

# **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

This musical score for Rehearsal 13 (Section I) features two piano parts, Pno. 1 and Pno. 2, in a key of three sharps (F#, C#, G#). The time signature is 4/4. Pno. 1's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. Pno. 2's staff has a blue vertical bar at the start of the second measure and a red vertical bar at the end of the second measure. The text 'Perfect 5th' is written between the staves in the first measure.

## Rehearsal 19 (Section II)

Perfect 5th

This musical score for Rehearsal 19 (Section II) features two piano parts, Pno. 1 and Pno. 2, in a key of three sharps. The time signature is 4/4. Pno. 1's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. Pno. 2's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the end of the second measure. The text 'Perfect 5th' is written between the staves in the first measure.

## Rehearsal 39 (Section III)

Pno. 1

Major 6th

Pno. 2

This musical score for Rehearsal 39 (Section III) features two piano parts, Pno. 1 and Pno. 2, in a key of three flats (Bb, Eb, Ab). The time signature is 4/4. Pno. 1's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. Pno. 2's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. The text 'Major 6th' is written between the staves in the first measure.

## Rehearsal 43 (Section III)

Major 3rd

This musical score for Rehearsal 43 (Section III) features two piano parts, Pno. 1 and Pno. 2, in a key of three flats. The time signature is 4/4. Pno. 1's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. Pno. 2's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. The text 'Major 3rd' is written between the staves in the first measure.

## Rehearsal 52 (Section IV)

Pno. 1

Perfect 4th

Pno. 2

This musical score for Rehearsal 52 (Section IV) features two piano parts, Pno. 1 and Pno. 2, in a key of three flats. The time signature is 4/4. Pno. 1's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. Pno. 2's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the end of the second measure. The text 'Perfect 4th' is written between the staves in the first measure.

## Rehearsal 71 (Section V)

Minor 3rd

This musical score for Rehearsal 71 (Section V) features two piano parts, Pno. 1 and Pno. 2, in a key of three flats. The time signature is 4/4. Pno. 1's staff has a red vertical bar at the start of the first measure and a blue vertical bar at the start of the second measure. Pno. 2's staff has a red vertical bar at the end of the second measure and a blue vertical bar at the start of the third measure. The text 'Minor 3rd' is written between the staves in the first measure.

