

**A TEACHING GUIDE FOR DEBUSSY AND RAVEL:
TECHNICAL AND STYLISTIC APPLICATIONS FOR KOREAN PIANO TEACHERS**

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Most Korean students study very little French music during their pre-college years. A survey of ten Korean piano professors as well as an investigation into the annual set repertoire from universities, music high schools, middle schools and national competitions in Korea show that French repertoire appears very seldom on the list of required repertoire. Therefore, it is easy for Korean students to neglect French piano music. By the time students reach undergraduate or graduate school and are required to play the music of Debussy and Ravel for the first time, they find themselves at a serious disadvantage.

The purpose of this paper is to provide a pedagogical guide for Korean teachers who wish to offer their beginning, middle school and high school students a good foundation in the style of French piano music. This syllabus will introduce a series of French piano pieces, from Couperin and Rameau as well as Chaminade and Fauré to the easier pieces of Debussy and Ravel, which will lead to the ultimate goal of interpreting aspects of French tone, style, technique, and cultural context involved in the eventual successful performance of the more advanced pieces of Debussy and Ravel, which are the bedrock of French piano music. One of the most significant advantages of this syllabus is that it does not skip any steps in the repertoire.

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CHAPTER 1

INTRODUCTION

1.1 French Piano Music in Korea

Most Korean students study very little French music during their pre-college years. In order to determine why this might be, the author of this paper sent out a survey to ten distinguished university piano professors in Korea to find out if they taught French music to their students, and if not, why not. While ten responses are not a representative sample by any means, the answers were uniform; they preferred not to teach French music.

Interestingly, all respondents shared two reasons in common on the survey. First, French piano music has rarely been included in the set entrance audition repertoire for universities, music high schools, and music middle schools as well as for prominent national competitions in Korea. This discourages Korean teachers from spending time to teach French music or to suggest it as part of a student's repertoire.

If one looks at the annual audition repertoire for most Korean universities (for 18-19 year-old students), only two pieces are required, and these tend overwhelmingly to be an etude of Chopin and a fast movement of a Beethoven sonata. Given that each university generally assigns different audition pieces, most Korean students prepare only the repertoire chosen by the universities to which they are applying. Six universities in Seoul have, between them, assigned around 90 different pieces by Bach, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Chopin, Liszt, Rachmaninoff, Prokofiev, Scriabin, and Dohnany over the past sixteen years (2001-2016). Of these, only once has the *Toccata* from *Le Tombeau de Couperin* of Ravel been assigned (Seoul National University in 2015); and Debussy's *Toccata* from *Pour le Piano* and *Étude 7 Pour les degrés chromatiques* was assigned by Yeonsei University in 2010 and 2007

respectively.¹ In addition, none of the music high schools or middle schools has assigned any French piano music. Hitherto, many music high schools in Korea (for 15-16 year-old students) have assigned one or two etudes of Chopin or Liszt and a fast-tempo movement of a Beethoven sonata. Many of the music middle schools (for 12-13 year-old students) have assigned a prelude and fugue of Bach along with a fast-tempo movement of a Mozart or Haydn sonata. Only two competitive middle schools in Seoul have assigned an extra piece, but this has never included any French piano music.

Given this pattern, it is not surprising that some of the most prominent national competitions in Korea also have seldom selected French piano music for their repertoire. One of the top national music competitions in Korea, *Jungang Music Concours* (for 17-30 year-old Korean pianists), has sought to include some different repertoire every year. However, during the past eleven years (2006-2016), they have assigned only one French piece – the *Toccata* from *Le tombeau de Couperin* in 2008, while their other required repertoire selection includes works of Bach, Mozart, Haydn, Chopin, Rachmaninoff, Liszt, Schubert, Scriabin, Brahms, Bartok, Schoenberg, Webern, Berg, and even Korean composers.² Another national competition for elementary, middle and high school students, *Ehwa & Kyunghang Concours*, has a selection of repertoire which fits the standard repertoire generally studied by pre-college Korean pianists. No French music has been part of the assigned repertoire in the past fifteen years (2001-2015).³

The second reason given on the survey was that it takes more time to teach “French style” to younger Korean students due to the cultural difference between Korea and France. Seoung Lee Wilson, who studied music in Korea, describes distinctly different national characteristics

¹ The annual set repertoire from selected six universities in Seoul in the past sixteen years is included in Appendix

² The annual set repertoire from *Jungang Music Concours* in the past eleven years is included in Appendix C.

³ The annual set repertoire from *Ehwa & Kyunghang Concours* in the past fifteen years is included in Appendix C.

depending on geographic area, traditions, languages, religious beliefs, and social institutions which present challenges to a Korean student trying to absorb a musical style from its cultural context. ⁴ Wilson states in *Problems and Solutions in Teaching Debussy Songs to Korean Students*,

“Korean (people) seem(s) to respond best to that Western music characterized by strong emotional qualities and power, such as Beethoven and Tchaikovsky. They also seem readily to embrace the lyricism of Schubert and Chopin. Music that seems to appeal more to the intellect, music in which the emotional content is less obvious, such as in the work of Debussy... two distinctly different national characters in terms of a response to creative art... Koreans would readily respond with controlled emotions to the clearness of form and content... the French approach to art is an objective one, rather than the sentimental subjectivity that might characterize the Korean response to aesthetic stimuli. Therefore, it is not surprising that Koreans readily respond to Italian, German, and Russian music, and that French music is taking a little more time to reach the Korean people.” ⁵

In noting the cultural context, she reports that she did not study French music in detail during her school years in Korea. In addition, she points out that the Korean educational system does not make it easy to study French music.

1.2 Issue and Need for Study

The development of a musician depends upon many things, but paramount is the ability to understand and interpret different styles of music. Despite Korean teachers' best efforts to select diverse repertoire for their students and despite the occasional requirement from some universities and competitions to prepare a piece of French piano music, Korean students still come in contact with very little French piano music during their beginning and intermediate years.

⁴ Seoung Lee Wilson, *Problems and Solutions in Teaching Debussy Songs to Korean Students* (DMA dissertation, University of Wisconsin-Madison, 1988), 3-8.

⁵ *Ibid.*, 7-8.

Simplifying repertoire and skipping steps in order to prepare for a narrowly focused college entrance exam or music school jury has been a long-standing problem with regard to Korean students and teachers. Moreover, by the time students reach undergraduate or graduate school and are required to play French piano music for the first time, they find themselves at a serious disadvantage.

Korean students must be prepared to successfully perform French piano music once they reach college. For this to happen, Korean teachers need to introduce appropriate literature at the beginning and intermediate level. With careful early preparation, no steps in the learning process will be skipped. Teaching the various technical and stylistic challenges posed in French music by means of careful repertoire selection at an earlier age will result in the eventual successful interpretation of the more advanced pieces of Debussy and Ravel that Korean students will encounter in college and graduate school.

1.2.1 Level of Pieces by Debussy and Ravel

Most of Debussy and Ravel's piano works are musically and stylistically demanding compared with their early twentieth century contemporaries such as Satie, Poulenc, and Milhaud. In *The Pianist's Guide to Standard Teaching and Performance Literature*, Jane Magrath graded most of Debussy and Ravel's works as level 9 - 10 out of 10.⁶ For the purpose of this study, beginning level pieces go from 1 - 4, intermediate go from 5 - 7. According to *Syllabus*

⁶ Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (CA: Alfred Publishing Co., Inc. 1995)

Compilation from Royal Conservatory of Music,⁷ most of Ravel and Debussy's works are indicated as being at a diploma and honors level, which are the two highest levels in their program, with some exceptions such as Ravel's *Prélude* (level 8) and *Menuet sur le nom d'Haydn* (level 9) and Debussy's *Rêverie* (level 9), *The Little Shepherd* (level 8), *Jimbo's Lullaby* (level 8), *Mazurka* (level 8), *Page d'album* (level 8) and *Le Petit Nègre* (level 7).⁸ Moreover, in *Guide to the Pianist's Repertoire*, Maurice Hinson's view on careful studies of tone, pedaling, and interpretation encountered in Debussy and Ravel's advanced works is that students need some preparatory steps in order to be able to play these works.⁹

1.2.2 Elements of the Guide for Korean Teachers

This pedagogical guide for Korean teachers has been conceived as a syllabus with a focus on understanding the historical precedents and stylistic significance of a piece of music. Ravel was openly preferential to Couperin, and one can see that even in compositional structure he emulates his predecessor. Ravel also said, "One should not expect a composer's works to be entirely personal creations, offering no analogy whatsoever with the achievements of his predecessors."¹⁰ From this standpoint, learning Couperin and Rameau as a preparation for the advanced study of Ravel and Debussy would be immensely helpful.

⁷ The Royal Conservatory of Music is one of the world's finest music schools established in 1886 in Canada. They offer three programs: A Certificate Program helps students attain a level of proficiency from beginner to advanced (level 1 to 10): Diploma, and Honors level. Professional experts outside the school in cooperation with the faculty of the Royal Conservatory and Conservatory Canada were responsible for creating the syllabus.

<https://examinations.rcmusic.ca/publications> (Accessed May 6, 2015)

⁸ Only two of Ravel's piano pieces are graded as level 8 and 9 while all other works are graded as Diploma and Honors level. Debussy's 73 solo piano pieces listed on the syllabus are graded as Diploma and Honors level, whereas solo piano pieces by Darius Milhaud's are graded level 3 to 7. The solo piano pieces of Francis Poulenc are graded at level 7, and none of Erik Satie's piano compositions are at the Diploma or Honors level.

⁹ Maurice Hinson, *Guide to the Pianist's repertoire* (Bloomington, IN: Indiana University Press, 1973)

¹⁰ Deborah Mawer, *The Cambridge Companion to Ravel* (New York, NY: Cambridge University Press, 2000), 223.

The intimate relationship of teacher and pupil, in terms of the influence one French composer has on another has also been a reference point in designing the syllabus.¹¹ Some piano compositions of Gabriel Fauré (1845-1924), a teacher of Ravel, are valuable not only to study as a preparation for Debussy and Ravel, but also as an introduction to Korean students of his beautiful but unfamiliar compositions. Works by another interesting and less familiar composer, Cecile Chaminade (1857-1944), can also be useful in addressing French style of the late-Romantic period.

Korean piano teachers can get useful ideas for their own syllabus from many other music educators. In *Systematic Research in Studio Instruction in Music*, Richard Kennell states, “Moments in the music lesson interaction that depart from the study of the printed music may contain cultural procedures...the instrument is an invented cultural device that offers certain advantages such as greater range, loudness, accuracy, or distinctive tone quality.”¹² In *First Things First: Selecting Repertoire* in the *Music Educator Journal*, Hilary Apfelstadt emphasizes the importance of finding good quality repertoire in terms of “understanding relationships between music, the other arts, disciplines outside of the arts”, and “understanding music in relation to history and culture”.¹³ In addition, she stresses that “knowing the cultural and historical context of the music enables students to experience it more deeply,” which means Korean teachers cannot expect their students to successfully learn Ravel and Debussy by assigning German repertoire such as Bach and Beethoven.¹⁴

¹¹ Roy Howat, *The Art of French Piano Music: Debussy, Ravel, Faure, Chabrier* (New Haven, CT: Yale University Press, 2009), Introduction, XV.

¹² Richard Kennell, “Systematic Research in Studio Instruction in Music.” *The New Hand/Livre of Research on Music Teaching and Learning* (NY: Oxford University Press, 2002), 243.

¹³ These are two of nine National Standards for Music Education listed in *National Standards for Arts Education* in 1994. (Reston, VA: MENC, 1994).

¹⁴ Hilary Apfelstadt, “First Things First: Selecting Repertoire.” *Music Educator Journal* 87 (2000), 22.

This syllabus has been designed to help Korean students to develop the requisite techniques to achieve a musical and technical goal. Maurice Dumesnil, a student of Isidor Philipp who worked with Debussy, discusses possible solutions for the technical difficulties encountered in Debussy's piano music.¹⁵ He proposes that students can obtain an ability to interpret French music after they have accomplished the fundamental physical technique.¹⁶ Dumesnil states in *How to Play and Teach Debussy*,

Taking for granted that the student has acquired, or is acquiring the accepted fundamentals of technic, he can also develop himself along more intellectual, colorful, unrestrained lines. Once thoroughly mastered, the old standards of fingering, position of hands, arms, etc., can be modified, as then it will be done with a background of knowledge and for a certain definite purpose.¹⁷

This systematic syllabus attempts to address the musical skills as well as the repertoire which need to be built from the bottom up, without skipping steps. Kennell states, "repertoire that the teacher selects should be targeted for the student's progress, and that teachers should be responsible for understanding that mastery will not be achieved in one step."¹⁸

1.3 Piano Pedagogy of French School

Most pianists are generally aware of different national styles of music. In the *Livre Famous Pianists and Their Technique*, Reginald R. Gerig describe German school, French school, Russian school, and English school in each chapter and characterizes French school, citing Leschetizky's observation: "French pianists, by and large, did not possess great emotional

¹⁵ Maurice Dumesnil, *How to Play and Teach Debussy* (New York, NY: Schroeder & Gunther, Inc., 1932).

