

# Stylistic Composition

2017-18

Seminar 1 – 17 January 2018  
*Impressionism*

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Assignment 3: String Quartet in the Style of Ravel

# Maurice Ravel

- French
- 1875-1937
- Impressionist
  - *Daphnis et Chloé* (1909-11)
  - *Bolero* (1928)
  - *Gaspard de la Nuit* (1908)
  - Arrangement of Mussorgsky's *Pictures At An Exhibition* (1922)

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

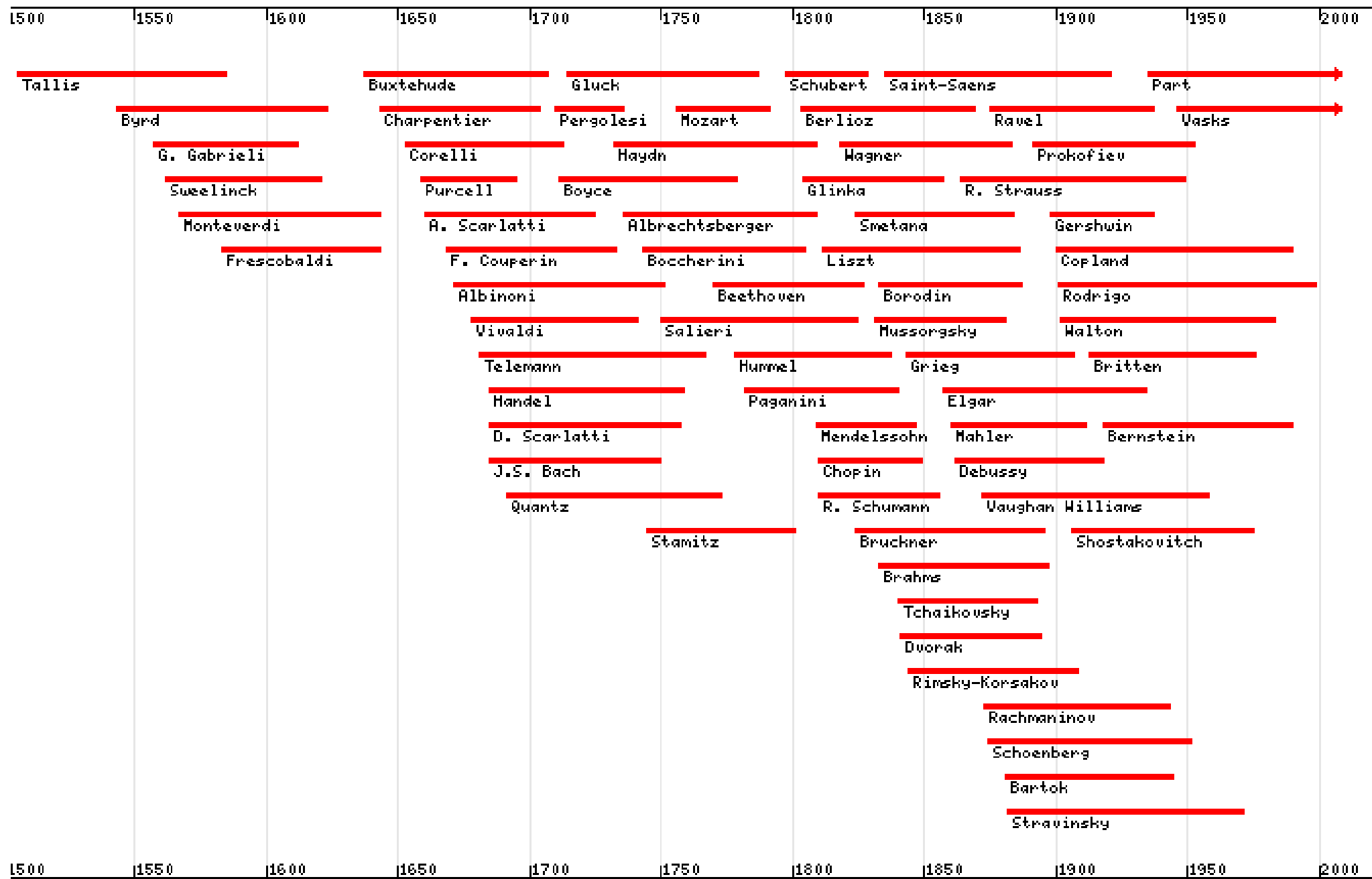
- approx. 30 mins long.
- In four movements
- <https://www.youtube.com/watch?v=ieRQyyPowH0>
- We will concentrate on the 3<sup>rd</sup> movement especially, as it uses a lot of different compositional approaches that are typical of Ravel's style