# Additive Process in *Eight Lines*

## Clarinet 1, Rehearsal Mark 4

Cl. 1.1

4

ff

Cl. 1.1

5

Cl. 1.1

6

Cl. 1.1

7

Cl. 1.1

8

*ff*

# Augmentation in *Eight Lines*

Vln. 1

Vln. 2



Vln. 1

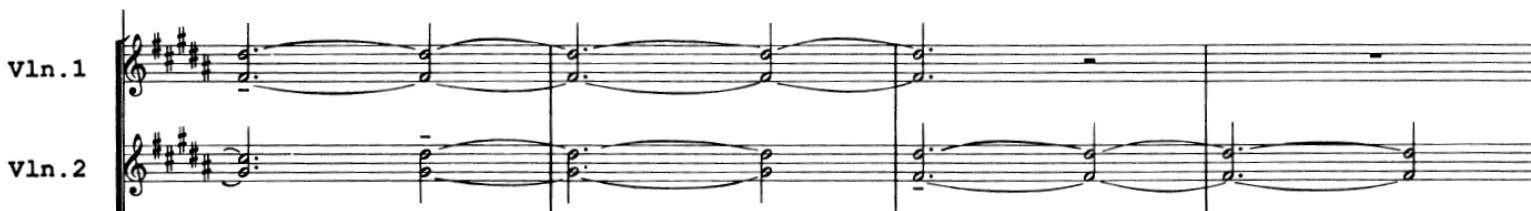
Vln. 2

*f marcato e tenuto sempre \**



Vln. 1

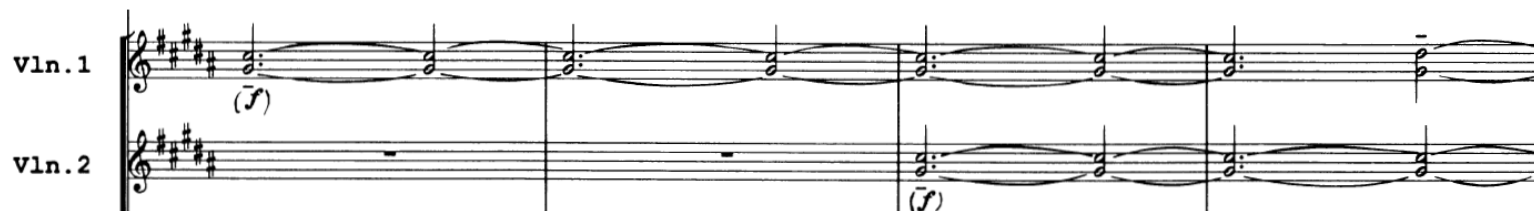
Vln. 2



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 a piece titled "Eight Lines". The score is written for eight staves, each labeled on the left: Fl.1, B.Cl.1, Pno.1, Pno.2, Vln.1, Vln.2, Vla., and Vcl. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems of four bars each. The first system (bars 1-4) shows the initial entry of the instruments. The second system (bars 5-8) shows the cumulative process, where each instrument adds a new melodic line in each bar. Red boxes and vertical lines are used to highlight the cumulative nature of the process. Red boxes are drawn around the new notes added in each bar, and vertical red lines connect the notes of the same instrument across the two systems, showing how the texture builds up over time.

Fl.1

B.Cl.1

Pno.1

Pno.2

Vln.1

Vln.2

Vla.

Vcl.



***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*

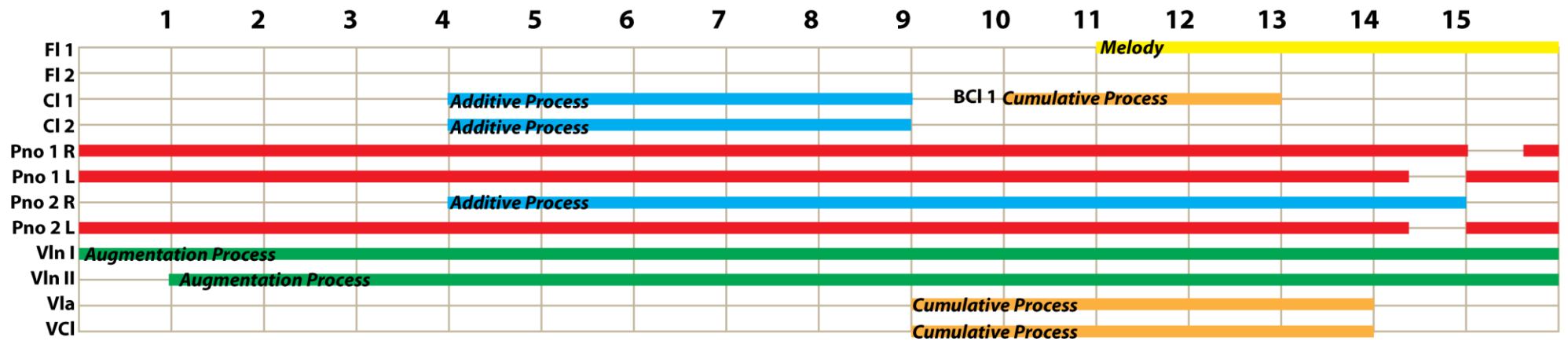
### *Rehearsal Mark (Recording Timings)*

<i>Section Number</i>	<b>I</b>	0 - 15 (0:00)
	<b>II</b>	16 - 31 (3:52)
	<b>III</b>	32 - 45 (7:06)
	<b>IV</b>	46 - 61 (10:58)
	<b>V</b>	62 - 74A (13:56)

