

Eastern Illinois University

## The Keep

---

Masters Theses

Student Theses & Publications

---

1962

### Impressionism in the Piano Music of Claude Debussy

Barbara Ellen Webb

*Eastern Illinois University*

Follow this and additional works at: <https://thekeep.eiu.edu/theses>



Part of the [Music Commons](#)

---

#### Recommended Citation

Webb, Barbara Ellen, "Impressionism in the Piano Music of Claude Debussy" (1962). *Masters Theses*. 4728.

<https://thekeep.eiu.edu/theses/4728>

This Dissertation/Thesis is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

IMPRESSIONISM IN THE PIANO MUSIC

OF CLAUDE DEBUSSY

---

A Thesis

Presented to

the Faculty of the Department of Music

Eastern Illinois University

---

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Education

---

by

Barbara Ellen Webb

May 1962

## FOREWORD

The purpose of this paper is the acquisition of an understanding of Impressionism in the piano music of Claude Debussy acquired through study and analysis of his major piano works. This is not intended as an exhaustive (theoretical) analysis but an illumination of the musical content to assist the pianist in interpretative comprehension.

Note: An abbreviation used in this paper which the reader must understand is M. which stands for measure(s).

## ACKNOWLEDGEMENT

I wish to acknowledge Dr. Catherine Smith for her guidance and assistance. I also wish to thank Dr. Alan Aulabaugh, Miss Elizabeth Michael, and Miss Chenault Kelly for their helpful advice.

## TABLE OF CONTENTS

SECTION	PAGE
I. IMPRESSIONISM . . . . .	1
In Painting . . . . .	1
In Literature . . . . .	4
In Music . . . . .	6
Debussy . . . . .	7
Impressionistic Techniques . . . . .	8
Harmonic Procedures . . . . .	8
Rhythm . . . . .	12
Formal Structure . . . . .	13
Tone Color . . . . .	14
II. ANALYSIS OF PIANO WORKS . . . . .	17
<u>estampes</u> . . . . .	17
<u>Images</u> . . . . .	22
<u>Preludes</u> . . . . .	33
III. CONCLUSION . . . . .	71
BIBLIOGRAPHY . . . . .	73
APPENDIX . . . . .	76

## CHAPTER I

### IMPRESSIONISM

Impressionism, a movement which manifested itself in the late nineteenth and carried into the twentieth century, offered a solution to the escape from traditional Realism. The Impressionists, searching for realism, sought it not in the world of externals, but rather, by looking into the emotions that this world inspired in them. In order to communicate these emotions, they endeavored to create the proper mood or atmosphere to induce each emotion in the mind of the recipient.

The evanescence of Impressionistic art causes it to be fleeting, short-lived, and changeable. This stems from the basic philosophy of the movement itself which closely resembles that of the early Greek philosopher Heraclitus. He believed that the universe was in a constant state of change—in fact, the only constant was change or "flux." Heraclitus used fire as the symbol of this change; many Impressionists used a river in which time is perceived only in terms of the present moment as their symbol of change.

#### A. IN PAINTING

Impressionism, which became a process of chain reaction in all the arts, is a term that was first applied to a school of French painting which flourished from the 1870s to the end of the century.

"The name adopted by the school came by chance, from a reference--

slurring and derogatory at the time--to one of Monet's canvases in the Salon des Refuses of 1874, entitled Impressionism: Soleil Levant. Reviewers found the label handy, and soon the painters undertook to defend themselves as Impressionists."<sup>1</sup> This Impressionistic school of painters, consisting of Manet, Monet, Sisley, Renoir, Pissarro, and others, was revolutionary in its turn away from photographic realism. These painters were more concerned with color and light than with form and substance.

Subject, composition, and detail were to impressionism of secondary importance; its subjects are lacking in clarity, their contours are wasted away, and what dominates is a planar, uncertain color oscillation with no pretense at corporeal roundness... or at composition in the sense of clear-cut forms. 2

The Impressionistic painters treated the subject as if it had only been seen for a fleeting moment--as if one had only seen it in passing. As a result of this concept, these painters departed from objective values. They would make a dozen pictures of a haystack, a bridge, or a cathedral facade in a different light.

...what the subject intrinsically is, really does not matter; only its appearance under light matters.... The haystack, the postman, and the railway station now became picture subjects....In the end it is not the object or event that counts, but the visual impression as caught at a certain time of day, under a certain light. Reality went into a luminous fog. 3

---

<sup>1</sup>Sheldon Cheney, A New World History of Art (New York: Viking Press, 1956), p. 574.

<sup>2</sup>Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 1016.

<sup>3</sup>Cheney, op. cit., pp. 574 et seq.

There are several characteristics of evanescent impressions which are portrayed by the painters. The first characteristic is the absence of clarity. This is found chiefly in the compositional arrangement of colors and objects.

Roughly speaking, the orthodox method of painting a purple area theretofore had been to mix red and blue on the palette to the desired purple shade, then to spread the mixture flat. The impressionists discovered (from laboratory scientists) that the color came much more alive and brilliant if tiny dots or smears or lines of the two colors were placed side by side and the mixing was left to the eye. 4

A second characteristic is the use of light and shadow. The way sunlight or shadow struck the object dictated the color pattern. "This reveling in light and color does not necessarily entail the use of a wide color scheme; it is sometimes restricted to one tone, like the 'colorless' gray of Whistler, which the artist handles with consummate skill by manipulating his light effects and transitional shades." 5

To achieve their aim, Impressionistic painters selected subjects of la nature morte (fruits, flowers, vases) and subjects which allowed a great freedom with contour--especially landscapes. The subjects they selected were known and enjoyed by everyone: rippled water of streams and ponds, sailboats, horse races, ballet dancers, etc. These painters also liked to paint subjects of personal elements such as dancing girls, scenes from county fairs, country folk, and

---

<sup>4</sup>Ibid., p. 575.

<sup>5</sup>Lang, loc. cit.



people on holiday. Impressionism in painting, one of the last phases of overt realism, was the final act of depicting what the eye sees.

## B. IN LITERATURE

Although related in a way to the impressionistic movement in art and music, impressionism in literature took a slightly different path, probably because of the nature of language. Many authors began to look at reality not from an external point of view but from an internal (subjective) point of view. The external movement was not as important as the internal mental process in reaction to that movement. The techniques developed were known as "stream of consciousness," inner monologue, and impressionism.

In developing these techniques, novelists and poets eliminated formal construction of ordinary fiction (beginning, middle, ending), poetic diction, rhyme, consistent point of view; conventional punctuation, grammar, and syntax. Their writing became vague and suggestive through association and juxtaposition and symbol and objective correlation. As a result, often, meaningless word groups were used simply because the beautiful sounds evoked a mental mood. Mental moods were the reality of the impressionists.

The removal of ordinary narrative elements, along with descriptive and explanatory passages, enabled the author to recreate in his reader's imagination a particular psychological sensation or mood. Events were treated as momentary mental impressions

"...either in his [the author's] own mind or in the minds of the characters whom he creates."<sup>6</sup>

So, literary artists shared with painters (and later musicians) the movement known as impressionism. They believed:

(1) ...that the true existence of an individual lies in his mental processes, not in external incidents of his life; (2) that the mental life of the ordinary person is disjointed, intuitive, and associative rather than sharply logical; and (3) psychological association--i.e., the mental linking of objects which have been encountered in juxtaposition--is one of the chief processes forming our emotional attitudes toward things.

7

To do these things, authors had to invent new techniques.

There are four or five important impressionistic authors and many imitators. The most important authors are James Joyce, Marcel Proust, Virginia Woolf, and Katherine Mansfield. In Oscar Wilde's Impression du Matin, the impressionistic technique is apparent in the subjectivity of description and the suggestiveness of the colors:

The Thames nocturne of blue and gold  
 Changed to a Harmony in grey:  
 A barge with ochre-coloured hay  
 Dropt from the wharf: and chill and cold

The yellow fog came creeping down  
 The bridges, till the houses' walls  
 Seemed changed to shadows and St. Paul's  
 Loomed like a bubble o'er the town  
 .....

---

<sup>6</sup>Donald J. McGinn and George Howerton, Literature as a Fine Art (Evanston, Illinois: Row, Peterson, and Co., 1959), p. 303.

<sup>7</sup>Donald W. Heiney, Essentials of Contemporary Literature (Great Neck, New York: Barrou's Educational Series, Inc., ), p. 244.

...one pale woman all alone,  
The daylight kissing her wan hair  
Loitered beneath the gas lamps' flare,  
With lips of flame and heart of stone.

### C. IN MUSIC

Since the impressionistic painters, novelists, and poets were interested in evoking moods and sensations by the use of sounds and colors, it seems only natural that the musicians found this a natural medium of expression. In music, impressionism seems to have come about as a reaction to subjectivism. "This new style evolved from the disintegrating postromantic and national schools, seized upon certain elements in the music of Bizet, Franck, Wagner, Grieg, Borodin, and Moussorgsky, and reacted sympathetically to influences emanating from contemporary poetry and painting."<sup>9</sup> The techniques employed neglected many of the elements which had heretofore been considered constructive and favored instrumental coloring and harmonic piquancy. Impressionist composers include Claude Debussy, the flag bearer, Maurice Ravel, Cyril Scott, Frederick Delius, Joseph Jongen, Ottorino Respighi, and Manuel de Falla.

The impressionists were looking for a new French music and did not agree with the Romanticist's approach to composition; in many ways they represented a reaction against the philosophic and aesthetic ideas of Richard Wagner. For instance, instead of using broad romantic melodies, Debussy cultivated a melody composed of

---

<sup>9</sup>Lang, op. cit., p. 1018.

fragmentary phrases and their elaboration. He also rebelled against Wagner's grandiose music dramas which he believed to be extreme in every musical facet: dynamics, rhythm, melody, harmony, and architecture.

Even though impressionistic composers did not agree with certain aspects of the Romantic heritage, there were a number of ways in which romantic trends continued. For example, the impressionists were still in favor of beautiful sounds and lyric melodies, creating mood and atmosphere--(however, from the objective point of view), worship of nature and its sounds, and program music and poetic titles. "What the impressionists did, really, was to substitute a sophisticated French type of romanticism for the older German variety."<sup>10</sup> However, impressionists not only chose devices from late nineteenth century harmony but were alert to utilize any harmonic resource that was available. Frequently they turned to the musical systems of the Middle Ages, folk music, or exotic countries.

