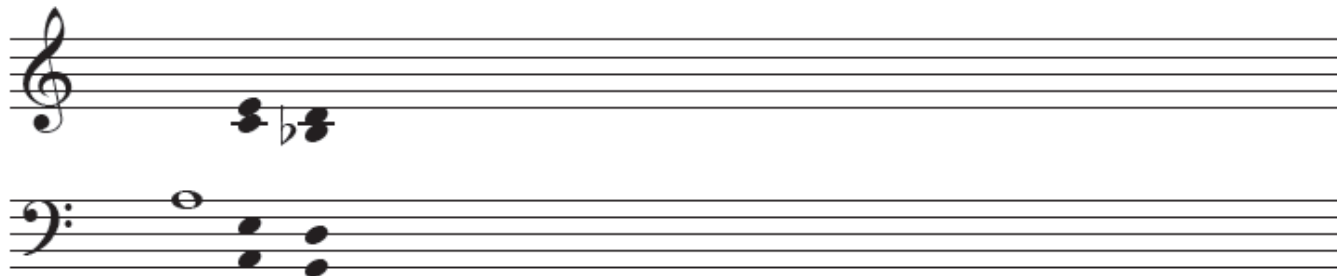
A1

Très lent (♩ = 44)



HARMONY:

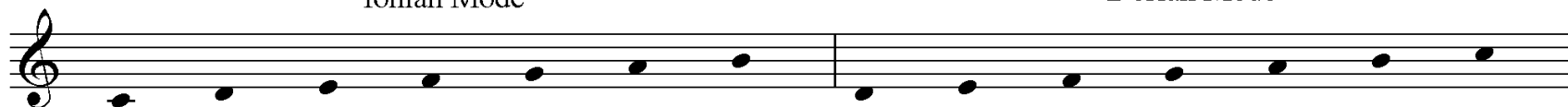
Am Gm



Parallel
Harmony &
Modes:
Analysis Of
The Opening

Ionian Mode

Dorian Mode



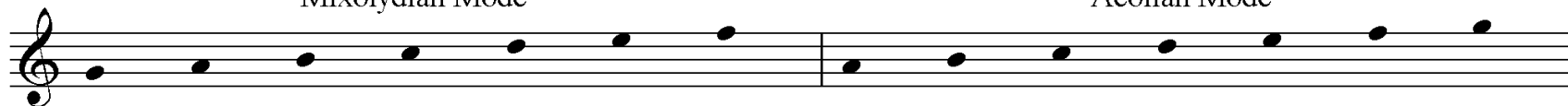
Phrygian Mode

Lydian Mode

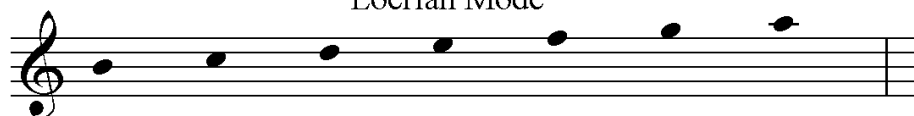


Mixolydian Mode

Aeolian Mode

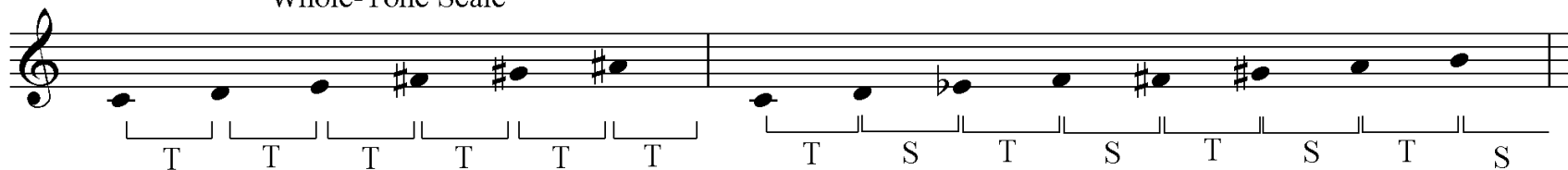


Locrian Mode



Whole-Tone Scale

Octatonic Scale



Pentatonic Scale (Major)

Pentatonic Scale (Minor)

