

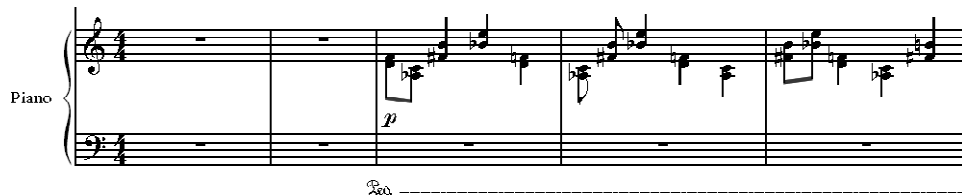
## In the Style of Messiaen

Jason Gray

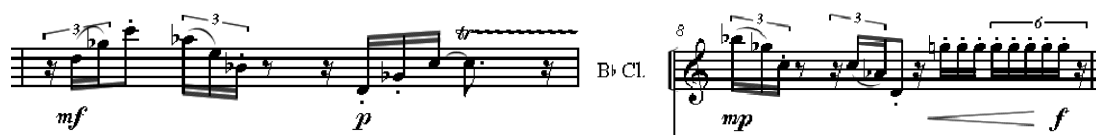
Within the fifty measures of my composition, I attempted to utilize several different Messiaen techniques. As a result, the form of the piece is gravely compromised, however I believe it is a necessary evil in order to toy with the wide variety of devices that the course introduced me to. The opening section employs MODE 6 of the modes of limited transposition starting with the pitch (C-D-E-F-F#-G#-A#-B). The sustained cello part demonstrates the four note the two symmetrical halves of the mode, the tetrachord C-D-E-F followed by its complement F#-G#-A#-B.



A verticalization of MODE 6 is present in the first four diads of the piano figure. This group of four diads is juxtaposed against the five component *deci=talis* number 44, *vijayananda*. This juxtaposition involves a rotation of the material.



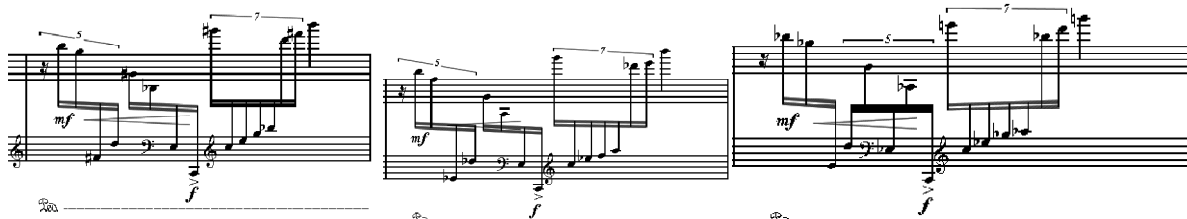
The clarinet gesture is generated from MODE 6, and utilizes symmetrical interval sets as appear to be common in Messiaen's melodic writing. The opening gesture (transposed) uses the intervals Major-third followed by a tri-tone several times followed by a *bird call* figure, all existing in MODE 6.



The next section of music begins in m. 13 with a broad voicing of the *chord of resonance*, which is rooted on the low C (C-E-G-Bb-D-F#-G#-B). The C remains the lowest pitch in the next two

presentations of the *chord of resonance*, however the C becomes the fifth of the chord, then the third. The resulting sonorities are C-Eb-F-A-C#-E-G-B and C-Eb-Gb-Ab-Bb-D-E-G. The other instruments utilize the mode belonging to the *chord of resonance*, MODE 3 (first transposition).

Three Transpositions of Chord of Resonance



The next section of the piece uses the *chord of fourths* beginning with the pitch Db (Db-G-C-F#-B-F). It appears as another *deci-talis* rhythm, the *garngadeva* (number 120). Two presentations of the *chord of fourths* in m.23 are followed by a transposition built on D-natural beginning at the end of m.24, another built on A# in m. 27, and a last one built on F which begins in m. 28.

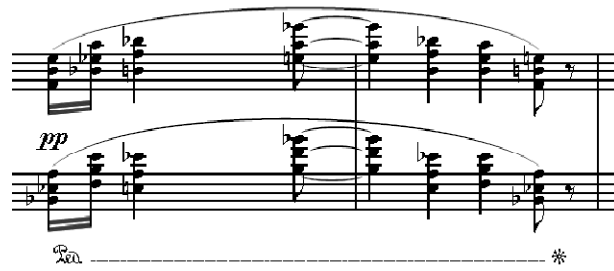
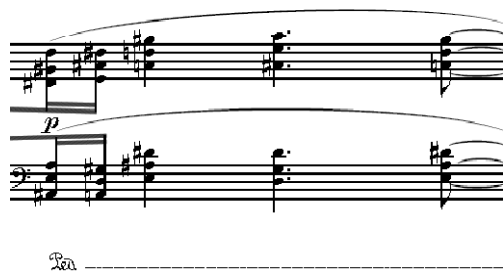
Original Chord of Fourths Built on Db

Chord of Fourths Built on D-Natural



Chord of Fourths Built on A#

Chord of Fourths Built on F



Measure 31 begins a dance similar to the dance in Messiaen's *Quartet for the End of Time*. I really wanted to explore this type of writing involving additive rhythm and repetition of melodic figures

with small note additions. The dance is in A-octatonic for the first four measures (mm. 31-34). Each repetition of the first measure adds a note or small change.

(Mm. 31-34)



Measure 35 brings a return to MODE 6 built on C (C-D-E-F-F#-G#-A#-B). The change in tonality as well as shape and rhythmic character sets the ff section apart from the opening four measures. The figure is also symmetrical consisting of a Perfect-fourth followed by a tri-tone.

New Material at the Fortissimo (MODE 6)



These groups of fourths are similar to the fourths employed in the preceding section, however the pitch material here is strictly MODE 6. Measure 41 brings back the octatonic mode as a sort of development section appears. Here the intervals become much smaller and the figure first appearing in measure 41 is expanded to include an additional pitch or sixteenth-note value.

Measures 41-42



Measure 45 introduces whole-tone material in order to cleanse the pitch pallet as the piece concludes in measure 48 with longer rhythmic values, rhythmic addition, and a return to the *chord of fourths* tonality.

Whole-tone material (m.45)



Closing Material (Chord of Fourths)

