

# **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](mailto:David.Pocknee@hud.ac.uk).

# Scores

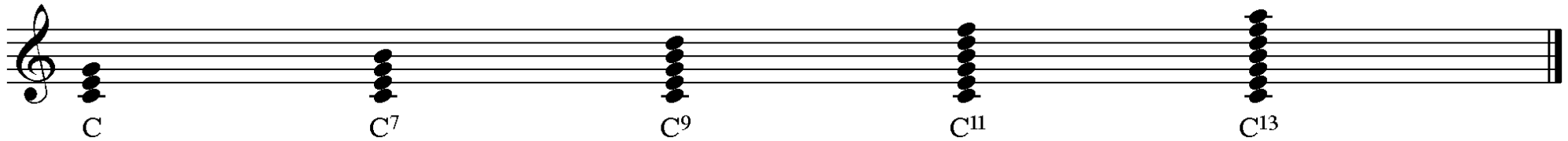
In the university library – also on [www.imslp.org](http://www.imslp.org)

# Recap of Last Lesson

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

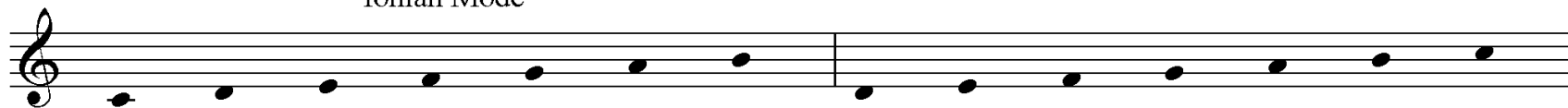
# Extended Harmony (7ths/9ths/11ths/13ths)

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



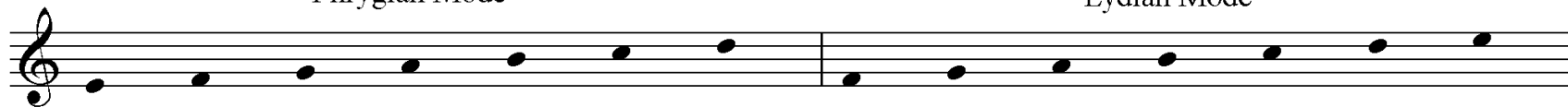
Ionian Mode

Dorian Mode



Phrygian Mode

Lydian Mode

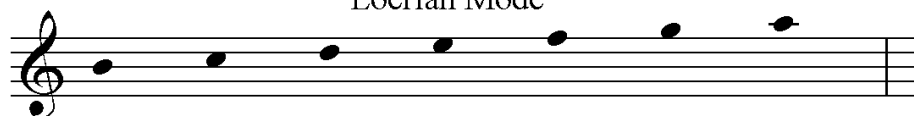


Mixolydian Mode

Aeolian Mode

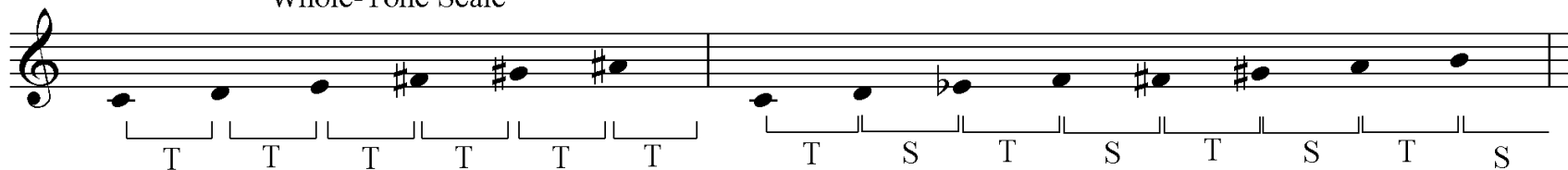


Locrian Mode



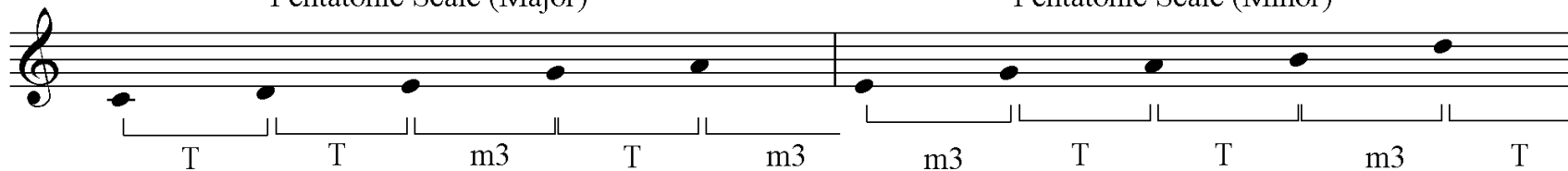
Whole-Tone Scale

Octatonic Scale



Pentatonic Scale (Major)

