

Stylistic Composition

2017-18

Seminar 4 – 18 April 2018
Melody and Instrumentation

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Assignment 4: Ensemble piece in the style of Steve Reich

Notes about Ravel Assignment

- Be more ambitious with instrumental range!
 - Playback in Sibelius/musescore often reduces the low and midrange sounds, making the orchestration sound less muddy and cluttered than it actually is.
- It should always be clear where dynamic hairpins are going from and to:
 - $p < mf > p$ – is a clear dynamic instruction
 - $< >$ is not

Pitch Range In Eight Lines

Rehearsal Mark 5

Pianos

Strings

The image displays a musical score for Rehearsal Mark 5, divided into two parts: 'Pianos' and 'Strings'. The 'Pianos' section is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notes are arranged as follows: Treble clef (top to bottom): G4 (first space), A4 (second line), B4 (second space), C5 (third line), D5 (third space), E5 (fourth line), F5 (fourth space), G5 (fifth line). Bass clef (top to bottom): G3 (first space), F3 (first line), E3 (first space), D3 (first line), C3 (first space), B2 (first line), A2 (first space), G2 (first line). The 'Strings' section consists of two staves. The upper staff contains two pairs of notes: G4 and A4 on the first line, and B4 and C5 on the second line. The lower staff contains a single note, G2, on the first line.

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

Instrumentation

Instrumentation

Eight Lines is a piece
For **14 Players**
With **17 Instruments**
Playing **10 Parts**
That make **8 Lines**

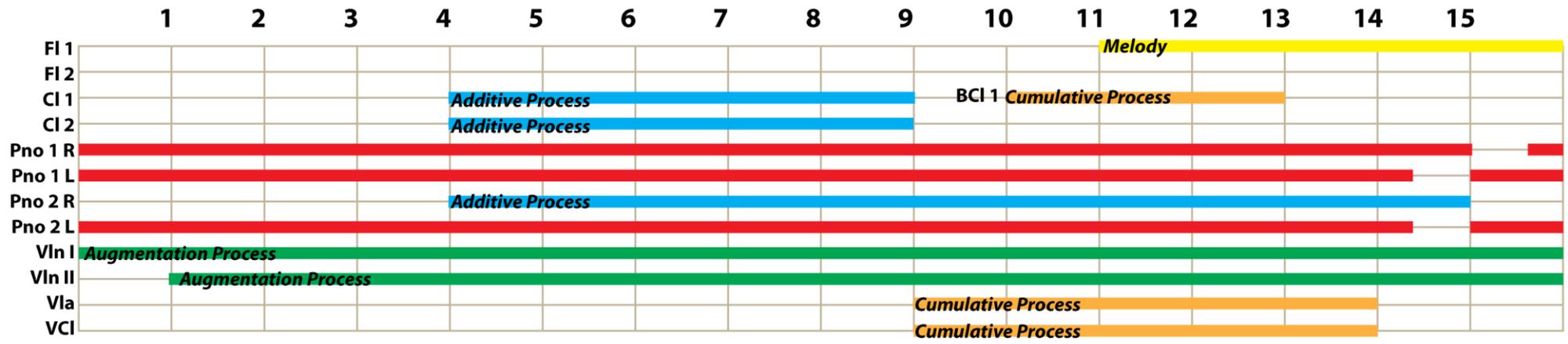
PLAYER	INSTRUMENTAL PART	DOUBLING INSTRUMENT
Player 1	Flute 1	Piccolo
Player 2	Flute 2	
Player 3	Clarinet 1	Bass Clarinet 1
Player 4	Clarinet 2	Bass Clarinet 2
Player 5	Piano 1	
Player 6	Piano 2	
Player 7	Violin I	
Player 8		
Player 9	Violin II	
Player 10		
Player 11	Viola	
Player 12		
Player 13	Cello	
Player 14		

