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)

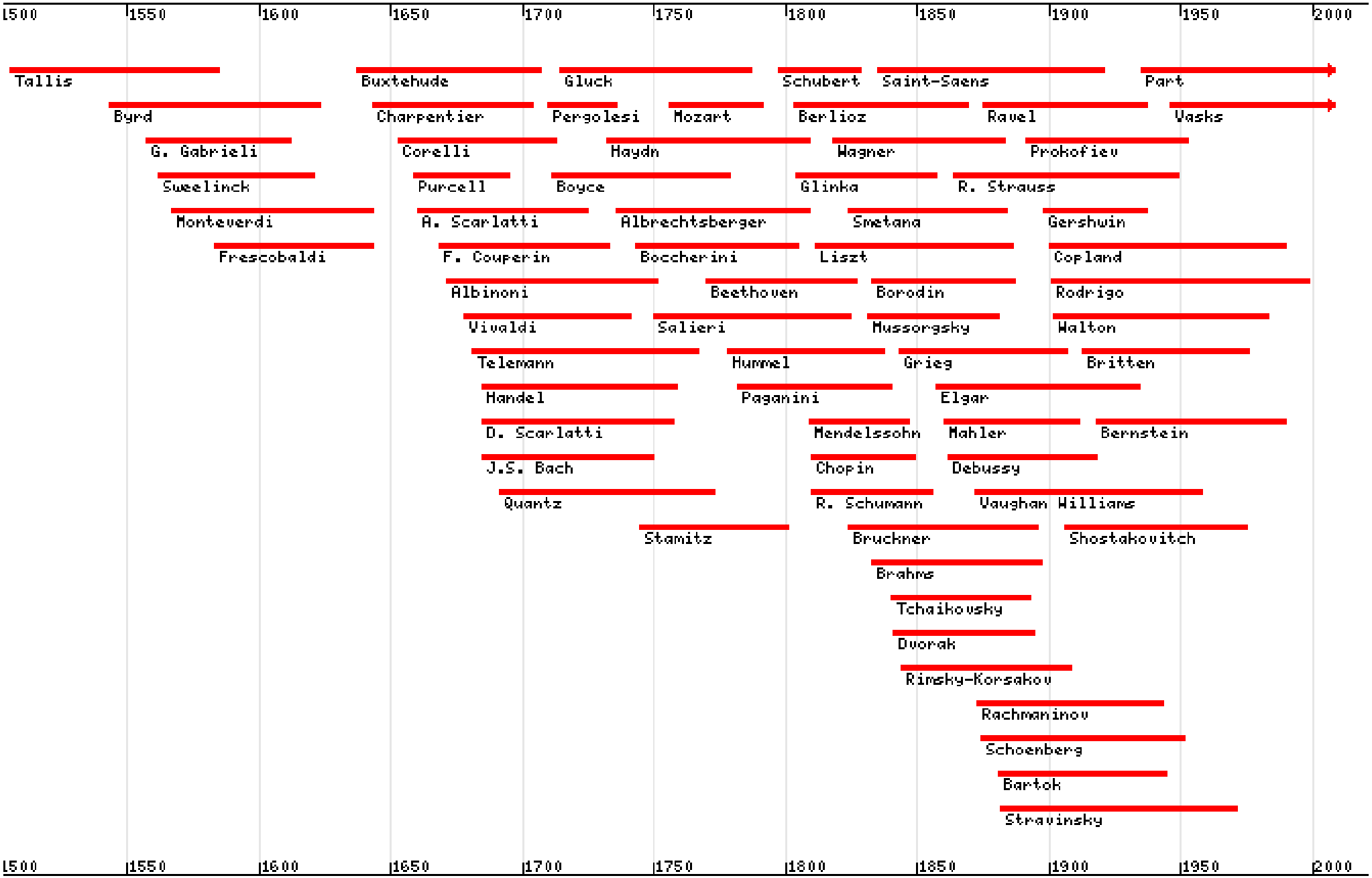
- approx. 30 mins long.
- In four movements
- https://www.youtube.com/watch?v=ieRQyyPowH0
- We will concentrate on the 3rd movement especially, as it uses a lot of different compositional approaches that are typical of Ravel's style

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.