# Music Between Mozart and Ravel

Mozart's last Violin Sonata was written in 1788.

Maurice Ravel's *String Quartet* was written in 1903.

There is a distance of 115 years between these two pieces.



Wolfgang Amadeus Mozart *String Quartet* No.14 K.387 (1782)

**Allegro vivace assai.**

Violino I.

Violino II.

Viola.

Violoncello.

The musical score is written for four instruments: Violino I, Violino II, Viola, and Violoncello. The tempo is 'Allegro vivace assai'. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into two systems. The first system shows the initial entries of the instruments, with Violino I starting with a trill. Dynamics include *f* (forte) and *p* (piano). The second system continues the development, featuring crescendo markings (*cresc.*) and trills (*tr*) in several parts. The Violoncello part has a *p* dynamic at the beginning of the second system.



# Wolfgang Amadeus Mozart *String Quartet* No.19, K.465 (1785)

**Adagio.**

Violino I.

Violino II.

Viola.

Violoncello.

**Allegro.**

The musical score is presented in three systems. The first system is marked 'Adagio.' and the second and third systems are marked 'Allegro.' The score is for four instruments: Violino I, Violino II, Viola, and Violoncello. The key signature has one flat (B-flat). The first system shows the beginning of the piece with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The second system continues the development with various dynamics including p, cresc., f, and sf. The third system shows a change in tempo and dynamics, with sf and p markings. The score is written in a standard musical notation with staves and clefs for each instrument.

# Ludwig van Beethoven *Grosse Fuge* (1827)

**Allegro.**

Violino I.

Violino II.

Viola.

Violoncello.



**Meno mosso e moderato.**



**Allegro.**





# Schumann – *String Quartet* op. 41 n. 3 in A major (1842)

Componirt 1842.

**Andante espressivo.**  $\text{♩} = 60.$

Violino I.

Violino II.

Viola.

Violoncello.

**Allegro molto moderato.**  $\text{♩} = 60.$

*p sempre teneramente*

*ten.*

*ten.*

*p sempre teneramente*

*p*

*p sempre teneramente*

*ten.*

*ten.*

*p sempre teneramente*

# Richard Schumann – *String Quartet* op. 41 n. 3 in A major (1842)

SLOW INTRODUCTION  
Andante espressivo ♩ = 60

Vln. I  
Vln. II  
Vla.  
Vc.

A Major:  $ii\frac{6}{5}$   $V^7$   $vi$  ——— tonicization of IV ———  $ii\frac{6}{5}$

Schumann – *String Quartet* op. 41 n. 3 in A major (1842)

<https://www.youtube.com/watch?v=08hmey8e0js>

from: Julie Hedges Brown -

*Study, Copy, and Conquer Schumann's 1842 Chamber Music and the Recasting of Classical Sonata Form*

*The Journal of Musicology*, Vol. 30, No. 3 (Summer 2013), pp. 369-423

# Music Between Mozart and Ravel

Richard Wagner – Tristan and Isolde (Prelude) (1859)

<https://www.youtube.com/watch?v=hD38QAEZZqg>



# Claude Debussy *String Quartet in G Minor* (1893)

Animé et très décidé 63 

1<sup>er</sup> Violon

2<sup>d</sup> Violon

Alto

Violoncelle



<https://www.youtube.com/watch?v=eJjiUeBx-IM>

# Claude Debussy

- French
- 1862-1918
  - *Prélude à L'Après-midi d'un faune* (1892-4)
  - *La Mer* (1903-5)
  - *Piano Preludes* (1910-1913)
  - *Jeux* (1912)
  - *Pelleas et Melisande* (1892-1902)
  - *String Quartet* (1893)



