Stylistic Composition
2017-18

Seminar 3 – 21 February 2018
Form, Harmony and Melody

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Assignment 4: Ensemble piece in the style of Steve Reich

Recap

Compose a c.8 minute repetitive piece for a chamber ensemble in the style of Steve Reich's *Eight Lines (Octet)* and with the same instrumentation. The piece should utilize at least 1 minute of unrepeated material.

The piece should consist of three to five sections with appropriate transitions between each section. The relationship between material in different sections should be taken into account. The assignment should show an economical approach to the use of material and should be a complete piece in itself, with thought given to how to begin and end.

Create stylistically-appropriate rhythmic and melodic patterns, and consider the rhythmic and melodic structures of such material. You should use the techniques covered in class (e.g. phase shifting, augmentation, and additive and cumulative processes).

The assignment should be typeset using notational software. It should be uploaded to Grade Centre by 11:59 pm on **Thursday 3 May 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).

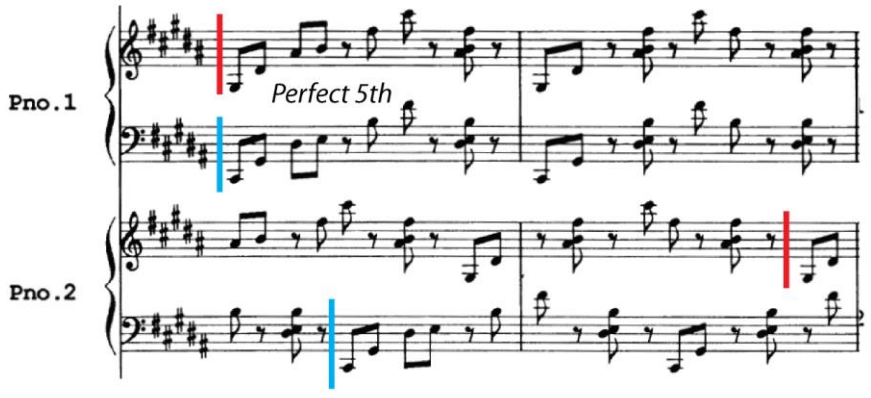
You should aim to submit a draft of this assignment in class on **Wednesday 25 April** for formative feedback. If you have any queries regarding this assignment, contact david.pocknee@hud.ac.uk.

Types Of Processes

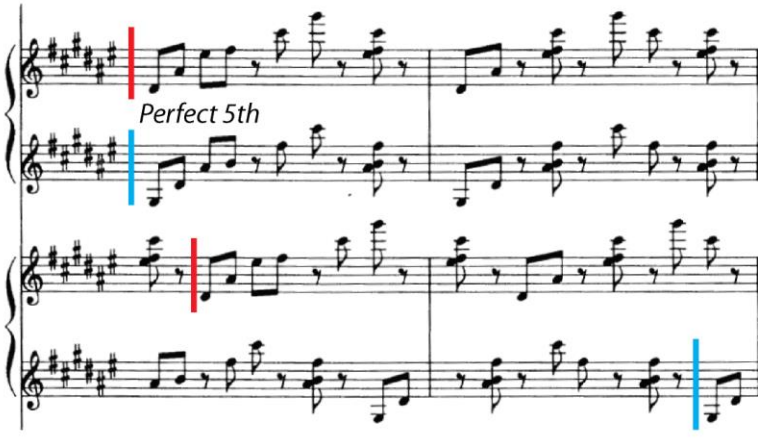
- Phase Shifting
- Additive/Subtractive Process
- Augmentation/Diminution
- Cumulative Process

Phase Shifting In The Pianos

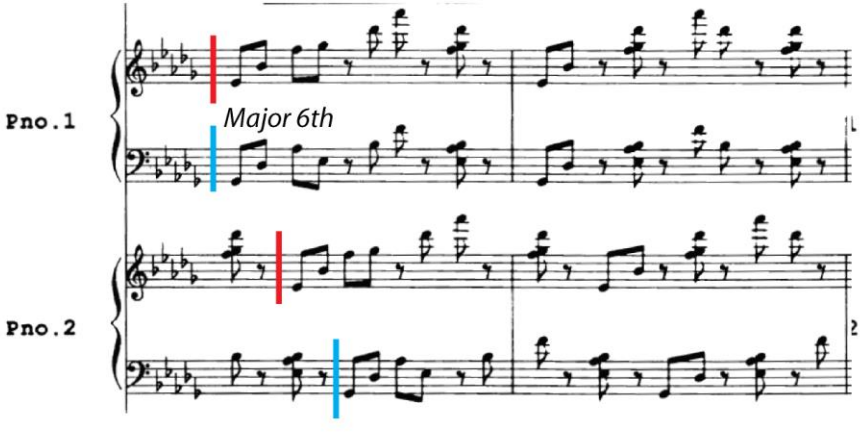
Rehearsal 13 (Section I)



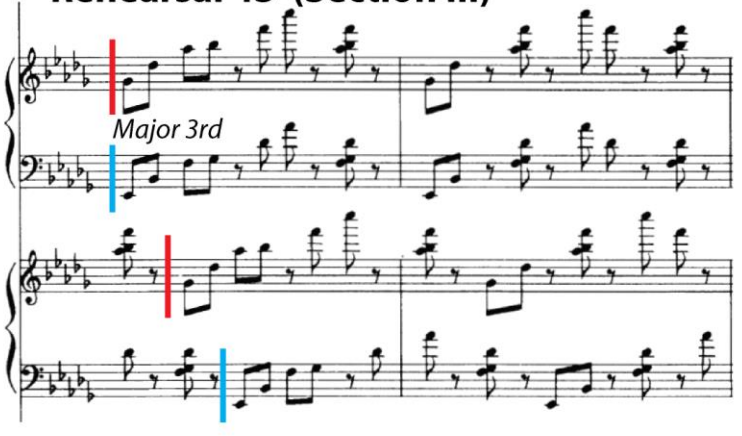
Rehearsal 19 (Section II)