1500
1550
1600
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1800
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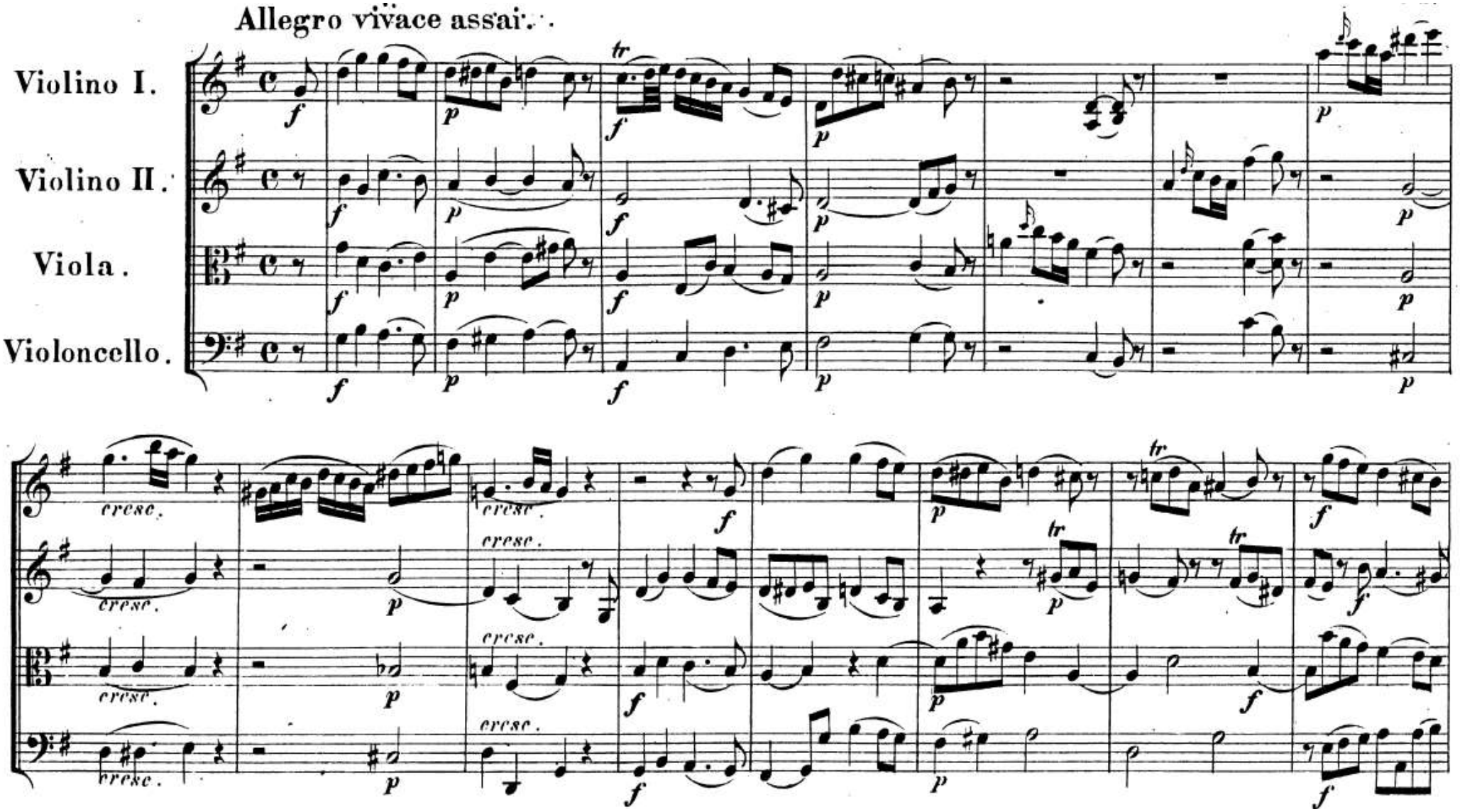
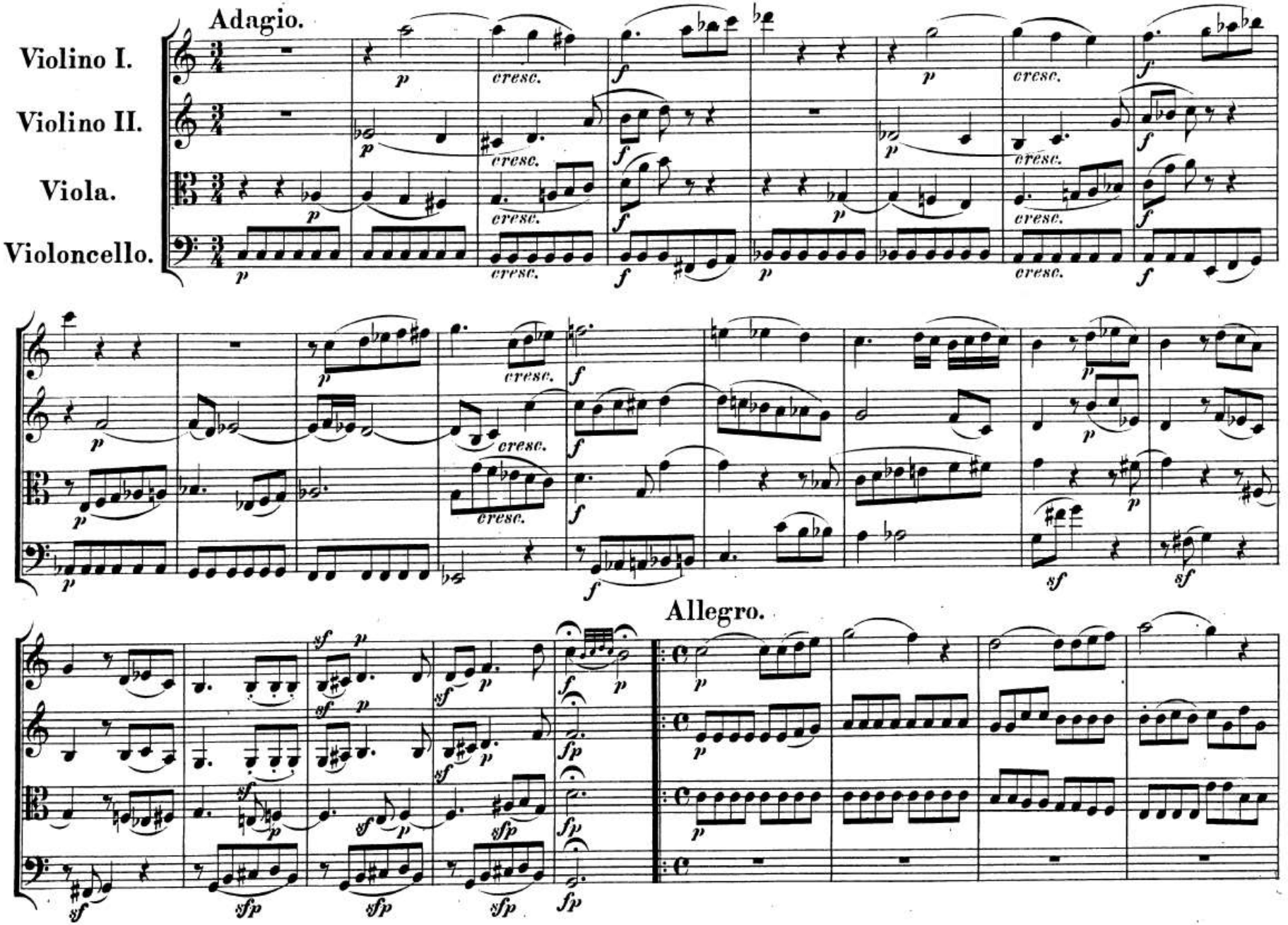
1900
1950
2000
Tallis
Buxtehude
Gluck
Schubert
Saint-Saens
Part
Byrd
Charpentier
Pergolesi
Mozart
Berlioz
Ravel
Vasks
G. Gabrieli
Corelli
Haydn
Wagner
Prokofiev
Sweelinck
Purcell
Boyce
Glinka
R. Strauss
Monteverdi
A. Scarlatti
Albrechtsberger
Smetana
Gershwin
Frescobaldi
F. Couperin
Boccherini
Liszt
Copland
Albinoni
Beethoven
Borodin
Rodrigo
Vivaldi
Salieri
Mussorgsky
Walton
Telemann
Hummel
Grieg
Britten
Handel
Paganini
Elgar
D. Scarlatti
Mendelssohn
Mahler
Bernstein
J.S. Bach
Chopin
Debussy
Quantz
R. Schumann
Vaughan Williams
Stamitz
Bruckner
Shostakovitch
Brahms
Tchaikovsky
Dvorak
Rimsky-Korsakov
Rachmaninov
Schoenberg
Bartok
Stravinsky

