

# 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](mailto: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)

Pno. 1

Perfect 5th

Pno. 2

## Rehearsal 19 (Section II)

Perfect 5th

Pno. 1

Pno. 2

## Rehearsal 39 (Section III)

Pno. 1

Major 6th

Pno. 2

## Rehearsal 43 (Section III)

Major 3rd

Pno. 1

Pno. 2

## Rehearsal 52 (Section IV)

Pno. 1

Perfect 4th

Pno. 2

## Rehearsal 71 (Section V)

Minor 3rd

Pno. 1

Pno. 2

# Additive Process in *Eight Lines*

## Clarinet 1, Rehearsal Mark 4

The image displays a musical score for Clarinet 1, Rehearsal Mark 4, illustrating an additive process across eight lines. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is marked *ff* (fortissimo). Each line is labeled 'Cl. 1' and contains a boxed rehearsal mark (4, 5, 6, 7, 8) indicating the start of a new phrase. The phrases are additive, meaning each subsequent line builds upon the previous one by adding new notes or rhythms. The first line (4) starts with a whole rest followed by a quarter note G5 and a quarter note F#5. The second line (5) adds a quarter note E5. The third line (6) adds a quarter note D5. The fourth line (7) adds a quarter note C5. The fifth line (8) adds a quarter note B4. The sixth line (9) adds a quarter note A4. The seventh line (10) adds a quarter note G4. The eighth line (11) adds a quarter note F#4. The final line (12) adds a quarter note E4. The music concludes with a final cadence.

# Augmentation in *Eight Lines*

Vln. 1

Vln. 2

Vln. 1

Vln. 2

*f marcato e tenuto sempre \**

Vln. 1

Vln. 2

Vln. 1

Vln. 2

(*f*)

Vln. 1

Vln. 2

Vln. 1

Vln. 2

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)*

The image displays a musical score for eight staves, labeled on the left as Fl.1, B.Cl.1, Pno.1, Pno.2, Vln.1, Vln.2, Vla., and Vcl. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The first two staves (Fl.1 and B.Cl.1) are mostly empty, indicating rests. The piano parts (Pno.1 and Pno.2) feature a complex rhythmic pattern with eighth and sixteenth notes. The violin parts (Vln.1 and Vln.2) play sustained chords. The viola (Vla.) and violin (Vcl.) parts have a more active melodic line. Red boxes and vertical lines are used to highlight specific musical elements across the staves, illustrating a cumulative process. The boxes are placed around notes in the piano and violin parts, and vertical lines connect these notes across the staves, showing how a single rhythmic or melodic motif is repeated and built upon in different parts of the ensemble over time.

***Form***

# Form

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

### *Rehearsal Mark (Recording Timings)*

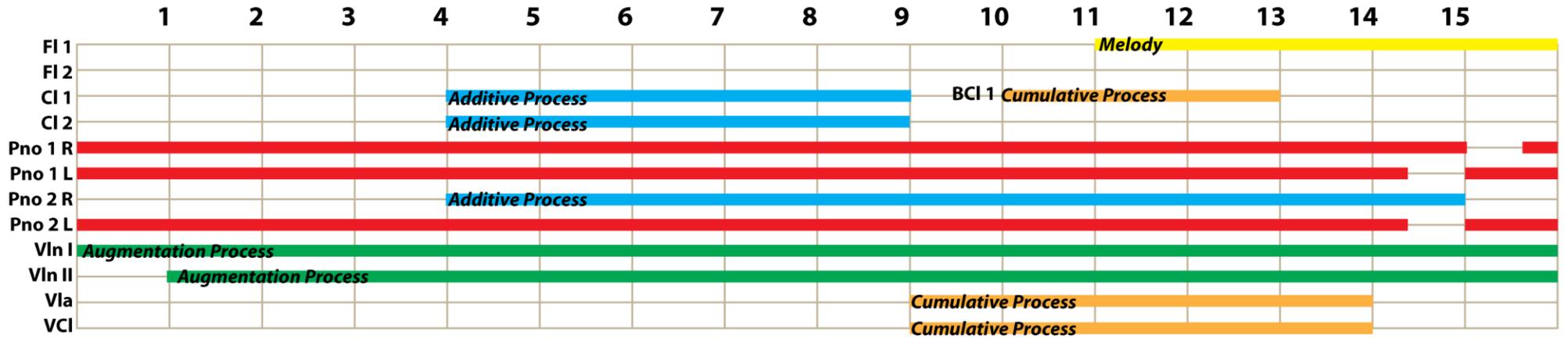
- I** 0 - 15 (0:00)
- II** 16 - 31 (3:52)
- III** 32 - 45 (7:06)
- IV** 46 - 61 (10:58)
- V** 62 - 74A (13:56)