### 1. Claude Debussy

Claude Debussy was the leader and innovator of new techniques, later to be called Impressionistic. For the purposes of this paper, only the piano techniques will be discussed.

...Debussy has been the determining factor in the music of the first third of the twentieth century, because of the doors he opened and the restraints he cast aside. Harmony was freed from the so-called

---

<sup>10</sup>Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Co., Inc., 1961), p. 114.

laws of extension. The straitjacket of development was put away. Form became less a cadre for ideas than the pulsations by which those ideas ran their course. 11

In the following portion of this paper, an attempt will be made to describe and discuss the Impressionistic techniques which Debussy used in his piano works and then cite examples of these various techniques.

There were several new devices as well as combinations or alterations of conventional ones which Debussy employed in his piano works. These included new harmonic procedures, new uses of rhythms, deviations from the conventional forms, and new ideas about tone color. These devices along with the new pianistic uses provide the bulk of musical resources for Debussy's piano music.

## 2. Impressionistic Techniques

Debussy employed many special effects of harmony that were new to music at that time. A change in the tonal-chordal architecture took place with the introduction of new harmonic procedures. He used the chord mainly for sonorous effect rather than for a carrier of dynamic quality of movement. An example of this is found in the prelude "Feuilles mortes." (Example 1).

Chords are not used to shape a phrase by tension and release through a conventional series of progressions and resolutions; instead, each chord is conceived as a sonorous unit in a phrase whose

---

<sup>11</sup>Oscar Thompson, Debussy, Man and Artist (New York: Dodd, Mead, and Company, 1937), p. 17.

structure is determined more by melodic shape or color value than by the movement of the harmony. <sup>12</sup>

Lent et melancolique

doucement soutenu et tres expressif

(Ex. 1)

The elusive and suggestive quality of impressionistic music was frequently achieved through abandonment of key, either through use of non-functional chords or through the presence of polytonality which resulted in uncertain or loss of a tonal center. By the use of these independent chords, the need for resolution to the tonic key was weakened. An example of a series of non-functional chords is found in the prelude "La terrasse des audiences du clair de lune." (Example 2).

Wagner used ninth and eleventh chords frequently, but a resolution of these chords was always intended; sometimes they resolved to another dissonance. Debussy used these same chords, but as a

---

<sup>12</sup>Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Co., 1960), p. 602.

sonorous effect, never intending for them to be functional and achieve a proper resolution. The use of these chords provided a rich, harmonious vocabulary. Added notes or foreign tones (which are often chromatic alterations and nonharmonic tones) frequently appear as part of a chord. An example of added notes is found in the prelude "Les sons et les parfums tournent dans l'air du soir." (Example 3). These produce an uncertainty and fleeting quality typical of Impressionism.

Handwritten musical notation for Example 3. The first system consists of two staves (treble and bass clef) with complex, multi-note chords. The second system also consists of two staves with similar complex chords. The notation is dense and characteristic of Impressionist style.

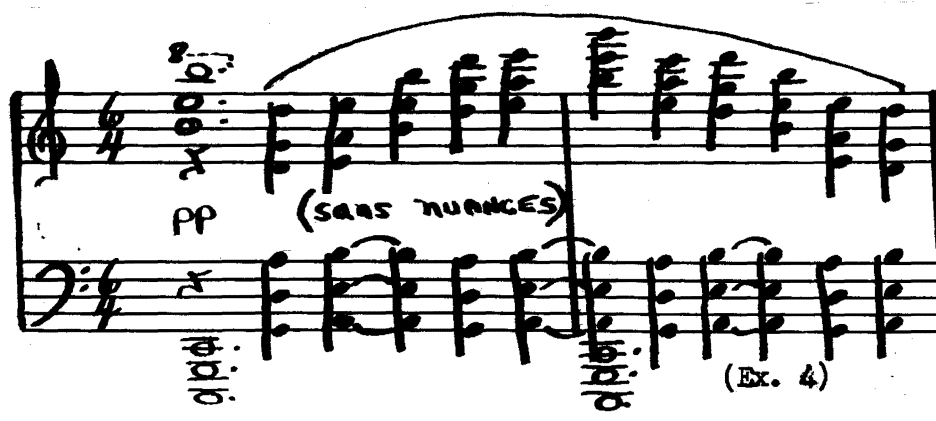
(Ex. 3)

Handwritten musical notation for Example 3, showing a single staff with a "chord stream" of chords. Above the staff, the dynamics *pp* and *m. d.* are written. Below the staff, a guitar-style chord diagram is shown with 'x' marks indicating fretted strings. The notation is dense and characteristic of Impressionist style.

(Ex. 3)

A common device used with chords and intervals is the "chord stream," in which a succession of chords and organum-like parallel

movement of all the voices moves up or down a limited range. Tonality is frequently destroyed by these devices and an exotic or primitive mood is evoked. A good example of this parallelism is found in the prelude "La Cathedrale engloutie." (Example 4).



Pentatonic, whole-tone, and modal scales often times furnish the material for many of these chords. Debussy had a fascination for the pentatonic scale. This five-tone scale omits the semitone of the major scale and evokes a fresh sound. This scale dates back to antiquity and is found in the Far East as well as parts of Europe. "In his piano prelude 'La fille aux cheveux de lin,' Debussy exploits the quiet charm of the pentatonic scale to evoke the portrait of a Scottish lassie." <sup>13</sup>

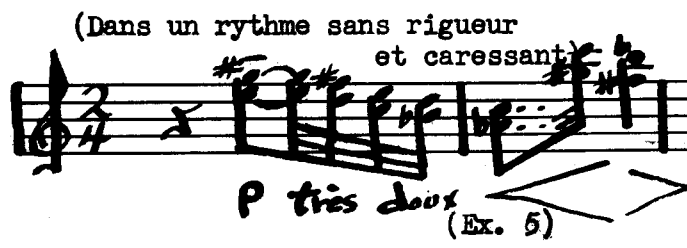
The whole tone scale, also from the Far East, divides the octave into two equal parts or six whole-tones. Debussy was not the first to make use of this scale, however, as there are examples

---

<sup>13</sup>Machlis, op. cit., p. 118.



of it found in the music of Glinka, Dargomijsky, Rimsky-Korsakov, and Liszt. Debussy makes use of this scale in the prelude "Voiles." (Example 5).



Debussy seems to have a marked preference for Aeolian, Dorian, and Phrygian and sometimes uses the Lydian and Mixolydian modes. His Image "Et la lune descend sur le temple qui fut" includes the Aeolian, Hypodorian, and Mixolydian modes. "The use of the modes in his works is a horizontal process, which is harmonized by a counterpoint freed from its earlier limitations of dissonance."<sup>14</sup>

Rhythm is an important factor in almost all of Debussy's impressionistic piano pieces because of his effort to make it intangible. Meter and bar-lines sometimes mean nothing except an evolvment of time. Often the rhythm is nonpulsatic, vague, and concealed by syncopation as in the prelude "Ondine;" or it is a rapid, animated pulsation like that of another prelude "Le Vent

---

<sup>14</sup>Robert Schmitz, The Piano Works of Claude Debussy (New York: Duell, Sloan and Pearce, Pub., 1950), pp. 35-36.

dans la plaine."<sup>15</sup> Debussy based several of his rhythms on various dance patterns, many of which came from Spanish countries (the Habanera of the Estampe "La Soiree dans Grenade") and the Far East. This fact is quite interesting because Debussy never visited any of these countries, and yet, guided by his own insight and genius, he was able to paint a vivid and exotic scene of these people.

It is very difficult to use current terminology in describing Debussy's formal structures, because even though many of his forms evolved from classical models (such as the Image "Hommage to Rameau"), they must be described by content and not analyzed according to a set structure. His forms may be described according to sections, content, function, relation, and proportion. "The unifying effect is no longer achieved through grouping and building but through the similarity of the sections, their character and mood."<sup>15</sup>

By describing his forms in the manner of the preceding paragraph, it might seem that they would tend to be highly organized, but on the contrary, they are usually quite simple. The resources of the structures call upon short melodic motives of narrow range and allusion to various kinds of episodic forms such as ternary, rondo, and dynamic curve.\* "The principal technique of structure

---

<sup>15</sup>Lang, op. cit., p. 1018.

\*Dynamic Curve—A form in which a steady increase or decrease in the volume or intensity of sound provides a method for organizing small musical fragments into a larger line.

was to string out a series of minute and relatively separate effects; at the same time, a consistency of texture was maintained as well as smooth connection between chords. Small and gentle phases of movement were repeated but they did not develop any emotional intensity."<sup>16</sup> (For example, the prelude "Des pas sur la neige").

Debussy's coloring and pictorialization of his subjects were completely original. His uses of figuration and imitations of natural and instruments provided for a rich "harmonic chemistry." (For instance, the Image, "Reflets dans l'eau"). By employing these devices and suggestive titles, he was able to evoke a mood or atmosphere with great mastery. However, it could not be called program music because, in effect, it was only the illustration of a mood, and much of its subject matter was focused around fantastic, faraway, nostalgic, and pastoral ideas.

The music depicted the play of water, wind, and the sea, the drifting clouds, or the moods of colorful and exotic scenes. The titles of compositions are strongly evocative, such as "Delphic Dancers," "...What the West Wind Saw," "The Engulfed Cathedral," "Footsteps in the Snow," etc. At all times, the object was to give a personal impression of some aspect of the external world in a form whose outlines were blurred and whose colors tended toward the pastel. 17

Debussy was primarily a pianist and had no mastery over any other instrument. In his piano music can be found all of the harmonic,

---

<sup>16</sup> Leonard G. Ratner, Music the Listener's Art (New York: McGraw-Hill Book Co., Inc., 1957), pp. 284 et seq.

<sup>17</sup> Ratner, op. cit., p. 280.

rhythmic, and melodic devices peculiar to him. His style was very exacting and made great demands on the instrument as well as on the performer. Many orchestral effects are called into play by his tremendous variety of techniques.