¹⁶ Dumesnil, 7.

¹⁷ Ibid.

¹⁸ Kennell, 243.

intensity, but flew ‘lightly up in the clouds’ reflecting the suave, sophisticated Parisian culture.”¹⁹

French piano music is most heavily influenced by the harpsichord music of François Couperin (1668-1783) and Jean-Philippe Rameau’s (1683-1764). A harpsichord technique requires supple movement of finger and hand.²⁰ The hands must remain close to the keys and the fingers are never pressed all the way to the bottom of the key.²¹ The action of a harpsichord is very sensitive and the tone produced in the time of Rameau and Couperin was shallow, pale, and transparent.

Couperin’s harpsichord works can be seen as technical precursors to those of Debussy and Ravel. He states in his famous treatise, *L’art de toucher le clavecin*, “It is necessary to hold...the fingers as close to the keys as possible with suppleness and great freedom of the fingers... Beautiful playing depends much more on the suppleness and total independence of the fingers than it does on force.”²²

One of the leading pedagogues in the early twentieth century in France, Marguerite Long (1874-1966) published a pedagogical method, *Le Piano* (1959), summarizing her insights into French pianism in the Forward to the method.

As to our pianists, they owe the character of their talent to our composers. From Couperin to Ravel, they developed in the art of the piano the sense of color and timbre. Composers such as Fauré and Debussy revealed to us subtle and precious secrets in the search for voluptuous harmonic resonances...French playing, at once vigorous and mellow, brilliant and delicate, has thus and easily recognizable personality...(Debussy requested softness in strength and strength in softness).²³

¹⁹ Reginald R. Gerig, *Famous Pianists and Their Technique* (Bloomington, IN: Indiana University Press, 1974), 315.

²⁰ Gerig, 315.

²¹ Ibid.

²² Philippe Beaussant, *Francois Couperin* (Portland, OR: Amadeus Press, 1990), 77.

²³ Cecilia Dunoyer, *Marguerite Long: A Life in French Music* (Bloomington, IN: Indiana University Press, 1993), 200-201.

Long also emphasized solid fundamental finger technique for the clear articulation and tone of French piano music.²⁴ Cecilia Dunoyer describes Long's pedagogical idea of finger technique in *Marguerite Long*,

For Long, clarity in performance was of the utmost importance: "Fingers must pronounce notes the way lips pronounce syllables...A way of playing which is well articulated and without dryness is for the pianist an asset as precious as good diction is for an actor."²⁵

Extending his technical approach to more than French finger technique, Isidor Philipp (1863-1958) recommended playing with suppleness and freedom of the body, shoulders, arms, wrists, and hands. He also emphasized practicing imaginatively by varying the touch, dynamic, and rhythm. In his article, *Advice on Pianoforte Playing* (1931), he recommends that pianists should practice scales using different nuances and dynamic levels from *ppp* to *ff* as well as using dotted rhythms. In addition, Alfred Cortot (1877-1962)'s pedal technique, tonal exploration, and systematic approach show the technical and stylistic distinction of French piano music.

E. Robert Schmitz (1889-1949) recommends pedagogical ideas on French technique and style following based on his own lessons with Debussy. He contributed to our knowledge of interpreting for Debussy in his *Livre The Piano Works of Claude Debussy*. He stresses the sound that Debussy wanted to create in *A Plea for the Real Debussy*,

Crescendos in those days were one of Debussy's obsessions in piano playing. He liked slight crescendos, a *ppp* increasing into a mere *pp*. Such tiny changes were meaningful and important to his art. So many pianists, who play Debussy today, overlook his crescendo markings.²⁶

²⁴ Charles Timbrell, *French Pianism: A Historical Perspective*, 2nd ed., (Portland, OR: Amadeus Press, 1999), 64-111.

²⁵ Dunoyer, 201.

²⁶ Roger Nichols, *Debussy Remembered* (London: Faber and Faber, 1992), 171.

1.4 Overview of Remaining Chapters

The main component of this study will consist of a presentation introducing the technical challenges posed by Debussy and Ravel's advanced works accompanied by suggestions for the best way teachers can build up to these challenges with younger and less advanced students. This paper will focus on five particular aspects of physical and stylistic study: finger technique, tone and voicing, soft chords, pedal, and iconography. Chapter Two will present the various kinds of fundamental finger techniques, including arm technique as an extension of the fingers to create a light and warm sound. Chapter Three will provide technical guidance on producing a beautiful tone and the voicing necessary to create color of sound. Chapter Four will deal with applying specific hand and arm techniques for achieving the appropriate sound in chordal texture. Chapter Five will encompass the different pedaling techniques germane to French music and how students can apply these techniques.

To substantiate this research, specific examples will be provided from Couperin and Rameau's keyboard music and Fauré and Chaminade's piano music. Easier works of Debussy and Ravel's will be offered as examples as well. One or another of the advanced pieces of Ravel or Debussy will be presented as a goal piece at the end of each aspect examined. The selected examples can be applied either for one or another specific technique or in some instances can be applied to a combination of techniques.

In Chapter Six, iconography is not so much about "teaching" as it is about giving teachers information to share with their more advanced students for a deeper stylistic study. It will deal with dance movements and painting and poetry as it affects the interpretation of the advanced piano works of Debussy and Ravel. The works of French painter, Watteau will be examined as

an iconographical influence to Couperin, Debussy, and Ravel.²⁷ Among Watteau's *fêtes galantes* paintings, *L'Embarquement pour Cythere* will be introduced in Couperin's keyboard works, which share similarity in terms of character.²⁸ Moreover, the association of French poetry will be emphasized for the deeper interpretation of Debussy and Ravel's pieces.²⁹

In Chapter Seven, the conclusion, the need to study French keyboard music at all levels will be re-emphasized, and the importance of the guide for Korean teachers in particular will be summed up. Also, a more complete list of repertoire at each skill level will be included as an appendix.

²⁷ Ken Ireland, *Cythera Regained? The Rococo Revival in European Literature and the Arts, 1830-1910* (Madison, NJ: Fairleigh Dickinson University Press, 2006), 75-77.

²⁸ Sara Gross Ceballos, "Keyboard Portrait" (PhD dissertation, University of California, Los Angeles, 2008), 12-87.

²⁹ Paul Roberts, *Images: The Piano Music of Claude Debussy* (Portland, OR: Amadeus Press, 1996), 87-112.

CHAPTER 2

FINGER TECHNIQUE

“Finger training should be pursued as diligently as a runner and a dancer work to develop their legs for strength and flexibility.”³⁰

2.1 Light Scales with Firm Fingertips

Clarity and articulation are an integral part of the French style. Marguerite Long, the great French pianist and pedagogue, said that firm fingers are necessary in order to play a beautiful light scale.³¹ Using firm fingertips is a physical approach that can be developed from an early age. Instead of the final phalanx of the finger collapsing backwards as a child’s fingers tend to do, the knuckles should be extended to support each finger as a bridge. When playing with firm fingertips, particularly in a light scale, each note should first be played with a full and round tone, depressing each key to the bottom while keeping the arm supple. Students should remember that keeping the keys down does not mean pushing them, but rather, playing with a sense of weight so that finger remains strong.

Realizing the dangers of tension development in finger training, another significant pedagogue in the same generation, Isidor Philipp emphasized that his students always play with great suppleness.³² The term “suppleness” can be regarded as “moderated relaxation” in French music. As Long states, “Today the terms ‘to relax’ and ‘to let go’... are not proper terms because they are contrary to the action of playing the piano. If one has fingers, he does not need ‘to let

³⁰ Gerig, 320.

³¹ Ibid., 320-321.

³² Timbrell, 81.

go'...to be supple is enough...no need to use a special term."³³ To achieve suppleness, the correct use of the wrist is critical. The wrist should be regarded as a whole unit of the hand, not a separated part so that the unlocked wrist can support firm fingertips when directly striking a key, avoiding unnecessary tension in the hand. The hand of course should be held like a conch shell from the wrist.³⁴ A slightly higher wrist is preferable if students have small hands like many young, female Korean pianists do, rather than a lower position which may cause a blockage between fingers and forearm.

A piece such as *Les Petit Moulins a vent* in *Dix-Septieme Ordre* from Couperin's *Pièces de Clavecin* contains five-finger scales with little ornamentation; this is written in such a way as to gently introduce the concept of a light legato scale to younger beginning students (see Example 2.1).

Example 2.1: Couperin, *Les Petit Moulins a vent* in *Dix-Septieme Ordre* from *Pièces de Clavecin*, mm.1-7, Firm fingertips to play a light scale

Vif et très légèrement

The musical score is presented in two systems of grand staff notation. The first system covers measures 1 through 4, and the second system covers measures 5 through 7. The right-hand part features a five-finger scale with slurs and accents, starting at a piano (*p*) dynamic and gradually increasing to a crescendo (*cresc.*). The left-hand part provides a simple accompaniment with slurs and accents, also starting at a piano (*p*) dynamic and increasing to a crescendo (*cresc.*). The tempo and style are indicated as "Vif et très légèrement".

³³ Gerig, 321.

³⁴ Timbrell, 81.

As a practice suggestion, students should practice very slowly, lifting their fingers quite high in order to gain strength in their fingertips. To work on suppleness, it is suggested that they then play the same passage slowly, very legato, with their fingers elongated and closer to the keys.³⁵ Moreover, dropping the hands into the keys when playing the slurs helps to create clear articulation and allows the supple hands to keep producing the light scales that follow.

Couperin's *L'Atalante* in *Douzième Ordre* from *Pièces de Clavecin* is a virtuosic piece for intermediate students who require intensive scale studies (see Example 2.2). They can also study this piece as an etude for finger technique before they play more advanced pieces like Chopin's *Étude* Op. 10 No. 2. The perpetual scale movement requires lightness of sound as well as endurance without tension.

Example 2.2: Couperin, *L'Atalante* in *Douzième Ordre* from *Pièces de Clavecin*, mm. 11- 18, Intensive light scale study (Magrath Level 8 – 9)

Coordination of Hands

The image displays a musical score for Couperin's *L'Atalante* in *Douzième Ordre* from *Pièces de Clavecin*, measures 11-18. The score is in G major and 3/4 time. It features two systems of music. The first system shows the right hand playing a scale with slurs and the left hand playing a scale with slurs. The second system shows the right hand playing a scale with slurs and the left hand playing a scale with slurs. Blue boxes highlight specific passages in both hands to illustrate coordination. The lyrics "cre - - - scen -" and "do" are visible below the notes.

³⁵ Gerig, 93.

In this excerpt, teachers should first supervise coordination of hands, which combines contrary motion and parallel motion when playing in a fast tempo. As a practice suggestion, students can play slowly with legato in *forte* in order to train the fingers, and then play quickly in *piano* for hand coordination and speed. If the ornaments are too difficult for pedagogical reasons, they can be left out.

If intermediate students need to practice more complicated textures or techniques rather than solely focusing on scales, a piece such as Couperin's *L'Anguille* in *Vingt-unième Ordre* from *Pièces de Clavecin* is recommended. Example 2.3 combines slurs, octave jumps, ornaments, and scales.

Example 2.3: Couperin, *L'Anguille* in *Vingt-unième Ordre* from *Pièces de Clavecin*, mm. 1-15, Coordination of techniques as well as the light scale (Magrath Level 9 -10)

Légerement.



Due to the harpsichord's lack of dynamic contrast, Couperin and Rameau's keyboard works, which are originally written for the harpsichord but widely played by the modern piano, leave various possible interpretations open to pianists concerning articulation, dynamics, ornamentation, and pedal technique.³⁶ A piece such as Rameau's *Gavotte avec les Doubles* from *Nouvelles Suites de Pièces de Clavecin* in A minor is a great example for late intermediate students to expand their technique, particularly various articulations by means of training their fingertips.

Example 2.4: Rameau, *Gavotte avec les Doubles*, 1st double from *Nouvelles Suites de Pièces de Clavecin* in A minor, mm. 1-8, Various articulations on the scale using firm fingertips



In the first *double* in Example 2.4 above, when students try to articulate a non-legato scale in this excerpt, they can try a “scratch” like touch for clear articulation. According to an interview with French pianist, Jean-Joël Barbier (1920-1994) in *French Pianism: A Historical Perspective*, the students should pull their fingers toward the edge of the key as it goes down, and each movement should be practiced very slowly with firm fingers. For beginners, they can

³⁶ Sandra Soderlund, *How Did They Play? How Did They Teach? A History of Keyboard Technique* (Chaple Hill, NC: Hinshaw Music, 2006), 109.

exercise on a table or close the keyboard lid, so that the fingers of the closed hand, resting on a flat surface, have to spread open in ten graduated steps, each held for four slow beats. Then, the fingers should gradually close into a rounded position in another ten slow steps.³⁷ This exercise should be carefully instructed to allow resting one's fingers and forearms after each movement to avoid injury. In addition, students should guard against the tendency to get louder and heavier when they are playing the descending scale or when playing in the lower register, but should maintain a light touch, unless they are making an interpretive choice.

