

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 shows a musical score for Rehearsal Mark 5. It consists of two staves. The top staff is for the piano, with a treble clef and a key signature of one flat (B-flat). The bottom staff is for the strings, with a bass clef and a key signature of one flat (B-flat). The piano part begins with a whole note chord in the right hand (F4, A4, C5) and a whole note chord in the left hand (F3, A2, C3). The string part begins with a whole note chord in the right hand (F4, A4, C5) and a whole note chord in the left hand (F3, A2, C3). The score is divided into two measures by a vertical 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		

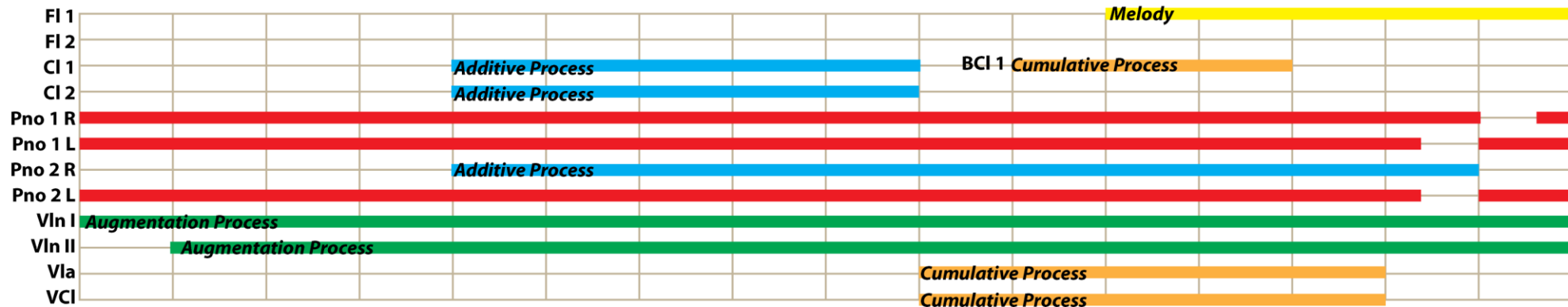
Instrumentation

- 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

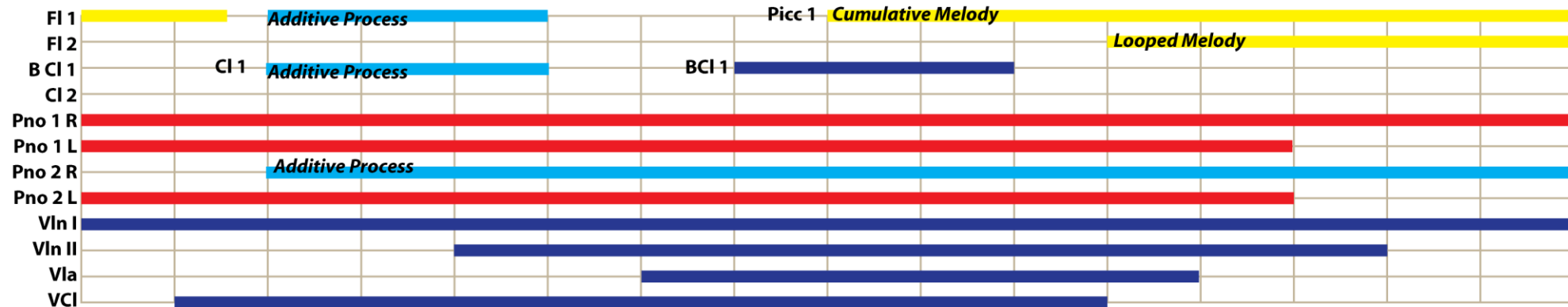
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Section 1



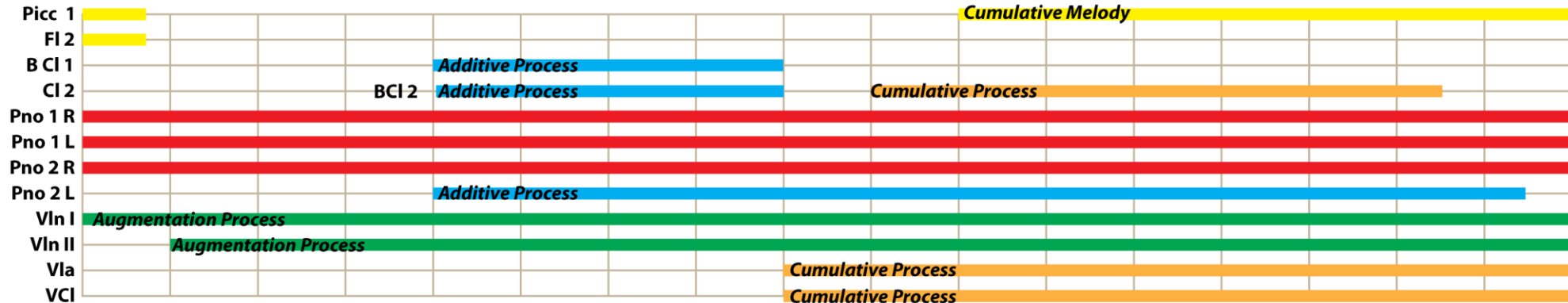
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Section 2