Pentatonic Scale (Minor)





**B2**

Tempo

*Perpressif*

eb Min

Gb Maj

The image shows a musical score for a piece in Eb minor/Gb major. The score is written for piano and includes a tempo change to 'Tempo' and a section marked 'Perpressif'. The 'Perpressif' section is highlighted with a red box. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp'.

# Harmony Recap

C#9 C#-9 C#9 C#

The image shows four staves of musical notation, each representing a different chord. The first staff shows the C#9 chord (C#4, D#4, E4, F#4, G4, A4, B4, C#5). The second staff shows the C#-9 chord (C#4, D#4, E4, F#4, G4, A4, B4, C#5). The third staff shows the C#9 chord (C#4, D#4, E4, F#4, G4, A4, B4, C#5). The fourth staff shows the C# chord (C#4, D#4, E4, F#4, G4, A4, B4, C#5).

002.wav

“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[illegible]

# 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 3<sup>rd</sup> 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

The image shows a musical score for a piece titled "H1". The tempo is marked "Pas trop lent (♩ = 60)". The score is in 3/4 time and features a red box highlighting a section of the music. Above the score, the mode "A Dorian" is indicated, and below it, the mode "C Lydian" is indicated. The score includes various musical notations such as notes, rests, and dynamic markings. A red box highlights a section of the music, and green boxes highlight specific chords. The chords are labeled as follows: I<sup>7</sup>, VI<sup>13</sup> II<sup>7</sup>, I<sup>7</sup>, II<sup>7</sup>/IV<sup>13</sup>, I<sup>7</sup>, II<sup>7</sup>/IV<sup>13</sup>, I<sup>7</sup>, and G<sup>13</sup>. The text "Harmonically ambiguous" is written below the first green box, and "Pivot Chord: V of C Major/VII Of A Dorian" is written below the last green box.

C major/minor



C Lydian



H2

A musical score for the H2 section. It features a piano part with a melody and accompaniment. The melody is marked with 'mf expressif' and 'pizz.'. The accompaniment is marked with 'mf' and 'arco'. The section is divided into two measures, each with a red box highlighting a specific melodic phrase.

H3



H3"

A musical score for the H3 and H3" sections. It features a piano part with a melody and accompaniment. The melody is marked with 'Moderément animé (♩ = 70)' and 'sur la touche'. The accompaniment is marked with 'pp sub.'. The section is divided into two measures, each with a red box highlighting a specific melodic phrase.

A series of chord diagrams for the H2 and H3 sections. The chords are C7, Cm7, C7, Cm7, F#7, C7, F#7, and C7. Each chord is shown in a standard musical notation with a treble and bass clef.

Whole Tone Scale

H4'



H4"

A musical score for the H4' and H4" sections. It features a piano part with a melody and accompaniment. The melody is marked with 'pressez' and 'rall.'. The accompaniment is marked with 'pp'. The section is divided into two measures, each with a red box highlighting a specific melodic phrase.

E Dorian



D Major



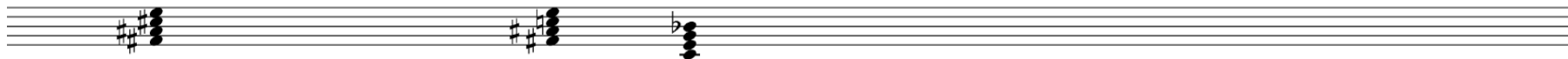
H5

A musical score for the H5 section. It features a piano part with a melody and accompaniment. The melody is marked with 'modéré' and 'pastoral'. The accompaniment is marked with 'pp'. The section is divided into two measures, each with a red box highlighting a specific melodic phrase.

A4/D4

A musical score for the A4/D4 section. It features a piano part with a melody and accompaniment. The melody is marked with 'Très calme' and 'pp'. The accompaniment is marked with 'pp'. The section is divided into two measures, each with a red box highlighting a specific melodic phrase.