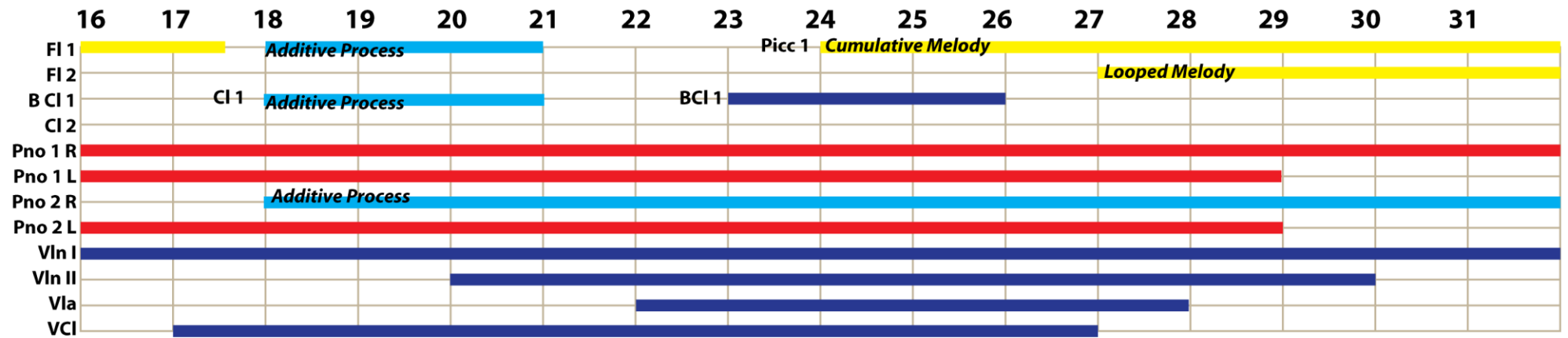
*All timings are from the Bang On A Can "New York Counterpoint" CD (Nonesuch, 1998) that is in the library.*