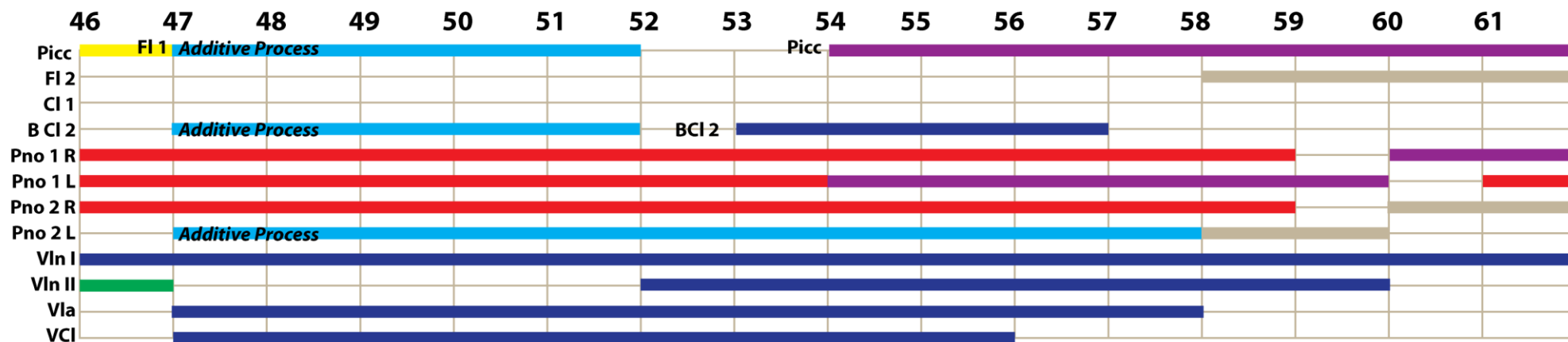


32 33 34 35 36 37 38 39 40 41 42 42A 42B 43 43A 44 45

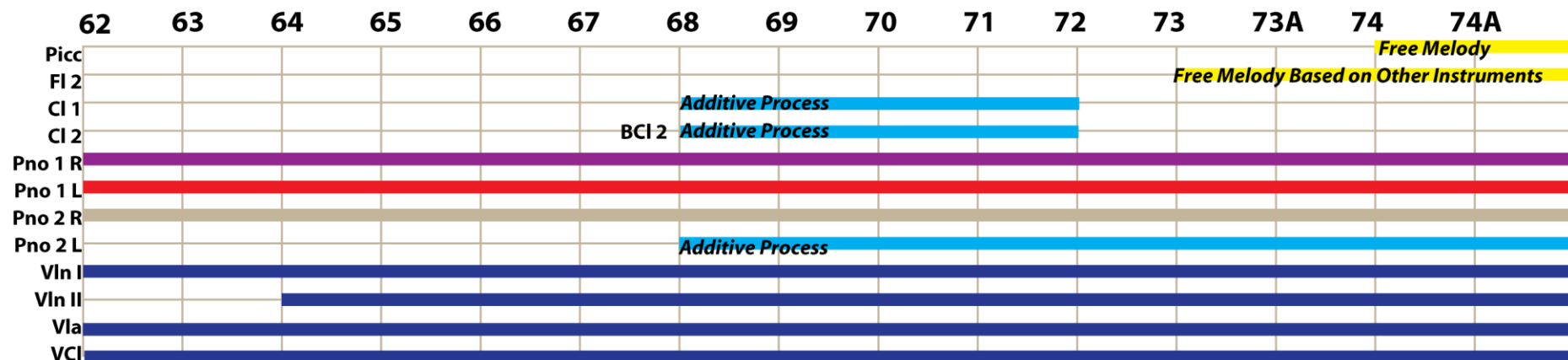
Section 3



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

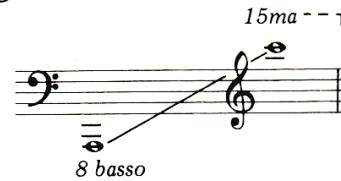
*All timings are from the
Bang On A Can "New York Counterpoint"
CD (Nonesuch, 1998)
available in the library.*

Piano

PIANO

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

Example XIII-1. Range



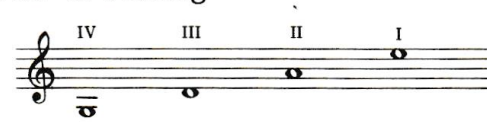
All information from Samuel Adler's book *The Study of Orchestration*

Violin

VIOLIN

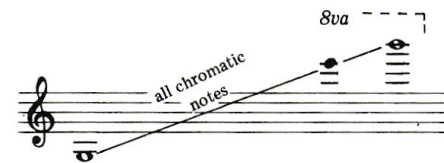
Violino (It.), *Violon* (Fr.), *Violine* or *Geige* (Ger.)