The compass covers the entire piano, the dynamics fluctuate from FFF to PPPP; one level may be percussive and another singing; all the shadings from staccato, to portamento, to legato are used singly and in combination, subtle uses of the three pedals singly and together, are essential to the projection of the contrapuntal levels and pictorial colors, and finally the ingenious array of materials (motifs, themes, pedal-points, harmonies, modalities, and tonalities) all contrive to bring out of the piano its maximum diversity. 18

Debussy provides for a wide range of pedal technique in his impressionistic piano pieces. Up until his time, the soft and sostenuto pedals had been used very sparingly, but he felt that perhaps the neglect of the pedals indicated a lack of technique. If used correctly, pedaling, or a combination of pedals, brings about added recognition of many harmonic and melodic elements. The sustaining pedal can be used for pedal-points; the soft pedal for general level of dynamics and a muted quality; and the damper pedal to add sonority and to blurr together certain harmonies.

The various touches called for in Debussy's techniques can be compared to the painter's palette. Scenes, ideas, and impressions are indicated by combining or using singly the different touches.

---

<sup>18</sup>Schmitz, op. cit., pp. 35 et seq.

One touch may bring about a resonant and translucent melody, whereas another one, perhaps more percussive, may recall the reverberating effects of gongs, bells, natural sounds, or instruments. These sounds may be further varied by the uses of the soft and damper pedals. "To his music the mere depression of the key with more or less force is not sufficient. The manner of depressing those keys affects the tone and opens many avenues of coloristic research."<sup>19</sup>

Another type of coloring which could be compared to the painter's palette is Debussy's use of unusual registration. This device, added to his colorful and delicate sonorities, sometimes gave the impression of a "...transparent atmosphere, where they [sonorities] unite without merging and dissolve in irridescent mists."<sup>20</sup>

---

<sup>19</sup>Ibid., p. 39.

<sup>20</sup>Thompson, op. cit., p. 251.

## SECTION II

### ANALYSIS OF PIANO WORKS

The piano compositions of Debussy which are most representative of his Impressionistic technique are Estampes, Images, and Preludes. In the following section of this paper, these works will be discussed and analyzed to assist the pianist in a more comprehensive interpretation of Debussy's impressionism.

From 1892 until 1902, Debussy was chiefly occupied in setting Maeterlinck's Pelleas et Melisande to music. During this ten year period, the piano was of secondary interest to Debussy; however, when he did return, the impact of the new musical processes was evidenced in his piano compositions. The publication of Debussy's Estampes in 1903 gave ample proof of the impressionistic novelty which was inherited from Pelleas and began his Impressionistic era.

#### A. ESTAMPES\*

The Estampes is made up of three compositions: "Pagodes," "Soiree dans Grenade," and "Jardins sous la pluie." These pieces are among the most descriptive, diversely colored and highly organized works of Debussy. Through Debussy's challenging imagination, the listener receives an elusive and complex picture of the "...life-tempo

---

\*Estampes--Images printed from engraved copper or wood plates.

of an Oriental city of pagodas, an unpredictable evening in the warm night of Granada, a stormy afternoon with Parisian children."<sup>21</sup>

1. Pagodas\*  
(Temples)

Debussy received his inspiration for this piece from the Javanese gamelang orchestra which he heard at the International Exposition in Paris in 1889. The Oriental atmosphere of this piece is realized with the use of the pentatonic scale--replaced in M. 33 by a whole-tone motif--, the reiteration of instrumental sounds such as bells, gongs, chimes, and street noises, and the use of parallel fourths (M. 27-30).

Three motifs, combined to make up a ternary form, are the basis for this piece. The first section (M. 1-32) opens with the sounds of gongs (whole-note fifths) and is followed by the first motif (M. 3) built on G#-C#-D#. This motif can be compared to the graceful curve of the pagodas because of its upward motion. In M. 11, the second motif appears in the middle voice in octaves, evoking sounds of bells coming from the pagodas. At M. 19, some mood impressions of the street noises around the pagodas begins by the use of a second motif accompanied by triplets. At M. 23, the first motif enters surrounded by triplet and duplet figurations.

---

<sup>21</sup>Schmitz, op. cit., p. 82.

\*Pagodas--Consecrated temples of the Orient.

The second section begins at M. 33 with a whole-tone motif in the soprano voice; the second half of the motif (M. 35-36), however, is built on the pentatonic  $G\#-B-C\#-D\#-E\#$ . In M. 37, a development of the first and second occurs: the first motif in augmentation; the second motif under it, also augmented, in a different key than its original one.

The return to the first section appears at M. 53; M. 53-72 are the same as M. 3-22; M. 73-77 are the same as M. 11-14. The coda, which begins at M. 78 to the end, actually serves as a second recapitulation.

The sostenuto pedal must be used quite often in this piece to achieve the effect which Debussy wishes to bring about through holding notes over the bar line. (M. 5-6; 11-14; and 82-83).

Unusual registration and figurations are combined in the coda to bring about a driving climax to the piece. (M. 78).

## 2. La soirée dans Grenade (Evening in Grenada)

In listening to this piece one can imagine the "Twinkling lights of a city settling down to the quiet of evening, its inhabitants already refreshing themselves to song and dance; in the distance a serenader begins to strum his mandolin...."<sup>22</sup> Manuel de Falla, one of Spain's foremost living composers, has described this piece as being Spanish in every detail.

---

<sup>22</sup>Ernest Hutcheson, The Literature of the Piano (New York: Alfred A. Knopf, Pub., 1948), p. 276.



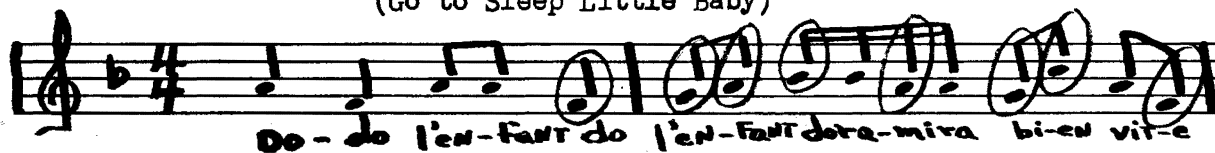
This Estampe is a kaleidoscopic description of Spain. The animated rhythm of the Habanera unifies and permeates the whole piece. (♩♩). Bells of the dwarf donkeys (half note on C) along with a languid Moorish melody built on the Arabic scale (C#-B#-A-G#-F#-E#-D) are heard in M. 7-14. This melody makes up the first of five themes contained in the piece.

The second theme entering at M. 17 in the right hand (octave thirds with added seconds) is reminiscent of the strumming of a guitar. Theme three in the right hand at M. 23 is built on a whole-tone scale. The next new theme enters at M. 33 in the right hand and is contrasted with the habanera rhythm in the left hand. The fifth and last theme enters at M. 67. These five short themes are of varied characters but fit together in such a way that the impression is one of complete integration. Two guitar-like interruptions in M. 109-112 and 115-118 add humor and variety to the picture.

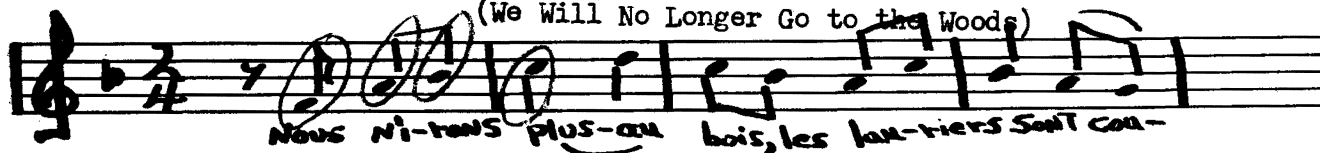
### 3. Jardins sous la pluie (Gardens in the Rain)

After visiting Asia and Spain, Debussy now turns to France. Two French folk songs, "Dodo, l'Enfant Do" (Example 6) and "Nous n'irons plus au bois," (Example 7) make up the main themes. Only the notes circled in red are used in the "Jardins sous la pluie." "Dodo...." opens the piece with the melody in the left hand; this melody or reminiscences of it extend through the first section (M. 1-74 of this piece in ABCA form. A transition section (M. 56-59) built on the whole tone scale leads to a chromatic idiom (M. 64-70).

Dodo, l'Enfant Do  
(Go to Sleep Little Baby)



Nous n'irons plus au bois  
(We Will No Longer Go to the Woods)



At M. 75, the second section based on the folk song, "Nous n'iron...." begins. Here, as in the first melody, parts of the original folk song are omitted, but there is enough of it to be recognizable.

(Example 8).



(Ex. 8)

The first theme enters again at M. 83 (beginning of development section) built on the whole tone scale with the tonal center on "e." Theme two enters again at M. 90. At M. 100, a transition section begins which contains the first theme in "b" minor (M. 112). The third section of this piece develops the second theme: M. 128 brings this theme in diminution; M. 133 deals with it in a different rhythmic manner--part diminution and part replacement of notes on beats not found in the original melody. At M. 147 the coda (or recapitulation) begins restating the beginning theme.

It is very enjoyable to imagine a scene or story when playing this piece: there are French children playing and singing in a garden when suddenly a storm (created through the "poco cres" at M. 20) is heard in the distance. The thunder (crescendo and decrescendo marks) keeps drawing nearer. Finally at M. 126, the storm begins its climax; there is much wind and rain and its persistence is achieved through the rapid animated pulsation (M. 136--quarter notes with accents under them). The splashing rain is felt through the use of arpeggic figures (M. 133 to the end). The children resume their play inside.

## B. IMAGES

The Images, consisting of two sets, are more abstract in their inspiration and design than the Estampes. "...here imagery is a function of objects upon the mind, creating metaphors to enliven these ideas by lending them a hypersensitive form. [e.g. rapid

figuration denoting movements of goldfish in "Poissons d'or."<sup>7</sup>  
 Continuous free variation is the technique which translates the  
 continuous musical impulse which they contain."<sup>23</sup> ["Reflets dans  
 l'eau" is a variation on A-flat, F, E-flat).