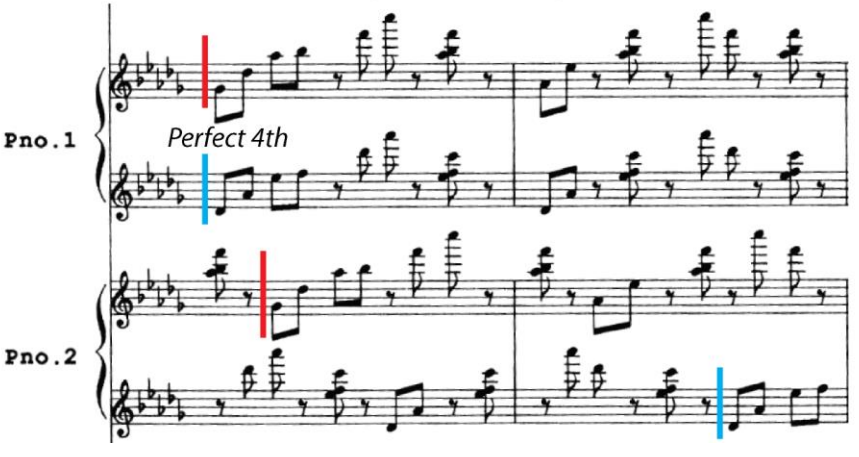
Rehearsal 39 (Section III)



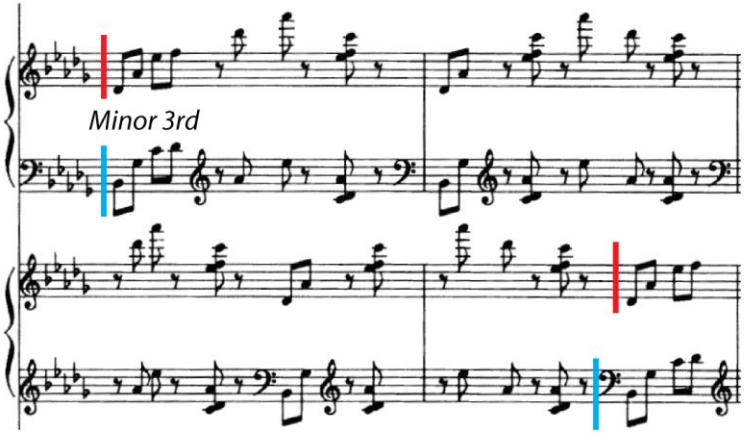
Rehearsal 43 (Section III)



Rehearsal 52 (Section IV)

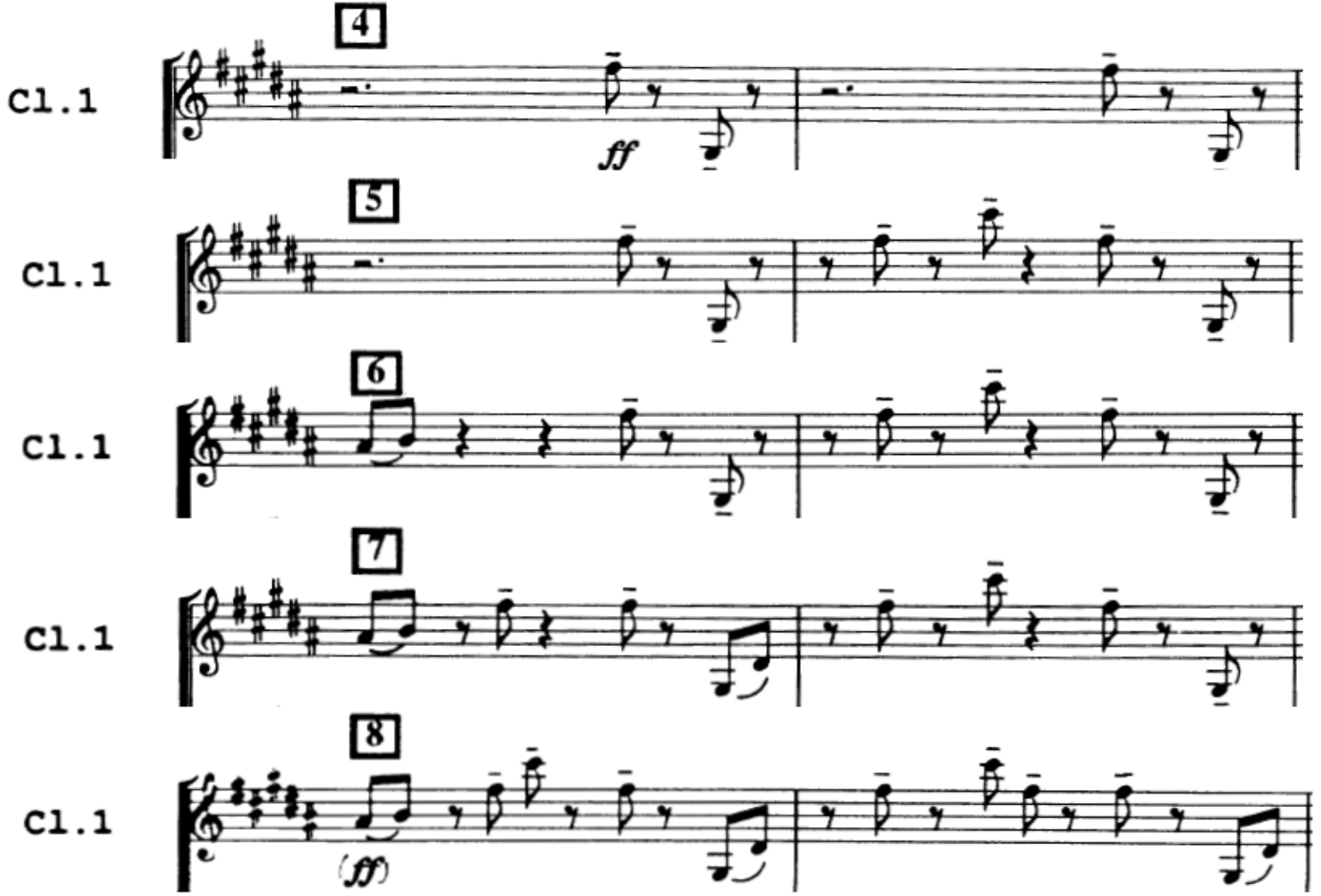


Rehearsal 71 (Section V)