A series of chord diagrams for the H4', H4'', H5, and A4/D4 sections. The chords are F#7, Em9, Em9, and E9. Each chord is shown in a standard musical notation with a treble and bass clef.



**H3'**



Pentatonic



**H3''**

*Modérément animé* (♩ = 70)

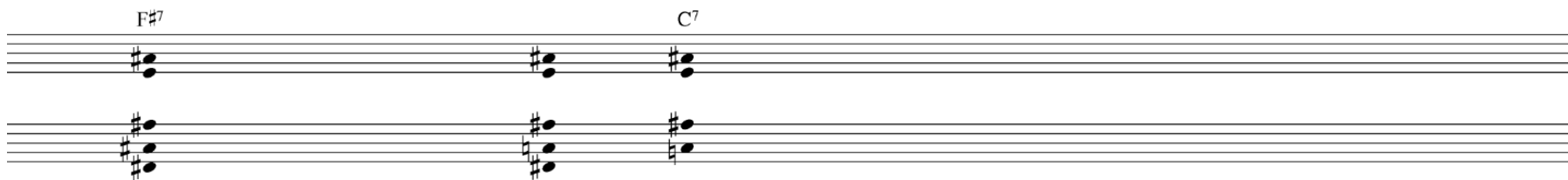
sur la touche  
sur la touche  
pp sub.  
p sub.  
sur la touche  
pp sub.

F#<sup>7</sup>

C<sup>7</sup>

F#<sup>7</sup>

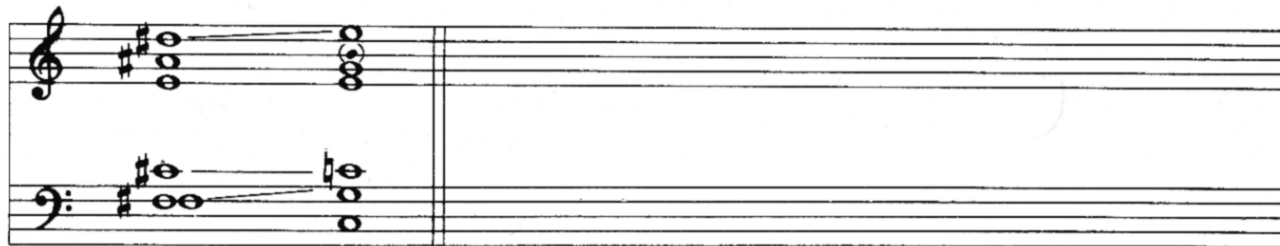
C<sup>7</sup>



# 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 $\sharp$  dominant seventh, or the enharmonic G $\flat$ , upon resolving to C major creates the half-step movement from the root, F $\sharp$  leading to G, the fifth of C major. (See *example 228*.) Against this, contrary motion is formed by the C $\sharp$  (or D $\flat$ ) 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.

# Harmony Recap

**H4'** Whole Tone Scale **H4''**

Whole Tone Scale

The image shows a musical score for a piece titled 'jeu ord.'. The score is written for piano and features a red box highlighting a specific section. The score is divided into two systems. The first system is marked 'jeu ord.' and 'pressez'. The second system is marked 'rall.'. The score is written in 3/4 time and features a key signature of one sharp (F#). The red box highlights a section of the score that includes a whole tone scale. The scale is written in the treble clef and consists of the notes F#, G#, A, B, C, and D. The scale is marked 'Whole Tone Scale' and 'H4''.

jeu ord. pressez

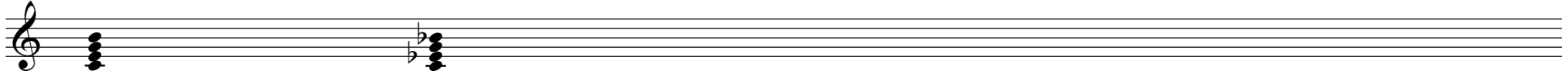
jeu ord. rall.