Each of the six *doubles* contains a certain technical challenge such as scales, repeated notes, and arpeggios, making the piece suitable for students who need to master each technique step by step before they have to coordinate two or more techniques at once. In addition, they can learn to quickly change their primary technique and mentally be ready for the next technique when each *double* changes.

2.2 Repeated Notes with Light Touch

Once students have become acquainted with the technique needed to produce a light scale, they can modify the lightness of touch, improving their use of firm yet rapid fingertips. Rapid fingertips are associated with light touch particularly when one plays repeated notes. The repeated pattern can appear variously within the music, involving different fingerings in each pattern such as two-fingers, three fingers, thumb finger only, one finger only, and the use of two hands alternating. In order to play any variation of repeated notes, one's hands must lightly bounce from the wrist but they should use only firm fingers and their hands must still stay close to the keys.

³⁷ Timbrell, 205.

A piece such as Rameau's *Les Sauvages* from *Nouvelles Suites de Pièces de Clavecin* in G can be used to introduce small sections of repeated notes to advanced beginners (see Example 2.5). They can first play the repeated notes with only one finger, pretending there are staccato markings on each note. After they are familiar with the light touch of the given notes, they can learn to alternate their fingers on the rapidly repeated notes. It is important to find a good fingering pattern. 3-2-1 is the typical fingering used when playing repeated notes, but 3-2 or 2-3 is recommended in this excerpt.

Example 2.5: Rameau, *Les Sauvages* from *Nouvelles Suites de Pièces de Clavecin* in G, mm. 6-10, Simple repeated notes (Magrath Level 7 if played slowly without ornaments)



As a practice suggestion, students should practice playing slowly with a metronome to become secure with the fingering. While practicing slowly, it is advisable to use one's eyes to determine that the fingers remain just above the keys and that there is no excessive arm movement that would throw the hands off balance at a more rapid tempo.

Some of Debussy and Ravel's Spanish style of compositions contain perpetual repeated notes, so students should try an easier example at an early age. A piece such as Chaminade's *Guitar*, Op. 32 containing repeated notes as an imitation of a guitar sound, is a virtuosic piece for intermediate students (see Example 2.6).

Example 2.6: Chaminade *Guitar*, Op.32, mm.9-12, Repeated notes imitating the guitar figure



The 4th *double* of Rameau's *Gavotte avec les Doubles* from *Nouvelles Suites de Pièces de Clavecin* in A minor contains repeated notes alternating between both hands and is suitable for students at the intermediate level. Students are required to combine two skills; a light touch and firm fingertips (see Example 2.7).

Example 2.7: Rameau, *Gavotte avec les Doubles*, 4th *double* from *Nouvelles Suites de Pièces de Clavecin* in A minor, mm. 1-8, Repeated notes in alternation between two hands



This compositional style was widely used by harpsichord composers in the eighteenth century in France and was considered a way of showcasing a virtuosic keyboard technique.³⁸ It is

³⁸ Lalage Cochrane, "Toccatà," *Grove Music Online*, accessed April 12th, 2014, *Oxford Music Online*.

very helpful to learn how to produce a light but controlled touch in the early stages of training in order to be prepared later for the more difficult toccata type compositions requiring the rapid and perpetual hand movement, such as Ravel’s *Toccata* from *Le Tombeau de Couperin* and Debussy’s *Les Tierces Alternées* from *Préludes Livre II*.

Most importantly, the use of the thumb needs special attention in order to avoid possible wrist related injuries. In the skeletal structure of the hand, the thumb’s metacarpal bone is free from the other bones and is not tied to the others by ligaments.³⁹ In addition, the thumb moves vertically from the point where its metacarpal bone is attached to the wrist while the other four fingers move from the metacarpal bone and first phalanx.⁴⁰ When the thumb is being used, the wrist can be adjusted a bit lower than the other fingers when playing since the dimension of the thumb’s vertical motion is smaller than the other four fingers.⁴¹

Chaminade composed two series of studies for beginning students. A piece such as *Aubade* in *Album des enfants II*, Op.126 (Example 2.8) is a good example of light repetitive thumb study for beginners. Students must always keep their thumb light and supple despite its tendency to become heavy. In Example 2.8, students should try to play the inner note, which is played with the thumb, as *staccato* to practice a light bounce.

Example 2.8: Chaminade, *Aubade* in *Album des enfants II*, Op.126, mm. 1-3, Use of thumb



³⁹ Gyorgy Sandor, *On Piano Playing: Motion, Sound and Expression* (New York, NY: Schirmer Books, 1981), 21.

⁴⁰ Sandor, 53.

⁴¹ Ibid.

Ravel's *À la manière de Chabrier* is great practice for the intermediate student to study repeated notes using the thumb in a suave, legato-like manner (see Example 2.9). Students should recognize that the repeated notes are not always supposed to create a crisp sound.

Example 2.9: Ravel, *À la manière de Chabrier*, mm. 1-5, Light thumb on the repeated notes

Particularly when the piece has an obvious character suggested by a title as many French piano pieces do, students should keep in mind what kind of sound they want to create. One of Rameau's character pieces, *La Poule*, "the hen," is a great example of a piece whose title clearly suggests the character as well as the sound which fits the piece (see Example 2.10).

Example 2.10: Rameau *La Poule* from *Nouvelles Suites de Pièces de Clavecin* in G, mm.1-9, Repeated notes using one finger for characteristics of the piece.

The piece mimics the sound of a hen pecking with her beak; thus, the sound should be very precise and energetic. The students should only use one finger (possibly 2 or 3) since the character of this piece is solid rather than light and fluffy, especially when the hen is pecking. Using one finger, students can continue producing the same tonal sound in each note. Also, the thirty-second notes need to be played using a very sharp scratching motion with firm fingertips.

2.3 Arpeggios with Circling Arm Movement

Korean students tend to limit their usage of the upper arm and frequently focus only on their hands, occasionally isolating their wrists from their fingers. This could lead to serious injury later in their careers. Once the students have become familiar with supple finger and wrist movements, it is time to involve their arms when they play arpeggios and want to produce a warm sound. When the pattern of notes is consistent, a circling motion of the arm helps to produce an even and gentle sound.

Beginning students are recommended to start to learn the circling motion in a broken chord by playing a piece such as Rameau's *2^{me} Gigue en Rondeau* from *Pièces de Clavecin* in E minor. This piece contains a three-note broken chord both in the right hand and later on in the left hand (see Example 2.11). When students are first learning to play broken chords, they can play using a little bit larger arm-circling motion. Later, the motion can be minimized and ultimately the audience will not notice that they are circling their arms.

Example 2.11: Rameau, *2^{me} Gigue en Rondeau* from *Pièces de Clavecin* in E minor, mm.6-17,
Simple broken chord to learn the arm-circling motion

The image displays two systems of musical notation for Rameau's *2^{me} Gigue en Rondeau*. The first system shows a treble clef staff with a series of arpeggiated chords, with a blue box highlighting a sequence of four chords. The second system shows a bass clef staff with similar arpeggiated chords, with two blue boxes highlighting specific sequences. The music is in E minor and 3/4 time.

Small-handed students will have to open and expand their hand to reach the sixth or seventh interval of the broken chord. They will also need to give extra attention to maintain a relaxed thumb, reaching to the last note of each slur. As a suggestion for advanced practice and to aid in memorization, the broken chord can be played as a solid chord.

Arpeggio accompaniment is common not only in Ravel and Debussy's pieces, but in many other composers' works. As well in Debussy and Ravel's music, the flexible and elastic sounds of the long arpeggios (spanning two to three octaves) can represent an iconographic image of "water," "wind," or "waves." In order to play the arpeggio accompaniment, the forearm and upper arm should follow the direction in which the fingers move, with a circling gesture,

with the arm relaxed at the elbow and the shoulder kept down so that the sound can be produced through the shoulder, arm and wrist to the firm fingertips.⁴²

Cortot said, “leaving deep impressions on the keys as if “kneading” them rather than attacking them in order to produce a warm and tender sound.”⁴³

A piece such as Fauré’s *Nocturne*, Op. 84 No. 8 in *Pièces Brèves* can be useful for early intermediate students. Fauré is a wonderful early twentieth century composer whose music has been unjustly neglected not only in Korea but in other parts of the worlds as well (see Example 2.12).

Example 2.12: Fauré *Nocturne*, Op. 84 No. 8 in *Pièces Brèves*, m.7-8, Arpeggio accompaniment style

The image displays two systems of musical notation for Fauré's *Nocturne*, Op. 84 No. 8, measures 7-8. Each system consists of a grand staff with a treble and bass clef. The first system is marked *espressivo* and the second is marked *cresc.*. In both systems, the right hand plays a melodic line with a slur over measures 7 and 8, and the left hand plays an arpeggiated accompaniment. Blue boxes highlight the arpeggiated accompaniment in both systems. The top box is labeled "Circling arm motion" and the bottom box is labeled "Larger interval - larger motion". A blue arrow points from the first system's arpeggio to the second system's arpeggio, indicating the change in interval and motion.

⁴² Timbrell, 104.

⁴³ Ibid.

It is helpful to know that Fauré’s hands were strong and looked heavy. However, they were supple and light so that the sound produced from his hands was beautifully rounded and warm.⁴⁴

Once intermediate students are familiar with simple arpeggio style accompaniment, they can try some pieces containing irregular intervallic movements with the coordination of the arm-circling movement as in Couperin’s *Les Rozeaux* in *Treizième Ordre* from *Pièces de Clavecin*. In this excerpt, the circling motion should be back and forth just like the structure of the arpeggios (see Example 2.13). Students should pay attention to the direction of the circling movement and try to simplify it rather than exaggerate the motion.

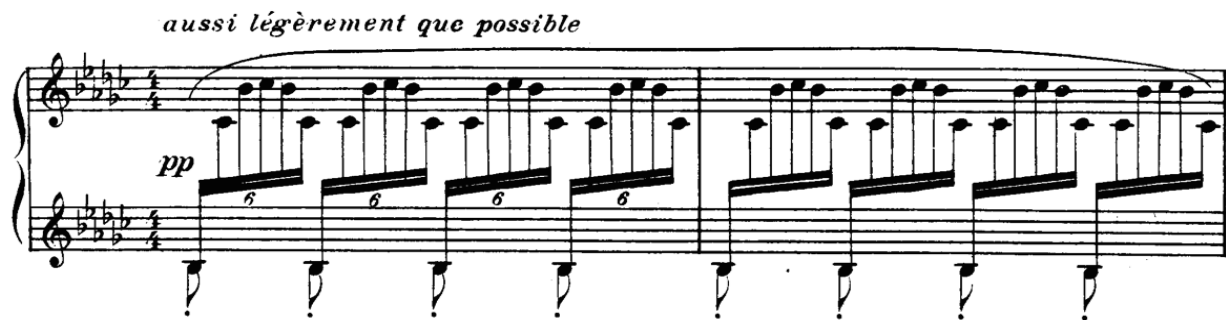
Example 2.13: Couperin, *Les Rozeaux* in *Treizième Ordre* from *Pièces de Clavecin*, mm.22-24, Coordination on the arm-circling movement



Although the entire piece contains many advanced techniques, the excerpt from Debussy’s *Le vent dans la plaine* from *Préludes Livre I* is a great example for late intermediate or early advanced students. The arpeggio in this excerpt imitates the “wind” figure as Debussy implies in the title. The sound, thus, should be very light and feathery in *pianissimo* and it must be played in a fast tempo (see Example 2.14).

⁴⁴ Soderlund, 444.

Example 2.14: Debussy *Le vent dans la plaine* from *Préludes Livre I*, mm. 1-2, Circling movements of the arm in arpeggio



While students learn the arm-circling motion in a fast tempo, their teachers should suggest that they keep their fingers close to the keys in order to produce the most efficient movement of their arm. The circling arm movement should fit the size of the pattern as well as the size of the pianist's hand, with particular attention to a slightly larger motion when the intervals become wider.

Couperin's *Le Tic-Toc-choc ou Les Maillottins* in *Dix-Huitième Ordre* from *Pièces de Clavecin* is a brilliant keyboard work for late intermediate students. While it may have been easier to play this piece on the harpsichord, using a separate keyboard for each hand, the two hands need to overlap in the same register when playing the modern piano (see Example 2.15).

Example 2.15: Couperin, *Le Tic-Toc-choc ou Les Maillotins* in *Dix-Huitième Ordre* from *Pièces de Clavecin*, mm. 8-12, Circling arm motion in both arms

The image displays two systems of musical notation for a piano piece. The first system is labeled "1^{er} Couplet" and "p". It consists of two staves: a treble clef staff with a melody of eighth notes and sixteenth notes, and a bass clef staff with a bass line of eighth notes. The second system is labeled "mf" and "dim.". It also consists of two staves with similar rhythmic patterns. The notation includes various articulations and dynamic markings.

Students will need a certain amount of endurance to keep a consistent tone and to adjust to the circling motion when playing the perpetual broken chord in a fast tempo. In addition, students should bring out the bass note as a melody. In order to do this, they need to drop their left hand into the bass note, keeping the remainder of the left hand light, and continuing the light circling motion in the right hand.