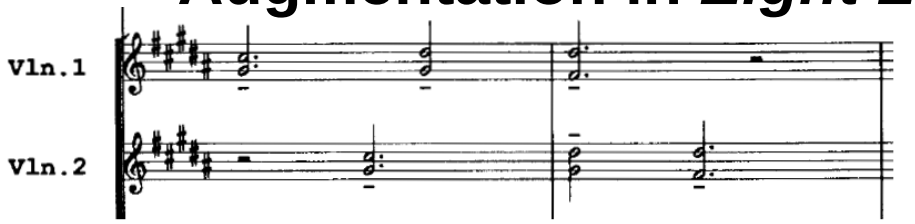
Additive Process in *Eight Lines*

Clarinet 1, Rehearsal Mark 4

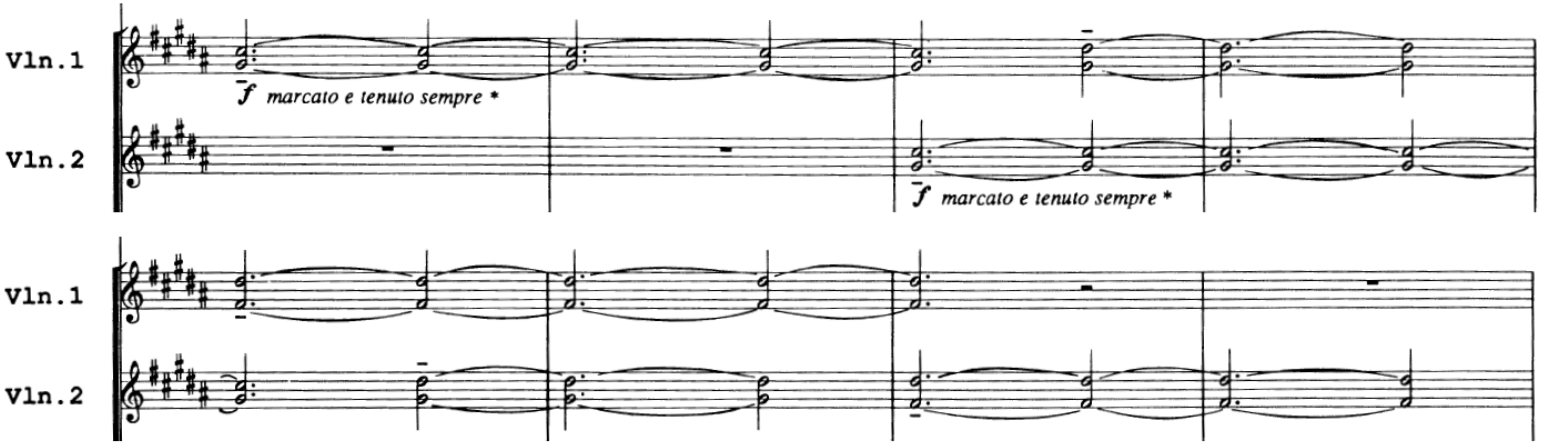


Augmentation in *Eight Lines*

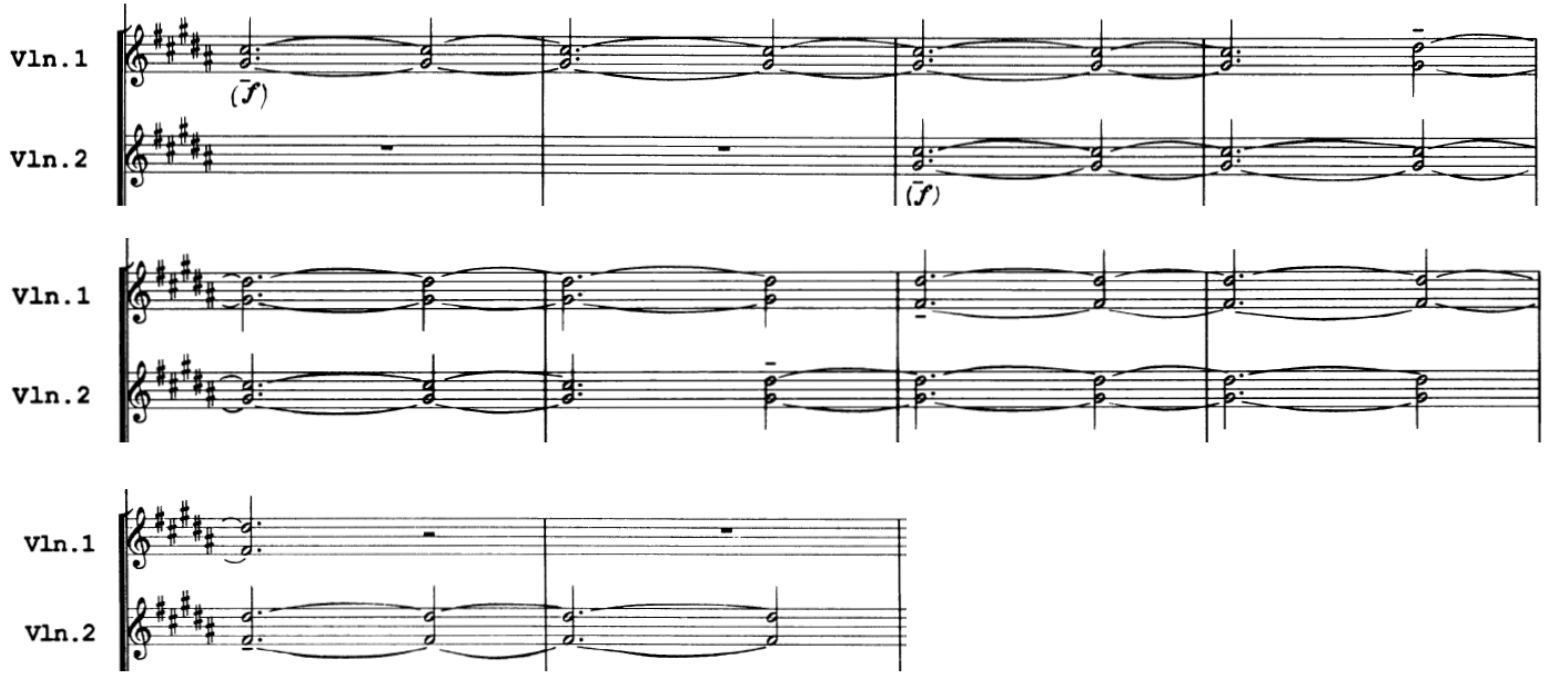
Violins 1 & 2, Page 1



Violins 1 & 2,
Rehearsal Mark 4

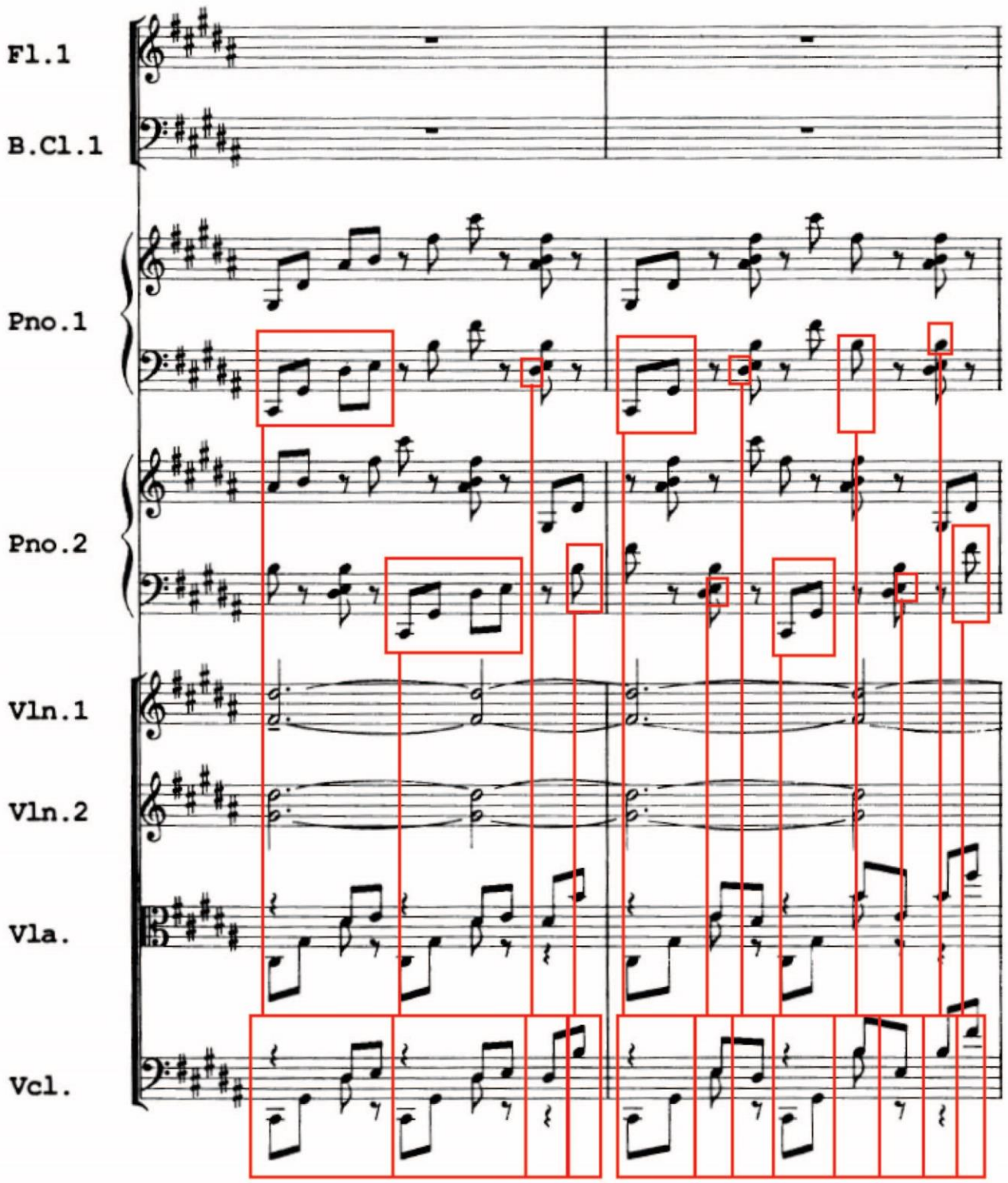


Violins 1 & 2,
Rehearsal Mark 8



Cumulative Process in *Eight Lines*

(four bars before the start of Rehearsal Mark 10)



Form

Form

- 5 Sections
  - 1st and 3rd
    - “resemble each other in their fast moving piano, cello, viola and bass clarinet figures.”
    - “longer melodic lines in the flute and/or piccolo”
  - 2nd and 4th
    - “resemble each other in their longer held tones in the cello”
  - 5th
    - Combines all materials

Form

- “The transitions between sections is as smooth as possible”
  - “[there is] overlapping in the parts so that it is sometimes hard to tell when one section ends and the next begins.”

