

ANALYSIS OF ROGER-DUCASSE'S *PASTORALE POUR ORGUE*

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Pastorale pour Orgue (1909) is Jean Jules Aimable Roger-Ducasse's only solo organ composition, which demonstrates skillful use of organ colors and demands a virtuoso technique for performance. Writing *Pastorale* in 1909, Roger-Ducasse synthesized compositional styles and techniques of two very different compositional approaches – impressionism and classicism. This study examines the stylistic characteristics of *Pastorale* by Roger-Ducasse as examples of both of these influences. The synthesis in *Pastorale* is primarily evident in the combination of classical forms and generic references with impressionist harmony and color. Thus, examining these musical elements provides hitherto unexplored insights into *Pastorale* as a master solo organ work of the early twentieth century.

The dissertation is divided into four chapters. The first chapter presents the purpose, the significance, and the state of research of the piece. In the second chapter, I examine the traits of classicism through genre, form, thematic variation and other classicist elements of the composition. The third chapter presents the traits of impressionism including harmonic parallelism, extended chords, pedal points, ostinatos, and whole-tone scales. In the fourth chapter, I summarize the study and make a suggestion for further research of the piece.

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TABLE OF CONTENTS

	Page
LIST OF TABLES.....	iv
LIST OF MUSICAL EXAMPLES.....	v
Chapter	
I. PREFACE.....	1
Impressionism and Classicism	
II. TRAITS OF CLASSICISM.....	8
Genre	
Form	
Thematic Variation	
Classicist Elements in Harmony, Rhythm, and Texture	
III. TRAITS OF IMPRESSIONISM.....	21
Harmonic Parallelism	
Extended Chords	
Pedal Points and Ostinatos	
Whole-tone Scales	
IV. CONCLUSION.....	34
BIBLIOGRAPHY.....	37

LIST OF TABLES

	Page
Table 1. Theme and Variation Form.....	11
Table 2. Ternary Form.....	12
Table 3. Tonality.....	18

LIST OF MUSICAL EXAMPLES

All musical examples reproduced in this dissertation were obtained from International Music Score Library Project, imslp.org.

Example	Page
2-1 <i>Pastorale ad libitum</i> from Concerto in G minor by Arcangelo Corelli.....	9
2-2 <i>Pastorale</i> in F major, BWV 590 by J. S. Bach.....	10
2-3 <i>Pastorale</i> by Roger-Ducasse.....	10
2-4 The principal theme of <i>Pastorale</i>	10
2-5 The principal theme of <i>Pastorale</i>	13
2-6 Variation by intervallic modification, m.18.....	14
2-7 Variation by ornamentation, m.39.....	14
2-8 Ornamented theme with suspensions, mm.64-65.....	14
2-9 Ornamented theme by shifted accents, m.68.....	15
2-10 Variation by inversion, m. 57.....	15
2-11 Variation by retrograde, mm.135-136.....	16
2-12 Variation by augmentation, mm.72-73.....	16
2-13 Variation by diminution, mm.87-88.....	16
2-14 Variation by combination of means, mm.99-100.....	17
2-15 Contrapuntal writing, mm.39-40.....	19
2-16 Contrapuntal writing, mm.142-143.....	19

3-1 Parallel triadic harmony	
(a) <i>Pastorale</i> , mm.53-54.....	22
(b) The diatonic triads in the lower three voices, mm.53-54.....	22
(c) 'La cathédrale engloutie' by Claude Debussy.....	23
3-2 Harmonic parallelism	
(a) <i>Pastorale</i> , m.104.....	23
(b) <i>Pastorale</i> , m.107.....	24
(c) <i>Pastorale</i> , mm.108-109.....	24
(d) 'Feuilles mortes,' Claude Debussy.....	25
3-3 Chromatic planing, <i>Pastorale</i> , mm.110-111.....	25
3-4 Extended harmonies with Arpeggios	
(a) <i>Pastorale</i> , mm.72-73.....	27
(b) <i>Jeux d'Eau</i> , Maurice Ravel.....	27
3-5 Extended harmony, m.46.....	28
3-6 French six ninth chord, mm.78-81.....	29
3-7 Added sixth chord, mm.33-35.....	30
3-8 <i>Jeux d'eau</i> , Maurice Ravel.....	31
3-9 Ostinato, mm.94-95.....	32
3-10 Whole-tone scale, mm.66-67.....	33

CHAPTER I

PREFACE

Pastorale pour Orgue, the only solo organ composition of Jean Jules Aimable Roger-Ducasse (1873-1954), demonstrates skillful use of organ colors and demands virtuoso technique for performance.¹ It was completed and published by Editions Durand in 1909 and premiered on April 20, 1910 by Alexander Guilmant (1837-1911) at the inaugural concert of the Société Musicale Independante.² The piece was dedicated to Nadia Boulanger (1887-1979), a renowned composer and teacher of the twentieth century and a close friend of Roger-Ducasse.³

This study examines the stylistic characteristics of *Pastorale* by Roger-Ducasse as examples of classicist and impressionist influences. Writing *Pastorale* in 1909, Roger-Ducasse synthesized compositional styles and techniques of two very different compositional approaches -- impressionism, absorbed from his contemporary musical context in early twentieth-century France, and classicist techniques, learned from his teacher Gabriel Fauré. The synthesis in *Pastorale* is primarily evident in the combination of classical forms and generic references with impressionist harmony and color. Thus, examining

¹ Corliss Richard Arnold, *Organ Literature: Volume 1: Historical Survey*, 3rd ed. (Metuchen, New

² Laurent Ceillier, *Roger-Ducasse: le musicien--l'oeuvre* (Paris: A. Durand et Fils, 1920), 50.

³ Jérôme Spycket, *Nadia Boulanger* (Stuyvesant, NY.: Pendragon Pr, 1992), 7, 16.

these musical elements provides hitherto unexplored insights into *Pastorale* as a master solo organ work of the early twentieth century.