Instrumentation

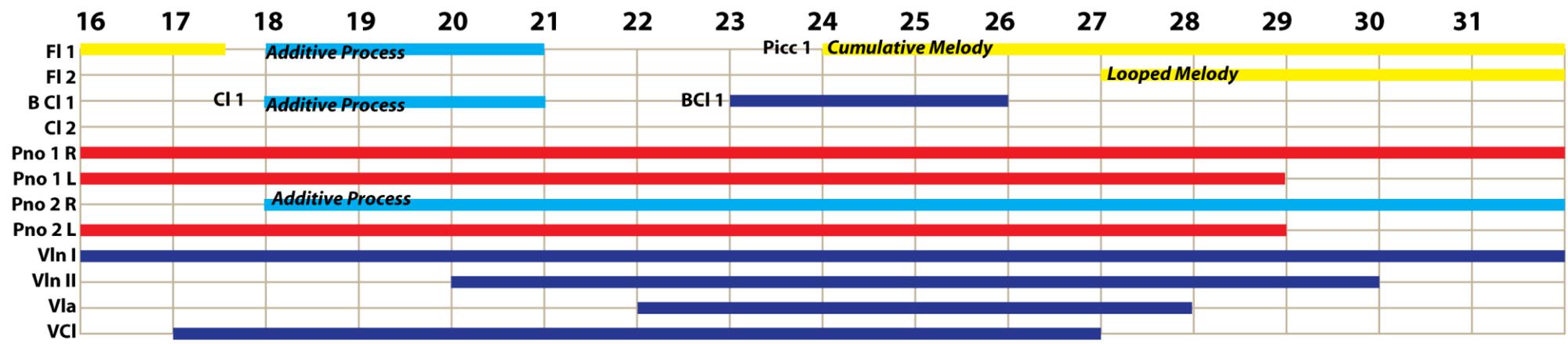
- Basic limits for wind instruments
 - Piccolo
 - Even though score is in C, written one octave higher
 - Flute
 - Clarinet
 - Bass clarinet
 - Piano
 - Strings (already covered)
- Transposing/non-transposing score