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



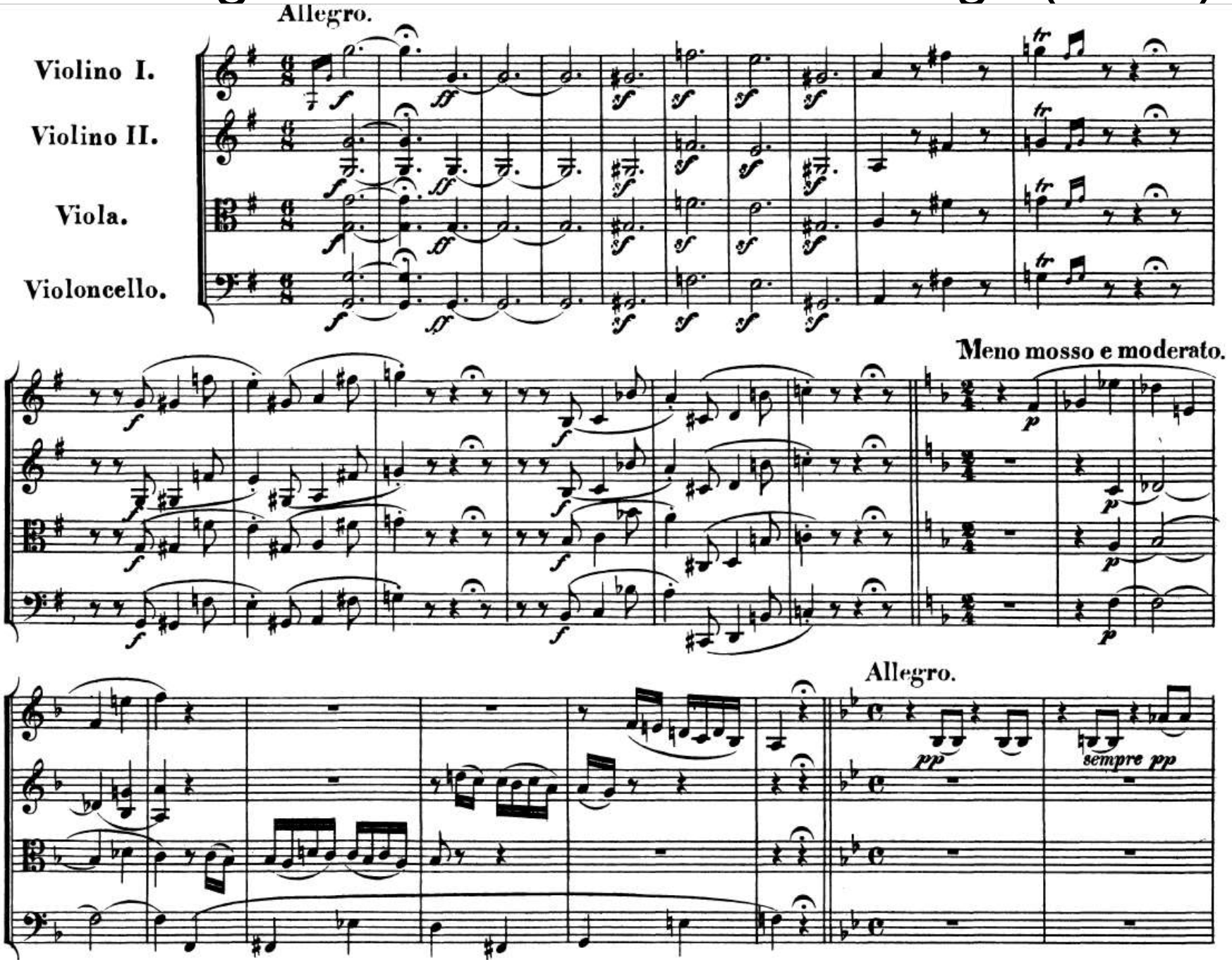
https://www.youtube.com/watch?v=cvSOdxNQ1hg