A brief biography of Roger-Ducasse and three analytical dissertations on his music present a framework for understanding the composer and the place of *Pastorale* in his output. Laurent Ceillier's biography *Roger-Ducasse: Le Musicien-L'Œuvre* is the earliest study of the composer and is an extremely significant source for tracing Roger-Ducasse's life and music.⁴ This brief book, written in 1920, comprises two parts, biographical information (14 pages) and a chronological description of Roger-Ducasse's compositions (61 pages). Ceillier does not address *Pastorale* in detail but gives a brief synopsis of its genesis and early history, thus providing a rare source of contemporary information about the piece. According to Ceillier, Roger-Ducasse made a sketch of "un thème exquis - un canon" on a loose sheet of paper in early 1904 when his mind was overflowing with musical ideas.⁵ Five years later, in 1909, the sketch became the first page of *Pastorale*.⁶ This book is a primary source and an essential reference for understanding Roger-Ducasse and his music even though it was published in 1920 when the composer was still alive and thus before his compositional oeuvre was complete.

⁴ Ceillier, *Roger-Ducasse*.

⁵ *Ibid.*, 28.

⁶ *Ibid.*, 27-28.

Three dissertations, from 1951, 1972, and 1988, respectively, address *Pastorale* in varying detail. Robert Glasgow's thesis of 1951, "Pastorale for Organ by Jean Jules Roger-Ducasse," focuses specifically on *Pastorale* and provides meticulous theoretical analysis as well as registrations for the performance of this work on an American organ.⁷ Steve Lee Cooksey's dissertation, "Impressionistic Aspects of Twentieth Century French Organ Literature" (1972), traces impressionistic elements—such as melody, rhythm, harmony, structure, texture, and color—in French organ works composed between 1900 and 1966.⁸ Cooksey cites Roger-Ducasse's *Pastorale* as one example of impressionistic harmonic practices. In her doctoral thesis of 1988, "The Organ and Vocal Works of Roger-Ducasse," Elizabeth Faul Naegele cites general information about Roger-Ducasse drawn from Ceillier's book, and analyzes selected compositions including *Pastorale*.⁹ She also includes an appendix, which lists the works of Roger-Ducasse in chronological order. Together, these dissertations afford a comprehensive analysis of *Pastorale* and point the way toward unexplored aspects of the composition such as its impressionist style traits.

⁷ Robert Glasgow, "*Pastorale for Organ by Jean Jules Roger-Ducasse*" (master's thesis, Eastman school of music of the University of Rochester, 1951).

⁸ Steven Lee Cooksey, "Impressionistic Aspects of Twentieth Century French Organ Literature" (PhD dissertation, Washington University, Saint Louis, Missouri, 1972).

⁹ Elizabeth Faul Naegele, "The Organ and Vocal Works of Roger-Ducasse: A Stylistic Analysis" (DMA dissertation, Northwestern University, Evanston, Illinois, 1988).

Impressionism and Classicism

Both Glasgow and Naegele mention that *Pastorale* has the imprint of the “so-called impressionistic school,” but they do not say much more about this topic.¹⁰ Numerous references to Roger-Ducasse’s interaction with well-known impressionist composers support the idea that he was exposed to and influenced by impressionist musical practices. Thus, knowledge of Roger-Ducasse’s life, combined with evidence from his music, contextualizes an examination of impressionist influences in *Pastorale*.

The influences of impressionism on Roger-Ducasse can be traced through his relationship with Claude Debussy (1862-1918) and Maurice Ravel (1875-1937). Debussy’s fame reached Roger-Ducasse and the young French composers of Roger-Ducasse’s generation.¹¹ Ceillier records information about Roger-Ducasse’s first contact with Debussy and implies that Roger-Ducasse held Debussy and his music in high esteem. This fact may explain some of Roger-Ducasse’s susceptibility to impressionist influences.

The day after the premiere of *Pelléas [et Mélisande]* [Roger-Ducasse] could not refrain from writing directly to Debussy (whom he had not yet met) to express his enthusiastic admiration; at least, that is what I judge from Debussy’s significant and charming response (which I possess), wherein Debussy, writing in May 1902, thanked Roger-Ducasse for his “youthful confidence.”¹²

Other connections between Debussy and Roger-Ducasse are also documented.

As Barbara L. Kelly records, Roger-Ducasse performed Debussy’s *En blanc et*

¹⁰ Glasgow, “*Pastorale for Organ*,” ii.

¹¹ Naegele, “The Organ and Vocal Works of Roger-Ducasse,” 3.

¹² Ceillier, *Roger-Ducasse*, 17; trans. Naegele, “The Organ and Vocal Works of Roger-Ducasse,” 4.

noir (1915, for two pianos) with the composer in December 1916; after Debussy died, Roger-Ducasse performed it with Chouchou, Debussy's daughter.¹³ With these records, one can speculate that, as their relationship grew over a decade, Roger-Ducasse might have absorbed and practiced Debussy's compositional style.

Also, the relationship between Roger-Ducasse and Ravel is well documented in Jean-Michel Nectoux's book *Gabriel Fauré: A Musical Life*.¹⁴ Roger-Ducasse and Ravel were classmates, and they were composing and performing as students in Fauré's studio. Nectoux reports that "among the first and best examples of pupils' work discussed in Fauré's class were several early pieces by Ravel."¹⁵ An excerpt from the journalist Rene Kerdyk's article in the same book recalls an ordinary class of Fauré's studio: "Fauré would say, rolling his 'r's, 'Ravel, play us your *Jeux d'eau*.' Ravel would sit down and play our favorite piece."¹⁶ Roger-Ducasse must have become acquainted with the impressionist characteristics of Ravel's music in this period.

In addition to his interest in impressionism, Roger-Ducasse was also strongly inclined to classicism, that is, the evocation of pre-nineteenth-century styles and forms, albeit in a contemporary musical vocabulary.¹⁷

¹³ Barbara L. Kelly, "Roger-Ducasse, Jean." *Grove Music Online*. <http://www.grovemusic.com> (accessed April 24, 2010).

