

# **Stylistic Composition**

## **2017-18**

Seminar 4 – 7 February 2018  
*Orchestration*

David Pocknee  
[david.pocknee@hud.ac.uk](mailto:david.pocknee@hud.ac.uk)

Assignment 3: String Quartet in the style of Ravel

# Assignment 3

Compose a slow section of music for string quartet, in the style of Maurice Ravel.

The assignment should be between 16 – 20 bars long, but ought not conform to four-bar phrasing. Include several different sections, with a balance of sustained material and quicker movement.

It is up to you to create stylistically-appropriate melodic and harmonic structures based upon principles garnered from relevant musical examples.

The assignment should be typeset using notational software. It should be uploaded to Grade Centre by 11:59 pm on **Monday 5 March 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 28 February 2018** for formative feedback. If you have any queries regarding this assignment, contact [David.Pocknee@hud.ac.uk](mailto:David.Pocknee@hud.ac.uk).

# This Lesson

- How to Harmonize a melody
- Writing for String Quartet
  - String Techniques
- Orchestrating a melody and harmony

# How to Harmonize a Melody

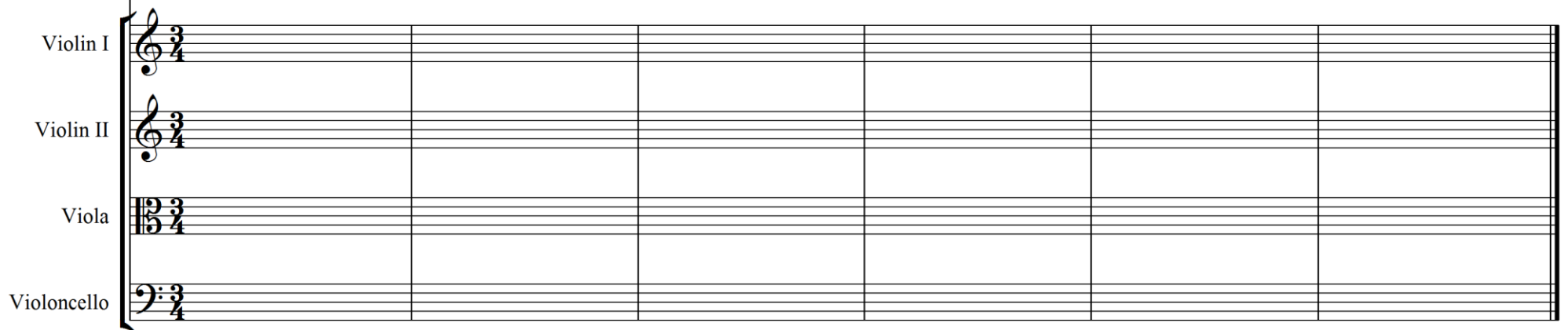
## Harmonizing and Orchestrating a Melody

1. Write an accompaniment to this Ravel melody from "Introduction et Allegro"



The image shows a musical score for piano accompaniment. The top staff is a single treble clef in 3/4 time, containing a melody with eighth-note triplets and quarter notes. The bottom staff is a grand staff (treble and bass clefs) in 3/4 time, which is currently empty for the student to write the accompaniment.

2. Now Orchestrate for the String Quartet



The image shows a musical score for string quartet orchestration. It consists of four staves, each with a label to its left: Violin I, Violin II, Viola, and Violoncello. All staves are in 3/4 time and are currently empty for the student to write the orchestration.

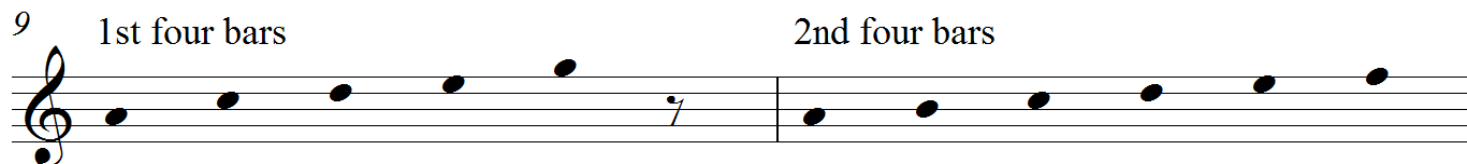
# How to Harmonize a Melody

**Step 1.** Identify what scale or mode the melody is using. Perhaps different parts of the melody are constructed from different types of scale or mode.