Formal Plan of Eight Lines

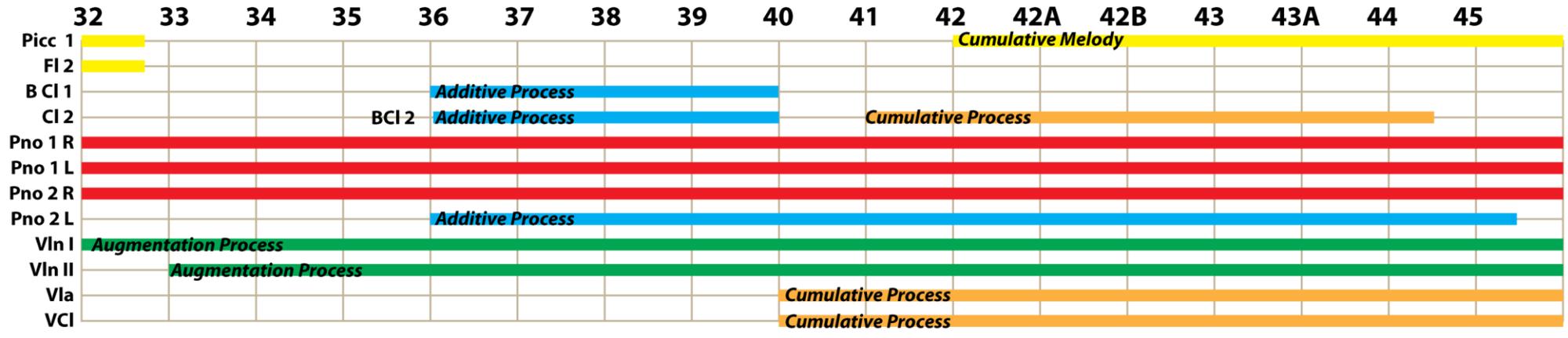
Section 1



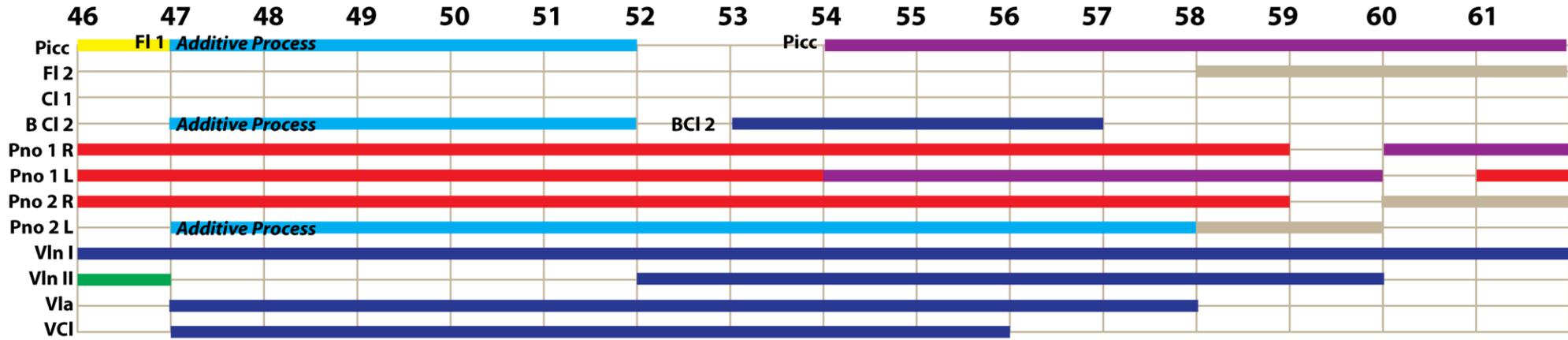
Section 2



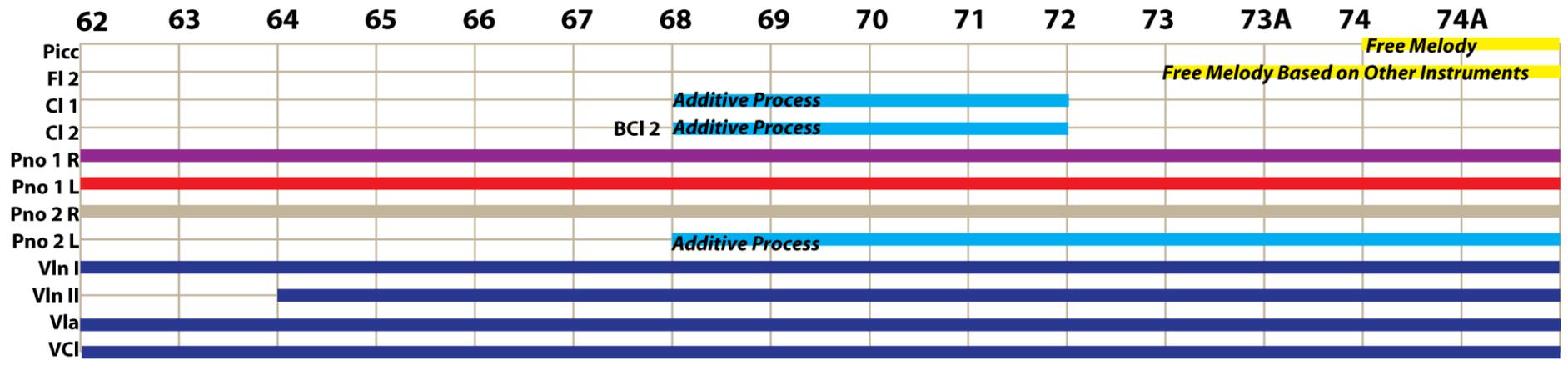
Section 3



Section 4



Section 5



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

Transposition

Transposition of both the piano parts up an octave
at Rehearsal Mark 43 (9:54)

Sections In Eight Lines

Rehearsal Mark (Recording Timings)

- I** 0 - 15 (0:00 - 3:52)
fast moving piano, cello, viola and bass clarinet figures
longer melodic lines in the flute and/or piccolo
- II** 16 - 31 (3:52 - 7:06)
longer held tones in the cello
- III** 32 - 45 (7:06 - 10:58)
fast moving piano, cello, viola and bass clarinet figures
longer melodic lines in the flute and/or piccolo
- IV** 46 - 61 (10:58 - 13:56)
longer held tones in the cello
- V** 62 - 74A (13:56 - 17:30)
combines all materials

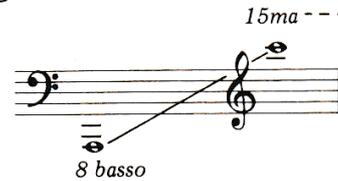
*All timings are from the
Bang On A Can "New York Counterpoint"
CD (Nonesuch, 1998)
available in the library.*

Piano

PIANO

Pianoforte (It.), *Klavier* (Ger.)

Example XIII-1. Range



All information from Samuel Adler's book *The Study of Orchestration*

Violin

VIOLIN

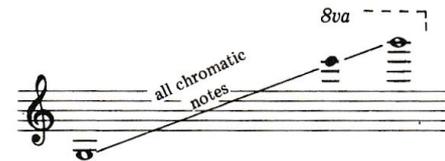
Violino (It.), *Violon* (Fr.), *Violine* or *Geige* (Ger.)

Example III-1. Tuning



All music for the violin is written in the treble clef.

Example III-2. Range



The practical orchestral range of the violin extends from the low string G to the high E ^{8va} but in solo or chamber music playing,



the B above or even higher is possible. In the discussions of the individual string instruments, it must be kept in mind that the extremely high range is difficult to control, and only in the past 150 years has it been used extensively. During the Classical period, the

limit of the violin range was



which that A is the highest note, the spaces between the fingers become progressively smaller; left-hand control is more and more tenuous as the thumb, which acts as a stabilizing lever on the neck and then the body of the instrument, loses its hold; the hand must therefore seek the higher notes without the orientation of the thumb's position.

Viola & Cello

VIOLA

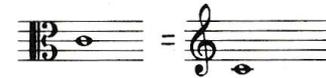
Viola (It.), *Alto* (Fr.), *Bratsche* (Ger.)

Example III-27. Tuning



Viola music is usually notated in the alto clef, but to avoid ledger lines, the upper notes are sometimes written in treble clef.