The first set of Images (1905) comprises three pieces: "Reflets  
 dans l'eau," "Hommage à Rameau," and "Mouvement." Debussy looked  
 upon this set with pride and thought that they would reach a place  
 of high esteem in piano literature. Their abstractness demands much  
 imagination and transmutation from ordinary events; this makes their  
 appeal richer, but also less easily accessible. This group contains  
 many more difficulties in performance than some of the other oft-  
 performed works of Debussy.

1. Reflets dans l'eau  
 (Reflections in the Water)

This piece is one of the most perfect examples of Impressionism  
 in music. It suggests a constantly shifting view of watery reflections,  
 "...as if the reflected images were being seen from a boat drifting  
 quietly but rapidly with the river's tide."<sup>24</sup>

Debussy stated that this piece incorporated "...the newest  
 discoveries in harmonic chemistry."<sup>25</sup> Being full of his creative

<sup>23</sup>Schmitz, op. cit., p. 99.

<sup>24</sup>Hutcheson, op. cit., p.

<sup>25</sup>David Ewen, The Complete Book of Twentieth Century Music  
 (Engle-Wood Cliffs, New Jersey: Prentice-Hall, Inc., 1959), p. 89.

genius, the result is a fascinating integration of musical ideas.

Some of the elements which comprise this harmonic chemistry are:

(1) bitonality—whole tone series (Example 9) and short passages in



pentatonism; (2) Parallel-chordal movements establish a mood which is highly suggestive of the shifting water (M. 70); (3) Arpeggio figurations yield the images of waves in M. 49-65; and (4) Depressed tones give way to bell sounds (M. 82- to end).

The form is an alteration of two main themes: "The basic theme [A-flat, F, E-flat] is a slow, trailing one, mirrored, in the course of its transformation, in what may be described as harmonic reflections."<sup>26</sup> The second theme is the same as that in example 9 above. There is a deviation from any stereotyped form, but a variation of rondo form (ABABC) is discernible. Section "A" extends from M. 1-24; "B" from M. 25-35; "A" from M. 36-48; "B" from M. 49-71; and "C" which serves as a coda, from M. 72 to the end.

<sup>26</sup>Thompson, op. cit., p. 259.

2. Hommage à Rameau  
(Homage to Rameau)

This is one of the more grave Debussy works and suggests the musical personality and style of Rameau because of its sarabande character. This piece can be described as a sarabande because of its slow triple meter and feeling of accent on the second beat of the measure.

The tonal medium of the Phrygian (Example 10) and the Dorian (Example 11) modes along with the use of parallelism (M. 19-25)



denote great distance in time and also serve as a psychological factor denoting death. Decorative imitations of the drums and crotals (M.5) produce an archaic effect along with the parallel monophonic chant of M. 1-4.

There are several moods found in this piece: the opening is a mood of reverence which moves to sorrowful tenderness (M. 14), a glorification (M. 24), and finally resolves towards a seductive

tenderness (M. 31). The texture again gradually builds to the second apotheosis (M. 51-53) which returns to reverence through a restatement of the first section. The coda provides for a religious piece as a series of chords descend the degrees of the Dorian scale.

Extensive use of both the sostenuto and damper pedals are found in this Image. An example of use of the sostenuto pedal is found in M. 24-25 while the damper pedal should be employed in M. 5 and again in M. 6.

Touch and release must be carefully observed because of the different levels of intensity. For instance, M. 5 employs both staccato and legato; M. 20 employs staccato and accents; and M. 27 employs still another--~~marcato~~.

### 3. Mouvement (Movement)

This composition contains five themes which form an ABA pattern. The first of these themes ("a") enters in M. 12 with the marcato notes in the left hand. At M. 30, the second theme ("b") enters in the right hand. (Example 12). The "b" theme adds an extension at M. 42-43 which



which can be referred to as "b'" (b-prime). The next theme ("c"), which is barely more than a motif, enters at M. 63 and is a large contrast against the double piano of the right hand. The "d" theme, which shows itself in this one place only, is found in the left hand at M. 79-80. These four themes extending to M. 88 comprise the first section of "Mouvement."

The middle section, shorter, but just as involved as the first, contains one theme ("e"--M. 90-91) which appears between the octave decorations. This section extends to M. 114.

The return to A at M. 115 brings about the reiteration of "a" (M. 122); "b" (M. 140); "b'" and "b'" (M. 150-155); and "e" (M. 162)

The use of ostinato triplets in sixteenth-notes, punctuated by steady eighth-notes (M. 5-66) is a unifying device and conveys a mechanistic mood. "The impression is that of a delicate wheel running at high velocity, repulsing and then again attracting strange harmonic elements, as though these were microscopic animalcules, at times absorbed by the irresistible centrifugal forces of gyration."<sup>27</sup>

In performance, a unified tempo must be kept throughout the piece; even the central theme ("e") should not be slower. Also the dynamic markings ranging from FF (M. 53) to PPP (M. 67) are an important element of clarification. Touch and release are important in this piece. Melody notes which are to be brought out above the accompanying figurations are marked with accents or marcato markings.

---

<sup>27</sup>Schmitz, op. cit., p. 108.



The second set of Images (1907) employs three staves which enable Debussy to indicate the various terraces of sounds, nuances, and phrase markings. In comparison to the first set, the three pieces which comprise Images II ("Cloches a travers les feuilles," "Et la lune descend sur le temple qui fut," "Poissons d'or") have a greater condensation of substance and an increased simplicity. These works are variations of a very free order and demonstrate Debussy's subtle harmonic blendings.

1. Cloches à travers les feuilles  
(Bells Heard Through the Leaves)

There are many differences of opinion as to what Debussy was trying to portray in this piece, but Louis Laloy, who knew Debussy well, says that it refers to French villagers whose custom it was to sound the church bells unceasingly from All Saint's Day until time of the Mass of the Dead on All Souls' Day.

The whole tone scale which is used persistently throughout the piece is the pedal point which supports the other harmonies. (Example 13).

doucement sonore

(Ex. 13)

However, "...an atmosphere of suspense like mist, is clarified by

the limpid section of semi-pentatonic texture M. 17, followed by the return of diffused whole-toned texture M. 20." <sup>28</sup>

By employing certain devices, faint and magical vibrations of distant bells are heard through the forest's leaves. One of these devices is the use of damper and sostenuto pedals. In the first two measures, if the damper pedal is depressed, the whole-note "a" will sound through. The detached eighth notes add the effect of the sound carrying through the leaves. At M. 29, the bells become fuller and more intense; here the use of the sostenuto pedal carries the dotted half-note chord throughout the measure to give the effect of many bells heard at once. Another bell effect is achieved through the use of grace notes (M. 9 and 11).

2. Et la lune descend sur le temple qui fut  
(And the Moon Goes Down on the Ruined Temple)

This piece received its title from Louis Laloy after it was written. The title was not intended to tell a story, but rather to convey with words the impression created by the music.

A Chinese atmosphere is created, somewhat archaic and remote, through the use of organum (or parallel chords). "Rather rigidly moving blocks of hollow-sounding chords--a formula developed by Debussy to suggest the mystery of things ancient and immobile, as in a world that has been drugged and left behind--give it a strange and disquieting character." <sup>29</sup> (Example 14).

---

<sup>28</sup>Ibid., p. 110.

<sup>29</sup>Thompson, op. cit., p. 160.

Lent  
doux et sans rigueur

(Ex. 14)

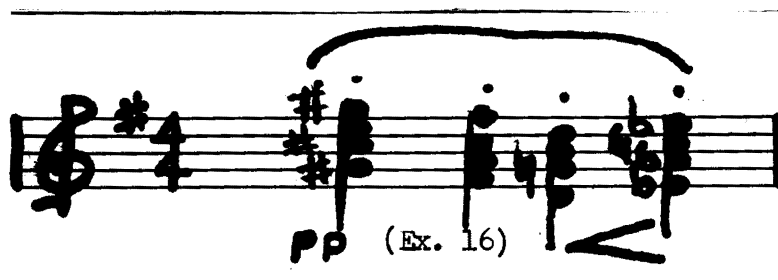
The idea of the moonlight descending on the temple, however, softens this aspect. (Grace notes beginning in M. 12 depict moonbeams).

Composed of five themes, this piece takes on an ABA form.

"a" at M. 1-3; "b" short motif in M. 6 (Example 15).

(Ex. 15)

Theme "c" enters in the middle voice at M. 12-13; "d" upper voice M. 14-15; and "e" beginning of second section at M. 20 (Example 16).



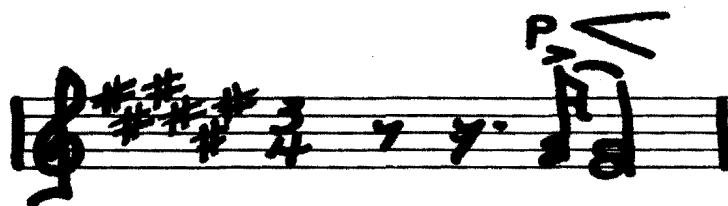
The middle section extends to M. 42 and a recapitulation occurs at M. 43 with the "b" theme being stated first.

As in previous pieces, effects of touch and release are very important in this piece. Differences in touch are designated by staccatos, marcatos, and accents.

### 3. Poissons d'or (Goldfish)

Debussy received his inspiration for this Image from a piece of Japanese lacquer which showed a goldfish and its reflection in the water. For those who have observed goldfish, it can be seen that there is a likeness between this piece and goldfish actions: the finning of the fish when he is in stationary position; then the rapid pulse of the fins, fast gliding, and swift changes in direction. All of the movements are described within the piece, although the fish itself is never described. The subject matter may be interpreted as dealing with motion, sun-rays, and water.

The piece, a rondo, is developed from one motive (M. 3) sometimes referred to as the "gulping motive." (Example 17).



(Ex. 17)

The figurations built on seconds at the beginning of the piece denote ripples in the water; later they change to thirds and become falling arpeggios which lead to a rush of scales upward and back down again.

Chromatic passages found in various places help to create a feeling of rapid motion and tenseness. (Example 18).

la basse un peu en dehors



(Ex. 18)

## C. PRELUDES: I AND II

Each of the two volumes contains twelve preludes. Debussy used the title prelude as a pianistic character piece in the tradition of Chopin. The titles appear at the end of each prelude instead of at the beginning. Debussy didn't attach the titles to them until he had completed the music; thus, they cannot be ascribed as program music. By doing this, he makes clear that the music is of first importance; the titles are only as a stimulus to the afterthought.