Once students are accustomed to the finger and arm technique and ready for further and more subtle technical challenges, such as voicing and pedaling, they can try Ravel's *Jeux d'Eau*, which is a goal piece for advanced students in this chapter. This piece requires a coordination of the previously discussed finger and arm techniques (see Example 2.16).

Example 2.16: Ravel *Jeux d'Eau*, m.40-41, A combination of finger and arm technique for advanced level

The image displays two systems of musical notation for Ravel's *Jeux d'Eau*, measures 40 and 41. Both systems are in the key of D major (two sharps) and 3/4 time. The first system (measures 40-41) features a complex right-hand part with a wide intervallic leap and a dense, sixteenth-note texture, and a left-hand part with a more rhythmic, eighth-note accompaniment. The second system (measures 40-41) shows a similar right-hand texture but with a more melodic left-hand line, marked *mp* (mezzo-piano), and including fingerings such as '6' and '6'.

CHAPTER 3

TONE AND VOICING

“To his (Debussy’s) 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.”⁴⁵

3.1 Singing Tone

The elegant and exquisite singing tone of French piano music can be exemplified best by the so-called “melodies” of French vocal music. The French *melody* composers preferred a salon singer’s voice- delicate, suave, sensitive, and refined, rather than an opera singer’s larger voice, so necessary in German operas.⁴⁶

In playing the piano, a singing tone can be created and adjusted by various finger touches and arm weight. With more carefully controlled arm weight, a pianist can create a deeper tone; with an approach from the tips of the fingers, a more delicate sound is possible. To learn the use of arm weight, students can begin by letting their arms hang completely relaxed at their sides while feeling the weight of the arms. Next, they should maintain the natural curve of the hands while slowly lifting their arms. When their arms reach the height of the keyboard, they can drop, completely relaxed, into their lap.

Prior to controlling the arm weight technique for beautiful singing tone, students must understand that pianists mostly can achieve a singing tone with the more cushioned part of their fingers. If early intermediate students are not used to curving their fingers, Ravel’s *Prélude* is a great introduction to playing with a legato singing-tone, in addition to being a great introduction

⁴⁵ E. Robert Schmitz, *The Piano Works of Claude Debussy* (New York, NY: Da Capo Press, 1984), 39.

⁴⁶ Martah Elliott, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven, CT: Yale University Press, 2006), 199.

to the concept of French sonority (see Example 3.1). As a practice suggestion, they can play each note slowly in legato not only with a relaxed wrist, but also with flat and cushioned fingers.⁴⁷

Example 3.1: Ravel, *Prélude*, mm. 1-6, Singing tone with cushioned fingers

Assez lent et très expressif (d'un rythme libre) ♩ = c. 60

p

Once students understand the concept of flat and cushioned fingers, the use of arm weight also can be extended depending on the volume of the sound desired. If the students have small hands or if their fingers have not yet developed sufficiently, use of arm weight is definitely recommended. A piece such as Fauré's *Improvisation* Op. 84, no.5 is simple enough that intermediate students can use their fingers and arms to produce a singing tone (see Example 3.2). Students can use more finger movement, including supple arm movement in measure one and then, more arm weight at the longer and high notes in measure two (A and G) in the right hand to create a deeper singing tone.

⁴⁷ Timbrell, 103.

Example 3.2: Fauré, *Improvisation* Op. 84, no.5, mm.1-5, Various ways to produce a singing tone

The image displays two systems of musical notation for Fauré's *Improvisation* Op. 84, no. 5, measures 1-5. The music is in G major (three sharps) and 3/4 time, marked "Andante moderato" with a tempo of quarter note = 72. The first system shows measures 1 and 2. A red box highlights the first measure, labeled "supple arm movement". A blue oval highlights the second measure, labeled "A deeper singing tone". The second system shows measures 3, 4, and 5. A red box highlights measure 3, and a blue oval highlights measure 4. The bass line includes fingering and breath marks.

In order to transfer the arm weight to the fingers, students can drop in extra arm weight to release a “spark” of energy that carries their fingers through the pattern. In measure 1, students can drop their hands with arm weight on G sharp and follow through up to A in Example 3.2.

The tonal changes produce various timbres, particularly as they are associated with the dynamic values. Teachers should instruct students to make the tonal changes very smoothly throughout the passage. A piece such as Debussy’s *Little shepherd* from *Children’s Corner Suite* is a great example for helping intermediate students to try to adjust their arm weight so as to handle the volume of the singing tone in different dynamic registers (see Example 3.3).

Example 3.3: Debussy, *Little Shepherd* from *Children's Corner Suite*, mm. 1-7, Adjusting the arm weight in a singing tone passage

The image shows two excerpts of musical notation. The top excerpt is from measures 1-7 of Debussy's 'Little Shepherd'. It is in 4/4 time with a key signature of two sharps. The tempo is 'Très modéré'. The first four measures are marked 'p très doux et délicatement expressif' and are enclosed in a green box with the label 'Less arm weight' above it. The last three measures are marked '< mf > p' and are enclosed in a blue box with the label 'More arm weight' above it. The bottom excerpt is from measures 8-10. It is marked 'p' and 'p < poco'. The tempo is 'Plus mouvementé'. The first three measures are enclosed in a red box with the label 'Fingertips' above it.

In this excerpt, students can play with less arm weight, and the fingertips will be particularly useful for the sixteenth notes and triplets; however, more arm weight should be used in measure 3 and 4 for long notes with *mezzo forte*, *piano*, *crescendo*, and *decrescendo* markings. It is important that students gradually change to a weighted tone by transferring arm weight from finger to finger.

To achieve more various tonal colors, E. Robert Schmitz, one of Debussy's pupils, described one particular touch as "slap". This touch was described by Long as "oblique" and by Dumesnil as either "wipes" or "caresses." The "slap" touch creates a resonant tone without opacity by releasing the weight suddenly.⁴⁸ Dumesnil explains that this touch can be produced by holding the hand rather low with the fingers appearing to be crawling on the keys. A piece such

⁴⁸ Schmitz, 39.

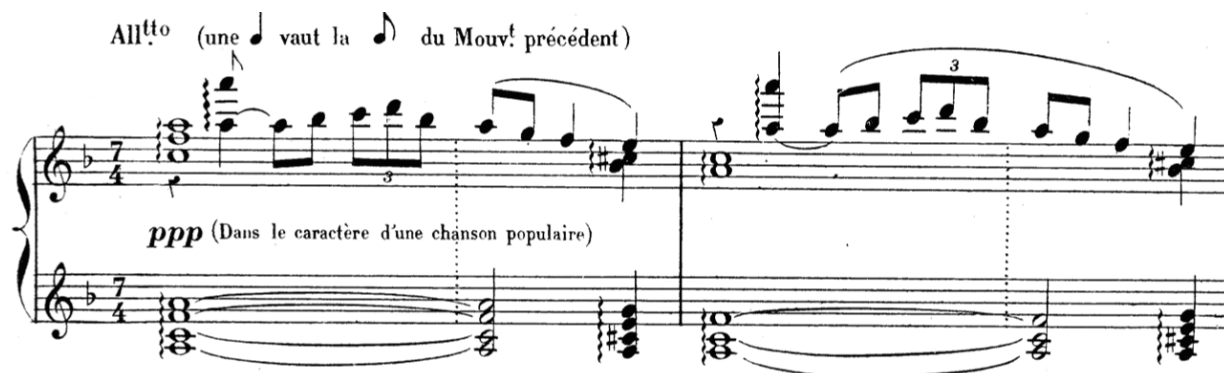
as Debussy's *Nocturne* is good example for helping late intermediate students to try various tonal effects. The beginning part of this piece is written in a romantic manner, reminiscent of Fauré (see Example 3.4). Thus students should play with great elegance in their tone. This manner of approaching a melody is typical of French style with a sort of melancholy singing tone used by French salon singers.

Example 3.4: Debussy, *Nocturne*, mm. 5-7, Singing tone



On the other hand, more limpid tone is necessary in the middle part of *Nocturne* as Debussy used the Aeolian theme (see Example 3.5).⁴⁹ Students also can try a “slap” touch at the *pianissimo* chords and pedal on the first beat of each measure so that they can produce a more delicate resonance.

Example 3.5: Debussy, *Nocturne*, mm. 32-33, Limpid tone and “slap” touch



⁴⁹ Schmitz, 66.

3.2 Voicing

Voicing is one of the important ways in which a pianist can achieve color of sound. The music of Ravel and Debussy provides pianists with innumerable opportunities to use voicing to this effect. Voicing should be carefully introduced from the earliest part of a young pianist's education. Students frequently make the mistake of thinking that voicing requires pressing down hard on the keys from a top line or a melody. The sound thus produced is very much compressed and rough and loses elegance of tone.

A piece such as Couperin's *Les Timbres in Dix-Septieme Ordre* from *Pièces de Clavecin* is simple enough that a young beginner can figure out which notes to emphasize and which notes to play more lightly. With this piece, they can be introduced to fundamental ideas such as how voiced notes are mostly notes with long values (see Example 3.6).

Example 3.6: Couperin, *Les Timbres in Dix-Septieme Ordre* from *Pièces de Clavecin*, mm.1-6,
Voicing on long-value notes

The image displays a musical score for the piece "Les Timbres" by Couperin, specifically measures 1 through 6. The score is written for a grand piano and is in 2/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro". The piece is labeled "RONDEAU" and begins with a piano (*p*) dynamic. The score is divided into two systems. The first system shows the right hand (RH) and left hand (LH) staves. The RH part features a series of chords, with the first three measures highlighted by blue ovals. A blue label "Voicing" is placed above the first oval. The LH part consists of a steady eighth-note accompaniment. The second system continues the piece, with dynamics changing to mezzo-forte (*mf*) and then crescendo (*cresc.*). The RH part continues with similar chordal patterns, and the LH part maintains its accompaniment.

As a practice suggestion, students can slowly play the eighth note with more arm weight as they learn to articulate a singing-tone and play the sixteenth note with less weight. The finger doing the voicing must be held a little more firmly than the others in order to bring out one note. The use of arm weight can be extended depending on the volume of the sound desired. If they have small hands, or their finger itself has not enough power yet due to their young age, use of arm weight is recommended.

Cortot also emphasized the importance of contrasting touches, textures, and even the polyphonic style for a good interpretation. To introduce different styles of voicing to intermediate students, Debussy's *Arabesque I* and *La serenade interrompue* from *Préludes Livre I* are useful. *Arabesque I* requires balance between the two voices in both hands as well as between the given dynamics (see Example 3.7). The students must bring out the top notes of the sequence of triplets as well as the top notes of the last measure. In order to achieve this, their fingers need to be firmer and they must use more arm weight to carry more sound toward the top notes. They can also emphasize slightly the staccato notes of the left hand to suggest a wind-like accompaniment. The dynamic markings are somewhat unexpected with a *crescendo* and *decrescendo* occurring while the melodic line continues to rise.

Example 3.7. Debussy *Arabesque I*, mm. 34-37, Balance and dynamics in the two voices

On the other hand, *La serenade interrompue* requires the coordination of two different techniques: voicing and *leggiero* thumb playing (see Example 3.8).

The image shows a musical score for Debussy's *Arabesque I*, measures 34-37. The score is in G major and 3/4 time. It features two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. A blue box highlights the right-hand staff, labeled "Voicing the top notes", showing a melodic line of eighth notes with a crescendo hairpin. A red box highlights the left-hand staff, labeled "Wind-like accompaniment", showing a sequence of staccato notes with a decrescendo hairpin. The piece concludes with a final chord in the right hand and a bass note in the left hand.

Example 3.8: Debussy *La serenade interrompue* from *Préludes Livre I*, mm. 54-59, Coordination of voicing and a light thumb



The top line needs to be voiced like a tenor's singing tone, and at the same time, the right hand must play a chord lightly like a guitar accompaniment, which is difficult to do with one's thumb. Another challenge in this example is how the left hand must play the repeated note with firm fingers.

Just as Cortot taught his students that the piano could be regarded as a "little orchestra," students can imagine the voices as orchestral instruments.⁵⁰ Chaminade's Op. 35, No2, *Automne* introduces intermediate students to the concept of instrumentation of sound (see Example 3.9.1-4). They could be encouraged to imagine the sound of a clarinet in measure 1-6; the sound of viola in measure 7-13; the sound of cello in measure 14-16; the sound of orchestra *tutti* in measure 29-34.

⁵⁰ Timbrell, 108.

Example 3.9.1: Chaminade, Op. 35, no2, *Automne*, mm.1-2, Inner voicing: sound of clarinet

Lento $\text{♩} = 112$

Inner voice: sound of clarinet

p

Example 3.9.2: Chaminade, Op. 35, no2, *Automne*, mm.7-9, Top voicing: sound of viola

Top Voice : sound of viola

molto stringendo

cresc.