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



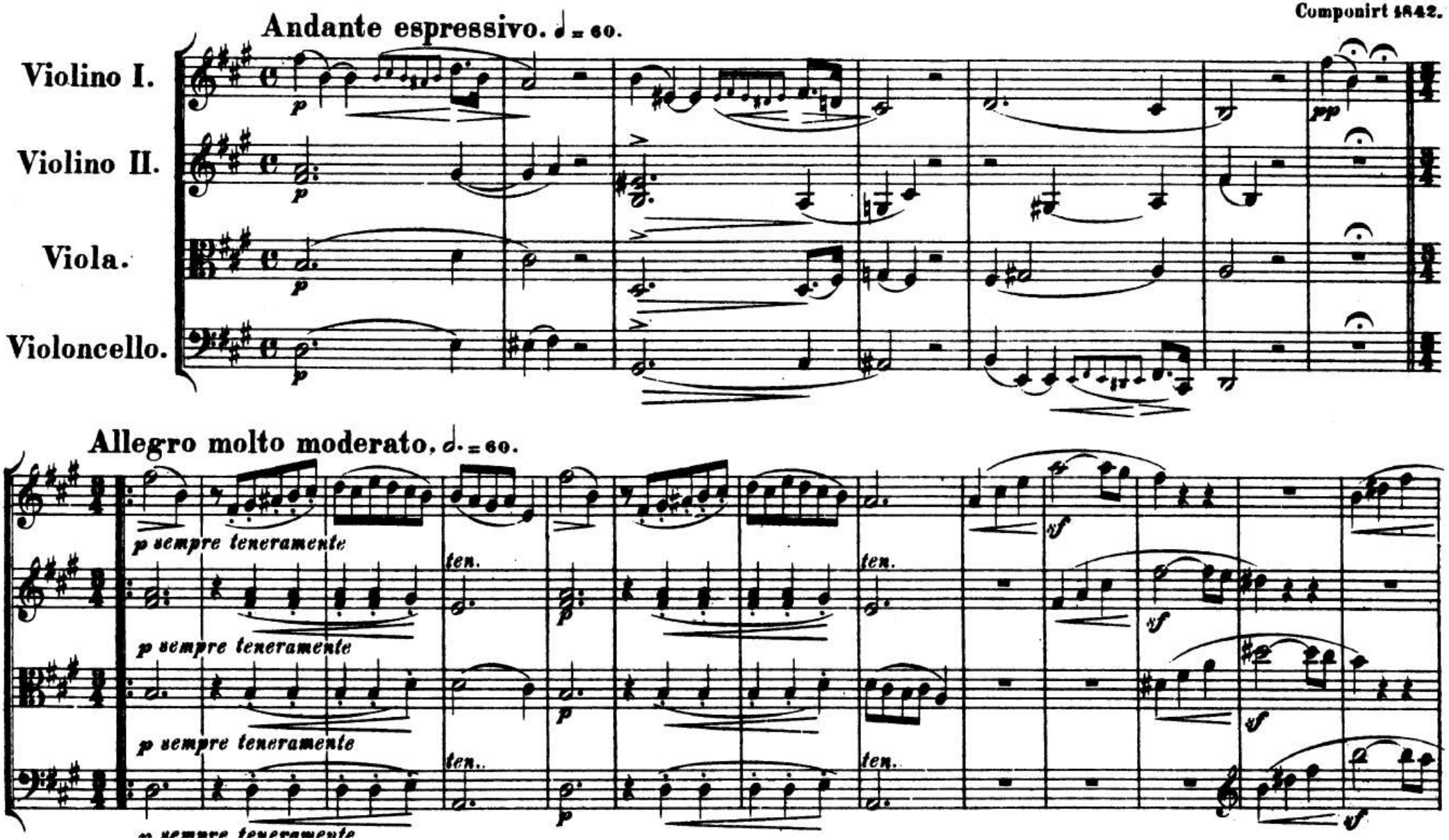
https://www.youtube.com/watch?v=zuMs8kD5Des

Ludwig van Beethoven *Grosse Fuge* (1827)



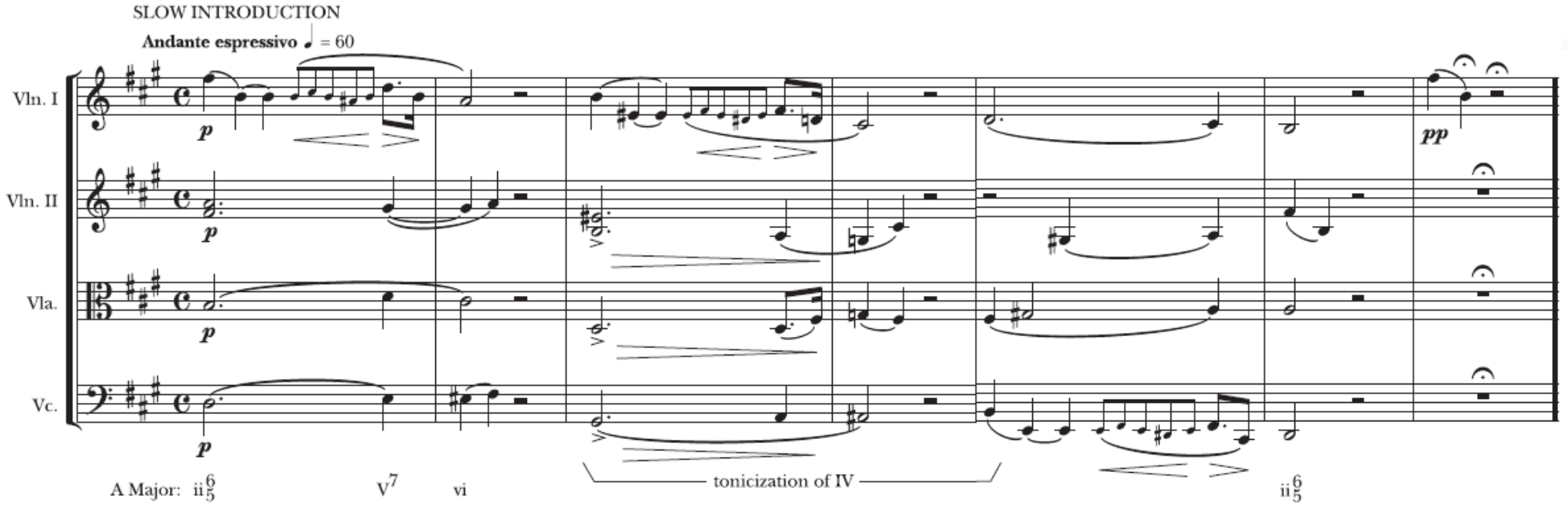
https://www.youtube.com/watch?v=XAgdd2VqLVc