F#<sup>7</sup>

019.wav

# Harmony Recap

C major/minor



C Lydian



H2

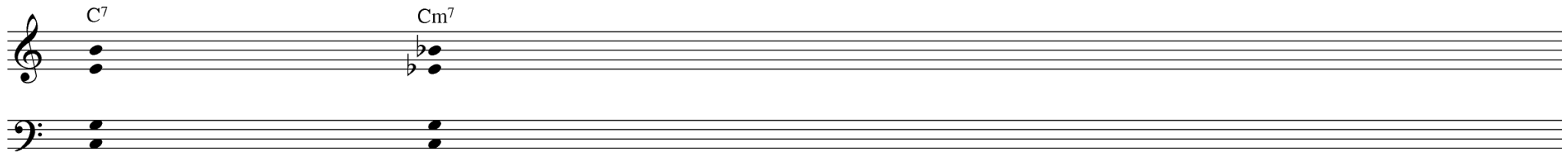
A musical score for a piece labeled 'H2'. The score is in 3/4 time and features a grand staff. A red rectangular box highlights a specific passage in the first system, which includes a triplet of eighth notes in the treble clef and a corresponding bass line. The score includes various musical markings such as 'mf expressif', 'pizz.', 'arco', and 'mp'. The background of the score is light purple.

C<sup>7</sup>

Cm<sup>7</sup>

C<sup>7</sup>

Cm<sup>7</sup>



# Extended Harmony Advice

When writing 9<sup>th</sup>, 11<sup>th</sup> or 13<sup>th</sup> chords:

- Do not omit the 3<sup>rd</sup> or 7<sup>th</sup>, 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 5<sup>th</sup> may be omitted without affecting the harmony too much (this happens a lot in jazz).
- The 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> 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 9<sup>th</sup> above the third (except in dominant minor 9<sup>th</sup>)
- 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 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> Chords

- 7ths
  - Dominant 7<sup>th</sup> chords are the same in major and minor keys but 9ths are affected by key. (e.g. B D F A<sup>b</sup>)
  - Diminished 7<sup>th</sup> chord (built on leading tone) can resolve to either major or minor
  - Half-diminished 7<sup>th</sup> 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 9<sup>th</sup> resolves down, augmented 9<sup>th</sup> resolves up
- 11ths
  - Traditionally a suspension, resolving down to the third in the 4-3
- 13ths
  - A 13<sup>th</sup> chord includes every note of a 7-note scale.

# Historical Uses Of 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> 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 super-tonic 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<sup>b</sup> 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 55a**   **b**   **c**   **d**

$\frac{-9}{-7}$     $\frac{-9}{-7}$    (E<sup>b</sup> V<sup>7</sup>/<sub>C</sub>)    $\frac{\sharp 9}{-7}$

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

**Example 56a**   **b**   **c**

$\frac{9}{+7}$     $\frac{-9}{+7}$     $\frac{\sharp 9}{+7}$

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

**Example 57a**   **b**

$\frac{9}{+7}$     $\frac{-9}{+7}$

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

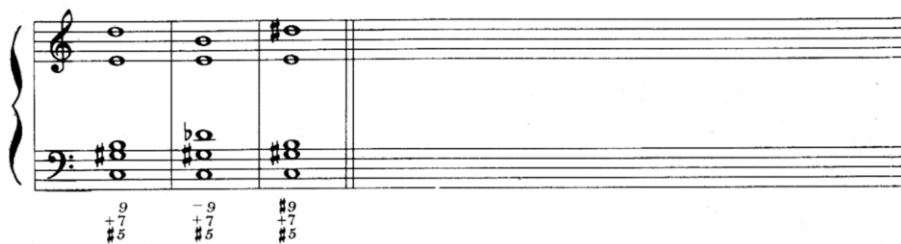
**Example 58a**   **b**   **c**

$V\sharp 9/5$     $V\sharp 9/5$     $V\sharp 9/5$

# Historical Uses Of 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> 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