# 1780s – 1900s

- 1782 - Wolfgang Amadeus Mozart *String Quartet* No.14 K.387
- 1785 - Wolfgang Amadeus Mozart *String Quartet* No.19, K.465
- 1827 - Ludwig van Beethoven *Grosse Fuge*
- 1842 - Richard Schumann – *String Quartet* op. 41 n. 3 in A major
- 1859 - Richard Wagner – *Tristan and Isolde*
- 1893 - Claude Debussy *String Quartet*

# Impressionism





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# Impressionism



# Impressionism

“Term used in graphic art from c. 1870 to describe the work of Monet, Degas, Whistler, Renoir, etc. whose paintings avoided sharp contours but convey an 'impression' of the scene painted by means of blurred outlines and minute small detail. It was applied by musicians to the music of Debussy and his imitators ... Some of the technical features of impressionism included new chord combinations, often ambiguous as to tonality, chord of the 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> being used instead of triads and chords of the 7<sup>th</sup>; appoggiatura used as part of the chord, with full chord included; parallel movement in a group of triads, 7ths and 9ths etc.; whole tone chords; exotic scales; use of the modes; and extreme chromaticism.”

*Concise Oxford Dictionary Of Music (Third Edition)*



# Impressionism Examples

Debussy

*La Mer*

*L'Après Midi ...*

Ravel

*Introduction and Allegro*

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



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

**Allegro mod<sup>to</sup> – Très doux.** (♩ = 120)

1<sup>er</sup> VIOLON  
2<sup>d</sup> VIOLON  
ALTO  
VIOLONCELLE

*p* *pp* *p* *pp* *p* *pp* *p* *pp*

*cresc.* *poco a*

*pp* *express.* *pp* *soutenu* *pp* *soutenu*

Major scale

TONIC      supertonic      mediant      SUBDOMINANT      DOMINANT      submediant      leading-tone

Detailed description: A musical staff in treble clef showing the major scale. The notes are C, D, E, F, G, A, B, each represented by a half note. Below the staff, the functional labels are: TONIC (under C), supertonic (under D), mediant (under E), SUBDOMINANT (under F), DOMINANT (under G), submediant (under A), and leading-tone (under B). The staff ends with a double bar line and a key signature change to two flats.

Minor scale

Detailed description: A musical staff in treble clef showing the minor scale. The notes are C, D, E-flat, F, G, A-flat, B-flat, each represented by a half note. The staff ends with a double bar line and a key signature change to two flats.

I      II      III      IV      V      VI      VII      I      II      III      IV      V      VI      VII

Detailed description: A musical staff showing the seven diatonic triads of the major and minor scales. The first seven triads are from the major scale: I (C major), II (D minor), III (E minor), IV (F major), V (G major), VI (A minor), and VII (B diminished). The next seven triads are from the minor scale: I (C minor), II (D minor), III (E-flat minor), IV (F major), V (G major), VI (A minor), and VII (B diminished). The staff ends with a double bar line and a key signature change to two flats.