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



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

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



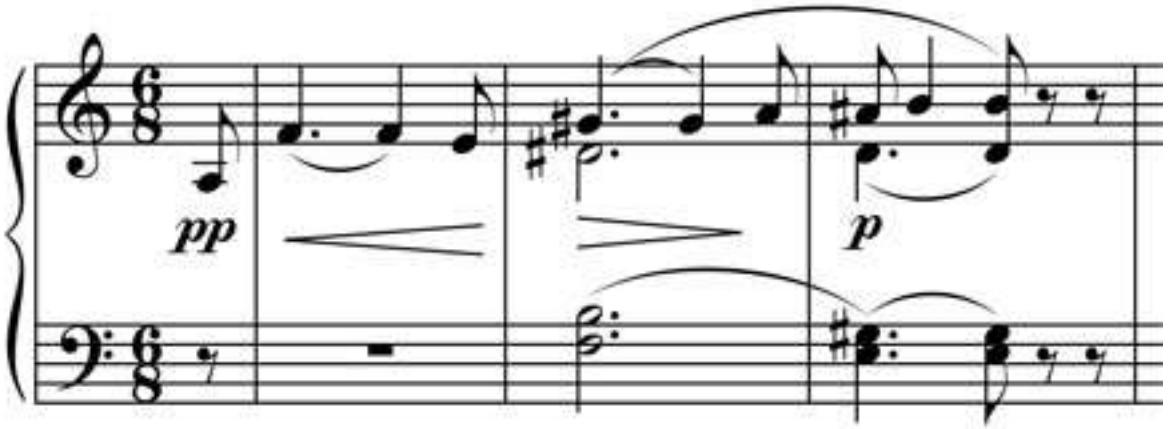
Schumann – *String Quartet* op. 41 n. 3 in A major (1842)
https://www.youtube.com/watch?v=08hmey8e0js

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

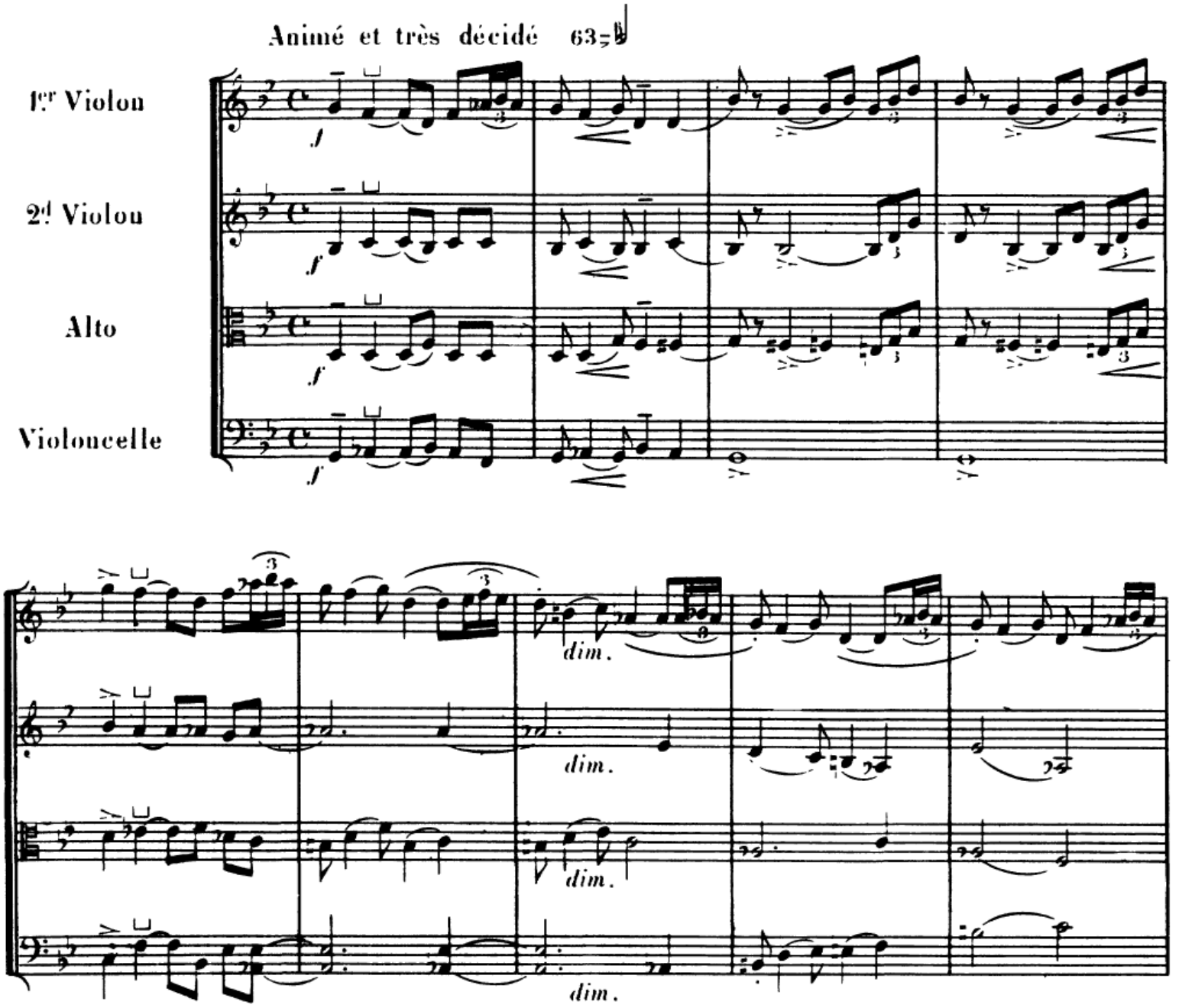
Music Between Mozart and Ravel

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

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



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



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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"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^{th}, 11^{th} and 13^{th} being used instead of triads and chords of the 7^{th}; 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