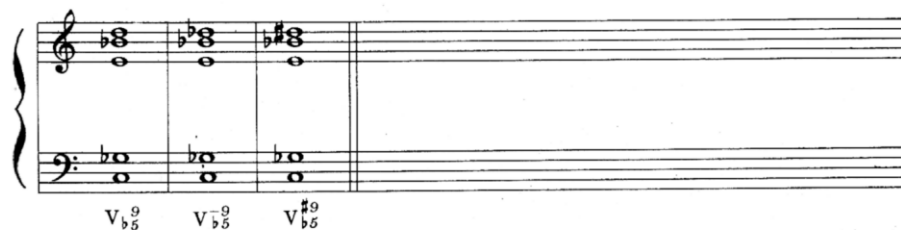
*Example 59a* *b* *c*



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

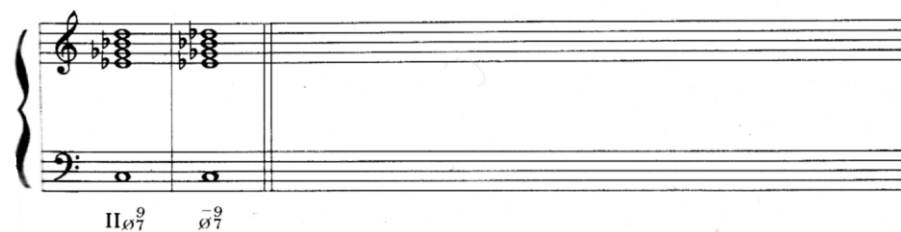
- Example 60a* The lowered fifth-dominant ninth chord  
*b* The lowered fifth-dominant minor ninth chord  
*c* The lowered fifth-dominant-augmented ninth chord

*Example 60a* *b* *c*



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

*Example 61a* *b*



- 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

*Example 62a* *b* *c* *d*



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

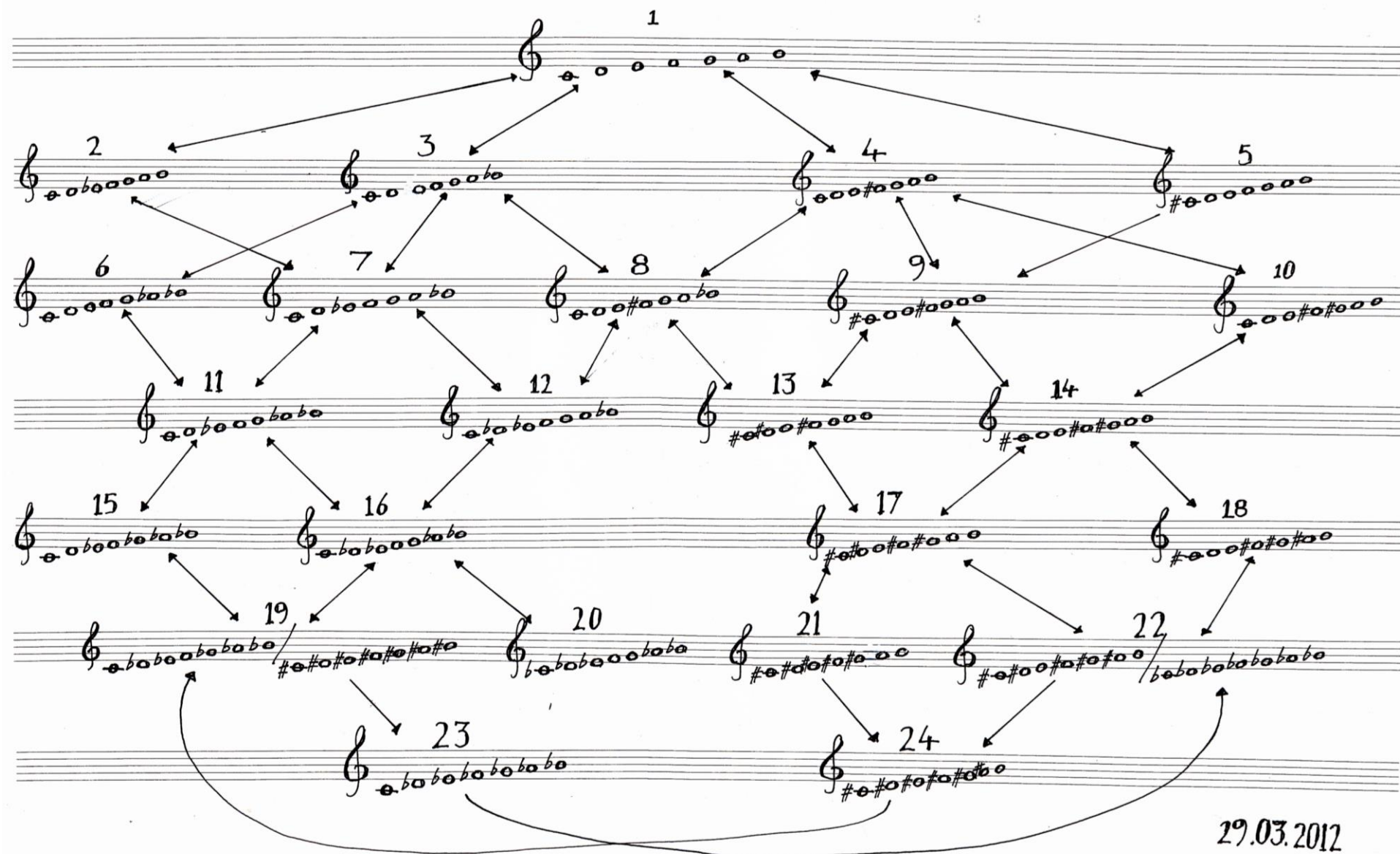
Ionian Mode	Dorian Mode	Phrygian Mode	Lydian Mode	Mixolydian Mode	Aeolian Mode	Locrian Mode