# Formal Plan of Eight Lines

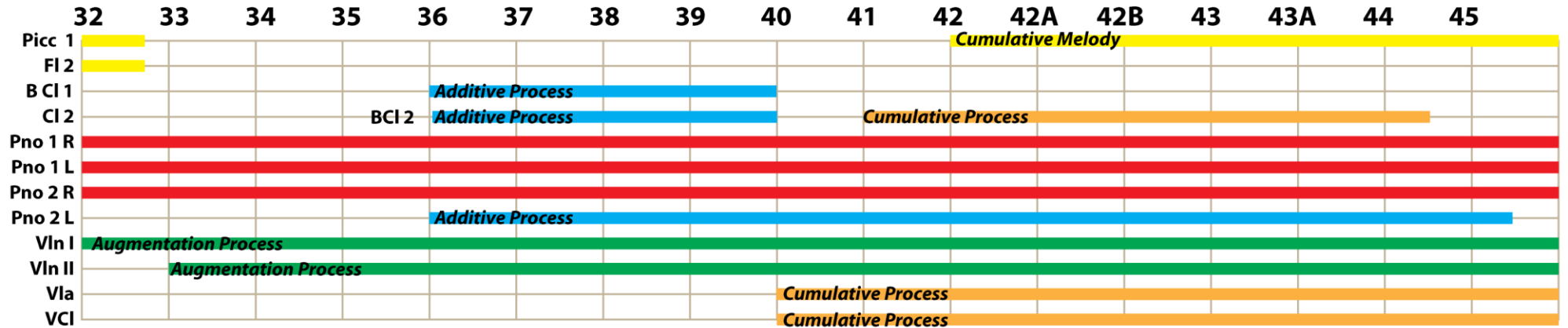
## Section 1



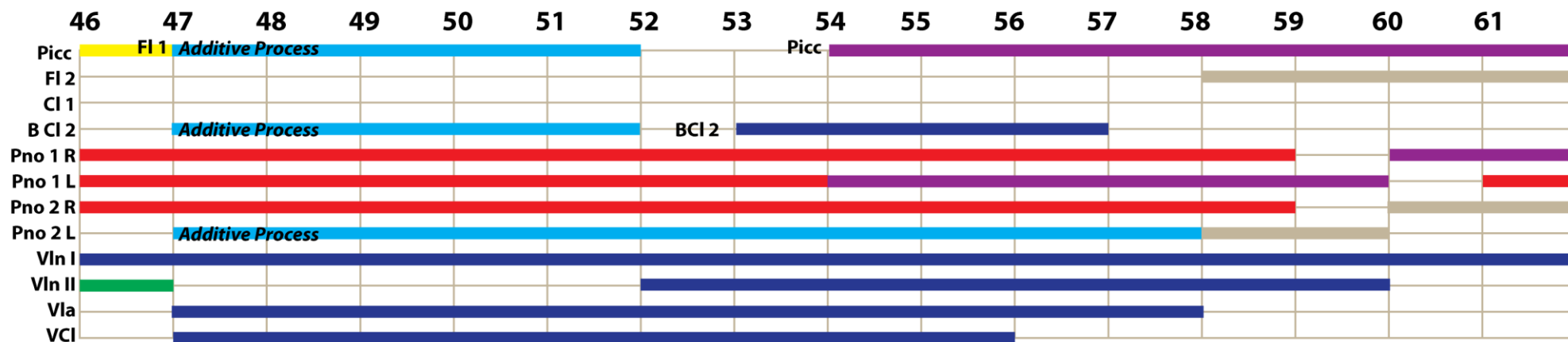
## Section 2



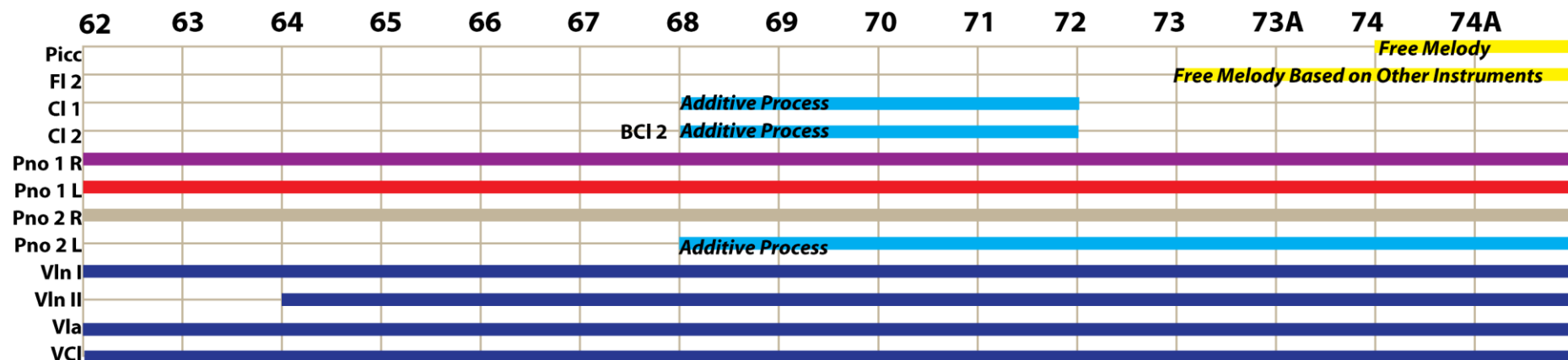
## Section 3



## 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



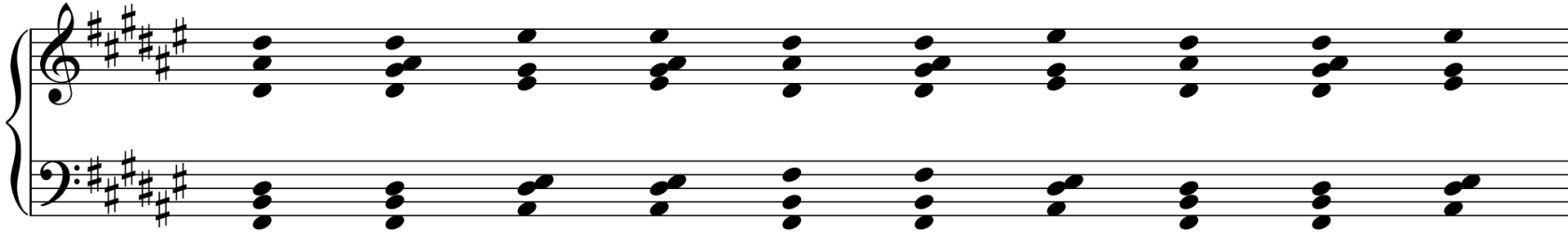
# How is Form defined?