Example III-28



Example III-29. Range



VIOLONCELLO OR CELLO

Violoncello (It.), *Violoncelle* (Fr.), *Violoncell* (Ger.)

Example III-52. Tuning



All music for the cello is written in either the bass, tenor, or treble clef. Suggested clef changes because of ledger-line considerations:

Example III-53



A warning to score readers: today, all cello parts, whether notated in the bass, tenor, or treble clef, sound as written. In some older editions still reprinted today, cello parts notated in the treble clef were meant to sound an octave lower than written.

Example III-54. Range

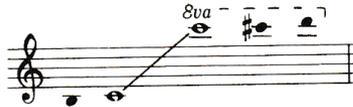


Piccolo and Flute

FLUTE

Flauto (It.), *Flûte* (Fr.), *Flöte* (Ger.)

Example VII-1. Range



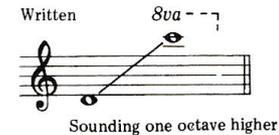
Example VII-2. Registers



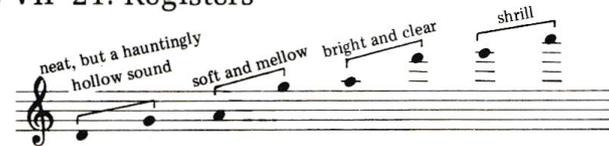
PICCOLO

Ottavino, *Flauto piccolo* (It.), *Petite flûte* (Fr.), *Kleine Flöte* (Ger.)

Example VII-20. Range



Example VII-21. Registers



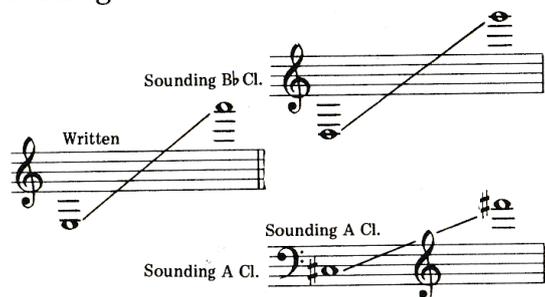
Clarinet and Bass Clarinet

CLARINET

Clarinetto (It.), *Clarinette* (Fr.), *Klarinette* (Ger.)

All clarinets have the same written range.

Example VII-54. Range



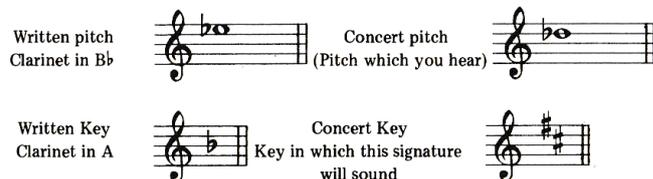
BASS CLARINET

Clarinetto basso (It.), *Clarinette basse* (Fr.), *Bassklarinette* (Ger.)

Example VII-73. Range



Example VII-55. Written Pitch, Concert Pitch



Example VII-56. Register Characteristics



Score Layout

Score Layout

The Score

Don't make the staves too large.

Use the original as a guide.

Write the score in C (non-transposing).

Write the piccolo an octave higher.

It can be fast, but not unplayable.

Cl.1

Cl.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

Cl.1

Cl.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

Melody

Construction Of Melody

- Melody based on Hebrew Cantillation
- Melody at Rehearsal 11

The image displays a musical score for three staves, all in G major (indicated by three sharps: F#, C#, G#). The notation is primarily eighth and sixteenth notes, with various rests and phrasing slurs. Hebrew cantillation marks (sheva, patach, kaph, mercah, darga, etc.) are placed above the notes to indicate the intended vocal inflection. A rehearsal mark 'II' is enclosed in a box above the first staff. A dynamic marking 'f' (forte) is placed below the first staff. The score is organized into measures by vertical bar lines.

Construction Of Melody

transposition

The image displays three staves of musical notation in treble clef, each with a key signature of three sharps (F#, C#, G#). The notation consists of eighth and quarter notes, some with stems pointing down. The music is annotated with transposition intervals and colored boxes:

- Staff 1:** A green box spans the first two measures, labeled with a green "+0". A red box spans the last two measures, also labeled with a green "+0".
- Staff 2:** A blue box covers the first two measures, labeled with a blue "+0" and a blue "-1". A green box covers the next two measures, labeled with a green "+0". A yellow box covers the next two measures, labeled with a yellow "-5". A green box covers the next two measures, labeled with a green "-5". A red box covers the last two measures, labeled with a red "-5".
- Staff 3:** A blue box covers the first two measures, labeled with a blue "-5" and a blue "-7". A green box covers the next two measures, labeled with a green "-5". A yellow box covers the next two measures, labeled with a yellow "-5". A green box covers the next two measures, labeled with a green "-5". A red box covers the last two measures, labeled with a red "-5".