Preludes of the second volume show similarities to those of the first volume in quality, texture, mood, etc. The following table shows these similarities.

<u>Preludes I</u>	<u>Preludes II</u>
"Les sons et les parfums tournent dans l'air du soir"	"Feuilles mortes"
"Les collines d'Anacapri"	"Les Fees sont d'exquises danseuses"
"Des pas sur la neige"	"Canope"
"Ce qu'a vu le vent d'Ouest"	"Feux d'Artifice"
"La fille aux cheveux de lin"	"Bruyeres"
"La serenade interrompue"	"La Puerta del Vino"
"La Danse de Puck"	"Hommage a S. Pickwick Esq. P. P. M. P. C."
"Minstrels"	"General Lavine--eccentric"

1. Danseuses de Delphes  
(Delphic Dancers)

The inspiration for this first prelude came from a relief sculpture on top of a pillar found in the Louvre. On it, three bacchantes\* are engaged in a dignified and religious dance. "The dancers, absorbed in their rite to the point of hypnosis, are celebrating some ineffable idea, whose impact on us is so portentous that we cannot doubt its significance, even though we do not grasp its substance."<sup>30</sup> These young, dancing maidens from Delphi\*\* are playing the musical instruments of their day: pipes, crotals\*\*\* and castanets. These are carried out in the music by the use of percussive accents, the crotals being realized by major seconds.

The music is of a slow and dignified pace; this along with its harmonic appeal, blurred effects, and parallelism provides for a

\*Bacchante--A female attendant or devotee of Bacchus, the Greek god of wine.

<sup>30</sup>Donald N. Ferguson, Piano Music of Six Great Composers (New York: Prentice-Hall, Inc., 1947), p. 337.

\*\*Delphi--Name of a city of Ancient Greece, located at the foot of Mount Parnassus which is the site of the Temple of Apollo (God of Oracles, Poetry, and Arts).

\*\*\*Crotals--Small cymbals attached to the fingers and used by the priests of Cybeles, the Goddess of Earth and mother of Jupiter, Neptune, and Pluto in Greek mythology.

tranquil and mysterious atmosphere. For example, at "doux mais en dehors," the descending right hand melody is in contrary motion, to the ascending parallel chords. The pedal held through adds to the blurred effect.

There are three particular levels of development in this piece: a soft and expressive melody capable of rhythmic developments; detached chords which serve as a frame to the melody and also serve as an ornamental frame ending each important section; and the percussive accents mentioned above. The use of the soft pedal helps to keep the three planes distinguished. However, the pedal must be changed sufficiently fast and often "...to avoid catching the frame-chords, particularly in passages such as that beginning eleven measures from the end, in which the pedal is changed every half-beat." <sup>31</sup>

## 2. Voiles (Sails)

Except for six measures (48-53) in pentatonic and one measure which is chromatic (31), this entire piece is based on the whole-tone scale. The major thirds create a floating aspect; one might say that the sailing boats were anchored to a fixed pedal point. "Sailboats are anchored in port as the wind gently flutters the sails." <sup>32</sup>

This piece makes great use of short melodic motifs of narrow range. A vagueness of rhythmic pulse comes from the way in which Debussy combines the motifs. Looking at these various motifs

---

<sup>31</sup>Schmitz, op. cit., p. 132 et seq.

<sup>32</sup>Ewen, op. cit., p. 90.



collectively, they form three main contrapuntal levels: pictorial ostinato, pedal, and melody. The whole-toned ostinato opens the piece in thirds creating a musical aspect of the sails in motion. This is sometimes referred to as the "breeze" motif. (Example 19).

(Dans un rythme sans rigueur et caressant.)

In performance, these three distinct levels can take on individual personalities with the right quality of touch and amount of pedaling.

3. Le vent dans la plaine  
(Wind in the Plain)

This is a very descriptive composition; one can actually see and feel the wind in the plain.

The untrammelled expanse of the plain, the growing momentum of the dry wind, zephyr-like at first ('aussi legerement que possible'), it whirls and grows, suddenly pauses in its course, there is a deceitful calm, but its strands multiply, rally in squalls, a wicked gust lashes at the landscape, is reiterated, and the rumble spends itself, lost in a last murmured breath."

33

This prelude is somewhat of a companion piece to the preceding "Voiles" whose greatest height rose only to a lively breeze. In "Le vent...." the wind reaches a tempest. Another point of comparison is that "Voiles" contained a "breeze" motif, and if one wants to take his imagination a step further, he could pick out a "wind" motif (M. 5) in "Le vent dans la plaine." (Example 22).



<sup>33</sup>Schmitz, op. cit., p. 136.

At M. 9, parallelism with added seconds provide the first interruption from the beginning figurations.

A startling effect is brought about by the use of extreme range. For example, the alternating octave chords at M. 28 et. seq.

4. Les sons et les parfums tournent dans l'air du soir  
(Sounds and Perfumes Travel in the Evening Air)

This composition was inspired by a poem from Charles Baudelaire's Fleurs du Mal entitled "Harmonie du Soir."

HARMONIE DU SOIR

Voici venir les temps ou vibrant sur sa tige  
Chaque fleur s'évapore ainsi qu'un encensoir;  
Les sons et les parfums tournent dans l'air du soir;  
Valse mélancolique et langoureux vertige ! \*

The melodic line, curved in contour, is actually made up of two motifs [M. 1-3 (Example 23) and M. 3-4 (Example 24)] which are alternated and superimposed upon each other throughout the piece.



\*EVENING HARMONY

Now comes the eve, when on its stem vibrates  
Each flower, evaporating like a censer;  
When sounds and scents in the dark air grow denser;  
Drowsed swoon through which a mournful waltz pulsates !

from: Poems of Baudelaire, LES FLEURS DU MAL, translated by Roy Campbell. (New York: Pantheon Books Inc., 1952), p. 29.

(Ex. 24)

Just as Baudelaire suggests a waltz in his poem, the alternating 5-4 rhythms create a somewhat nostalgic waltz rhythm.

The form can be analyzed as ternary with the exposition extending from M. 1-23 followed by a short restatement of the opening material from M. 24-27. The development, which develops both motifs but with particular emphasis on the first, extends from M. 28-47; the recapitulation enters at M. 46; and M. 50 brings the coda. The coda contains a short new material which is reminiscent of distant horn calls.

The harmonies found in this piece are unusually rich and "capricious;" the only solid tonal center is found in the opening and closing which are in "a" major. The intervening body of works is based on a chromatic line which sometimes rests on one tonality and then another. "This is not an atonal conception even if its sum total of tones covers the twelve-tone gamut. It is rather in a rapidly evolving (or revolving) diatonic palette that one seeks the secret of such richness." 34

---

<sup>34</sup>Ibid., p. 140.

5. Les Collines d'Anacapri  
(The Hills of Anacapri\*)

The form of this piece follows this pattern: introduction, A-B-C, introduction, A-B-Coda. In the introduction (M. 1-11), the first measure containing a motif reminiscent of bells is very important because of its unifying function throughout the piece. (Example 25)

Très modéré

(Ex. 25)

Hints of the first theme (a tarantella\*) appears in M. 3 and 4 and states itself at M. 14. (Example 26).

\*Anacapri—One of two small cities on the island of Capri and hangs 1600 feet up on one of the many abrupt hills of the island. It can be approached by a stairway of 552 steps or small coiled roads. The name of Anacapri or (Capri) comes from the goats (capri), the first inhabitants of the island.

\*\*Tarantella—The national dance of the inhabitants of Napoli. Danced in groups with the women carrying tambourines, its 6/8 rhythm takes on a special flavor from both the percussion of the tambourines and the very fast, gay, sensual character of the dance itself, which is supposed to have originated as a cure for the bite of tarantulas.

*pp léger et l'ain*

(Ex. 26)

Theme two, based on a popular song, enters in the bass voice at M. 31; then at M. 39 it moves to the upper register; and at M. 43 it changes to the middle register. The bell motif can be found in M. 43 in diminution with 16th notes. This motif can be described as an ostinato or pedal figure throughout the piece.

The third theme (M. 49-65) is based on a Neapolitan love song. M. 63-65 is a restatement of the bell ostinato and prepares for the Recapitulation in measure 66. Again in M. 66 the bell motif is in diminution; again this happens in M. 73. Theme A enters at M. 68 and theme B at M. 80. However from M. 80-86, the second theme is superimposed on part of the first theme with the bell motif in M. 83-84.

The coda appears at M. 86 and deals with the bell motif in diminution and parts of the first theme. The last three measures which contain extremely high registration includes a tonic arpeggi with an ornamental added sixth. Some people have described this coloring as the blazing sunlight striking the hills.

6. Des pas sur la neige  
(Footsteps in the Snow)

Debussy stated that this composition "...should have the sonorous value of a melancholy ice-bound landscape."<sup>35</sup> The appoggiatura on "d" which moves to the eight note "e" gives the effect of faltering steps on the crusty surface of the snow. These footfalls form an ostinato rhythm which is present in almost every measure of the prelude. The accent should be on the first note "d" and the release on "e".

Three motifs developed in this prelude are dealt with in various ways. (These melodic motifs are reminiscent of those found in *Pelleas and Melisande*). The first motif (M. 2-4) and the second (M. 5-7) actually make up one melodic line, but later on in the piece are dealt with separately. (M. 17-19 is the first motif). This first melodic line (M. 1-7) is in the soprano voice and based on the Aeolian mode starting on "d". The notes are: D, E, F, G, A, B-flat, C.

The second melodic material (M. 8-15) is somewhat in contrast to the first; it enters in the bass and is centered around an F#-C# axis and then D-flat-A-flat axis. (Example 27).

<sup>35</sup>Thompson, op. cit., p. 265.