Below: The melody from the second movement of Ravel's String Quartet.

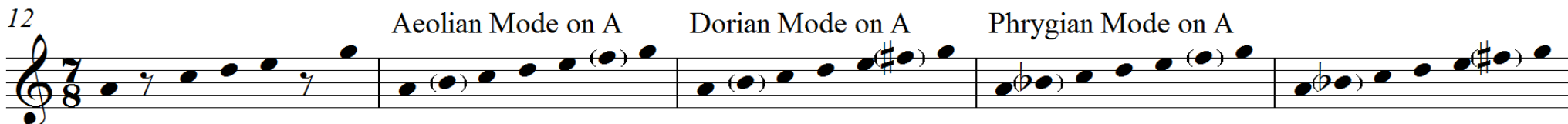


In this extract there are two scales, one for each of the two halves of the melody.



**Step 2.** Work out if the scale or the mode could fit into another larger mode or scale. Ravel's melodies often only consist of a small number of pitches. The first four bars use a pentatonic scale – this is typical for Ravel's works. However, his harmonies are very rarely pentatonic. The pentatonic scale can fit into several existing modes as the B and F are missing and could be either sharp, flat or natural.

Possible modes compatible with first four bars



# How to Harmonize a Melody

**Step 3.** Choose a scale or mode to create the harmony in this section.

In this example I'll choose this mode:



**Step 4.** Harmonize the melody with 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> chords. Remember that as the higher extensions of the chords tend to be in the top of chord, the melody notes are more likely to be these than members of the main triad.



Assez vif. Très rythmé (♩. = 92)

*pizz.*  
*f*  
*pizz.*  
*f*  
*pizz.*  
*f*  
*pizz.*  
*f*

*arco tr*  
*pp*  
*mp*  
*mp*  
*mp*

*tr*  
*f*  
*pp*  
*arco*  
*pp*  
*pp*  
*pp*  
*pp*

*pp bien chanté*

15

## Ravel's "String Quartet" Movement 2

Melody and harmony from the start of movement 2.

This musical score block contains two staves. The top staff is a single treble clef line representing the melody, featuring eighth and quarter notes with rests. The bottom staff is a grand staff (treble and bass clefs) representing the harmony, with chords and individual notes in both hands.

One possible harmonization (in the style of Movement 3)

This musical score block contains two staves. The top staff shows a melody with some grace notes. The bottom staff shows a harmonization using sustained chords, primarily in the treble clef, with some bass clef accompaniment.

Another Possible harmonization (in the style of the opening of Movement 1)

This musical score block contains two staves. The top staff shows a melody similar to the first block. The bottom staff shows a harmonization with more complex chords, including some with sharps and flats, in both treble and bass clefs.



# *Introduction et Allegro*

## Ravel "Introduction et Allegro" Analysis

Piano reduction of the extract in its original key

The image displays a piano reduction of an extract from Maurice Ravel's "Introduction et Allegro". The score is written for piano and strings, in the key of B-flat major (three flats) and 3/4 time. The first system features a melodic line in the right hand with triplets and a fifth, and a string accompaniment in the left hand. The second system continues the melodic line with triplets and a final cadence, with a more complex string accompaniment. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and articulation marks.

Strings

Extract transposed into the key of C Major

First system of the musical score. The top staff is a single melodic line in treble clef. It begins with a half note C4, followed by a dotted quarter note D4, an eighth note E4, and a quarter note F4. This is followed by a triplet of eighth notes G4, A4, and B4, then another triplet of eighth notes C5, B4, and A4. The next measure contains a half note G4 and a quarter note F4. This is followed by a quintuplet of eighth notes E4, D4, C4, B3, and A3, then a triplet of eighth notes G3, F3, and E3. The final measure contains a half note D3 and a quarter note C3. The bottom staff is labeled "Strings" and consists of two staves (treble and bass clef). It contains six measures of sustained chords, each marked with a repeat sign. The chords are: C4-E4-G4 (first measure), C4-E4-G4 (second measure), C4-E4-G4 (third measure), C4-E4-G4 (fourth measure), C4-E4-G4 (fifth measure), and C4-E4-G4 (sixth measure).