¹⁴ Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life*; trans. Roger Nichols (Cambridge, UK: Cambridge University Press, 2004).

¹⁵ *Ibid.*, 265.

¹⁶ *Ibid.*, 264.

¹⁷ In this paper, the term *classicism* emphasizes the stylistic elements of pre-nineteenth-century music in Roger-Ducasse's composition. The definition is similar to a contemporary definition of

Alfred J. Swan's article, "A Modern Classicist: Roger-Ducasse," from 1921, directly supports the idea of Roger-Ducasse's inclination to classicism.¹⁸ Swan describes Roger-Ducasse as a modern classicist. Swan's term "modern classicist" is interchangeable with neo-classicist in his article, but he uses the term simply to imply the opposite of impressionism.¹⁹ Swan illustrates elements of classicism that Roger-Ducasse adopted for his compositions, such as genres and forms of earlier eras, contrapuntal writing, and common practice harmony and rhythm. Swan does not directly mention *Pastorale* in his article, but the same stylistic elements that he discusses also comprise many of the compositional techniques in *Pastorale*.

This classicist tendency of Roger-Ducasse stemmed from his musical training at the Paris Conservatoire. Between 1892 and 1903, while studying with Fauré, Roger-Ducasse was steeped in pre-nineteenth-century music, and thus learned a stylistic vocabulary that laid a classicist foundation for his compositions. Nectoux comments that Fauré, as a professor of composition, counterpoint and fugue, insisted that his students possess the basic skills to be composers.²⁰ These included, as Roger-Ducasse explained, "musical grammar first of all . . . learnt through the chorales, to begin with accompanied, then

neo-classicism (which, however, encompasses the movement prominent between the world wars); but in Roger-Ducasse's time, *neo-classicism* had a different meaning from the one it has now—hence the differentiation of terms.

¹⁸ Alfred J. Swan, "A Modern Classicist: Roger-Ducasse," *The Musical Times* 62, no. 938 (Apr. 1, 1921): 250-252.

¹⁹ *Ibid.*, 250.

²⁰ Nectoux, *Gabriel Fauré*, 264.

ornamented with free, decorative part-writing.”²¹ Such skills and techniques are frequently apparent in Roger-Ducasse’s work. As Ceillier put it in describing the composer’s classicist tendencies, Roger-Ducasse places “his antique process of writing . . . at the disposal of a highly modern conception.”²² The description, made about Roger-Ducasse’s music in general, speaks to the essence of *Pastorale*, with its blend of classicist writing and modern, impressionist vocabulary.

In order to develop an understanding of *Pastorale* as a synthesis of impressionist and classicist influences, the present study is divided into two parts: (1) an examination of references to classical forms and genres in *Pastorale* and (2) an elaboration of impressionist approaches to creating harmonic and coloristic effects.

²¹ Ibid., 264-5

²² Ceillier, *Roger-Ducasse*, 19; trans. Swan, “A Modern Classicist,” 251.

CHAPTER II
TRAITS OF CLASSICISM

Genre

References to the pastoral genre form one example of classicism in *Pastorale*. “A Pastoral is a literary, dramatic, or musical genre that depicts the characters and scenes of rural life or is expressive of its atmosphere.”²³ Pastoral music was popularized in Italy in the seventeenth century, and the style became a prototype of the pastoral genre. Many such seventeenth-century pastorals have slow tempi and contain leaping melodies in triple time (usually 3/2, but also 12/8 or 6/8 in later music). Melodies are in parallel thirds and sixths in conjunct motion, and drone basses or pedal points on tonic or dominant are frequently found. These pastorals often have symmetrical phrases.²⁴ Moreover, the key of F major is typical pastoral key and is associated with well-known pastorals like J. S. Bach, *Pastorale* in F, BWV 590 and Beethoven, *Pastoral Symphony*, No. 6, Op. 68.²⁵ According to Johann Mattheson (1681-1764), “F major is the key which is capable of expressing the most beautiful sentiments in the world in a natural way and with incomparable facility, politeness, and cleverness.”²⁶

Pastorale ad libitum from ‘Christmas’ Concerto in G minor by Arcangelo

²³ Geoffrey Chew and Owen Jander. “Pastoral.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40091> (accessed September 2, 2009).

²⁴ Ibid.

²⁵ Naegele, “The Organ and Vocal Works of Roger-Ducasse,” 16.

²⁶ Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 33.

Corelli (1653-1713) is a typical example of the seventeenth-century Italian pastorals (Ex. 2-1). In the early eighteenth century, composers outside Italy adopted Italian pastoral conventions. G. F. Handel, A. Vivaldi, J. S. Bach, J. Haydn and their contemporaries wrote instrumental pastorals in the manner of the Italian pastoral of Corelli and his contemporaries.²⁷

Pastorale by Roger-Ducasse (Ex. 2-3) resembles seventeenth-century Italian pastorals in that it is written in slow tempo with 12/8 meter, and the principal theme is written in conjunct motion in parallel sixths and thirds. Roger-Ducasse's *Pastorale* also shares a number of surface similarities with J. S. Bach's *Pastorale* (Ex. 2-2). Both pastorals are in the key of F major; and both feature canonic progressions, leaping melodies, symmetrical phrases, and pedal points on tonic and dominant.

Example 2-1. *Pastorale ad libitum* from Concerto in G minor

by Arcangelo Corelli

²⁷ The examples include G. F. Handel's "pastoral symphony" from *Messiah*; the third movement of Concerto No. 1 from *The Four Seasons* by A. Vivaldi; J. S. Bach's *Pastorale* in F major, BWV 590; the first movement of Piano Sonata in G major, Hob XVI: 40 by J. Haydn.