Example 3.9.3: Chaminade, Op. 35, no2, *Automne*, mm.14-16, Bottom voicing: sound of cello

poco rit. dolce

calmato dim. p marcato mf dim. p

Bottom voice: sound of cello

Example 3.9.4: Chaminade, Op. 35, no2, *Automne*, mm.29-31, Sound of tutti

Con fuoco $\text{♩} = 84$

Sound of tutti

f stringendo

Contrapuntal composition requires each voice to be rendered clearly, especially in fugues. Ravel’s *Fugue* from *Le tombeau de Couperin* is a great challenge even for advanced students. Since Ravel composed this piece to show the “French sonority” in contrast to the heavy, contrapuntal works of the German style, pianists need to be acutely aware of playing this piece with even more of a “French” style. This piece is written mostly in the high register of the keyboard, and all four voices are tightly compacted together. Thus the player’s hands sometimes overlap and become entangled with each other in an uncomfortable position; however, each voice must be rendered lightly and clearly (see Example 3.10).

Example 3.10: Ravel *Fugue* from *Le tombeau de Couperin*, mm.1-4, French style of fugue



Vlado Perlemuter, Ravel’s pupil, called this piece “mental gymnastics,” requiring great independence of hands and fingers to express the various intensities of each voice and phrase.⁵¹ Students can easily fall into the trap of playing this piece in too dry a fashion rather than connecting to it with warmth and imagination.

3.3 Bell-like Tone

Students can also utilize arm weight for certain notes to produce a bell-like tone, which is frequently called for in French music. This is best achieved with a supple, pressing motion rather

⁵¹ Vlado Perlemuter and Hélène Jourdan-Morhange, *Ravel According to Ravel* (London, Kahn & Averill, 1989), 70-71.

than a forceful attack. Speed of attack and amount of arm weight will depend upon whether the desired “bell” is larger or small. A piece such as Couperin’s *Les Barricades Mystérieuses* in *Sixieme Ordre* from *Pièces de Clavecin* is a good introduction for late beginning students to study the bell-like sound of the left hand (see Example 3.11).

Example 3.11: Couperin, *Les Barricades Mystérieuses* in *Sixieme Ordre* from *Pièces de Clavecin*, mm. 1-9, Bell-like sound of the left hand

The image displays two staves of musical notation for the piece 'Rondeau' by Couperin. The top staff is marked 'Vivement.' and features a complex, rhythmic melody with many slurs and accents. The bottom staff consists of half notes, which are highlighted in blue with the text 'Bell-like tone: half notes of left hand' written above them. The piece is in 2/4 time and the key signature has one flat.

The bell-like tone mostly appears on the top or the bottom voice in Debussy and Ravel’s piano music. A piece such as Debussy’s *The Snow is Dancing* from *Children’s Corner Suite* is a good example for the intermediate students. The top and bottom lines need to be voiced, creating a bell-like tone and at the same time, the inner voices must be played very lightly, using the light finger technique previously discussed. Teachers should instruct their students on how to play the *staccatos* clearly but not dry. The arm should be dropped to produce the bell-like tones for the outer voices, and the hands should move back and forth with suppleness (see Example 3.12).

Example 3.12: Debussy, *The Snow is Dancing* from *Children's Corner Suite*, mm. 21-23, Bell-like Tone on the top and bottom lines

The image shows a musical score for piano, measures 21-23 of Debussy's 'The Snow is Dancing' from 'Children's Corner Suite'. The score is written for piano and features a bell-like tone on the top and bottom lines. The music is marked 'doux et triste' and 'p'. Four blue boxes highlight specific notes on the top and bottom lines.

Debussy and Ravel frequently used three staves to indicate a more complex pattern of voices. This writing style makes all voices more apparent visually and is usually a signal to the performer to utilize more voicing techniques in order to bring both color and clarity to the passage. Debussy's *Brouillards* from *Préludes Livre II* is a good example for the intermediate students in playing the bell-like tone in the three staves (see Example 3.13). As Debussy indicates "un peu en dehors," students need to bring out the top left hand voice with their thumb as well as the top line in the right hand with their fifth finger without losing the bell-like tone. If one wishes, different voices in both hands could be selected to bring out, for example, top voicing in the left hand but lower voice in the right hand, or vice versa. This can be left to the discretion of the performer. It is advisable to experiment with different voicing, as each choice will result in a slightly different color.

Example 3.13: Debussy, *Brouillards* from *Préludes Livre II*, mm. 18-21, Bell-like tone in three staves

The image shows a three-staff musical score for Debussy's "Brouillards". The top staff is marked "Mouv^t" and "8^{va}". The middle staff is marked "pp un peu en dehors". The bottom staff is marked "8^{va} bassa" and "8^{va} b...". The score features complex voicings and dynamics, with two blue boxes highlighting specific passages in the upper staves.

The goal piece of this chapter, Debussy's *Cloches a travers les feuilles* from *Images Livre II*, requires the advanced student to create various bell-like tones in three stave-layered notation to the five-part counterpoint (See example 3.14).

Example 3.14: Debussy, *Cloches a travers les feuilles* from *Images Livre II*, mm.1-3, Various tones and voicing in three stave layered notation

The image shows a three-staff musical score for Debussy's "Cloches a travers les feuilles". The tempo is marked "Lent (M.M. 92 = ♩)". The score includes annotations: "High bells with a singing tone" in green, "Tolling bells in accented notes" in red, and "Small bells in eighth notes" in blue. The top staff is marked "un peu en dehors" and "pp". The middle staff is marked "pp" and "doucement sonore". The bottom staff is marked "m.g.". The score features complex voicings and dynamics, with a green box highlighting a passage in the upper staff and a blue box highlighting a passage in the middle staff.

The staccato notes can be regarded as small bells, and the accented note in each measure is like a tolling bell under the delicate faster moving bells.⁵² Students can hold the C flat of each measure with their fifth finger for greater subtlety.⁵³ The C flat will emerge softly as the upper bells in the right hand continue ringing.⁵⁴ Great attention should be paid to use of the pedal in order to achieve a clear resonance.

⁵² Roberts, 292-293.

⁵³ Ibid.

⁵⁴ Ibid.

CHAPTER 4

SOFT CHORDS

“One must forget that the piano has hammers.”

A careful study of the piano music of Debussy and Ravel clearly shows the importance of *piano*, *pianissimo*, and even *pianississimo* chords and the nuanced atmosphere which each dynamic contributes. Major figures in the French musical world were very vocal in their disdain for those pianists who ignored specific dynamic and rhythmic markings. Gabriel Fauré was critical of those pianists who played too loudly.⁵⁵ Marguerite Long cited Fauré as saying, “Nuance is the thing, not a change of movement.”⁵⁶ One of the greatest challenges for students, especially in French music, is to understand that changing a musical mood does not necessarily occur with loud chords. Sometimes soft chords carry much more emotional impact. Learning to control sound in these chords without altering the tempo is a critical skill.

4.1 Low Palm

Maurice Dumesnil observed that Debussy’s hands were almost flat when he created a beautiful soft sound, and he seemed to caress the keys instead of pushing them down in a straight line.⁵⁷ In terms of the actual piano mechanism, a rapid striking of the key produces a louder sound. In order to do this, pianists strike with their fingers or drop their hands quickly with more weight and from a greater height. By contrast, reducing the distance between hands or fingers and keys will produce a softer sound due to a certain degree to a slower speed of hammer striking the strings. In order for students to keep their hands close to the keys they should be

⁵⁵ Soderlund, 444.

⁵⁶ Ibid., 445.

⁵⁷ Ibid., 447.

instructed to position their palms low, and their fingers extended. This position also helps small-handed students to play all the notes of the chords, some of which span very large intervals in Debussy and Ravel's piano works.

Younger Koreans are accustomed to positioning their hands in an arch with knuckles raised. This supposedly helps them to press all fingers in the chords down simultaneously. However, they should be carefully taught that lowering their palm is another way to create *piano* sound as long as they keep their fingers firm and supported by their knuckles. Chaminade's *Album des enfants I* Op. 123, No. 1 is simple enough for younger beginners to learn to play soft chords written with smaller intervals of less than a fifth (see Example 4.1).

Example 4.1: Chaminade, *Album des enfants I* Op. 123, No. 1, mm. 1-8, Simple soft chord practice

The image displays a musical score for piano, consisting of two systems of two staves each. The tempo is marked "All° tranquillo. (♩=120)". The first system begins with a piano (*p*) dynamic. The first measure contains a chord in the right hand and a single note in the left hand. The second and third measures feature a crescendo (*Cresc.*) in both hands. The second system starts with a piano (*p*) dynamic in the second measure. The music is characterized by simple chords and melodic lines in both hands.

As a practice suggestion, students can work on each chord not only by increasing the dynamic from *p* to *f*, but also by decreasing the dynamic from *p* to *pp*. If they want specific exercises for soft chords, Dumesnil's suggestions are useful.⁵⁸

1. Hold down both damper pedal and una corda pedal, and start playing C major chord.
2. Start the dynamic as *p*. Listen most carefully and be sure that the three notes sound together, not one after another. Also, watch that the three have exactly the same volume of tone, so that none is heard more than the others (see Example 4.2).

Example 4.2: Dumesnil, Soft chord practice I



3. Play more and more pianissimo. When you think you have reached the limit, try again and play still more *pp*. You will find that your improvement will be very quick and that each week, or perhaps each day, will mark a step forward in your mastery of a lovely, elusive, mellow tone.
4. Then, give this tone a series of delicate shadings, increase slightly, diminish, increase again, play the chords slower in order to listen to the vibration produced, to the “wave” of this vibration (see Example 4.3).

⁵⁸ Dumesnil, 8-9.

Example 4.3: Dumsenil, Soft chord practice II



5. In performing the chords, keep your fingertips always in contact with the surface of the keys, even between each chord.

Another of Chaminade's charming piece, *Scarf Dance* is suitable for early intermediate students to work on playing soft chords. The piece does not require large intervals so it can be useful for students with smaller hands. They can use it for employing the low palm technique as well as for reviewing the voicing that they already learned (see Example 4.4).

Example 4.4: Chaminade, *Scarf Dance*, mm. 1-12, A combination of soft chord and voicing technique



Students must have sensitive fingertips in order to produce the soft chords by lowering their palm. Debussy said, “Play chords as if the keys were being attracted to your finger tips, and rose to your hand as to a magnet.”⁵⁹

While a piece like Ravel’s *Prélude* can be thought of as easy for a young student because of its simple texture and its length, the physical demands such as the octave legato and having to play *pianissimo* chords belie that supposition (see Example 4.5). Additionally, the sophistication required for understanding the musical sonorities would indicate that this piece should be reserved for an older student. The low palm technique can actually eliminate some of the difficulties found in pieces of Ravel and Debussy.

Example 4.5: Ravel, *Prélude*, mm. 10-16, Octave legato

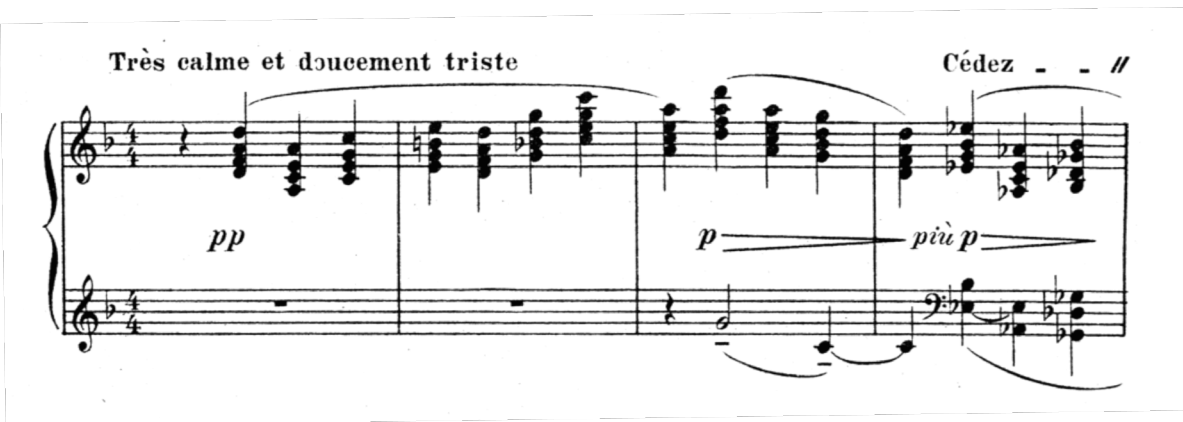
The image displays a musical score for Ravel's *Prélude*, measures 10 through 16. The score is written for piano and consists of two systems. The first system begins at measure 10, marked with a *pp* dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand plays chords. The second system continues from measure 11 to 16. It includes performance instructions: *Ralenti* above measures 11-13 and *au Mouvt!* above measure 14. The dynamic changes to *p* in measure 14. The right hand continues with eighth-note patterns, and the left hand plays chords. The piece concludes with a final chord in the right hand and a bass clef in the left hand.

As younger students learn the low palm technique, they may find that helpful pieces by Debussy and Ravel have been rated at a more difficult level such as Ravel’s *À la manière de*

⁵⁹ Dumesnil, 9.

Chabrier and Debussy's *Clair de Lune*, *The Little Shepherd*, *Bruyères* and *La Fille aux Cheveux de Lin*. However, since soft chord playing in legato typically occurs in many of Debussy's works, beginning students who have large enough hands can start to play some of these pieces at an early age. Debussy's simple works such as *Canope* from *Préludes Livre II* are a good introduction for intermediate students to study low palm technique (see Example 4.6).