Second system of the musical score. The top staff continues the melodic line. It begins with a triplet of eighth notes D4, E4, and F4, then another triplet of eighth notes G4, A4, and B4. This is followed by a half note C5 and a quarter note B4. The next measure contains a half note A4 and a quarter note G4. This is followed by a half note F4 and a quarter note E4. The final measure contains a half note D4 and a quarter note C4. The bottom staff continues the harmonic accompaniment. It consists of two staves (treble and bass clef). It contains six measures of sustained chords, each marked with a repeat sign. The chords are: C4-E4-G4 (first measure), C4-E4-G4 (second measure), C4-E4-G4 (third measure), C4-E4-G4 (fourth measure), C4-E4-G4 (fifth measure), and C4-E4-G4 (sixth measure).

Scales used in the two sections of the extract

1st 6 bars

2nd 6 bars

Third system of the musical score, showing the scales used in the two sections. The top staff is a single melodic line in treble clef. It contains two measures of a scale: the first measure is a half note C4, and the second measure is a half note D4. The bottom staff consists of two staves (treble and bass clef). It contains two measures of a scale: the first measure is a half note C4, and the second measure is a half note D4.

# **String Quartet: The Basics**

Ranges

# Timbre

*a Tempo*

pp

5

7

*en dehors*

ôtez

ôtez

ôtez

ôtez

This musical score is for piano and voice. It begins with the tempo marking 'a Tempo'. The piano part is written for three staves (treble, middle, and bass clefs) and starts with a *pp* (pianissimo) dynamic. The voice part enters in the second measure. The score includes fingerings (5, 7) and the instruction 'en dehors' (out of the key). The word 'ôtez' (remove) appears four times, corresponding to the removal of the piano's sustain pedal.

**6** *Pas*

ôtez la Sourd.

ôtez la Sourd.

ôtez la Sourd.

ôtez la Sourdine

*pp*

*pizz.*

*p*

This musical score continues from the previous page, starting at measure 6. It features the instruction 'ôtez la Sourdine' (remove the mute) three times. The piano part includes a *pizz.* (pizzicato) instruction. The voice part continues with the word 'ôtez'. The score concludes with a *p* (piano) dynamic marking.

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## *String Quartet - 3<sup>rd</sup> Movement Vocabulary*

French	English
Très lent	Very Slowly
Sourd. (souridine)	Muted
Préssez	“pressing on”/accelerando
perdendosi	“Losing” / gradually dying away
ôtez la Souridine	Remove the mute
mettez la Souridine	Attach the mute
en dehors	“outside”/ prominent. Applied to a melody which the composer intends to be particularly prominent.
sur la touche	On the fingerboard. Direction to bow over the fingerboard. (sul tasto)
jeu ord.	bowing in ordinario position.
Cédez	“Give way” / Diminish the speed.
port.	portamento
au Movt.	“Sometimes (as in Debussy), the word is used to indicate a return to the original speed after some tempo deviation”.

# Left Hand Techniques

- Harmonics
  - Explanation: <https://www.youtube.com/watch?v=PI4LOEVzeyc>
  - Arvo Pärt – *Fratres*
  - John Lely – *The Harmonics of Real Strings*
    - <https://www.youtube.com/watch?v=xBQx6q2Il-4>
- Double Stops

# Left Hand Technique

## Rules for Successful Double Stops

1. Both notes must be on adjacent strings.
2. Both notes must be within the span of the hand, or one or more of them must be an open string.

# Violin Fingerings and Natural Harmonics

**VIOLIN**

**Natural Harmonics**

Diagram illustrating violin fingerings and natural harmonics across positions 1st to 7th.

The diagram shows the violin body with four strings (G, D, A, E) and a fingerboard. Fingerings are indicated by black dots on the strings. Natural harmonics are indicated by open circles on the strings, with corresponding musical notation on the right.

**1st position**

**2nd position**

**3rd position**

**4th position**

**5th position**

**6th position**

**7th position**

Harmonic notes (from left to right):

- g# (4), a (5), b (7), c# (9), e (12), g# (16), b (19), e (24)
- c# (4), d (5), e (7), f# (9), a (12), c# (16), e (19), a (24)
- f# (4), g (5), a (7), b (9), d (12), f# (16), a (19), d (24)
- b (4), c (5), d (7), e (9), g (12), b (16), d (19), g (24)

Harmonic notation (from left to right):

- g# (4), a (5), b (7), c# (9), e (12), g# (16), b (19), e (24)
- c# (4), d (5), e (7), f# (9), a (12), c# (16), e (19), a (24)
- f# (4), g (5), a (7), b (9), d (12), f# (16), a (19), d (24)
- b (4), c (5), d (7), e (9), g (12), b (16), d (19), g (24)