Example 2-2. *Pastorale* in F major, BWV 590 by J. S. Bach

The musical score for Example 2-2 is in 12/8 time and consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the bass clef. The music features a simple, pastoral melody in the treble and a steady bass line in the bass.

Example 2-3. *Pastorale* by Roger-Ducasse

The musical score for Example 2-3 is in 12/8 time and consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the bass clef. The music features a simple, pastoral melody in the treble and a steady bass line in the bass. The score includes dynamic markings such as "Lentement", "G.O.", "p", "R.", and "pp".

Forms

Classical forms are another element of classicism in *Pastorale*. The work is a set of theme and variations, loosely interpreted. Roger-Ducasse spreads a little two-measure theme (Ex. 2-4) throughout the piece, and this germinal melody is constantly repeated in altered form for each section.

Example 2-4. The principal theme of *Pastorale*

The musical score for Example 2-4 is in 12/8 time and consists of a single staff in the treble clef. The music features a simple, two-measure theme.

The variations are not labeled as independent variations but those transitional passages separate them. *Pastorale* can be divided into 10 sections: the theme, eight variations and transitions, and coda. The following table lists the sections based on thematic variations.

Table 1. Theme and Variation Form

Theme		mm. 1-17	
Variation I	mm. 18-32	Transition	mm. 33-38
Variation II	mm. 39-44	Transition	mm. 45-52
Variation III	mm. 53-60	Transition	mm. 61-63
Variation IV	mm. 64-67	Transition	mm. 68-70
Variation V	mm. 71-81	Transition	mm. 81-86
Variation VI	mm. 87-103	Transition	mm. 104-111
Variation VII	mm. 112-125	Transition	mm. 126-141
Variation VIII		mm. 142-150	
Coda		mm. 151-155	

But *Pastorale* can also be interpreted as a ternary form, particularly because of its programmatic relationship to the musical genre of the pastoral. According to some scholars, Beethoven's *Pastoral Symphony* of 1808 sparked a strong interest in pastorals among French musicians.²⁸ Many composers like César Franck started writing pastorals that manifested a bucolic atmosphere, a dramatic storm, and a peaceful ending. Ternary form, A-B-A', was an easy musical analogy for the tripartite program of the pastoral, as the form allowed for strongly contrasting dramatic and lyrical sections. One intriguing approach to Roger-Ducasse's *Pastorale* involves positing an embedded ternary form that

²⁸ Jean Boyer's lectures about César Franck's Organ Composition for the second international organ academy in Seoul Korea, February 1999. They were compiled by Dr. Ja-Kyung Oh and published by the *Korean Association of Organists*, 77(1999), 20.

frames the superficially obvious theme-and-variation form. The following table lists the sections of *Pastorale* based on a ternary form.

Table 2. Ternary Form

A	mm. 1-86	A tranquil and pleasant mood prevails. The principal theme is modified but the rhythmic pattern of the theme keeps the unity. The meter remains in 12/8.
B	mm. 64-133	The meter is changed to common time. A whole-tone scale in the pedal at mm.66-68 breaks the tranquil mood and leads into the new section. The arpeggio figure starting at m.71 alludes to the dramatic scene of the second section. Exciting motion with a crescendo develops the tension of the piece. The principal theme moves from 2 voices, to 3 voices, to 4 voices; each voice has a different rhythmic pattern. Toccata style and clustered chords create the climax to the section.
A'	mm. 134-155	The tranquil mood and tempo is restored. Contrapuntal technique is used.

Thematic Variation

Thematic variation is another classicist tendency in *Pastorale*. The principal theme of *Pastorale* is made up of four groups of four-note cells. Each cell consists of three notes, skipping up and down in the same intervallic pattern with a note following in stepwise motion. The skipping intervals are a fourth, a sixth,

an octave, and a sixth, respectively. The first notes of each group comprise an F major chord, C-A-F-A; the tonic F repeats in a high pitch as the second note of each group. Each cell has the same rhythmic pattern, ♩ ♪ ♩ ♪, and makes symmetrical phrases (Ex. 2-5). Thus, the triadic structure, consistent rhythmic unit, and periodic phrasing make this theme reminiscent of similar features in classical (18th-century) melodies.

Example 2-5. The principal theme of *Pastorale*



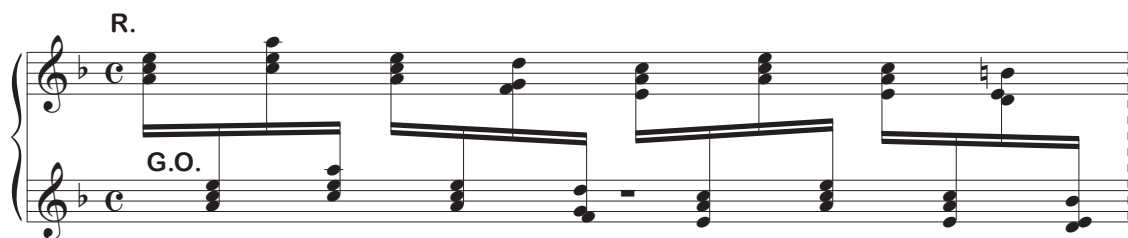
The principal theme is altered and disguised to give a unique character to each variation. Roger-Ducasse used motivic manipulation, such as ornamentation, inversion, retrograde, augmentation, diminution, and a combination of these devices throughout the piece.

“Variation by intervallic change”²⁹ is the technique that is most often used in *Pastorale*. This technique keeps the melodic contour of the principal theme but alters its intervals. Among the various intervallic modifications observable in *Pastorale*, Roger-Ducasse emphasizes the interval of a third in his modifications of the theme. That is, rather than emphasizing the characteristic leaps (4th, 6th, octave) of the theme, he uses the 3rd, outlining it as in the first two notes of the example. Several examples can be found in Variations I, II, and III (Ex. 2-6).