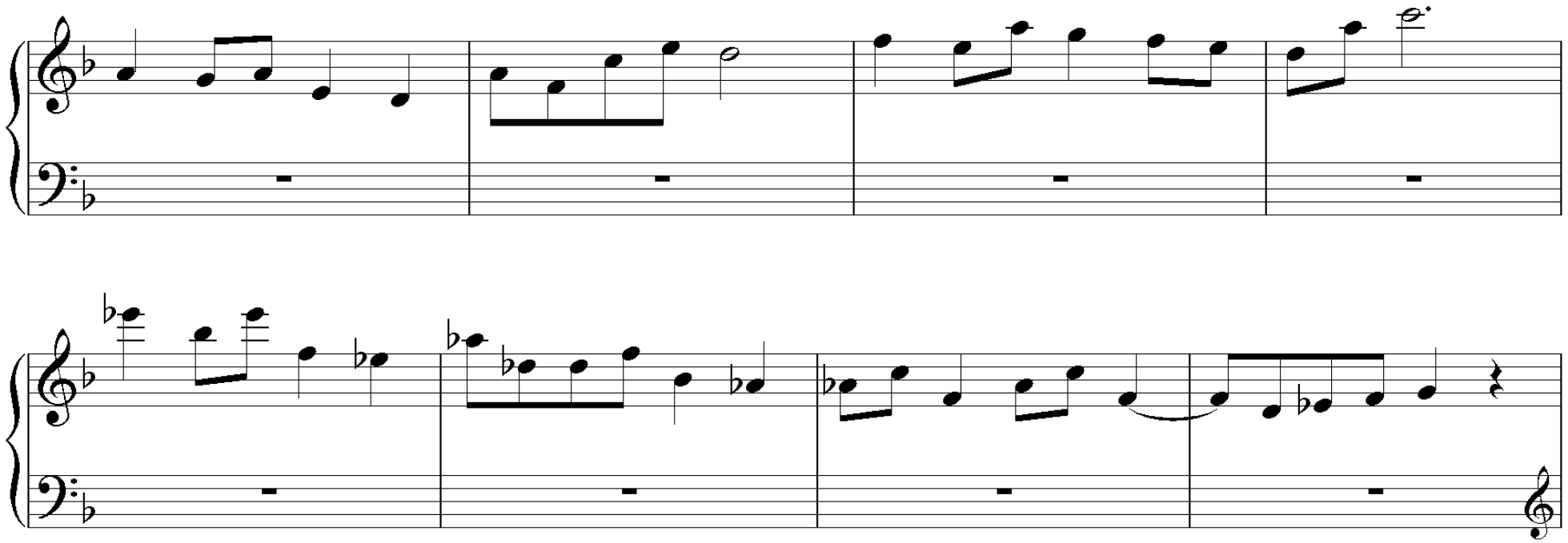
La Mer

L'Apres Midi …

Ravel

Introduction and Allegro

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



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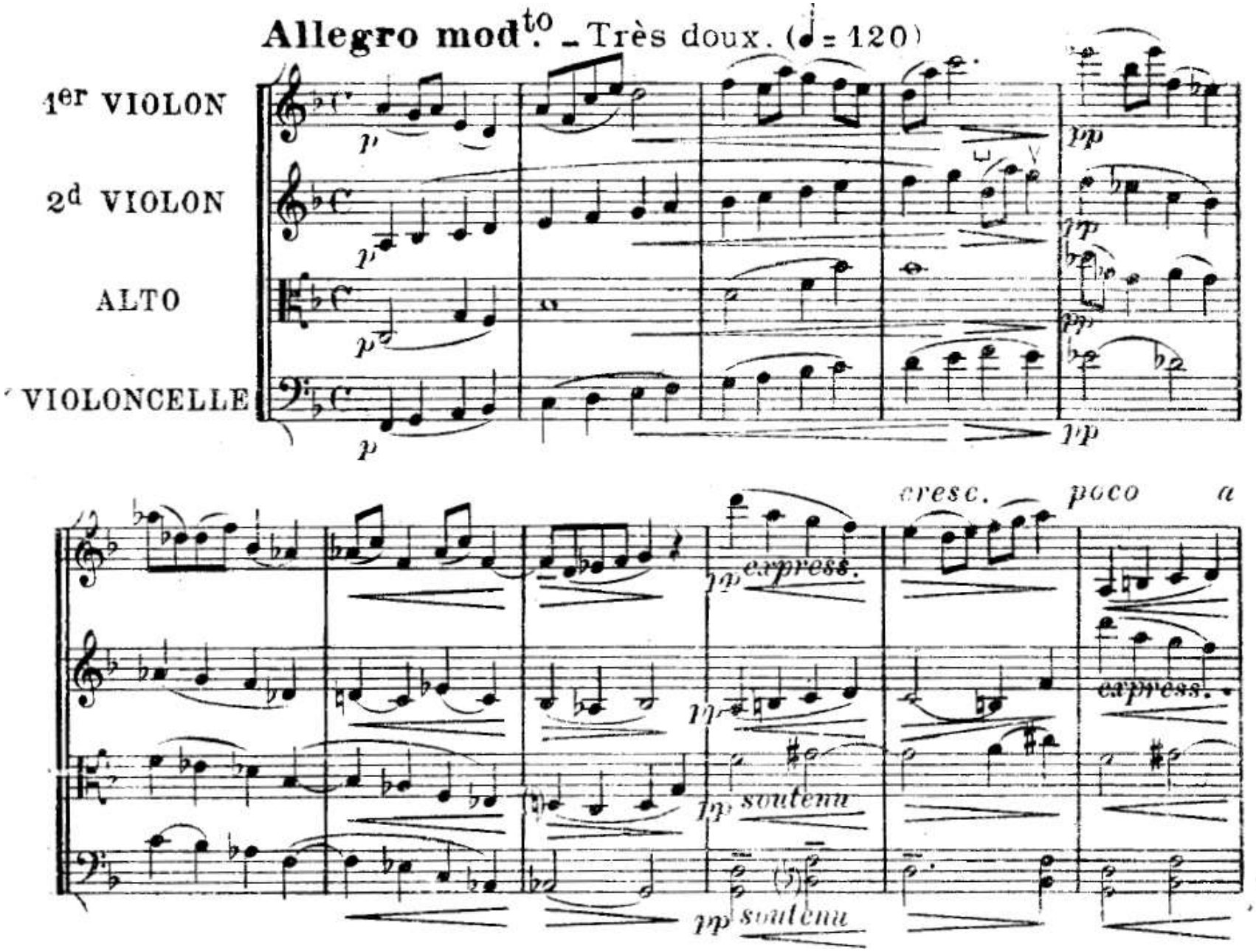
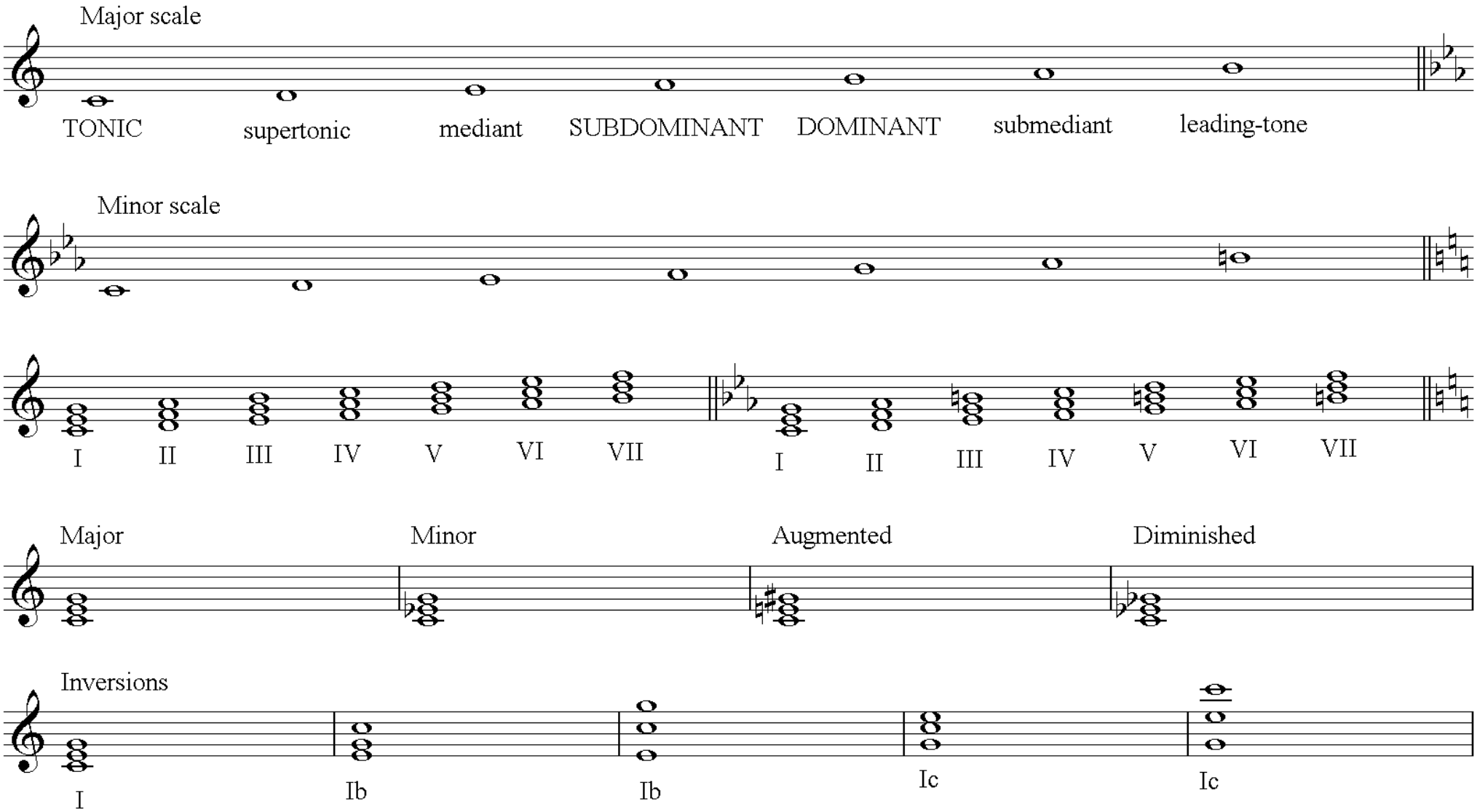