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

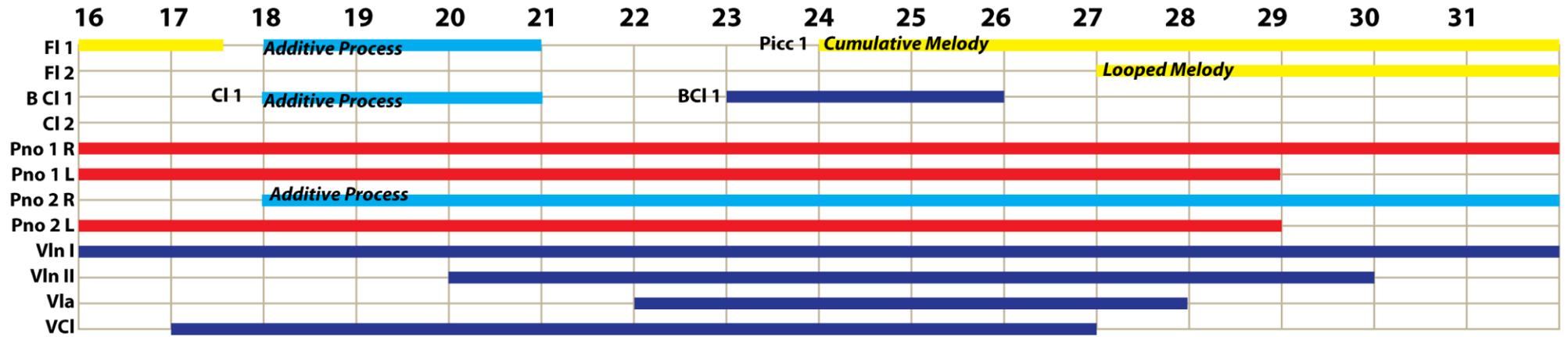
*Section Number*

# Formal Plan of Eight Lines

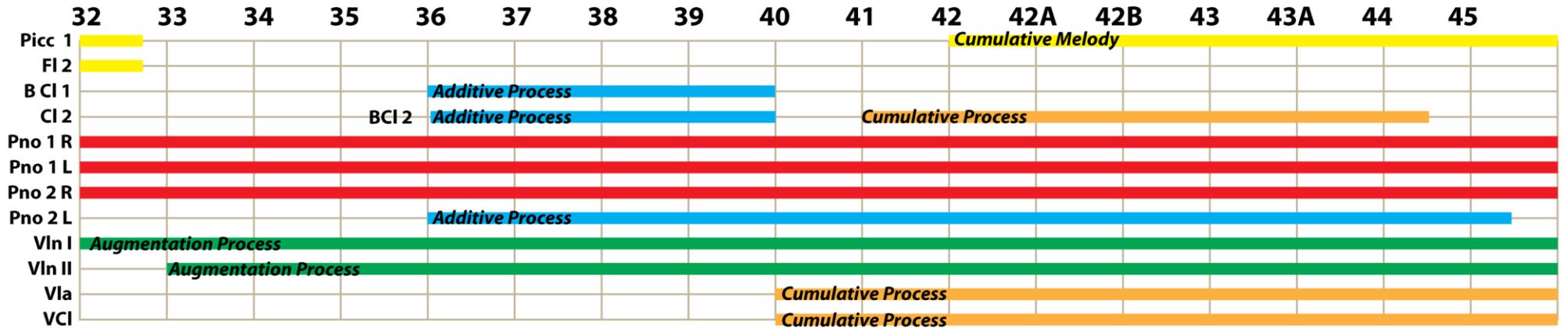
## Section 1



## Section 2



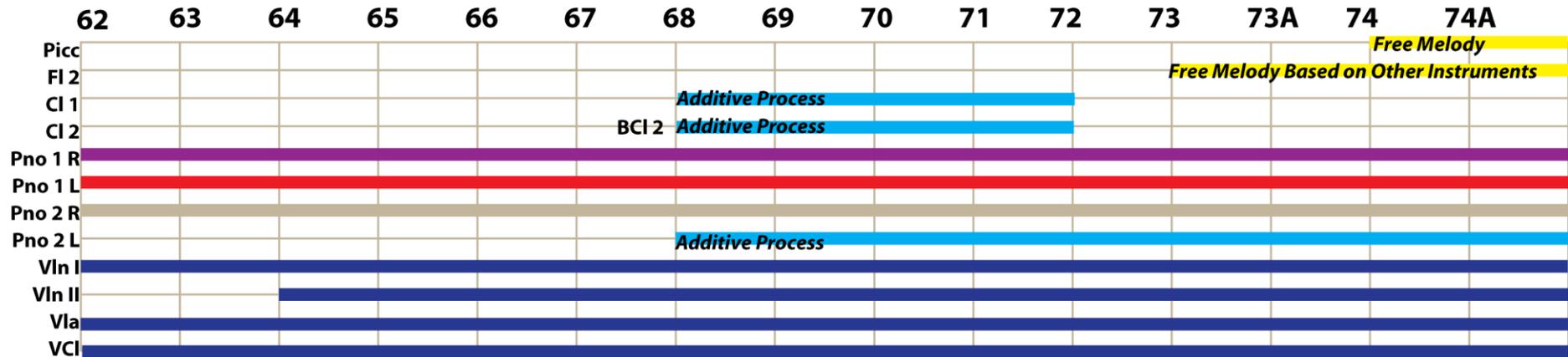
## Section 3



**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

# Form - Harmony

- Sections

- Each Section uses a different mode:

- 1: C# Dorian
    - 2: D# Aeolian
    - 3: Eb Dorian
    - 4: Db Major
    - 5: Ab Mixolydian

# Form – Modes In The Sections

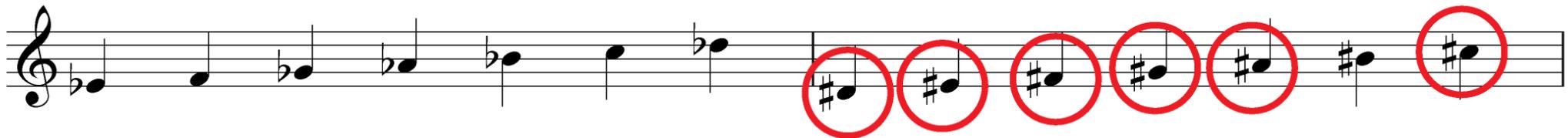
C# Dorian



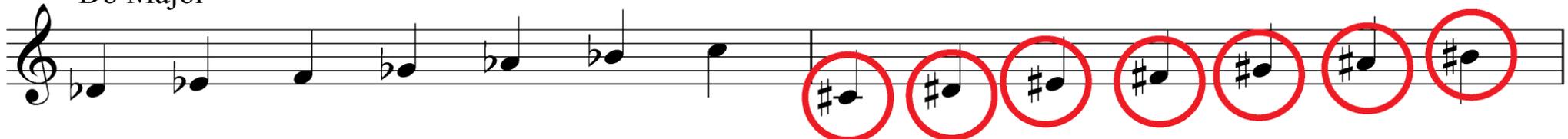
D# Aeolian



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

Section I

Section II

Section III

Section IV

Section V

beginning - 15

16 - 31

32 - 42

43 - 46

47 - 62

63 - end

***Melody***

# Creation of Material

- Melody
  - *Vermont Counterpoint* (1982)
    - <https://www.youtube.com/watch?v=RIRdZu9oM7o>
  - Use of every note once.

Flute 1  
(tape)

The image shows a musical score for Flute 1 (tape) in 3/4 time with a key signature of one flat. The melody is presented in three measures, each containing a sequence of notes that uses every note of the scale exactly once. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, 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Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359

# 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

The image displays a musical score for three staves, all in G major (one sharp). The notation is primarily eighth and sixteenth notes, with various rests and phrasing slurs. Hebrew cantillation marks (sheva, dagesh, mercaz, etc.) are placed above the notes. A rehearsal mark 'II' is enclosed in a box above the first staff. A dynamic marking 'f' (forte) is present at the beginning of 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 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".

A small box containing the number "11" is located above the first measure of the first staff.

# ***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