# All Modes At All Transpositions

Ionian Mode	Dorian Mode	Phrygian Mode	Lydian Mode	Mixolydian Mode	Aeolian Mode	Locrian Mode
T T S T T T S	T S T T T S T	S T T T S T T	T T T S T T S	T T S T T S T	T S T T S T T	S T T S T T T

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)

The image displays a musical score for five Flutes (Gdes Fl.), arranged in five staves. The score is for Rehearsal Mark 176, page 77 of Maurice Ravel's *Daphnis et Chloé*. The key signature is one sharp (F#), and the time signature is 4/4. The first staff is marked "1<sup>re</sup> Solo" and "expressif et souple". The dynamics range from *p* (piano) to *f* (forte). The score features complex melodic lines with many triplets and slurs. The bottom staff begins with a *ppp* (pianissimo) marking and ends with a *f* to *p* (forte to piano) dynamic change.

# Impressionist Melody

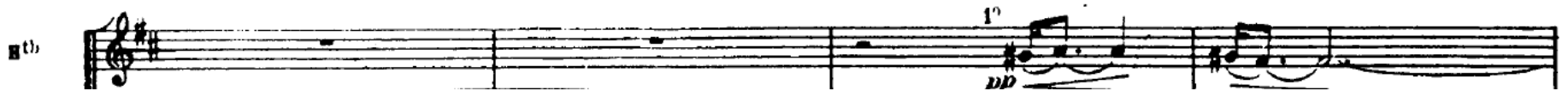
- Not four bar phrases
- Phrases that are either very long or very short
  - Short: Claude Debussy - *Syrinx* for solo flute
  - Long: Flute Solo from Maurice Ravel - *Daphnis Et Chloé* (Orchestral Suite No. 2 bars 178 – 181)
- Melodies made from small motives stuck together
- Melodies placed in different 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, 4<sup>th</sup> bar

**Très calme**

The image displays a musical score for a piece titled "Très calme". The score is written for four staves, likely representing a piano and a voice or another instrument. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two measures by a vertical bar line. The first measure contains a piano (pp) dynamic marking. The second measure contains a piano (pp) dynamic marking. The notation includes various musical symbols such as notes, rests, and slurs, indicating a melodic and harmonic progression. The overall mood is calm and serene, as suggested by the title.

# Analysis: *Trés Calme*

Page 26, System 4, 4<sup>th</sup> bar



# Tritone Substitution

The image shows a musical score for a tritone substitution exercise in C minor. The score is written for a single melodic line and a piano accompaniment. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The melodic line consists of two measures. The first measure contains the notes G4, Ab4, Bb4, and C5. The second measure contains the notes Bb4, Ab4, G4, and F4. The piano accompaniment also consists of two measures. The first measure has a bass note of C4 and a treble chord of G4, Ab4, and Bb4. The second measure has a bass note of C4 and a treble chord of Bb4, Ab4, and G4. This illustrates the tritone substitution of the dominant chord (F7) with the dominant of the tritone (Cb7).

**I    *#III<sup>7</sup>*    *bII<sup>7</sup>*    I**

# Extract Transposed Into C Major

6

The image displays a musical score for an extract transposed into C Major. The score is written for a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two measures. The first measure of the vocal line starts with a treble clef and a key signature of one flat. The notes are: C4 (quarter), B-flat4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B-flat4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B-flat4 (quarter), C4 (quarter). The piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one flat. The notes are: C4 (quarter), B-flat4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B-flat4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B-flat4 (quarter), C4 (quarter). The left hand has a bass clef and a key signature of one flat. The notes are: C3 (quarter), B-flat3 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B-flat3 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B-flat3 (quarter), C3 (quarter). The score ends with a double bar line.

# Maurice Ravel - Bolero

<https://www.youtube.com/watch?v=r30D3SW4OVW>

Johannes Kreidler –Bolero

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