In analyzing this composition, it is found that there are seven short sections, each one beginning with the ostinato rhythm. The sections are: Measures 1, 5, 8, 16, 20, 26, and 32. Each unit is of a different length, but this is because each one takes a motif and develops it in a different way. For instance, M. 20 begins with the third motif but doesn't follow through with it; instead after two notes, the "c" is changed to "c-flat" and a new melody line evolves. (Example 28).

expressif et tendre

P

(Ex. 28)

The image shows a single staff of music in G major (one sharp). It begins with a piano (P) dynamic. The melody starts with a quarter note G, followed by a quarter rest, then a quarter note A, a quarter note B, and a quarter note C. A slur covers the first five notes. The sixth note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A second slur covers these four notes. The eighth note is a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. A third slur covers these four notes. The eleventh note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A fourth slur covers these four notes. The fourteenth note is a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. A fifth slur covers these four notes. The seventeenth note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A sixth slur covers these four notes. The twentieth note is a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. A seventh slur covers these four notes. The twenty-third note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. An eighth slur covers these four notes. The twenty-sixth note is a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. A ninth slur covers these four notes. The twenty-ninth note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A tenth slur covers these four notes. The thirty-second note is a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. An eleventh slur covers these four notes. The thirty-fifth note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A twelfth slur covers these four notes. The thirty-eighth note is a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. A thirteenth slur covers these four notes. The forty-first note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A fourteenth slur covers these four notes. The forty-fourth note is a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. A fifteenth slur covers these four notes. The forty-seventh note is a quarter note C-flat, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A sixteenth slur covers these four notes. The final note is a quarter note G.

It should be noted that the entire range of dynamics is very restrained: P to PPP. The two important emotional climaxes are at M. 23 and 30. There is an independence of dynamics which "...is the very nature of the piece, conceived at several independent levels, and in which the melody is marked repeatedly by Debussy, as being a shade louder than the ostinato." <sup>36</sup>

7. Ce qu'a vu le vent de l'Ouest  
(What the West Wind Saw)

This is the third prelude to use the pentatonic and whole tone scales. The arpeggiated figurations found at the beginning

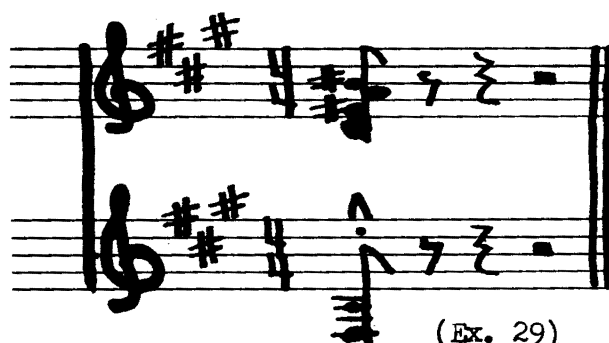
---

<sup>36</sup>Schmitz, op. cit., p. 146.



serve as a basis for the mood of the piece. These whirling arabesques are descriptive of "...the surf of violent winds and dramatic visions of ship-wreck."<sup>37</sup> The sensation retained from this piece is one of a nightmare rather than of terror actually experienced.

This prelude has no clear-cut structure; the first material is a series of four motifs and their development which make up the first-subject group (M. 1-22): A (M. 3); B (M. 7); C--the whole tone motif (M. 10); and D (M. 21). From M. 23-34, there is some contrasting material which can be considered to form the second-subject group. Again, from M. 35-53, the first materials are developed. At M. 54, there is a short recapitulation of materials from the first subject group, and at M. 63 the coda begins. The entire coda, except the last chord which is a pentatonic cluster, is based on the whole-tone series—C, D, E, F#, G#. (Example 29).




---

<sup>37</sup>Emile Bosquet, La Musique de Clavier (Bruxelles: Les Amis de la Musique, 1953), p. 513.

8. La fille aux cheveux de lin  
(The Girl with the Flaxen Hair)

The inspiration for this prelude came from a poem of the Scottish poet Leconte de Lisle's collection Poems Antiques Chanson Ecossaise.

LA FILLE AUX CHEVEUX DE LIN  
Sur la luzerne en fleurs assise  
Qui chante des le frais matin?  
C'est la fille aux cheveux de lin,  
La belle aux levres de cerise \*

The piece is in ABA form with the opening built on the pentatonic series (G-flat, A-flat, B-flat, D-flat, E-flat) which indicates a Scottish nature. Section A extends to M. 19 and consists of two melodic phrases (M. 1-11 and M. 11-18). This middle portion, beginning at M. 19, is more animated and in contrast to the first section; it contains an augmentation of the first melodic phrase in the form of parallel chords with open fifths. (M. 24-27) and prepares for the return of A at M. 29.

There is a predominance of the subdominant in this prelude with many cadences leading from IV-I (M. 2-3), and the interval of a fourth is prominent. (Example 30).

---

\*THE GIRL WITH THE FLAXEN HAIR  
On the flowered alfalfa sitting  
Who sings of the fresh morning?  
It is the girl with the flaxen hair,  
The beauty with lips of cherry.



Instances of polytonality are found in this prelude, one of the most interesting which is found starting with M. 29. The C-flat chord is struck and on the third beat the pentatonic melody enters.

The rhythm is non-pulsatic and there are several long pauses (M. 4-5) which denote the proud girl as she stops before her mirror in admiration.

9. La sérénade interrompue  
(Interrupted Serenade)

Built on the Phrygian mode starting on "e," this prelude makes realistic use of a guitar and vocal line. The country of Spain, along with a Moorish melody of a frustrated serenader, serves as a background for the piece. The serenader is frustrated because of his interruptions: (M. 46--perhaps a window slammed shut; M. 79--a night watchman with a wooden leg; and M. 87--perhaps a tipsy rival).

The first two measures of the piece portray the tuning of his guitar, then he tries out a scale and repeats the whole process. At "a Tempo" he begins playing a tune; finally at M. 31, he begins singing. Here, the guitar accompaniment is in parallel fifths, one-half step

apart, with the vocal melody, of small range, moving in a free rhythmic style. This melody is a good example of the Spanish character in that it frequently rests on the downbeat. (Example 31).



(Ex. 31)

The vocal arabesques in M. 76-77 vividly indicate the rhapsodic Spanish vocal line as well as the arabesques of Moorish architecture.

The vocal and guitar lines, traced throughout the piece, create a rondo-sonata form:

A B A B A C A B A  
Measure: 1/ 25/41/54/73/80/90/98/125.

The piece should be played with a dry and brittle effect which limits the use of the pedal. The opening section calls for a rapid and light staccato touch and is contrasted with the lyric and legato second theme.

10. La Cathédrale engloutie  
(The Engulfed Cathedral)

"La Cathédrale engloutie" is one of Debussy's most remarkable compositions. It was inspired by an old Breton tale: on a clear morning, when the sea is transparent, the cathedral of Y's rises briefly from

the waves, only to sink back again and resume its enchanted sleep.

By the use of consecutive fourths and octaves (M. 1), Debussy suggests the sound of medieval organum; chanting appears in M. 7 intermingled with the hollow ringing of church bells.

The form of this piece is a dynamic curve which consists of seven main sections:

1. M. 1; suggestive of the organ and church bells. (Example 32).

*Profondément calme (dans une brume doucement sonore)*

(Ex. 32)

2. M. 7; reminiscent of choir chanting and accompanied by the bell tones on "e." (Example 33).

(Ex. 33)

3. M. 16; the cathedral begins rising from the fog, accompanied by the figurative wave motif in the bass. (Example 34).

*Sempre pp*

(Ex. 34)

4. M. 28; the organ from the cathedral is heard in a resonant statement of doubled parallel triads. (Example 35).

*Sonore sans dureté*

(Ex. 35)

From M. 42-45, the octaves with added tones denote the clock striking four o' clock. (Example 36).

(Ex. 36).

5. M. 47; a return of the second idea which carries through to M. 71.
6. At "au Mouvt;" the fourth idea returns with the wave motif again in the bass.
7. M. 84; same as the organum movement of the first section, only this time with added seconds.

This prelude makes use of extreme registration which adds to the elusiveness of the piece. A differentiation of touch must be taken into consideration in order to distinguish between the bell tones, chanting, waves, etc. Much care is also needed in the pedaling because of the frequent use of pedal points, tied notes, and chords.

11. La danse de Puck  
(Puck's Dance)

Shakespeare's A Midsummer Night's Dream serves as the inspiration for this ironic sketch of the character Puck.

There is a deviation from any stereotyped form, but five melodic motifs of narrow range can be followed throughout:

- (1) M. 1; (2) M. 6; (3) M. 17; (4) M. 30, a jig and its counter melody at M. 32; (5) M. 55.

The dotted rhythm of the first motif presents the rollicking, jerky movements associated with the lively character, Puck. Debussy usually employs a dotted rhythm for music of English associations as he does here in M. 30 (theme 4--the jig).

Many natural and instrumental sounds are here imitated. The first motif indicates woodwinds and the second a horn call, both ideas being related to the pastoral nature of the piece. The trills, M. 14-16

continue the woodwind sound. The horn call, too, is given fuller treatment at M. 41. Theme 5 at M. 55 presents neighing horses breaking in upon Puck's darting movements.

A marvelous concise summary of the thematic material appears in M. 91-92 over a low "e-flat" pedal point with the first motif in a flute presentation followed by motif 2, the horn call. In the next measure, an echo of the jig, motif 4 appears. The pedal point enhances the overtone sound of the three themes. The next two measures repeat this before the rapid scale, half whole-tone and half diatonic, indicates the exit of Puck.

As in the previous prelude, there is unusual registration, especially at the very end.

## 12. Minstrels

These are not troubadours [of the medieval age] serenading under castle windows. The atmosphere is that of a music hall. American commentators have assumed that Debussy had in mind a black-faced pair. There are other assumptions that Debussy, the circus lover, made minstrels of tumblers, gagsters, and clowns. Black or pasty white, they are no jauntier than Debussy's rhythms, as he converts them into oddities for the fingers. A suggestion of an old-time Broadway song, as well as certain shuffling effects, are pointed to as corroboratory of the notion that these droll fellows are of American antecedents.

38

In following this prelude, a minstrel act can actually be recalled: the opening measures (1-8) are reminiscent of a banjo,

---

<sup>38</sup>Thompson, op. cit., p. 267.



cornet and drums; at M. 9, the seconds and syncopations indicate the actions of a tap dancer. At M. 35, the bass fiddle marks time while the minstrel group gathers to hear a shady story in augmented triads followed by punctuations of laughter. (Example 37).