Example 4.6: Debussy, *Canope* from *Préludes Livre II*, mm. 1-4, Low palm technique



As a practice suggestion, students can position their palms lower and bounce from the wrist, allowing their weight to drop into the key rather than bouncing into the air. During this exercise they should try to keep their palms nearly touching the keys.

4.2 Light Bouncing

One can find many *Portato* chord markings in Debussy and Ravel's piano pieces. Achieving the right kind of delicate sound requires that the wrists bounce lightly. Isidor Philipp's suggestion of practicing a light scale can be a very good exercise for learning how to achieve this effect. He requires that the keys be struck with a firm but not *marcato* touch, and recommends

that one note (or chord) be repeated several times, leading to a velvety sound in *pianissimo* passages.⁶⁰

Students should also learn another technique, which involves dropping their arms from their shoulders and bouncing lightly off their landing surface. This can even be practiced using a pillow or cushion placed in the student's lap. Debussy's *Jimbo's Lullaby* from *Children's Corner Suite* is helpful for introducing a dolce sound in *Portato* with *pianissimo* dynamic to beginning students (see Example 4.7).

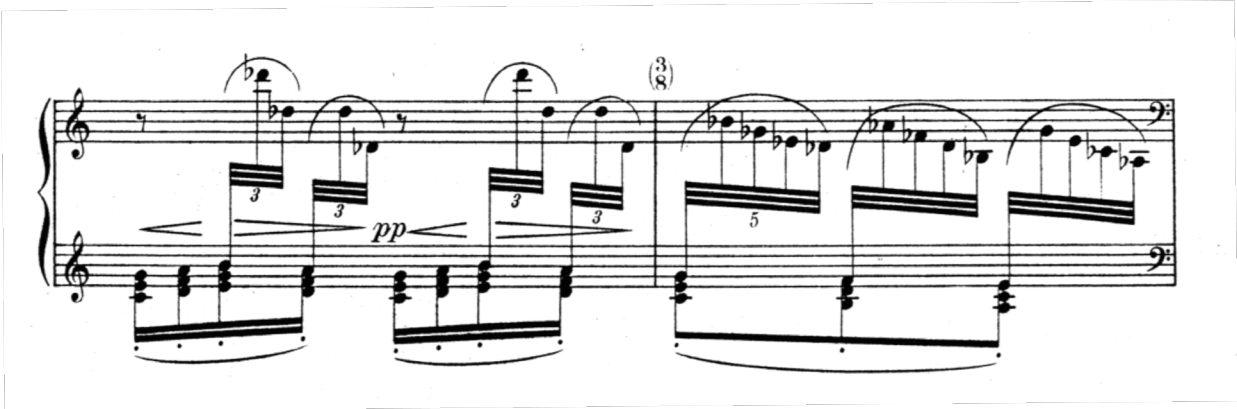
Example 4.7: Debussy, *Jimbo's Lullaby* from *Children's Corner Suite*, mm.33-36, *Portato* with *pianissimo* dynamic

The image shows a musical score for Example 4.7, Debussy's "Jimbo's Lullaby" from "Children's Corner Suite", measures 33-36. The score is in G-flat major (two flats) and 3/4 time. It features a right-hand part with a "Portato" texture of repeated chords and a left-hand part with a steady eighth-note accompaniment. The right-hand part is marked "pp" (pianissimo) and includes a "marqué" (marked) instruction. Two blue boxes highlight the first and second measures of the right-hand part, showing the repeated chordal texture.

The *Portato* sometimes appears in a more complicated texture. Debussy's *Brouillards* from *Préludes Livre II* is suitable for the intermediate students to study *Portato* in the left hand while the melody is in the thumb (see Example 4.8). Students will need to combine many techniques which they have already learned: low palm, bouncing, voicing, and light thumb.

⁶⁰ Timbrell, 81.

Example 4.8: Debussy, *Brouillards* from *Préludes Livre II*, mm.2-3, A combination of technique including low palm, bouncing, voicing, and light thumb



In order to voice the thumb, the students should tilt the hand slight toward to their left hand thumb, allowing the weight of their hand to help the thumb voice the melody. This produces the desired voicing without risking injury to the thumb by forcing it into the key. To practice bouncing, they can use more wrist bounce on the sixteenth notes and more arm bounce on the eighth notes which are marked *portato* in the left hand.

Fauré's *Nocturne* Op. 33, No.1 can be used for intermediate students to study light bouncing and to review voicing and light thumb technique (see Example 4.9).

Example 4.9: Fauré, *Nocturne* Op. 33, No.1, mm. 1-3, light bouncing, voicing and light thumb technique



Eventually the students will be sufficiently skilled to play an advanced piece, such as Debussy's *Danseuses de Delphes* from *Préludes Livre I*, which is the goal piece of this chapter (see Example 4.10). This piece will require students to play *Portato* in both hands.

Example 4.10: Debussy, *Danseuses de Delphes* from *Préludes Livre I*, mm. 1-6, *Portato* in both hands

The image displays two systems of musical notation for the first six measures of Debussy's *Danseuses de Delphes*. The first system is marked "Lent et grave (♩ = 44)" and "doux et soutenu". It features a piano (*p*) dynamic and includes slurs over the right-hand melody and the left-hand accompaniment. The second system shows measures 4, 5, and 6, with a *pp* dynamic in measure 4 and a *p* dynamic in measure 6. A blue rectangular box highlights measures 5 and 6, which contain a series of staccato chords. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

When students have a series of staccato chords in *piano* which they have to play in a fast tempo, they need to use their forearms rather than their shoulders. After dropping their arms from their shoulders for the first chord of the series, they should bounce more actively and lightly with their wrists. The measures from 17 to 20 in Debussy's *La Soirée dans Grenade* from *Estampes* can be taken out of context as an exercise for advanced students (see Example 4.11). Teachers can describe the technique as a sustained vibration until they reach the last chord of a series, but the students' hands should be close to the key, in a position similar to that of playing a light and fast scale.

Example 4.11: Debussy, *La Soirée dans Grenade* from *Estampes*, mm.17-20, advanced bouncing technique

The image shows a musical score for the piece "La Soirée dans Grenade" from the album "Estampes" by Debussy. The score is for piano and is marked "Tempo giusto" and "pp" (pianissimo). It consists of four measures, numbered 17 to 20. The key signature is G major (one sharp) and the time signature is 3/4. The right hand (treble clef) plays a complex, rhythmic pattern of chords, often referred to as "bouncing" chords, which are characterized by a syncopated rhythm and a specific voicing. The left hand (bass clef) plays a steady, rhythmic accompaniment. The score is written in a standard musical notation style, with a grand staff (treble and bass clefs) and a piano symbol.

CHAPTER 5

PEDAL FOR SONORITY

“Pedaling cannot be written down, it varies from one instrument to another, from one room, or one hall, to another”⁶¹

Pedaling should be very carefully taught from the earliest level due to the sophisticated and elusive harmonies in Debussy and Ravel’s music. Coordinating the students’ feet with their ears is perhaps the most difficult skill of all to master. Debussy’s piano music in particular does not have traditional pedaling instructions. Therefore, more attention will be paid to Debussy’s music in this chapter.

5.1 Listening to pedaling

Many modern pianos produce more resonance compared to the French pianos in Debussy and Ravel’s period. Students should be aware of the composers’ sound aesthetic when they play on modern pianos.⁶² Walter Gieseking (1895-1956), who was a great interpreter of Debussy believed that “just as one learns correct finger technique from the head and not the fingers, so one learns correct pedaling from the dictates of the ear and not the foot.”⁶³ Debussy’s *Serenade of the Doll* from *Children’s Corner Suite* is a good example for beginners. The *portato* and *staccato* markings throw the students into confusion about pedaling since most have generally been taught not to use longer pedals with those articulations. However, they must use the pedal

⁶¹ James Briscoe, *Debussy in Performance* (New Haven, CT: Yale University Press, 1999), 99.

⁶² Ibid.

⁶³ Joseph Banowetz, *The Pianist’s Guide to Pedaling* (Bloomington, IN: Indiana University Press, 1992), 231.

in order to create a French sonority and must learn to adjust the depth of their foot pressure on the damper pedal by using their ears as Debussy himself advised (see Example 5.1).⁶⁴

Example 5.1: Debussy, *Serenade of the Doll* from *Children's Corner Suite*, mm. 1-4, Use of damper pedal and *una corda* pedal

Allegretto ma non troppo
léger et gracieux

(*) *la m.g. un peu en dehors*

(*) *Il faudra mettre la pédale sourde pendant toute la durée de ce morceau, même aux endroits marqués d'un f.*

It is always best that students listen to as many recordings as possible. They can compare one to another to develop their listening ear, but also to experience various interpretations. When Debussy plays the piano rolls in this piece, he uses longer pedaling, allowing every note to ring and producing a round and delicate sound, which is never dry or staccato. Gieseeking changes the pedal on every beat with an extreme evenness of each note from one measure to another.⁶⁵ In contrast to Debussy, Cortot barely uses the pedal creating a more percussive and crisp sound.⁶⁶

Students will face more complicated pedal use when they are striving for more particular timbral effects. The use of the *una corda* pedal is one of the effects that helps them to play softer, but also with a more tender and round sound, avoiding percussiveness in the tone quality.⁶⁷ Cortot was one of the great pianists who preferred to use the *una corda* pedal to produce a

⁶⁴ Debussy said, “Faites confiance à vos oreilles (trust your ears)” for pedaling; Briscoe, 99.

⁶⁵ Banowetz, 256.

⁶⁶ Briscoe, 96.

⁶⁷ Banowetz, 110.

sonorous soft sound as long as the pianists' ears can control the sound.⁶⁸ However, teachers should instruct their students, particularly younger pianists, not to rely on the *una corda* pedal for softening their sound, but rather to use it for creating various tonal colors within a *p* or *pp*. Students must use the *una corda* pedal when a composer specifies to use it, especially when playing Debussy or Ravel who both wrote very specific instructions. The notation of *una corda* appears frequently in their music. The notation of *Sourdine* is generally used with the *una corda* pedal and *3 Cordes* (*Tre Cordes*) is used for canceling the *Sourdine* (see Example 5.2). Example 5.2: Ravel, *Menuet* from *Le tombeau de Couperin*, mm. 33-54, *3 Cordes* (*Tre Cordes*) and *Sourdine*

33 Musette

pp

Sourdine

49

p

mf

3 Cordes

Debussy sometimes indicates that the *una corda* pedal should be used throughout an

⁶⁸ Timbrell, 106.

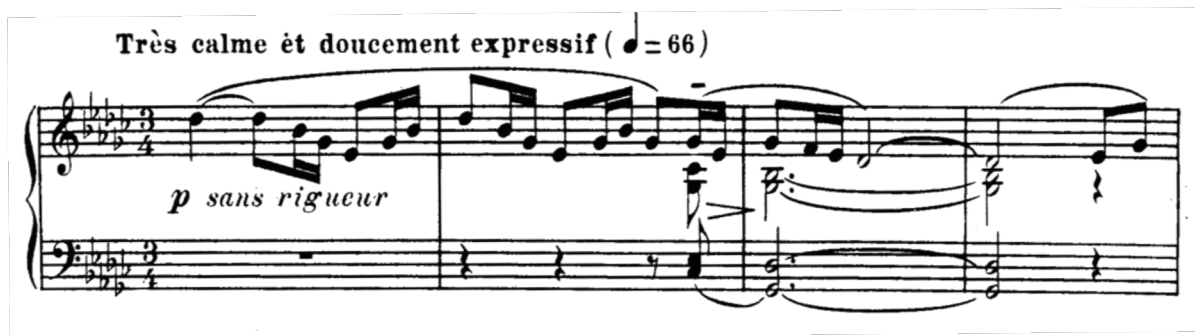
entire piece (see Example 5.1 above) and Ravel marks *2 Ped* (or 2) to indicate using the *una corda* pedal and the damper pedal at the same time (see Example 5.3 below).

Example 5.3: Ravel, *Ondine* from *Gaspard de la Nuit*, mm. 1-2, Use of two pedals



Teachers can advise their students to press the two pedals down before playing so that the overtones are affected and produce a quick vibration as soon as the fingers touch the key.⁶⁹ A piece such as Debussy's *La fille aux cheveux de lin* from *Préludes Livre I* and *Clair de lune* from *Suite Bergamasque* can be used by intermediate students in order to learn this effect (see Example 5.4 and 5.5).

Example 5.4: Debussy, *La fille aux cheveux de lin* from *Préludes Livre I*, mm. 1-4, Use of anticipated pedal



⁶⁹ Nichols, 159.

Example 5.5: Debussy, *Clair de lune* from *Suite Bergamasque*, mm. 1-3, Use of half-pedal and vibrating pedal

The image shows a musical score for the first three measures of Debussy's *Clair de lune*. The score is in 9/8 time and features a treble and bass clef. The tempo is marked "Andante très expressif". The dynamics are "pp" (pianissimo) and "con sordina" (with sostenuto). The right hand plays a series of chords and a melodic line, while the left hand plays a simple harmonic accompaniment. Pedal markings are present, indicating the use of half-pedal and vibrating pedal techniques.