²⁹ All variation labels are from the classification of ‘motivic variation’ described by Douglass M. Green in his book of *Form in Tonal Music*.

this custom in this passage. He put the off-beat chords on a loud registration against the on-beat chords on a soft registration. Hence, the repeated chords are louder and accented, and they create a pulling effect and an instant crescendo on each note of the theme.³⁰

Example 2-9. Ornamented theme by shifted accent, m. 68



The next example of thematic variation is a rhythmic “inversion” of the principal theme, which is found in the pedal of Variation III. In the meter of 12/8, the rhythmic pattern of the principal theme shows uniformity, and the contour of the pattern, ♩ ♩ ♩ ♩, represents the principal theme even though the theme is in disguise. In Variation III, however, the inverted rhythmic pattern of the principal theme, ♩ ♩ ♩ ♩, breaks the routine, and enlivens the section.

Example 2-10. Variation by inversion, m. 57



The “Retrograde” form of the principal theme is displayed at the beginning of the A' section. The first cell of the theme, skipping notes followed by a stepping

³⁰ R=récit, a softer registration; G.O.=grand orgue, the louder registration.

in the manual with the original rhythmic pattern while the other is played in the pedal in rhythmic inversion. Roger-Ducasse maximizes this technique in Variation VI. He develops the section by gradually adding different rhythmic patterns as different voices enter. The variation begins with two voices, one in diminution and the other in augmentation of the principal theme. The third voice, made by the principal theme in a dotted rhythm, joins above these two voices. The last voice of the double-augmented principal theme enters in the pedal, and the theme in four different rhythmic voices sounds simultaneously (Ex. 2-14). It is a brilliant technique of Roger-Ducasse that shows his masterful skills in thematic variation.

Example 2-14. Variation by combination of means, mm. 99-100

Classicist Elements in Harmony, Rhythm, and Texture

Pastorale demonstrates several classicist elements: tonality or key centers, functional harmonic progressions in the variations, rhythmic regularity, and contrapuntal writing. Overall, key centers are well established and harmonic progressions follow as expected. Also, a consistent metrical pulse undergirds the

entire piece. As the chart below shows, the variations generally move within tonalities, and a single tonality dominates each variation. The opening harmonic progression of I - V - I - V₇/V in the key of F, emphasized by the pedal tone, presents a sonorous effect. On the other hand, most of the transitional sections have an undefined tonality. Chromatic passages and improvisational figures that obliterate key centers and destroy a sense of key will be discussed in the next chapter.

Table 3. Tonality

Theme	F
Variation I / Transition	C (-E-F-Ab-Eb)-C / C-e
Variation II / Transition	E-Eb-g / Bb- Tonal Ambiguity -G-Tonal Ambiguity
Variation III / Transition	Db / Tonal Ambiguity
Variation IV / Transition	E-Whole tone scale / Tonal Ambiguity - G
Variation V / Transition	G-Chromatic-G/ B- Tonal Ambiguity
Variation VI / Transition	C-E-A-(F)-F# / F# - Chromatic
Variation VII / Transition	F / F-Chromatic / Ab-Gb
Variation VIII	F-(Ab)-F
Coda	F

Contrapuntal writing is another classicist element. At the beginning of *Pastorale*, the principal theme is introduced in simple imitation, that is, a canonic progression. In Variation II, the independent voices of the ornamented principal theme, countermelody, and inverted form of motive A (introduced in mm. 14-15) create a contrapuntal progression.

Example 2-15. Contrapuntal writing, mm. 39-40

Ornamented P.T.
p
Counter Melody
p
Inverted Motive A
Inverted Motive A

Furthermore, the passage shown in Example 2-14 is contrapuntal because of the independent contour and rhythm of the different voices. The last contrapuntal example appears in the last variation. After the massive toccata section ends, Roger-Ducasse inserts another contrapuntal passage (Ex. 2-16) into the last variation.

Example 2-16. Contrapuntal writing, mm. 142-143

p
p

It is worth noting that contrapuntal techniques are used at both the beginning and the end of the piece; *Pastorale* begins with a simple imitation of a canonic progression and ends with four-part counterpoint.

The last example of classicism in *Pastorale* is found in the piece's metric structures. *Pastorale* is written in 12/8 for the first half of the piece and in common time for the second half. There is a brief use of 6/8 and 2/4, but these meters occur only for one measure each and have no significant impact. As these time signatures imply, two-pulse groups are maintained throughout the entire composition. The rhythmic units are repetitive and clearly emphasized in each variation, as all voices move with a common pulse. Thus, the symmetrical and consistent metric structures provide stability and unity within *Pastorale*.

The subjects examined in this chapter show that classical techniques, specifically, theme and variation form, rhythmic and metric regularity, tonal centers and functional harmony in the variations, and melodic contours reminiscent of classical melodies undergird the music of *Pastorale*. The next chapter will demonstrate how Roger-Ducasse moved beyond classicism by incorporating impressionist techniques in *Pastorale*, specifically by using an impressionist language within the piece's classical structures.

CHAPTER III

TRAITS OF IMPRESSIONISM

Roger-Ducasse adopted several features of impressionism to present colorful sound and tonal ambiguity in *Pastorale*. He never abandoned tonality but weakened it by impressionistic elements. Harmonic parallelism, extended chords (9th, 11th, 13th), pedal points, ostinatos and whole-tone scales are examples of Roger-Ducasse's impressionist language in *Pastorale*.

Harmonic Parallelism

One of the outstanding characteristics of impressionist music is its use of harmonic planing. F. H. Shera said, "In the use of parallel progressions ('consecutives') the habits of Debussy and Ravel differ widely from those of their predecessors."³¹ Debussy had a tendency to use a chord for its unique color and sensuous character rather than for its function in a standard harmonic progression. He used chains of dissonant chords without resolution, and shifted a chord freely up or down the scale.³² Although parallelism plays only a limited role in *Pastorale*, it is an important technique.³³ Roger-Ducasse presents three types of parallel harmonies in *Pastorale*: parallel triadic harmony, parallel dissonant harmony, and chromatic planing.