Major      Minor      Augmented      Diminished

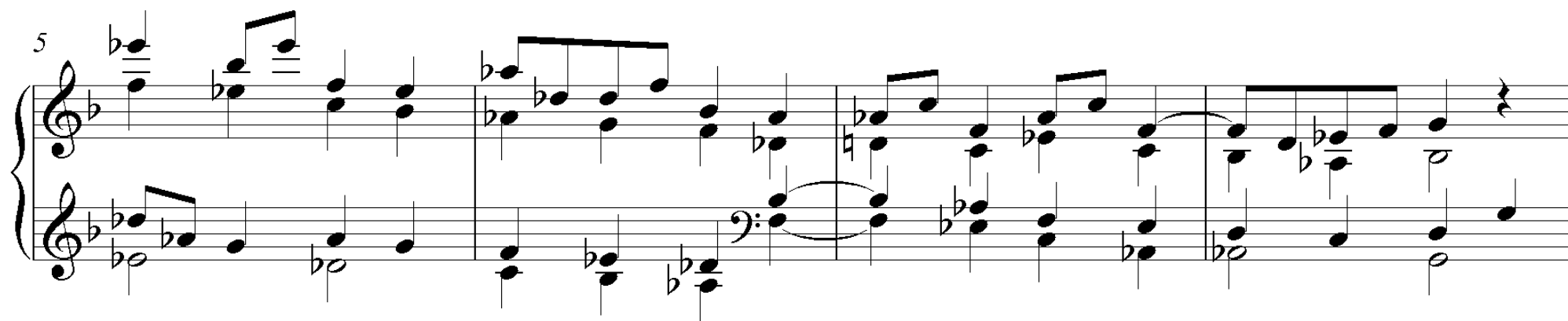
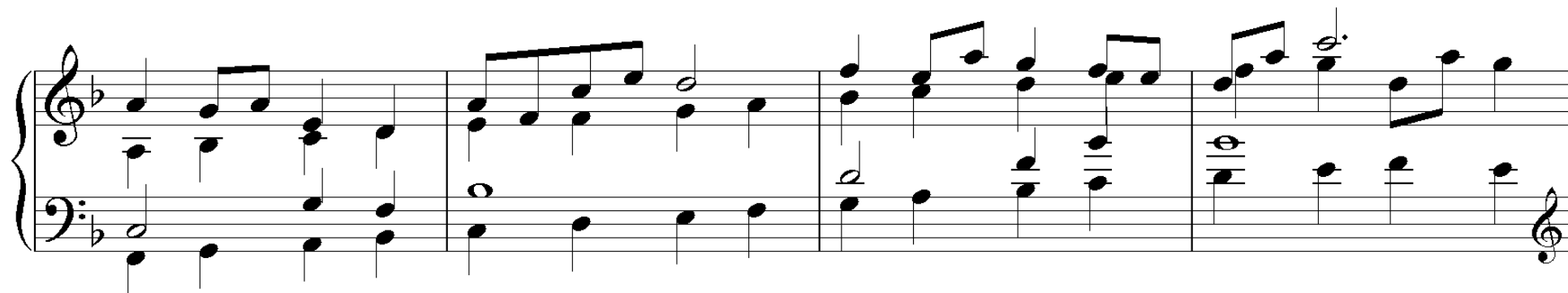
Detailed description: A musical staff showing the four types of triads: Major (C major), Minor (C minor), Augmented (C augmented), and Diminished (C diminished). Each triad is shown as a chord of three notes. The staff ends with a double bar line and a key signature change to two flats.

Inversions

I      Ib      Ib      Ic      Ic

Detailed description: A musical staff showing the four inversions of the triads: I (C major), Ib (C minor), Ib (C minor), Ic (C augmented), and Ic (C diminished). Each triad is shown as a chord of three notes. The staff ends with a double bar line and a key signature change to two flats.

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





# 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 first system of the accompaniment is also 16 measures long. The chords are as follows:

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

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

Measure	Chord
17	V <sup>9</sup>
18	V
19	IV
20	V <sup>7</sup>
21	VI
22	V
23	II <sup>7</sup>
24	II <sup>7</sup>
25	II <sup>7</sup>
26	VI <sup>7</sup>
27	VI <sup>7</sup>
28	VI <sup>7</sup>
29	II <sup>7</sup>
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

- 9ths
  - Add a major or minor 3<sup>rd</sup> in a 7<sup>th</sup> 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 9<sup>th</sup>
  - Fourth (or augmented fourth) and an octave above the root
  - Traditionally a suspension, resolving down to the third in the 4-3
- 13<sup>th</sup>
  - Dominant 7<sup>th</sup> chords is 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)
  - Minor 9<sup>th</sup> resolves down, augmented 9<sup>th</sup> resolves up

# Extended Harmony

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