Students can use a half-pedal or a vibrating pedal (if needed) to create a clear tone in spite of using longer pedals. Debussy's *Clair de lune* is a great example for intermediate students to practice the subtle use of the half-pedal while maintaining a simple texture (see Example 5.5 above). By using anticipated pedal in this piece, students can press down the half-pedal instead of the full pedal even before playing. When the sound becomes too blurry, they can change the pedal quickly. Their ears must also help to adjust the depth and frequency of changes when using a vibrating pedal.

A piece such as Debussy's *Le vent dans la plaine* from *Préludes Livre I* can be used by intermediate students to aid in their pedal decision making. When listening to various recordings of the following excerpt, one will find a wide variety of decisions concerning the pedal (see Example 5.6). Gieseking plays it without pedal and Schumitz claims to play without pedal. However, Arturo Benedetti Michelangeli (1920-1995) uses a considerable amount of pedal and Claudio Arrau (1903-1991) uses even more.

Example 5.6: Debussy, *Le vent dans la plaine* from *Préludes Livre I*, mm. 1-2, Various pedal applications

aussi légèrement que possible

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music is marked *pp* (pianissimo). A long, curved line above the top staff indicates a long pedal application that spans the entire duration of the two staves. The top staff contains a series of eighth notes, and the bottom staff contains a series of quarter notes. The bass notes in the bottom staff are marked with a '6' (sixth finger), indicating they are the bass notes of the chords. The overall texture is light and ethereal, consistent with the instruction 'aussi légèrement que possible'.

5.2 Long Pedal with voicing

Debussy himself preferred to use the pedal in long harmonic strokes as did many great pianists including Walter Gieseking and Vlado Perlemuter (1904-2002).⁷⁰ The bass note can be seen as a pedal marking for Debussy and Ravel's music.⁷¹ The long pedals, thus, can be sustained for bars or even pages as long as the bass harmony remains the same. However, on the modern piano, such long pedals may create difficulties in maintaining clarity and harmonic subtleties. Debussy himself warned pianists not to over use the pedal, reminding them of Chopin's recommendation to his students to practice without and use it sparingly in performance.⁷² To achieve proper use of the long pedal, students must master voicing. The length of pedaling depends on the bass note, but more importantly the melodic notes must be brought out and non-harmonic notes must be voiced more softly than harmonic ones. Everything else should be played with a lighter touch.⁷³

⁷⁰ Timbrell, 81.

⁷¹ Banowetz, 231.

⁷² Schmitz, 38.

⁷³ Banowetz, 234.

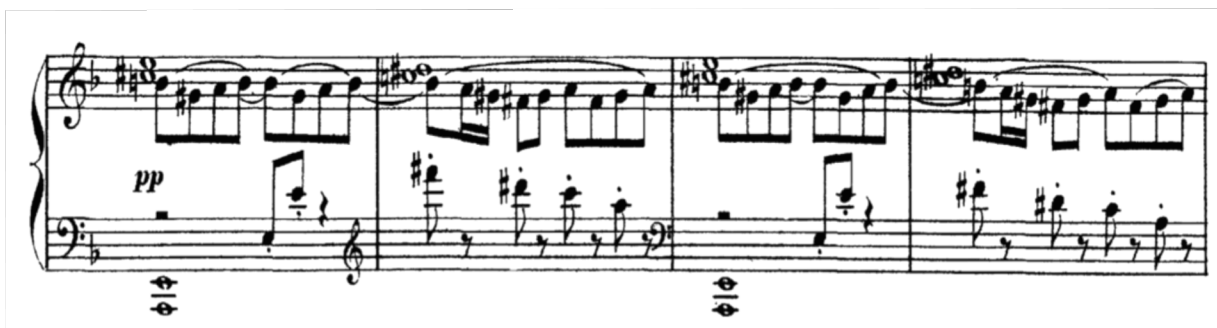
A piece such as Chaminade's *Élégie* from *Album des enfants II*, Op. 126 can be used for beginning students to study the long pedal when voicing the melody (see Example 5.7). Students can change the pedal when the harmony in the left hand changes as long as they bring out the top melody.

Example 5.7: Chaminade, *Élégie* from *Album des enfants II*, Op. 126, mm. 1-3, Voicing in long harmony



A piece such as Debussy's *Prélude* from *Suite Bergamasque* is an excellent piece for intermediate students to practice these concepts (see Example 5.8).

See example 5.8: Debussy, *Prélude* from *Suite Bergamasque*, mm. 56-59, Voicing with long pedal



While using the long pedal for an entire four measures, students must bring out the staccato notes in the left hand using firm fingertips. They should also play the two whole notes in the right hand very softly. It is important that they play the notes with subtle changes of color.⁷⁴

The middle part of Chaminade's *Autumn* from *Études de concert*, Op. 35, No. 2 can be used for intermediate students to practice their long pedal. The long pedal can be associated with the stormy mood of the piece (see Example 5.9). Students must be acutely aware of the balance between the various voices.

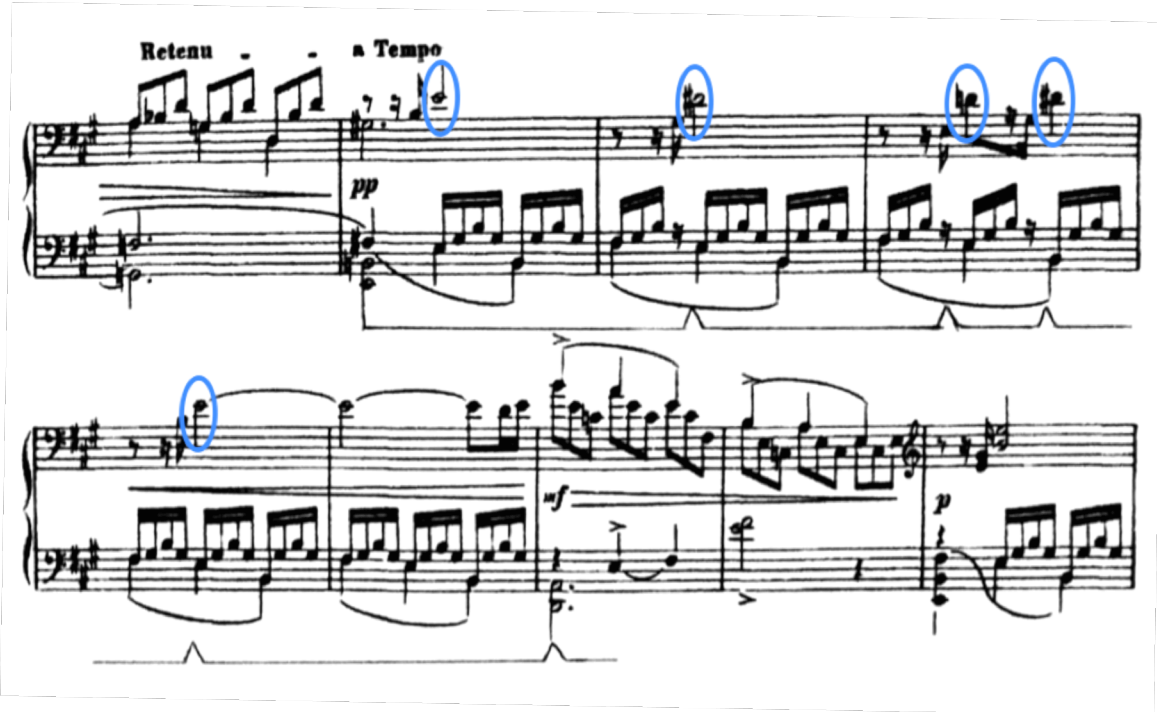
Example 5.9: Chaminade, *Autumn* from *Études de concert*, mm. 41-46, Long pedal technique I

Students should change the pedal quickly from one harmony to the next. This could be referred to as legato pedal, which is a similar concept to finger legato.⁷⁵ A piece such as the third movement of Ravel's *Sonatine* can be used for intermediate students to practice the legato pedal (see Example 5.10).

⁷⁴ Banowetz, 235.

⁷⁵ Banowetz, 248.

Example 5.10: Ravel, *Sonatine*, mvt. III, mm. 105-113, Long pedal technique II



To prevent a blurry or over resonant sound when playing in the lower register, students should quickly change the pedal when playing the right hand melody notes. It is important that they play the left hand bass notes (F sharp, E, and, B) with great evenness of tone.

5.3 Sostenuto Pedal

The use of this pedal is critical in a great deal of twentieth century piano music. Typically, in the United States, most grand pianos are equipped with a functioning sostenuto pedal.⁷⁶ This pedal is a special tool, which enables a pianist to sustain one specific tone without the other notes being held in the sound. Learning how to use the *sostenuto* pedal requires learning a particular coordination between pedal and hand. Students must first play a note that they want to sustain and then press the *sostenuto* pedal down to sustain the sound. These two acts

⁷⁶ Banowetz, 4.

must happen very swiftly, without compromising the rhythm or tempo of the piece being played. Clearly, this is a very sophisticated maneuver, and should only be introduced to students gradually, and most likely when they are approaching an advanced level of study.

In *The Pianist's Guide to Pedaling*, Joseph Banowetz suggests how to position the two feet when all three pedals are used simultaneously.⁷⁷

Position the left foot over the left and middle pedals:

1. Place the heel of the foot slightly to the left of the left pedal. The toes should face in the direction of the damper pedal, the heel away from the damper pedal.
2. First press the left pedal down with the left side of the foot, the pressure being applied on the ball of the foot.
3. Apply pressure to the sostenuto pedal with the right side of the foot from one pedal to the other.

Neither Debussy nor Ravel recommended these of *sostenuto* pedal, nor did Walter Gieseking. However a more advanced student and certainly a more mature performer can make the choice to use it if they feel it expands their choice of tonal effects.⁷⁸ A piece such as Debussy's *La Cathédrale Engloutie* from *Préludes Livre I* is a good exercise for more advanced intermediate students to try various ways of pedaling (see example 5.11).

⁷⁷ Ibid., 120.

⁷⁸ Ibid. 273.

Example 5.11: Debussy, *La Cathédrale Engloutie* from *Préludes Livre I*, mm. 1-3, Various ways of pedaling

Profondément calme (Dans une brume doucement sonore)

(1) Using the *sostenuto* pedal with legato pedal

(2) Using the *sostenuto* pedal with one long damper pedal

(3) No use of the *sostenuto* pedal with legato pedal

(4) No use of the *sostenuto* pedal with one long half pedal

Four (or more) different ways of pedaling can be found in measures 1 – 2; (1) Using the *sostenuto* pedal for the first dotted half notes and legato pedal on each chord; (2) The same use of the *sostenuto* pedal along with one long damper pedal, emphasizing the voicing on the top notes in the right hand so that the sound is clear; (3) No use of the *sostenuto* pedal, but changing the legato pedal every three beats, which will allow the first G chord to resonate for at least three beats; (4) No use of the *sostenuto* pedal, but using one long half pedal to achieve resonance. Overly blurred sounds can be avoided by not playing the chords too heavily. The *una corda* pedal can be used in all three situations, and all options can be adjusted depending on the size and acoustics of every hall.

When students reach an advanced level, they can explore pedaling in more complicated textures, playing Ravel's *La Vallee des Cloches* from *Miroirs* as a final goal. This piece requires a strong balance in pedaling and voicing while one's hands are busy shifting and moving in and out of various registers (see Example 5.12). Also, the pedal is held through out the whole piece.⁷⁹

Example 5.12: Ravel, *La Vallee des Cloches* from *Miroirs*, mm. 21-23, A combination of pedaling and voicing technique in complicated texture

The image shows a musical score for three staves, likely representing the piano, right hand, and left hand. The score is in 3/4 time and features a complex texture with overlapping lines and frequent shifts in register. The key signature has three flats. The notation includes various dynamics such as *m.g.* (mezzo-giochi), *m.d.* (mezzo-dolce), and *p* (piano), along with performance instructions like *p express.* and *m.g.*. The score is characterized by dense, overlapping textures and frequent shifts in register, illustrating the challenges of pedaling and voicing in this piece.

⁷⁹ Banowetz, 250.

CHAPTER 6

ICONOGRAPHY

“An unprecedented cross-pollination between painters, poets, writers, and composers took place in this fertile milieu”⁸⁰

This chapter is not as much about teaching as it is about cultural context. While many different compositional styles require this context to one degree or another, the piano music of Debussy and Ravel have a particular iconography that can enhance the advanced student’s appreciation of a score and can deepen the interpretive process well beyond the mere learning of notes.

6.1 Dance

The development of musical dance forms in France as well as in other European countries occurred primarily in the royal courts, with the addition of a few dances, like the gigue, which came out of folk culture. Understanding the choreography of a dance contributes enormously to a musician’s ability to interpret Debussy and Ravel’s dance pieces. It is particularly important for teachers to select this dance repertoire in stages in order to allow their students to develop the appropriate style.⁸¹

In the seventeenth century in France, the instrumental dance suite was originally “ordered” by such lute and harpsichord players as Campion and Chambonnières.⁸² Rameau and Couperin both primarily composed standard dances,⁸³ and Rameau liked to add titles to his small

⁸⁰ David Burge, *Twentieth-Century Piano Music* (New York, NY: Schirmer, 1990), 3.