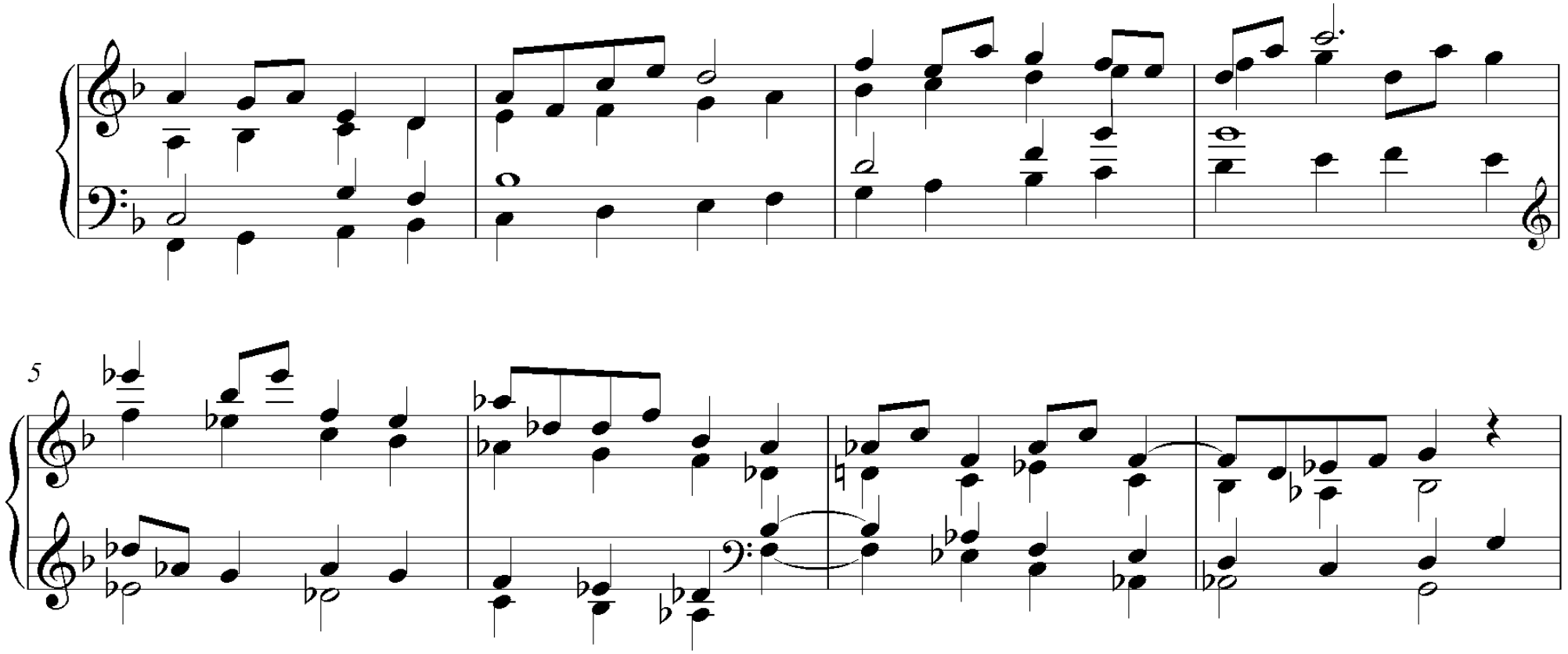
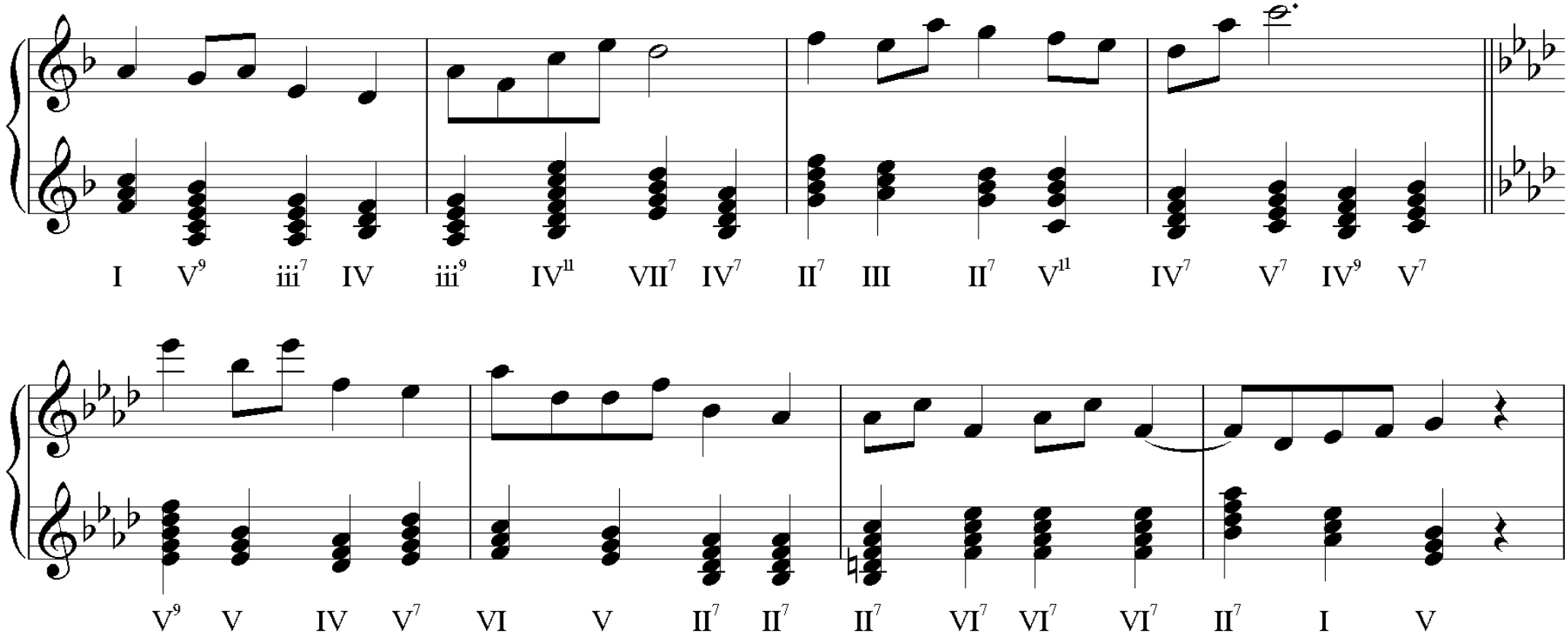



Major scale
TONIC
supertonic
mediant
SUBDOMINANT
DOMINANT
submediant
leading-tone
Minor scale
I
II
III
IV
V
VI
VII
I
II
III
IV
V
VI
VII
Major
Minor
Augmented
Diminished
Inversions
I
Ib
Ib
Ic
Ic

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

- 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 is 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

Extended Harmony

- If desired, the 5th may be omitted
- The third is sometimes doubles 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