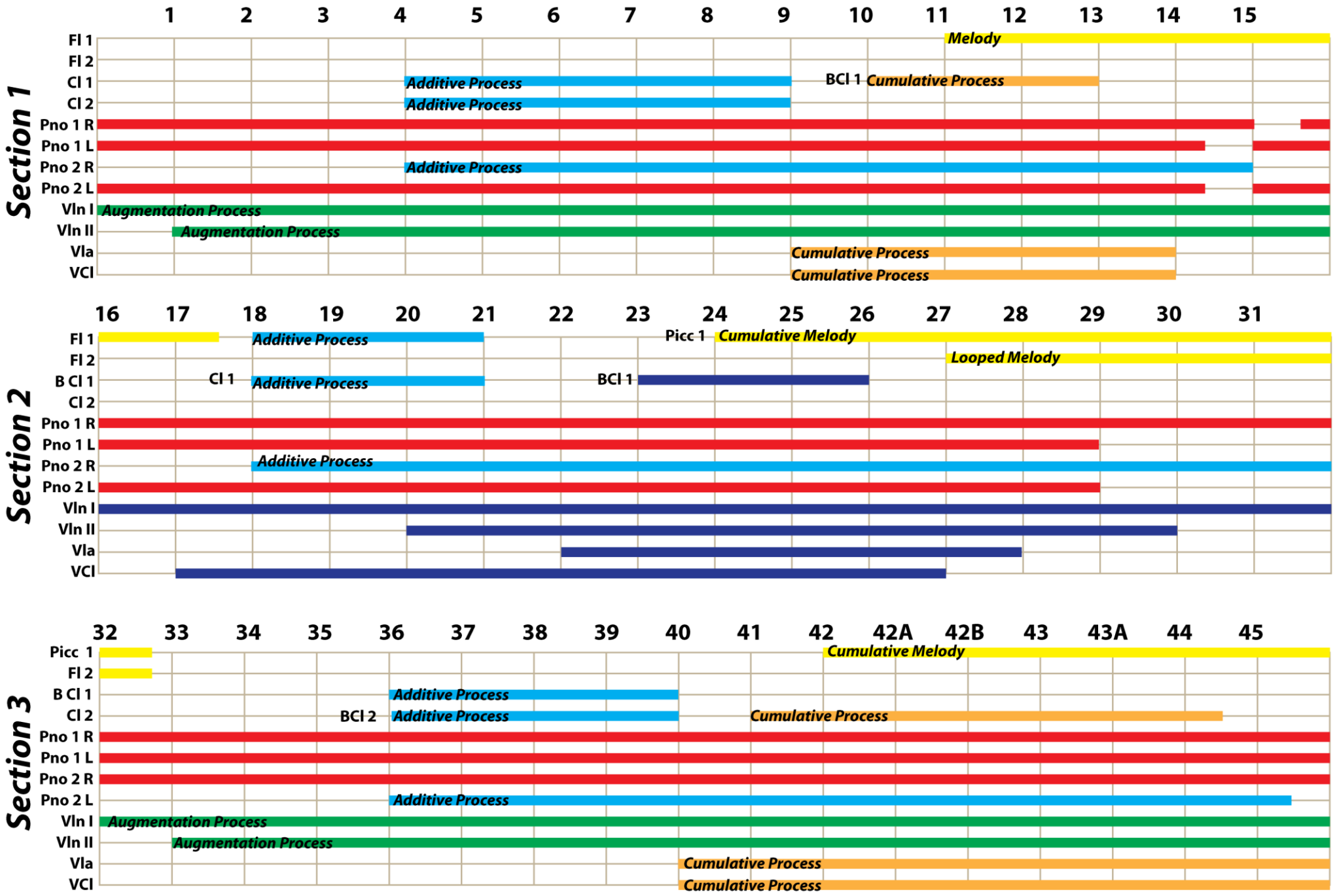
Eight Lines

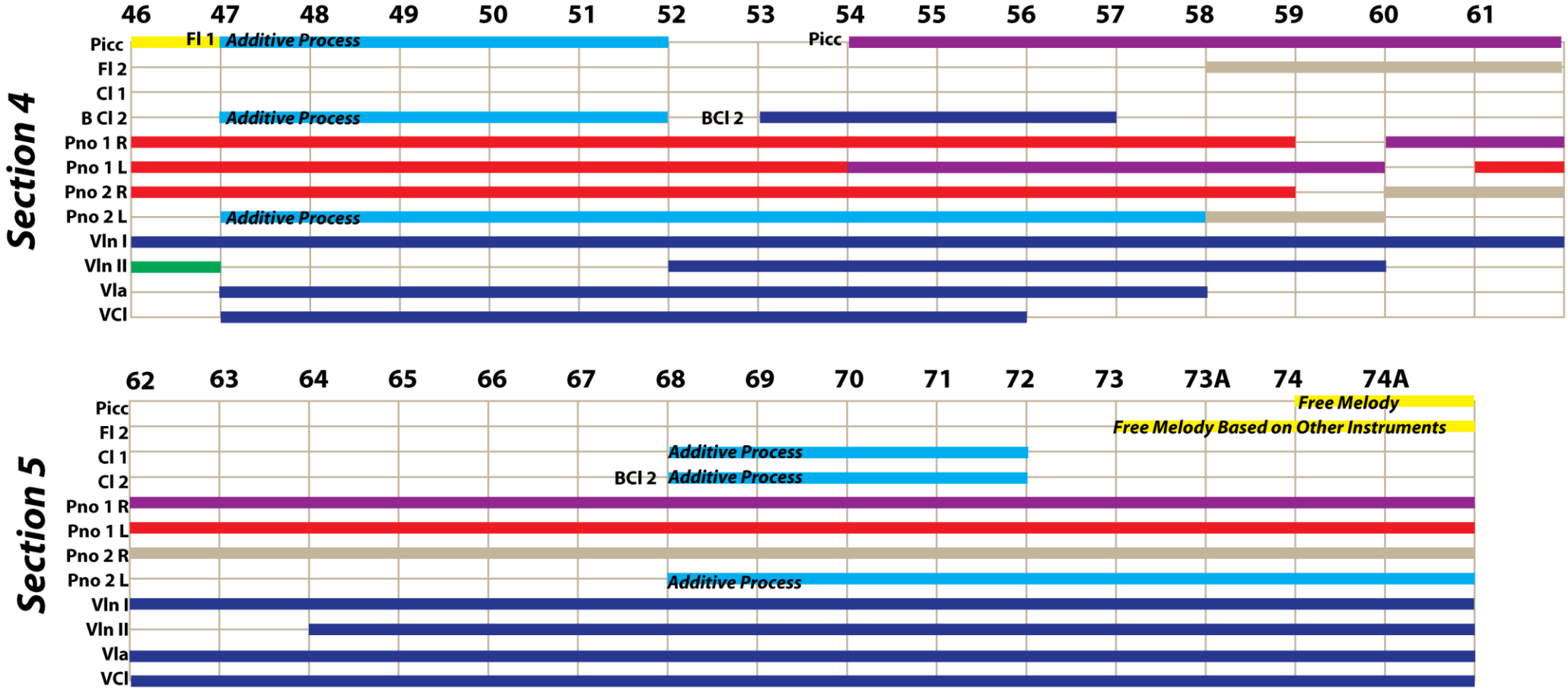
*Sections In **Eight Lines***

Section Number	*Rehearsal Mark (Recording Timings)*
I	0 - 15 (0:00)
II	16 - 31 (3:52)
III	32 - 45 (7:06)
IV	46 - 61 (10:58)
V	62 - 74A (13:56)

All timings are from the Bang On A Can "New York Counterpoint" CD (Nonesuch, 1998) that is in the library.

Formal Plan of *Eight Lines*