³¹ Frank Henry Shera, *Debussy and Ravel* (New York: Oxford University Press, 1951), 17.

³² Roger Kamien, *Music: An Appreciation*. 4th ed. (New York: McGraw-Hill Inc., 1988), 440.

³³ Cooksey, "Impressionistic Aspects of Twentieth Century French Organ Literature," 59.

An example of parallel triadic harmony is found in Variation III. The Variation opens with 4-voice homophony (Ex. 3-1, [a]) in which the diatonic triads, the lower three voices, move in parallel stepwise motion. All these diatonic chords are first-inversion triads, and they progress over a dominant pedal tone (Ex. 3-1, [b]).

Example 3-1. Parallel Triadic Harmony

(a) *Pastorale*, mm. 53-54

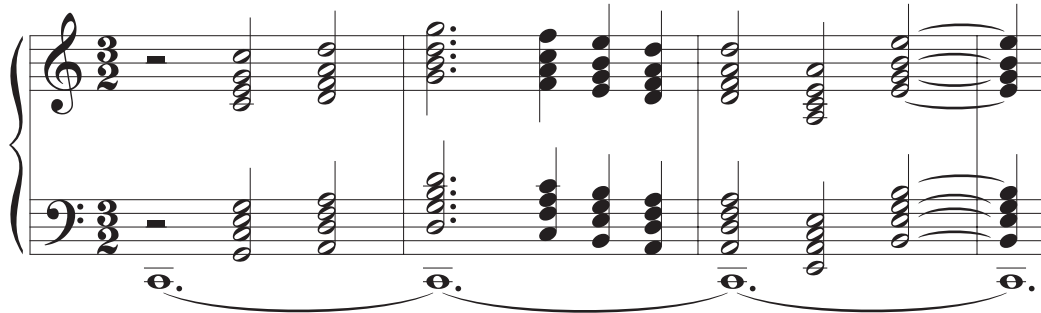
The musical score for Example 3-1(a) is in 12/8 time and B-flat major. It features three staves. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a series of first-inversion triads moving in parallel stepwise motion. The bottom staff is a bass clef with a dominant pedal point (F) held as a whole note. Dynamics include *pp* in the upper two staves.

(b) The diatonic triads in the lower three voices of the manual, mm. 53-54

The musical score for Example 3-1(b) shows the diatonic triads in the lower three voices of the manual. It consists of two staves. The top staff is a treble clef showing a sequence of first-inversion triads. The bottom staff is a bass clef with a dominant pedal point (F) held as a whole note.

A very similar example is found in Debussy's composition, 'La cathédrale engloutie' from *Préludes* Book 1, no. 10. The famous "church bell chords," comprised of second-inversion triads, are over a tonic pedal tone (Ex. 3-1, [c]).

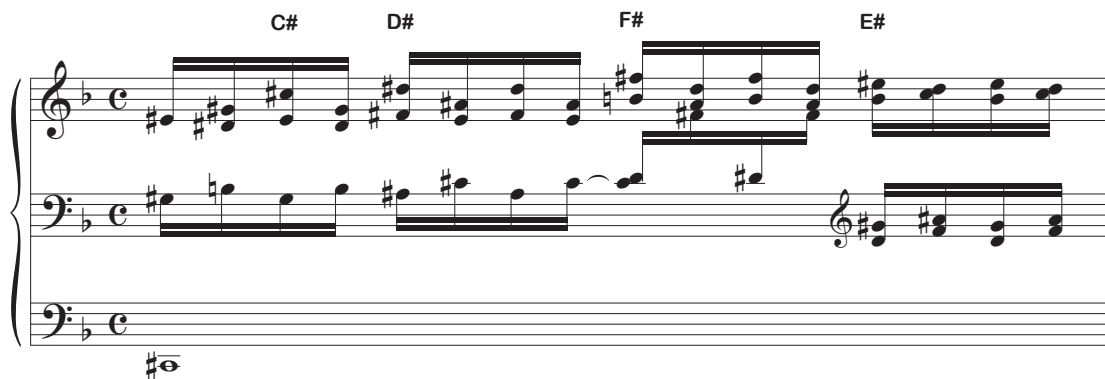
(c) 'La cathédrale engloutie' by Claude Debussy



Other parallel harmonies are introduced in transitional sections followed by Variations VI and VII. These parallel harmonies are developed by one motive, C#-D#-F#-E#, introduced in m.104 (Ex. 3-2, [a]).

Example 3-2. Harmonic Parallelism

(a) *Pastorale*, m.104



The motive then occurs in the form of ascending consecutive chords in m. 107. These unprepared and unresolved high-tension chords are doubled in both hands and present a dissonant harmonic sound pattern (Ex. 3-2, [b]).

(b) *Pastorale*, m.107

The same motive reappears with more complex dissonant chords in a transposed position along with a modified principal theme in the pedal. These clustered consecutive chords raise the harmonic tension and create significant harmonic excitement within the piece (Ex. 3-2, [c]).

(c) *Pastorale*, mm.108-109

A similar example is found in 'Feuilles mortes' from *Préludes* Book 2, no. 2 by Debussy. The chains of dissonant chords are also doubled in both hands and make a short melodic motive. The chords remain without resolution (Ex. 3-2, [d]).

(d) 'Feuilles mortes,' Claude Debussy



The last example, which is of chromatic planing, is found in mm. 110-111, immediately after the harmonic parallelisms just described. This passage is comprised of consecutive chromatic chords of triads, sevenths, and ninths in contrary motion. The chords have no harmonic or tonal relationship to each other. The chord stream contains parallel quartal and quintal intervals comprising augmented and diminished fifths, and augmented and diminished fourths. The pedal enters in the second measure, and the contrary motion produces lines that are four octaves apart (Ex. 3-3). A radical dynamic change from *p* to *fff* happens in this short progression. This chromatic planing is linked to the next variation of toccata style.