- 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

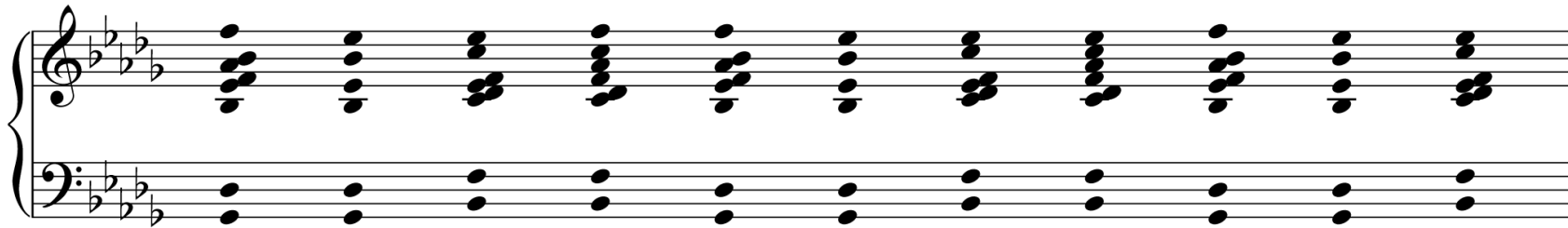
***Harmony***

## Reduction Of String Harmonies in *Eight Lines*

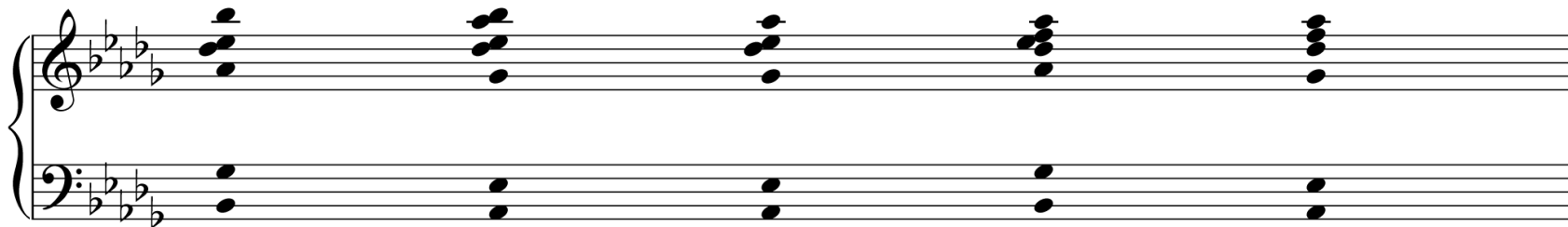
Section II: Rehearsal Mark 22



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.



# 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

transposition

+0

+0

+0

-1

+0

-5

-5

-5

-5

-5

-7

The diagram illustrates the construction of a melody through transposition across three staves. The top staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). A small box containing three vertical lines is positioned above the first measure. A green line connects the first measure of the top staff to the first measure of the second staff, labeled with a green '+0'. The second staff has a blue box around its first two measures, labeled with a blue '-1', and a green box around its third measure, labeled with a green '+0'. A yellow box highlights the first measure of the second staff, labeled with a yellow '-5'. The third staff has a blue box around its first two measures, labeled with a blue '-7', and a green box around its third measure, labeled with a green '-5'. A red box highlights the first measure of the third staff, labeled with a red '-5'. The diagram shows how the melody is transposed by different intervals (0, -1, -5, -7) across the staves, with the final measure of the third staff being a transposition of the first measure of the top staff by -5 intervals.

# ***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