# Viola Fingerings and Natural Harmonics

1

**VIOLA**

**Natural Harmonics**

The diagram illustrates the fingering and natural harmonics for the Viola. It is divided into three main sections:

- Fretboard Diagram:** Shows the first 24 frets of the Viola. Notes are indicated by circles (open) and dots (fingering). The notes are: C, G, D, A (top line); C, G, D, A (second line); C, G, D, A (third line); C, G, D, A (bottom line). Fingerings are indicated by numbers 1-4.
- Natural Harmonics Table:** A table showing the notes and fingerings for natural harmonics in positions 1 through 7. The notes are: C, G, D, A (top line); C, G, D, A (second line); C, G, D, A (third line); C, G, D, A (bottom line). Fingerings are indicated by numbers 1-4.
- Musical Notation:** Seven staves of musical notation, each representing a position (1st through 7th). The notation shows the notes and fingerings for each position, with a key signature of one sharp (F#).

**1st position** **2nd position** **3rd position** **4th position** **5th position** **6th position** **7th position**

# Violoncello Fingerings and Natural Harmonics

The image displays a musical score for a cello and its natural harmonics. On the left, the cello part is written on four staves, with the instrument name 'CELLO' oriented vertically. The staves are labeled with fingerings: C, G, D, and A. The notes are marked with black dots on the strings. Below the staves, the harmonic numbers 4, 5, 7, 9, 12, 16, 19, and 24 are indicated. On the right, the 'Natural Harmonics' section shows four staves with the corresponding harmonic notes written in musical notation, including accidentals and note heads. The notes are organized into groups corresponding to the harmonic numbers listed on the left.

# Right Hand Technique

## Bow Position

- Sul Tasto (over the fingerboard) (*sur la touche*)
  - <https://www.youtube.com/watch?v=LAA5FIBNRH0>
- Sul Ponticello (near the bridge)
  - <https://www.youtube.com/watch?v=MDEwJXPI01w>
- Ordinario (ordinary position) (*jeu ord.*)

## Bowing

- Tremolo
  - Single string tremolo
  - 2-string tremolo
- Luciano Berio – Sequenza VI for viola (1967)
  - <https://www.youtube.com/watch?v=kiJYaPOWj1Q>

# Right Hand Technique

## Pizzicato

- Pizzicato
  - Ravel – *String Quartet* (2<sup>nd</sup> Movement)
    - [https://youtu.be/Jt\\_Tc0DXcFQ?t=7m41s](https://youtu.be/Jt_Tc0DXcFQ?t=7m41s)

## Arpeggios

# Orchestrating a Melody

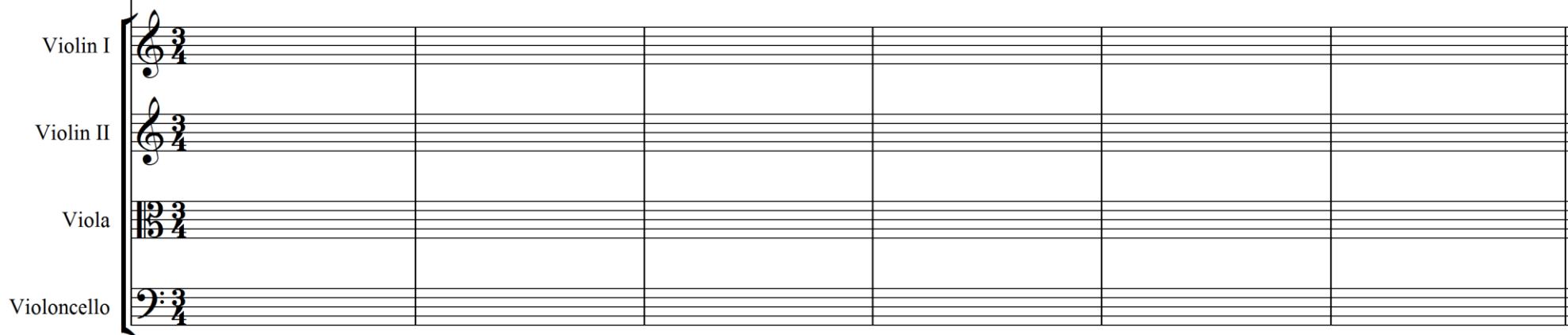
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