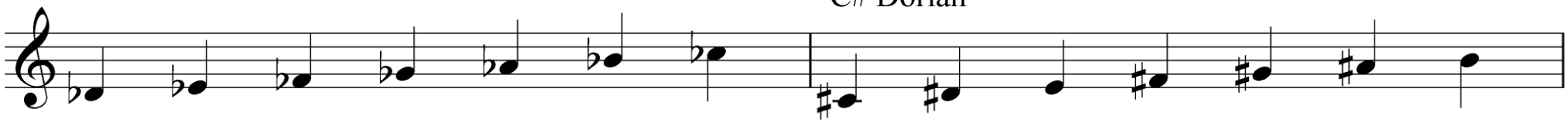
Note: For clarity, all rehearsal marks are shown as the same length, but in reality they vary between 2 and 12 bars in length

Form - Harmony

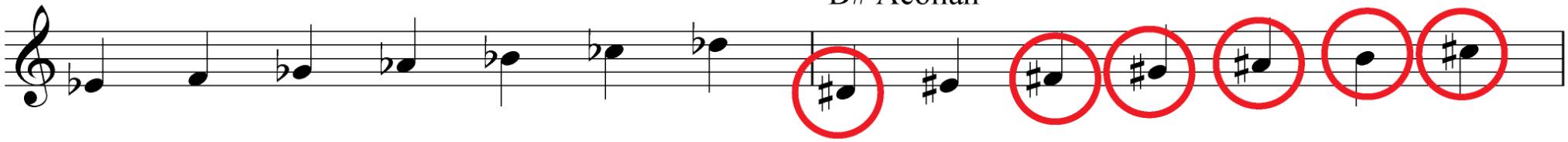
- Sections
  - Each Section uses a different mode:
    - 1: C# Dorian
    - 2: D# Aeolian
    - 3: E*b* Dorian
    - 4: D*b* Major
    - 5: A*b* Mixolydian