Example 3-3. Chromatic planing, *Pastorale*, mm.110-111



Thus, Roger-Ducasse used chains of triad, seventh, ninth, or eleventh chords coupled with lines moving in parallel and symmetrical motion. Each type of parallelism has its own mood, character, technique, and function. The harmonic parallelism in *Pastorale* creates impressionist color and builds dramatic tension within the piece.

Extended Chords

Extended chords also play a significant role in the harmony of impressionist music and in *Pastorale*. Chords built with tertian harmonies and added dissonances are very common. They serve the coloristic purpose of expressing moods rather than following functional order. Moreover, the dissonances are often not resolved in traditional ways.

Numerous seventh, ninth, eleventh, and thirteenth chords are used in *Pastorale*. All the ninth and thirteenth chords are built on the dominant harmonies of the sections in which they appear.³⁴ There are a few thirteenth chords but in comparatively long passages. In fact, Variation V is mainly constructed on the dominant thirteenth chord of G major. In the example below (Ex. 3-4, [a]), the sustained notes of the pedal, the augmented principal theme in the left hand, and the arpeggiated chord in the right hand create an implied thirteenth chord (D-F#-A-C-E-[G]-B) of G major. This passage is the most impressionist-sounding one in the piece and highly analogous to Ravel's *Jeux d'eau* (1901) and 'Une barque sur l'océan' from *Miroirs* (1904). As Examples, Ex. 3-4, (a) and (b), show, both

³⁴ Glasgow, "Pastorale For Organ," 57-58.

passages contain arpeggios in the right hand and melodic lines over double pedal tones, and all the voices together create extended harmonies. The thirteenth chords often appear as arpeggios or flourishes in *Pastorale*. Arpeggiation often signifies water or subjects associated with water in impressionist music. Roger-Ducasse must have been aware of the custom since he used this passage of arpeggiation for the second section, which depicts rain, thunder, and hail in programmatic relationship to the musical genre of a pastoral. The use of extended chords displayed in arpeggios is also a common technique of Debussy and can be seen in compositions such as *La Mer* (1905) and 'Reflets dans l'eau' in *Images* for piano (1905).

Example 3-4. (a) Arpeggiated thirteenth chord, *Pastorale*, mm. 72-73

The musical score for Example 3-4(a) consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. It features a complex arpeggiated thirteenth chord, with notes grouped by slurs and beams. The middle staff is a treble clef with a key signature of one flat and a common time signature, labeled "Augmented Theme". It contains a melodic line with a few notes. The bottom staff is a bass clef with a key signature of one flat and a common time signature, showing a double pedal point with sustained notes. Below the bottom staff, the text "V13/G" is written.

(b) *Jeux d'Eau*, Maurice Ravel

The musical score for Example 3-4(b) consists of three staves. The top staff is a treble clef with a key signature of three sharps (F# major) and a common time signature. It features a complex arpeggiated thirteenth chord, with notes grouped by slurs and beams. The middle staff is a treble clef with a key signature of three sharps and a common time signature, containing a melodic line. The bottom staff is a bass clef with a key signature of three sharps and a common time signature, showing a double pedal point with sustained notes.

Another short example of a thirteenth-chord passage appears in m. 46 (Ex. 3-5). It is formed with arpeggios over a chain of triads of the modified principal theme. The entire measure forms the dominant thirteenth chord of Bb major: F-A-C-Eb-G-Bb-D. This passage is inserted as the initial figure of one transitional section in which colorful harmonies with running florid figures and ambiguous key centers create an impressionist atmosphere.

Example 3-5. Extended harmony, m. 46

V13/Bb

In *Pastorale*, a number of dominant chords are ninth chords, especially major ninth chords. Such harmonies are also an integral part of the harmonic palette of Debussy and Ravel. These chords often remain unresolved and proceed unconventionally. Example 3-3 above contains unusual examples of ninth chords that are comprised of an augmented triad and a major ninth, and a diminished triad and a major ninth. They proceed chromatically with no resolution. The other uncommon ninth chord, a 'French six ninth,' is found in m.

79 (Ex. 3-6).³⁵ It appears in between the dominant major-minor seventh chord (m. 78) and the dominant thirteenth chord (mm. 80-81) of G major. The sound of these dissonant chords lingers without resolution and proceeds to the next transition. These extended chords create luminous colors in *Pastorale*.

Example 3-6. French Six Ninth Chord, mm. 78-81

The last example of extended chords is the added sixth chord, built from a triad with a sixth added above the root. The first example appears in the first transitional section of *Pastorale* (Ex. 3-7). The sustained added sixth chord in open position of the left hand provides a mysterious foundation that supports the

³⁵ Glasgow, "Pastorale For Organ," 58.

entry of the bucolic flute solo of the right hand. The constant principal theme in basso ostinato style in the pedal adds dreamy pastoral moods to the piece.

Example 3-7. Added Sixth Chord, mm. 33-35

Another added sixth chord appears again at the end of *Pastorale*, m.153. In this section, the sixth note, D, of the F tonic triad is used like an appoggiatura in context. The tension is resolved in the last measure where the sixth note steps down.

Pedal Points and Ostinatos

In *Pastorale*, pedal points play a significant role. Roger-Ducasse sometimes used pedal points to imply a tonality; at other times, he applied double pedal points to create an obscure harmonies and extended chords. In Example 3-4, (a), above, Roger-Ducasse established a major ninth chord with the D in the pedal and the E in the left hand. These double pedal tones add sensuous color and ambiguous harmonies to the passage. In impressionist music, sustained pedal points often recall an established tonality or modality, which is otherwise obscured due to the prevailing use of shifting nonfunctional

harmonies.³⁶ At the same time, pedal points, especially double pedal points, create complex harmonic shifts along with other harmonies. Rarely does one find works, especially piano compositions, where Debussy does not use these techniques. Pedal points are found in inner and outer voices, and they can be used on almost any scale degree in Debussy's compositions. Ravel also frequently used pedal points. At the end of *Jeux d'eau*, the double pedal point made by the tonic and the dominant of E major is sustained until the end of the piece. The repeated C# note from the arpeggios creates an added sixth harmony over the double pedal point of E major. This C# steps up to D# in the last measure, and the composition ends with a tonic major seventh chord of E major.