Moquecur

(Ex. 37)

A few moments of comedy at M. 45 are interrupted by a mock flag-raising (typical dance-hall entertainment of the day) to the parallel major triadic version of fragments of the Marseille. A recall of the banjo and cornet opening and the drum interlude is followed by biting seconds and the dry, staccato theme.

1. Brouillards  
(Mists)

This prelude is somewhat characteristic of the whole second volume in that it employs three staves (not used in the first volume) and the pentatonic scale. There is more use of the pentatonic in the second volume of Preludes than in the first. Polytonality also is used more frequently in the second than in the first volume.

Debussy uses an infinite variety of elements in this prelude. His vague tonalities create a polytonal picture with the black keys opposing the white keys. The pentatonic scale on the black keys is found in M. 1. (Example 38). Parallel triads proceed on the white

*Modéré  
extrêmement égal et léger*

(Ex. 38)

keys to contrast with scale movements on the black. This polytonality is sometimes created in the form of nonfunctional chords in arpeggiated fashion. For example, M. 29 et. seq.

The time changes from 4/8 to 3/8 to 3/4 provide for an irregular and vague rhythm. The rhythm along with the indefinite tonalities

and figurations sets the scene for a grayish fog in which the imagination "...of evil spirits, lurking dangers, [and] awesome happenings bring[s] a shiver of Poe-like intensity."<sup>39</sup> Debussy's use of extreme registration, such as that in M. 18-20 (hands four octaves apart), adds to the luminosity of this evaporating mist.

2. Feuilles Mortes  
(Dead Leaves)

Dead Leaves, reminiscent of autumn, recalls the activity of the hunt and its horn calls. (M. 31). Debussy employs a series of non-functional ninth chords which could be descriptive of descending dead leaves. The melodic line, sometimes in parallel movement (Example 39),

(Ex. 39)

also gives a feeling of descent. The change of time from 2/4 to 3/4 and back again gives a feeling of indefiniteness which helps create a sadness and melancholy.

---

<sup>39</sup>Schmitz, op. cit., p. 162.

A ternary form (ABA) is discernible in that the first section extends to M. 18; section B to M. 40; and A to the end.

Except for melodic phrases, the first point of contrast is found at M. 31 where the first triads, reminiscent of horn calls, are used. Up until this time, the chordal structure is composed of ninth, added seconds, and octave chords.

3. La Puerta del Vino  
(The Gate of the Winecarriers)

It has been said that Debussy received his idea for this prelude from a picture-postcard sent by Manuel de Falla on which was pictured the famous Moorish gate to the Alhambra Palace, El Puerta de Vino. This piece is characteristic of the turbulent life which goes on in front of the gate: joys of wine and song, flamenco singing, drunken roistering, and the call of mule drivers.

There are violent contrasts, characteristic of the Spanish character--purity and chivalry versus brutal realism,--which are shown by the two opposing keys (D-flat major and A minor) which keep clashing with one another, with no attempt to merge. The habanera rhythm in M. 5, which forms an ostinato throughout much of the piece and is reminiscent of castanets, and the melody beginning on "b" natural give the feeling of bitonality and contrast.

Much of the melody is based on the alteration of rhythmic figures of three and two. (Example 40).



Many times the languid tones of the melody are ornamented to portray the flamenco singing and the arabesques of the Moorish architecture.

The drunken roistering, mentioned above, can be imagined from M. 31-62 and reaches a climax of brutal reality at M. 44.

There are a variety of middle-voiced pedal points (M. 6-24) which means that careful attention must be given to pedaling. Part of this middle-voiced melody is based on the whole-tone and pentatonic scale (M. 27-30). The sostenuto pedal, indicated by the use of ties at M. 79-80, is important in sustaining the tone.

4. Les fées sont d'exquises danseuses  
(The Fairies are Exquisite Dancers)

As seen by the opening figurations, this prelude calls for a rapid and light finger action. These capricious passages are reminiscent of the gracefulness, exquisiteness, and capriciousness of the mythological characters. Debussy did not enter one heavy-footed note in this prelude but constantly kept the fairies dancing, singing, and dreaming. It has been said that Debussy actually imagined himself as watching these frolics fairies; at the end of the piece, the fairies discovered him, so they stopped in the midst of motion. (Example 41).

(Ex. 41)

The opening polytonal figuration (M. 10) alternates between fleet dance measures and more lyric passages. In the first figurations, the first note of every beat serves as an appoggiatura to the triad; i.e., "e"-natural serves as an appoggiatura to the chord A-flat, C, E-flat. At M. 24, the fairies begin their dancing and at M. 32 they continue their dancing but to a contrasting melody and rhythm. At M. 55, a rapid passage (cadenze-like and related to the texture of the opening theme) portrays the capricious motions of the fairies in a different manner. At M. 67, many of the fairies enter into a song, but according to the middle voice, some are still dancing. From M. 73 to the end, the fairies continue their dancing, and a re-statement of the opening theme (except for a short period of song from M. 116-120) is heard to the end of the piece. At M. 73 et seq. the use of trills add to the fairies' light movements.



(Ex. 43)

Irregularity in repetition of rhythmic patterns interwoven with the singing melodies provide for a nonpulsatic and irregular feeling. In order to obtain the grace and tenderness that this piece demands, it should be played without the effect of dynamic jerks or sudden outbursts. Indication of sustained sound, either by use of sostenuto or damper pedal is found at M. 29 and 30 with ties in the bass.

#### 6. General Lavine—eccentric

This prelude is a humorous, biographical sketch of an actual person: Edward La Vine. Mr. La Vine, an American, was one of the most celebrated figures in international vaudeville and was billed as "General Ed La Vine, the Man Who Has Soldiered All His Life." As a dance hall artist, he reached his fame in Paris. This prelude is an exact account of his art.



This piece, following an ABA form, is made up of various motifs, each resembling some part of his act. The first notes are characteristic of the burlesque trumpet-call; the following parallel triads are the preparation for the suggested cakewalk which begins at "Spirituel et discret" in the middle voice. The limp in his puppet's walk is found in the rhythm at M. 15--dotted 8th and 16th notes. This is supplemented by the use of added tones on the off-beat. (Example 44).

8a bassa ----- (Ex. 44)

At M. 29-31, the chromatic ornamentations depict La Vine donning oversized shoes and stumbling around while trying to juggle. The B section, beginning at M. 47, consists of a mock battle, characteristic of many vaudeville acts. This is indicated by the drums and military rhythms in M. 52. Section A returns to restate the original motifs.

In order to vividly portray these different acts: the puppet's

limp, cakewalk, trumpet, etc., various musical devices must be used such as staccato, loud accents followed by soft passages, etc.

7. La Terrasse des audiences au clair de lune  
(The Terrace for Moonlight Audiences)

The title for this prelude came from a phrase from a letter by Rene Puaux, published in Le Temps.

There is a sense of sleep-walking caused by the opening motif in 7th chords based on the folk song "Au clair de la lune," and the chromatic figurations, seemingly in another key, which enter immediately after. This sense of unrest is aided by the mixture of themes and devices into a luminous texture. Debussy achieves this texture through extreme use of registration (M. 1-2 and 25) (Example 45) and figuration;

Handwritten musical score for "La Terrasse des audiences au clair de lune" (Example 45). The score is written on three staves. The top staff is marked "Lent" and features a melodic line with a dashed line above it. The middle and bottom staves show harmonic accompaniment with various chordal textures and chromatic figures. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The score is labeled "(Ex. 45)" at the bottom right.

parallelism (M. 7); non-pulsatic and irregular rhythms (M. 9-10); added notes (M. 29); and extreme dynamics ranging from PPP to MF.

The form of this prelude is ABA with the first twelve measures serving as the beginning section. As stated before, an uneasy mood is set in the first two measures. Measures 3-4 prepare for the middle section (M. 13-36) which is the development of a stylized waltz created through the Brahms'-like effect of using octaves with thirds on top. However, this waltz becomes explicit in two motifs (M. 13-15 and 16-18). The greatest point of emotion is reached at M. 29-32. The third section (C) returns with the motif found in the second measure of the piece-- B-F-G-B.

The effects which Debussy indicates for this prelude are somewhat orchestral and difficult to achieve at the piano, for example, in the third and fourth measures. Therefore, careful control of tonal intensity and touch is often the determining factor in obtaining the end result.

#### 8. Ondine

Debussy shows his interest in natural things in this prelude. He has dealt with Puck, elves and fairies, and now the graceful Ondines.\*

---

\*Ondines—Belong to the mythological lore of Scandinavian and Germanic countries. They are water nymphs, whose crystal palaces are in deep pools of river beds or lakes; singing, dancing, flitting through the waters, they lure unwary fishermen and voyagers, and transport them to their deep palaces where days pass in oblivious bliss, surrounded by beauty, and timeless forgetfulness.

The sound of rippled water and the flitting ondines are evoked in much of the melodic and accompaniment figures throughout the piece. The figurative accompaniment patterns are seven in number and may be explained thus:

1. (M. 1) Tone clusters alternating with fourths give gentle splashing effect. (Example 46)

Scherzando

(Ex. 46)

2. (M. 4) Triplets of augmented and perfect fourths with parallel seventh chords indicate gentle wind.
3. (M. 8) Almost a whole-tone scale rising--could be entrance of the Ondine.
4. (M. 11) Descending pattern of sevenths and seconds mixed with rising and falling scale passage could be Ondine playing in water.
5. (M. 16) Introduce "A" pedal point mixed with rising and falling scale at two octaves with resultant austere intervals indicates Ondine dancing followed by a less definite metric pattern to vary their movements.
6. (M. 30) The dance movements are broken at M. 30 by the Ondines' call to the fishermen. This is developed with the use of repeated augmented fifths in the bass.
7. (M. 44) The wave motif, augmented fifths, and the Ondine call in thirds are all heard together for the development section.

The structure which supplies an ABCA form, provides for a dancing and more metric B section (M. 16-27) composed of a scherzando dance step. This change of rhythm from vague to precise is actually the essence of the entire piece.