Form – Modes In The Sections

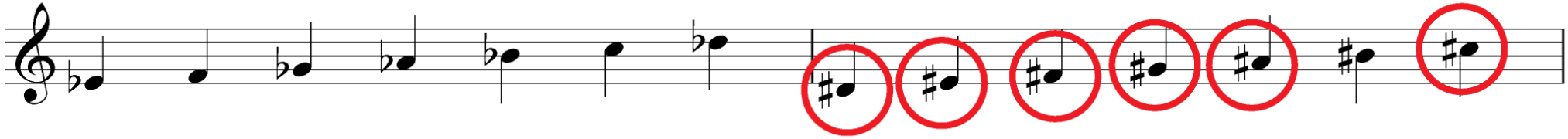
C# Dorian



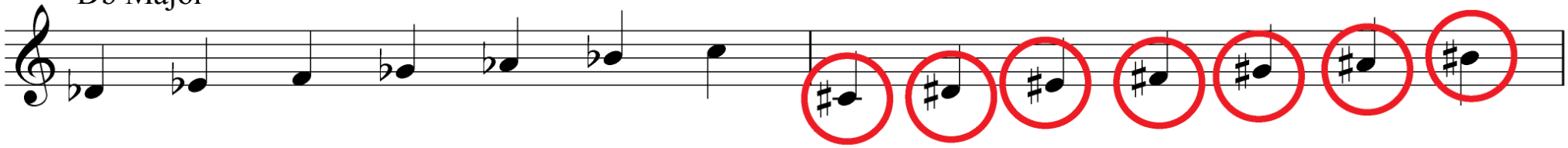
D# Aeolian



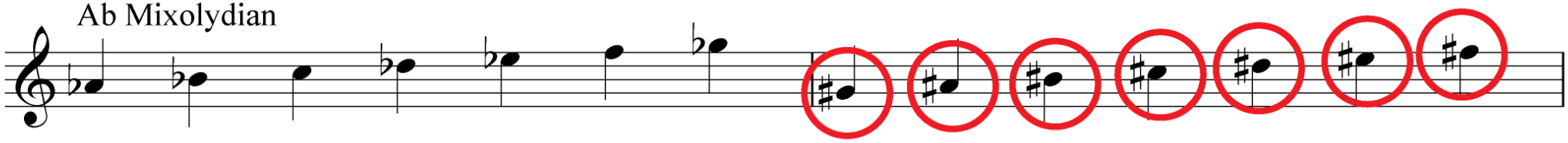
E-flat Dorian



Db Major



Ab Mixolydian



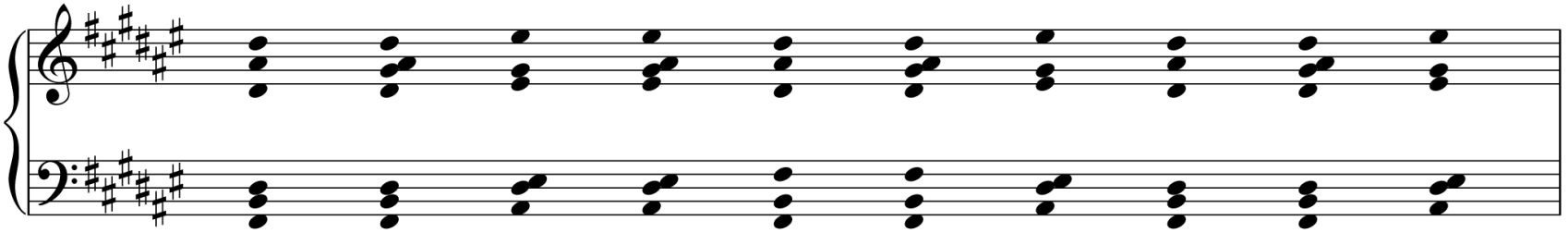
How is Form defined?

- How does the piano writing define each section?
  - Different intervallic relationship between the two hands
  - Different octave relationship between the two hands
  - Different phase shifting relationship between the two pianos
- How are transitions between sections made gradual?
  - Use of modes with only one or no notes different
  - Use of fade ins and fade outs

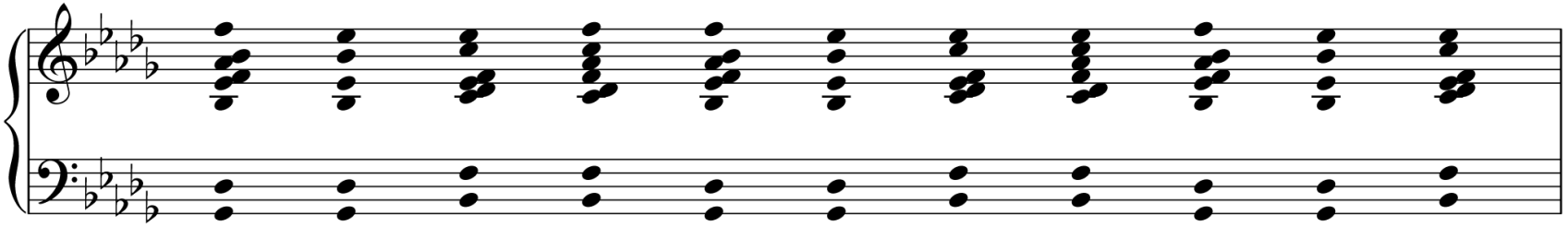
Harmony

Reduction Of String Harmonies in *Eight Lines*

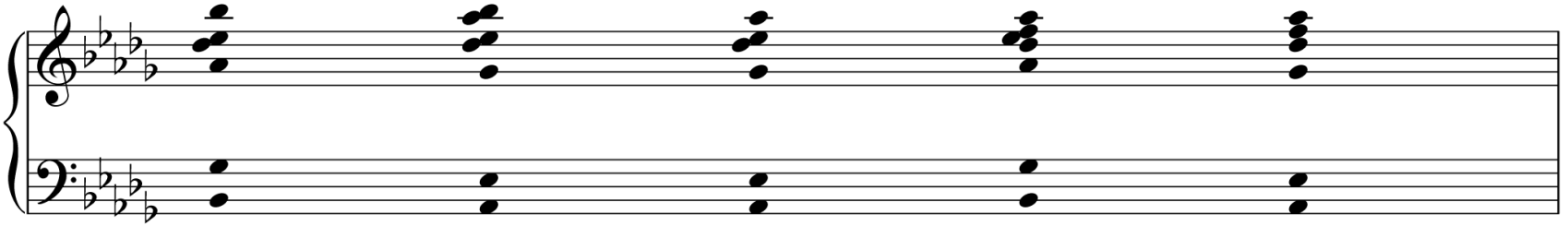
Section II: Rehearsal Mark 22



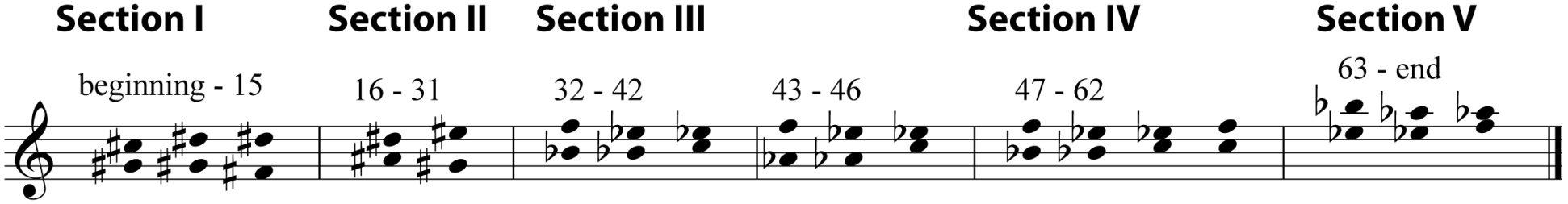
Section IV: Rehearsal Mark 52



Section V: Rehearsal Mark 66



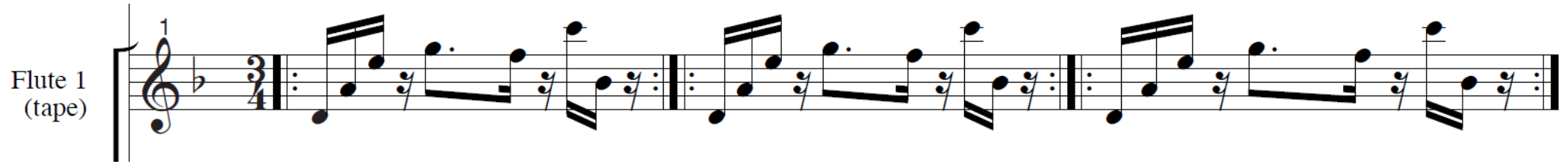
Reduction of Violin I Pitch Material Over Entire Piece



Melody

Creation of Material

- Melody
  - *Vermont Counterpoint* (1982)
    - https://www.youtube.com/watch?v=RlRdZu9oM7o
  - Use of every note once.