Example 3-8. *Jeux d'eau*, Maurice Ravel



The use of ostinato, as a musical device rather than as a form, is predominant in the sections following the fifth variation of *Pastorale*. Like Debussy, Roger-Ducasse wrote ostinato passages with oscillating figures that make ambivalent sonorities. The ostinatos with broken patterns derived from seventh, ninth, and eleventh chords create rippling and undulating sonorities in

³⁶ Cooksey, "Impressionistic aspects of twentieth century French organ literature," 82.

the surrounding accompaniment. Example 3-9 shows an ostinato figure based on a ninth chord, which accompanies the modified principal theme in the pedal. Similar examples are found in the Debussy's *Préludes*, Book 1, no. 9, 'La sérénade interrompu.'

Example 3-9. Ostinato, mm. 94-95



Whole-Tone Scales

The inclusion of whole-tone scales is another impressionist characteristic of *Pastorale*. Because the tones of the scale are the same distance apart, a whole-tone scale establishes a blurred effect.³⁷ Like a diminished-seventh chord, a whole-tone scale can be used to modulate or to give an atmosphere of keylessness.³⁸ In one brief transition (mm. 66-67), Roger-Ducasse used a whole-tone scale, C-D-E-F#-G#-A#, (Ex. 3-10) to create an ambiguous sense of key area and to add to the coloristic effect of the piece. He wrote this whole-tone scale as a melodic and a harmonic event in two measures. The melodic scale in the pedal is registered with strong reeds and with larger note values than in the

³⁷ Kamien, *Music: An Appreciation*, 441.

³⁸ Shera, *Debussy and Ravel*, 16.

manual section. The pedal scale obliterates the feeling of key. The augmented triads assembled by the whole-tone scale are joined at the end of the second measure and reinforce the ambiguity. Debussy and Ravel often used whole-tone scales in their compositions, as in Debussy's 'Voiles' from *Préludes*, Book 1 and *Jeux d'eau* by Ravel.

Example 3-10. Whole-tone scale, mm. 66-67

The musical score for Example 3-10 consists of three staves. The top staff is the right hand, the middle staff is the left hand, and the bottom staff is the bass line. The key signature is one flat (B-flat major), and the time signature is common time (C). The right hand part features a sequence of chords and arpeggios, with a 'Whole-Tone' label above the final two measures. The left hand part features a whole-tone scale starting on B-flat, marked with 'ff' and '(anches 8)'. The bass line part features a whole-tone scale starting on B-flat, marked with 'Whole-Tone' below the notes.

In this chapter, many examples demonstrate that Roger-Ducasse used impressionist techniques and effects in *Pastorale*. Some techniques appear briefly, while others are present through lengthy passages of variations or transitions. Regardless of the duration, all techniques contribute to the coloristic effect, ambiguous atmosphere, and impressionist sonority of *Pastorale*.

CHAPTER IV

CONCLUSION

As demonstrated throughout this document, *Pastorale* by Roger-Ducasse integrates the two distinctive compositional styles of classicism and impressionism. Roger-Ducasse favored classicism in his use of forms, evocations of common practice harmonies, variation techniques, counterpoint, and metrical regularity. A pastoral genre, theme and variation, and an embedded ternary form lay the classical foundation of *Pastorale*. Moreover, the piece retains a sense of tonality although conventional chord progressions are not always followed. The principal theme, which resembles features of classical melodies, is modified by various classical principles of thematic variation. One of the most important being is the simultaneous appearance of the principal theme in four voices in different rhythmic patterns. Contrapuntal writing also plays a significant role in *Pastorale* as it appears in various styles of canonic progression and contrapuntal combinations of melodic and rhythmic materials. Finally, the regular metrical pulse provides a sense of symmetry within the piece, despite the work's complex thematic materials and rhythmic variety.

At the same time, impressionist techniques create a colorful sonority and ambiguity of atmosphere within the piece. Extended ninth, eleventh, and thirteenth chords appear frequently. They are used for expressive coloristic

effects and rich harmonies. The use of ostinatos and pedal points in *Pastorale* create obvious analogies to the impressionist styles of Debussy and Ravel. Moreover, harmonic planing and whole-tone scales, though appearing comparatively rarely in *Pastorale*, are used to weaken a sense of key center in some passages. Compared with the prevalence of classicist techniques, impressionist techniques have a more limited role in *Pastorale*, yet the impressionist elements make *Pastorale* a unique composition.

Understanding classicist and impressionist elements in *Pastorale* offers a way of interpreting the structure of the piece, explaining impressionistic transformations of the classical pastoral theme, and highlighting the characteristics of each section of the work. Ultimately, this understanding allows deeper insights into the history, style, and performance of *Pastorale*.

Pastorale is a unique work, not only in its combination of classicist and impressionist elements, as described, but also in Roger-Ducasse's output and among other examples from twentieth-century French organ literature. The meticulous registrations of *Pastorale* seem to show that Roger-Ducasse, who was known as an outstanding composer of orchestral music, pursued an orchestral effect closely in this organ composition. Also, Roger-Ducasse made a piano reduction (1 piano, 4 hands) of *Pastorale*, which was published at the same time as the organ composition. Roger-Ducasse may have tried to synthesize the merits of two different keyboard instruments in *Pastorale*. This possibility explains some virtuosic techniques that seem to be impracticable on

the organ. Thus, with *Pastorale*, Roger-Ducasse contributes an unconventional work to the organ literature on that is of much benefit to organists and scholars. It is hoped; therefore, that *Pastorale* will gain renewed interest and attention, as research and analysis continue to enhance an understanding of the work.

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