At M. 32-62, which is the development (C) section, a set of variations on the Ondines' call to the fishermen is presented, interrupted with a recall of B (M. 38-39) and of A (M. 40-41). This section becomes quite complex with the use of melody notes or chords extending through accompaniment figures (M. 49); contrasting rhythms (three 16ths against two 16ths); time changes--9/8 to 6/8; and frequent use of added second notes.

The pedal plays an important part in several places; bass and middle pedal tones must be held over by the sustaining pedal. (M. 32-35 and 65-66). Frequently the damper pedal is indicated and its use provides many lovely blurred sounds (M. 1-9).

9. Hommage à S. Pickwick, Esq., P. P. M. P. C.  
(Homage to S. Pickwick, Esq., P. P. M. P. C.)

This piece was named after the famous character of Dicken's The Pickwick Papers, Samuel Pickwick, Esq., general chairman of the Pickwick Club. Mr. Pickwick was a benevolent soul--most of the time--good-natured, absent-minded at times, and engrossed in his own superiority. The comic contrasts of his personality are created in this prelude.

His patriotism and nationality are shown by the opening lines

in the bass of parallel octaves, "God Save the King." The frivolous nature of his English character is brought out by the jig rhythm, light and animated dotted rhythm (Example 47), starting at M. 12 which works

**Peu a peu anime**

(Ex. 47)

itself to crashing chords (perhaps a bit of his temper showing through) at M. 21 in comic distortion. The fact that the chords are in C major indicate the pomposity of his character. (Example 48). He sets

**Retenu**

(Ex. 48)

himself to start the jig again, but is interrupted four times by the hiccups (M. 26-29) beginning in the middle voice. But he regains his composure and attempts the jig again (M. 29) and really gets going at M. 31. Again a "crescendo molto" indicates his rising temper which grows at M. 40 but doesn't end with crashing chords as before; instead, quiet and reflective moments are found in the augmented chords with reminiscence of the jig rhythm. At M. 44, perhaps he is leaving and whistling a popular jig-tune based on the pentatonic scale--  
 D-E-F#-A-B. The tired jig rhythm (dotted figure in augmentation) slows down the movement. However, even in the distance, his temper rises slightly and even a bit of the pomposity is left with the chords in F Major.

#### 10. Canope\*

In this prelude, Debussy portrays associations and reactions to a funeral urn. The processions used during the funeral observances are depicted by the stateliness and solemnity of the opening theme ("a") in parallel chords.

The opening melody and two motifs are the basic material in this prelude with the addition of a middle section of six measures (M. 14-19) which is actually transitory in character. Two plaintive

---

\*Canope--The name of a city of ancient Egypt on the Nile River which gave its name to porous, earthen urns, four of which, containing the principal digestive organs of a deceased person, were buried with the mummy. The lids of these jars were in the form of the head of Osiris, an Egyptian God. These jars played an important part in the funeral observances.

motifs appearing in this prelude [b] in M. 7-10 (Example 49) and "c" M. 11-12 (Example 50) are reminiscent of the speech-like re-



iterations in *Pelleas and Melisande*. The overall structure of this piece is in ternary form, and broken down, becomes: abc-transition-bac.

Intensity of touch and release are important in this prelude. For example in M. 7, the whole note, marked with an accent is marked "piano" and the interval of a fifth on the second half of the beat is marked "double piano." Then, the motif entering on the second beat begins with an accent and the 8th note triplets are lightly detached. The use of these highly expressive devices helps to create an atmosphere of ancient mourners.

Again in this prelude, Debussy uses whole-notes tied from one measure to another to indicate the use of the sostenuto pedal.





at M. 92 and is compounded by another at M. 103. A return of the first section at M. 117 in condensed form completes the ternary form.

In many places, crossing of hands and switching of materials of the right to left hand and vice versa are used. This is an imitation of the early French clavecinist's technique. The limited range of the piece would also indicate a clavecin connection.

12. Feux d'artifice  
(Artificial Fire)

The role of this prelude is to crown the preceding twenty-three preludes and aesthetically to become the richest, most varied, and powerful one of them all.

In its predecessors one has run the gamut of emotions from youth to death, candor to furor to melancholy. An exacting pianistic technique has been developed to match the rich effects of a multiplicity of rhythms, melodies, harmonies, the like of which responds to our wildest dreams of treasure chests in Baghdad.

40

This prelude deals with the subject of fireworks on Bastille Day's celebration.

The structure, a dynamic curve in which the piece makes a long ascent, reaches a climax first at M. 65-67, then at M. 85-87, and then descends. The thematic material which is based on one pervading subject goes through several developments. (Example 52). However, at the end (M. 92) a fragment of the distant "Marseille" is heard.

---

<sup>40</sup>Schmitz, op. cit., p. 186.



The harmonic elements in this piece are many. The opening measures of the introduction (M. 1-24) are an example of polytonality with black keys versus white keys. These bitonal figurations are composed of F major ascending and G-flat major descending. At M. 17, there is a pentatonic glissando on all black keys followed by an echo of the whole tone scale at M. 18-19. Measure 30 is very interesting in that the figuration in the soprano ascends on one whole tone scale and descends on a different one while the melody comes through in the bass.

There are a few examples of the influence of Liszt in this prelude, i.e., the cadenza (M. 69-71); alternating octaves covering a wide range of the key board (M. 39-41); and black key glissando mentioned above (M. 17).

## SECTION III

## CONCLUSION

Debussy, one of the great innovators in the development of music, exploited and combined certain musical techniques and made these techniques (which became known as Impressionistic) a part of the vocabulary of music. His new uses of harmonic and rhythmic elements, deviation from stereotyped form, and pianistic devices were combined to evoke a blurred, intangible, and translucent effect.

Impressionistic devices are used singly and together in much of the music that is being written today. These devices have become standard in many composers' technique.

Because of the relative newness of Impressionism its value in history is yet to be determined. Some music historians say that it is an entirely new concept of sound, while others state that it is actually an outgrowth of romanticism. Whatever its position, Debussy cultivated concepts and sounds that have enhanced the world of music.

BIBLIOGRAPHY

## BIBLIOGRAPHY

## A. BOOKS

- Apel, Willi. Masters of the Keyboard. Cambridge: Harvard University Press, 1947.
- Bauer, Marion. "Impressionism," The International Cyclopedia of Music & Musicians (8th ed.), 861-2.
- Berstein, Martin. An Introduction to Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1951.
- Blom, Eric (ed.). "Impressionism," Groves Dictionary of Music & Musicians (5th ed.), IV, 443.
- Bosquet, Emile. La Musique de Clavier. Bruxelles: Les Amis la Musique, 1953.
- Cheney, Sheldon. A New World History of Art. New York: Viking Press, 1956.
- Ewen, David. The Complete Book of Twentieth Century Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959.
- Ferguson, Donald N. Piano Music of Six Great Composers. New York: Prentice-Hall, Inc., 1947.
- Friskin, James and Freudlich, James. Music for the Piano. New York: Rinehart and Company, Inc., 1954.
- Grout, Donald Jay. A History of Western Music. New York: W. W. Norton and Company, 1960.
- Heiney, Donald W. Essentials of Contemporary Literature. Great Neck, New York: Barrou's Educational Series, Inc.
- Hutcheson, Ernest. The Literature of the Piano. New York: Alfred A. Knopf, 1948.
- Lang, Paul Henry. Music in Western Civilization. New York: W. W. Norton and Company, Inc., 1941.
- Long, Marguerite. Au Piano avec Claude Debussy. Paris: Rene Julliard, 1960.

- Machlis, Joseph. Introduction to Contemporary Music. New York: W. W. Norton and Company, Inc., 1961.
- McGinn, Donald J. and Howerton, George. Literature as a Fine Art. Evanston, Illinois: Row, Peterson, and Company, 1959.
- Pahlens, Kurt. Music of the World. New York: Crown Publishers, Inc.
- Ratner, Leonard G. Music--The Listener's Art. New York: McGraw-Hill Book Company, Inc., 1957.
- Salazar, Adolfo. Music in our Time. New York: W. W. Norton & Company, Inc., 1946.
- Schmitz, Robert. The Piano Works of Claude Debussy. New York: Duell, Sloan, and Pearce, Pub., 1950. +
- Thompson, Oscar. Debussy, Man and Artist. New York: Dodd, Mead, and Company, 1937. +
- Vallas, Leon. Claude Debussy, His Life and Works. London: Oxford University Press, 1933.
- Vallas, Leon. The Theories of Claude Debussy. London: Oxford University Press, 1929. +
- Westrup, J. A. and Harrison, F. The New College Encyclopedia of Music. New York: W. W. Norton and Company, 1960.

#### B. MUSIC

- Debussy, Claude. Estampes. New York: Edwin F. Kalmus.
- Debussy, Claude. Images. 2 vols. (Vol. I, New York: Edwin F. Kalmus); (Vol. II, Paris: Durand and Company, 1908).
- Debussy, Claude. Preludes. 2 vols. London: United Music Publishers Limited, (Vol. I, 1910; Vol. II, 1913).

APPENDIX



## APPENDIX A

## IMPRESSIONISTIC TECHNIQUES

- I. Harmonic Procedures
  - A. Abandonment of key.
    - 1. Use of non-functional chords
    - 2. Polytonality
  - B. Emphasis upon 7th, 9th, 11th, and 13th chords without traditional resolution.
  - C. Added notes
  - D. Parallel movement in a group of chords and intervals.
  - E. Scales
    - 1. Whole tone
    - 2. Pentatonic
    - 3. Medieval modes.
- II. Rhythm
  - A. Nonpulsatic, syncopated, or irregular.
  - B. Ostinato
  - C. Suggestive dance patterns.
- III. Formal Structure
  - A. Short and irregular melodic motives.
  - B. Episodic forms
    - 1. ABA form
    - 2. Rondo form
    - 3. Dynamic curve
- IV. Tone Color
  - A. Juxtaposition of different colors and sonorities
    - 1. Figurations
    - 2. Reminiscence of natural sounds
    - 3. Imitation of instruments
  - B. Pianistic devices
    - 1. Pedal usage
    - 2. Touch and release
    - 3. Unusual registration