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

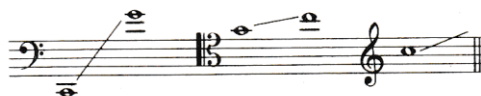
Violoncello (It.), *Violoncelle* (Fr.), *Violoncell* (Ger.)

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

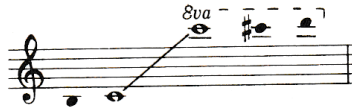


Piccolo and Flute

FLUTE

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

Example VII-1. Range



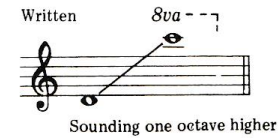
Example VII-2. Registers



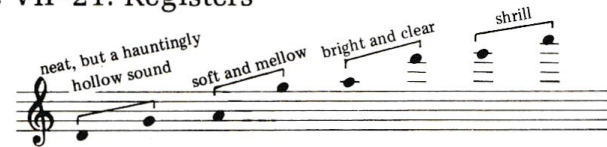
PICCOLO

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

Example VII-20. Range



Example VII-21. Registers



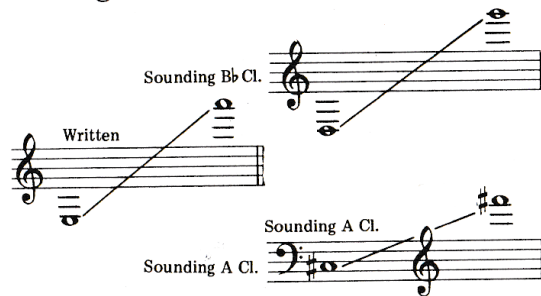
Clarinet and Bass Clarinet

CLARINET

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

All clarinets have the same written range.

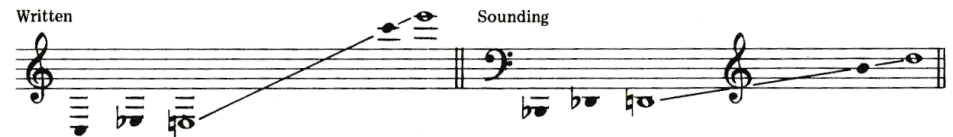
Example VII-54. Range



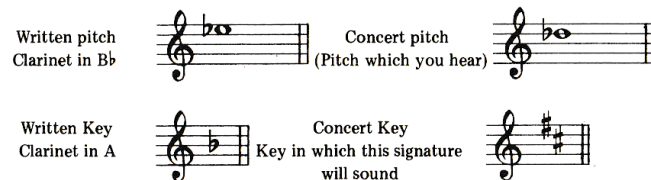
BASS CLARINET

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

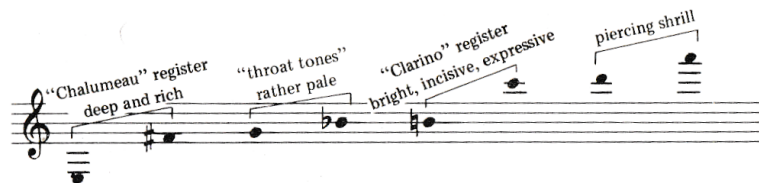
Example VII-73. Range



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.

First system of a musical score. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4. The staves are labeled Cl.1, Cl.2, Pno.1, Pno.2, Vln.1, Vln.2, Vla., and Vcl. The woodwinds and strings are mostly resting, while the pianos play a rhythmic pattern of eighth and sixteenth notes.

Cl.1

Cl.2

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.

Second system of the musical score, starting with a repeat sign (double bar line with two dots). The instrumentation and notation continue from the first system.

Melody

Construction Of Melody

- Melody based on Hebrew Cantillation
- Melody at Rehearsal 11



Construction Of Melody

Figure 1 displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, illustrating transposition annotations. The score is written for three staves (treble clef, key signature of three sharps) and includes various musical notations such as notes, rests, and bar lines. The annotations are represented by colored boxes and numerical values indicating transposition shifts:

- Staff 1:** A green box labeled "+0" covers the first measure. A red box labeled "+0" covers the last measure.
- Staff 2:** A blue box labeled "+0" covers the first measure. A blue box labeled "-1" covers the second measure. A green box labeled "+0" covers the third measure. A yellow box labeled "-5" covers the fourth measure. A green box labeled "-5" covers the fifth measure. A red box labeled "-5" covers the sixth measure.
- Staff 3:** A blue box labeled "-5" covers the first measure. A blue box labeled "-7" covers the second measure. A green box labeled "-5" covers the third measure. A yellow box labeled "-5" covers the fourth measure. A green box labeled "-5" covers the fifth measure. A red box labeled "-5" covers the sixth measure.

The annotations indicate the transposition of specific musical phrases relative to the original score, with values ranging from +0 to -7.