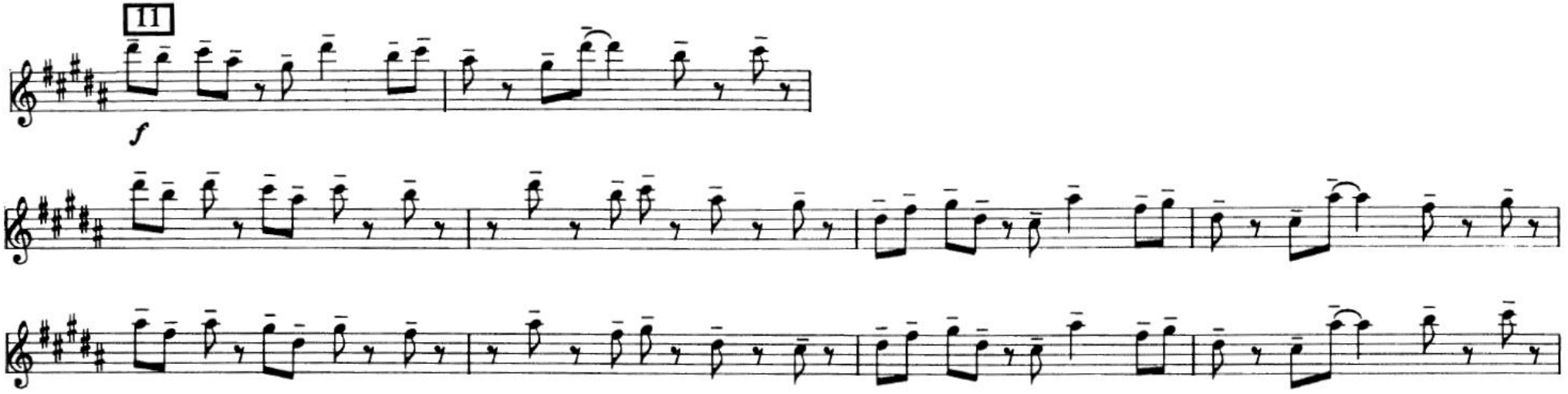
Rhythm

Features of the rhythm:

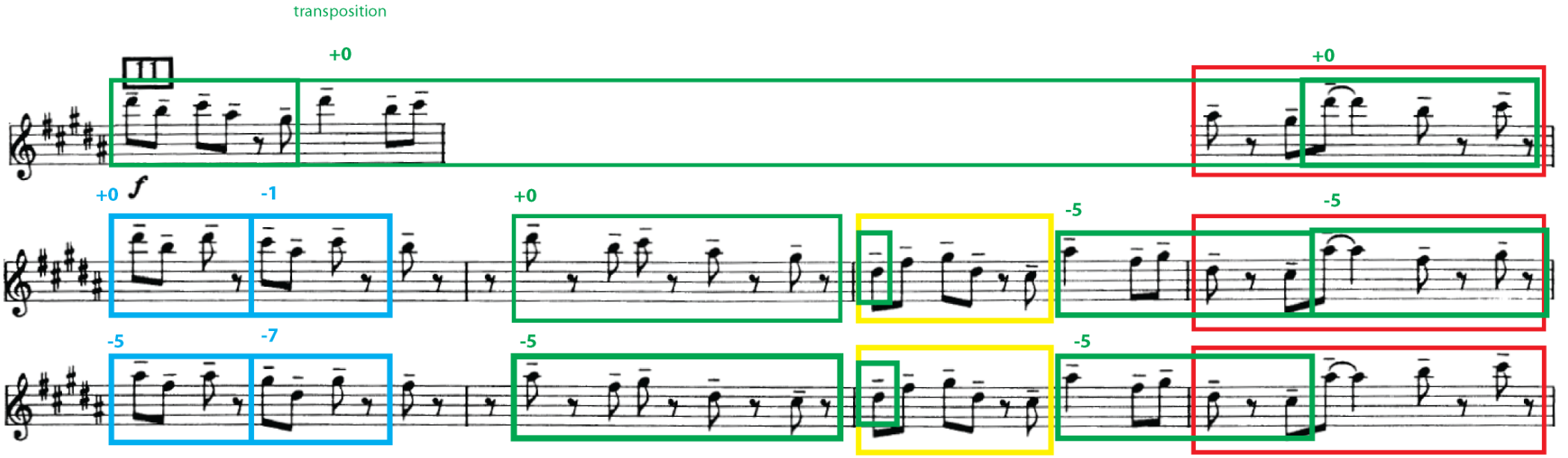
- Small groups of pitches surrounded by rests
- A combination of on and off-beats (syncopation)
- Less than 50% of the bar should be rests, to ensure a constant quaver pulse.
- Not in 4/4 – makes the rhythmic emphasis at the bar level

Construction Of Melody

- Melody based on Hebrew Cantillation
- Melody at Rehearsal 11



Construction Of Melody



Instrumentation

Instrumentation

- Basic limits for wind instruments
  - Piccolo
    - Even though score is in C, written one octave higher
  - Flute
  - Clarinet
  - Bass clarinet
  - Piano
  - Strings (already covered)
- Transposing/non-transposing score