⁸¹ This advice is just as important for the interpretation of dance forms in Bach as well as Chopin and Brahms.

⁸² Piero Weiss and Richard Taruskin, *Music in the Western World* (New York, NY: Schirmer, 2007), 168.

⁸³ Rameau composed standard dances such as *Allegro*, *Courante*, *Gigue*, *Sarabande*, *Gavotte*, and *Minuet* in his earlier works and added *Rigaudon* and *Tambourin*, French folk-dance forms, to his later suites. Graham Sadler and

pieces, such as *La Poule*, *Les Sauvages*, and *L'Égyptienne*.⁸⁴ A piece such as Rameau's *Minuet* from *Nouvelles Suites de Pièces de Clavecin* in G minor is a good introduction for beginning students to learn the minuet style as well as other triple meter dances such as the sarabande and the waltz (see Example 6.1).

Example 6.1: Rameau, *Minuet* from *Nouvelles Suites de Pièces de Clavecin* in G minor, mm. 1-13



Ravel's rather well known early dance piece, *Menuet Antique* is a good example for intermediate students. This piece contains a colorful blend of old and new. Stylized eighteenth century dance forms and brightly chromatic harmonies are significant in his musical language. This work continues the minuet concept introduced by the Rameau's *Minuet*, and builds a good foundation for a more mature work, *Menuet* in *Le Tombeau de Couperin*, which consists of a typical ABA minuet form. The A section has a dense texture and is in a minor mode (see

Thomas Christensen. "Rameau, Jean-Philippe." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 18, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22832>.

⁸⁴ Cuthbert Girdlestone, *Jean-Philippe Rameau: His Life and Work* (NY: Dover Publications, Inc., 1969), 15.

Example 6.2); the B section has a contrasting transparency and elegance using a major mode (see Example 6.3).

Example 6.2: Ravel, *Menuet Antique*, mm. 1-2



Example 6.3: Ravel, *Menuet Antique*, mm. 47-49



By the late eighteenth century, the German dances *allemande* and *ländler* had been imported to France and transformed into the waltz, a dance which satisfied the bourgeois' desire for emulating a sophisticated life style. It also captured people's imagination as a dance for couples which was no longer highly stylized and which had both drama and implicit eroticism.⁸⁵

In nineteenth century Vienna, the waltz was more popular than any other dance form. Chopin, Schubert, and Brahms were the main composers of the Viennese waltz for the piano. Ravel was greatly influenced by the Viennese waltz as seen in *Valses Nobles et Sentimentales*

⁸⁵ Sevin H. Yaraman, "The Waltz: A Musical Interpretation Through the Steps" (PhD Dissertation, The City University of New York, 1998).

and his orchestral work, *La Valse*, later transcribed for solo piano. From this standpoint, studying the Viennese waltz is as important as understanding French dance forms. Since waltzes are a vital step that often get skipped by many Korean and non-Korean teachers alike, and since Chopin's writing had a great influence on French pianism, a piece such as Chopin's *Waltz Op. 34, No.1* is a good repertoire selection for intermediate students. This work contains the main features of the Viennese waltz such as an introduction, coda, repetition, and left hand accompaniment with a strong impulse on the first beat (see Example 6.4)

Example 6.4: Chopin, *Waltz Op. 34, No.1*, mm. 17-23

The image shows a musical score for Chopin's *Waltz Op. 34, No. 1*, measures 17-23. The score is in 3/4 time and B-flat major. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand melody is marked with fingerings (1-5) above the notes. The left hand accompaniment features a strong impulse on the first beat of each measure, indicated by an asterisk (*) and a dynamic marking of *f*. The piece is marked with a forte (*f*) dynamic. The score includes a repeat sign at the beginning of measure 17 and a fermata over the final note of measure 23.

The step pattern in the Viennese waltz also reflects the musical pattern. It consists of two sets of three steps, and each set is performed by the dancing couple doing a 180-degree turn, facing one another. The strongest impulse both in the dance itself and in the music is generally on the first beat (see Figure 1). The six-step circle typically turns clock-wise, while the larger circle is moving counter clock-wise (see Figure 2).

Figure 1: Three step formation performed by the male dancer

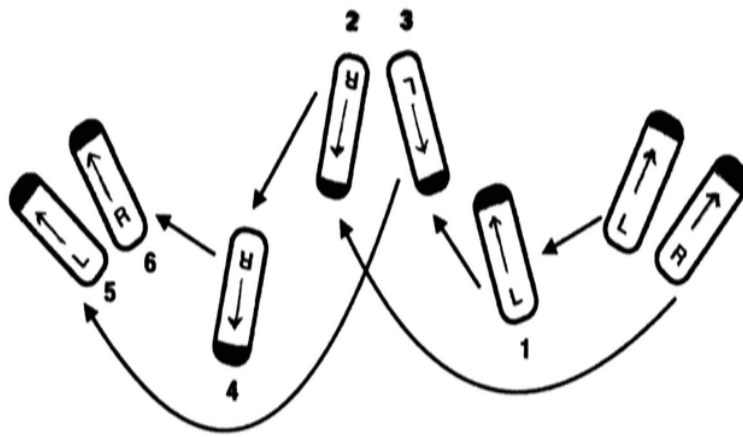
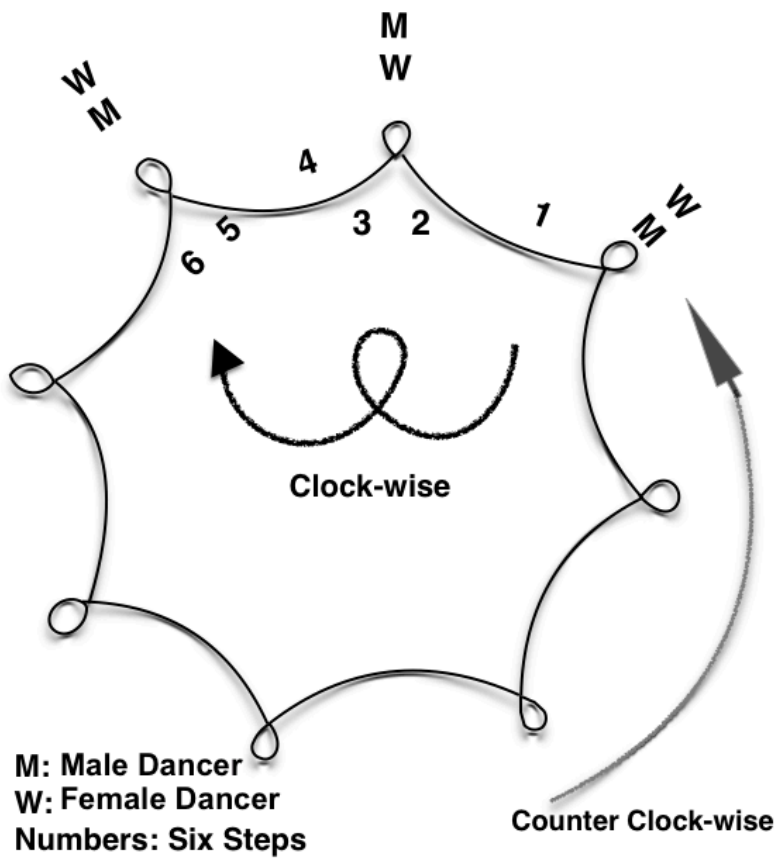
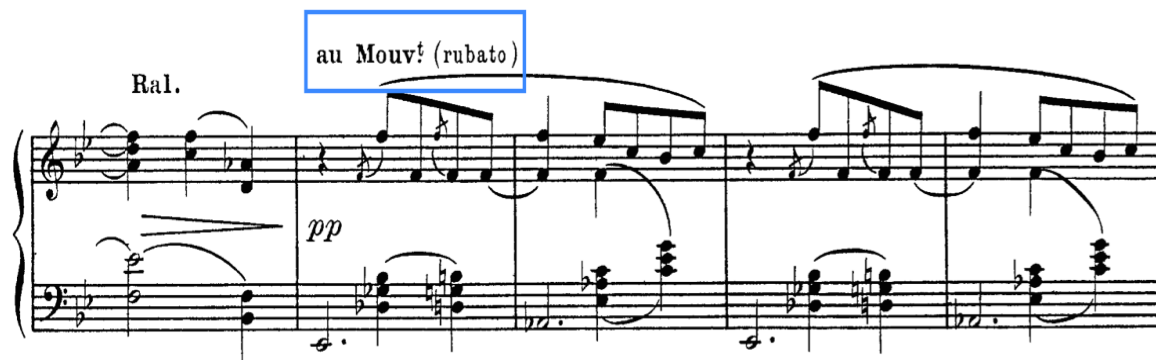


Figure 2: Circle-like motion of the waltz



For advanced students, Ravel's *Valses nobles et sentimentales* is a piece which would tie in both cultural context, the Viennese waltz, and dance form. Ravel himself identified *Valses nobles et sentimentales* as a homage to Schubert's Viennese waltz, and all eight waltzes (or seven waltzes and an epilogue) contain not only Ravel's style and harmonic language, but Schubertian waltz effects such as lilting rhythms, *rubato*, balanced phrases, straightforward forms, and unexpected harmonic subtleties.⁸⁶ The excerpt from No.2 has Ravel's *rubato* marking, which is rarely seen in his music. The *rubato* tempo reflects the hesitation of a typical Viennese waltz (see Example 6.5).⁸⁷

Example 6.5: Ravel, *Valses nobles et sentimentales*, No.2, mm. 56-60



6.2 Painting

The works of famous French painter Jean-Antoine Watteau (1684-1721) were a great iconographical influence on Couperin, Rameau, Debussy, and Ravel.⁸⁸ Watteau's painting, *Les Plaisirs du Bal*, depicts the nobility of the royal court society, the elegance of their attire, and the beauty of their lives in the eighteenth century (see Figure 3). Lang states, "Couperin's musical

⁸⁶ Rollo H. Myers, *Ravel: Life & Works*. (NY: Thomas Yoseloff, 1960), 168; Arbie Orenstein, *Ravel: Man and Musician*, (New York, NY: Columbia University Press, 1975), 175.

⁸⁷ Myers, 169.

⁸⁸ Ken Ireland, In *Cythera Regained? The Rococo Revival in European Literature and the Arts, 1830-1910* (Madison, NJ: Fairleigh Dickinson University Press, 2006), 75-77.

genre pieces depict in sound the same *fête galantes*⁸⁹, equally delicate, equally poetic, and equally decorative.”⁹⁰

Figure 3: Watteau, *Les Plaisirs du Bal*⁹¹



Couperin’s *Le Carillon de Cythère* in *Quatorzième Ordre* from *Pièces de Clavecin* is a good introduction for inspiring beginning students’ imagination. The delicacy and lightness of the ornamentation inform the mood of the entire piece. The upper register in both hands imitates the sound of little bells and birds singing in Cythera, which is depicted as a paradise (see Example 6.6).

⁸⁹ *fête galante* is a category of painting under which the Académie Royale accepted Watteau’s work *L’Embarquement pour Cythère* in 1717. It portrays the leisure life of high society in eighteenth century France.
⁹⁰ Paul Henry Lang, *Music in Western Civilization*. (New York, NY: W.W.Norton & Company, Inc., 1997), 542.
⁹¹ Jean-Antoine Watteau, *Les Plaisirs du Bal*, oil on canvas, c. 1715-17 (Dulwich Gallery, London).
<http://www.dulwichpicturegallery.org.uk/explore-the-collection/151-200/les-plaisirs-du-bal/>

Example 6.6: Couperin, *Le Carillon de Cythère* in *Quatorzième Ordre* from *Pièces de Clavecin*, mm. 1-7

Agréablement, sans lenteur

Interestingly, Watteau's famous painting, *L'Embarquement pour Cythère* employs the island of Cythera as a theme just as Couperin's *Le Carillon de Cythère*. The beautiful young people embark for Cythera with excitement, and their attire and gesture are precisely drawn with great delicacy (see Figure 4).

Figure 4: Watteau, *L'Embarquement pour Cythère*⁹²



⁹² Watteau, *L'Embarquement pour Cythere*, oil on canvas, 1717 (Louvre, Paris). <http://www.louvre.fr/en/oeuvre-notices/pilgrimage-cythera>

Couperin's iconographical works can be seen as having a musical parallel with Ravel's homage works such as *Le tombeau de Couperin*.⁹³ Ravel's *Forlane* from *Le Tombeau de Couperin* was a transcription of Couperin's only *Forlane* composition, which is from *Quatrieux concert Royal*. Couperin's *Forlane* is a graceful mixture of popular music and courtly dances and contains colorful harmonies similar to Watteau's work.⁹⁴ As Ravel emulated his predecessor's imagination, and compositional structure, intermediate students can learn both the ornamented musical texture and the traditional French dance from, *Forlane* (see Example 6.7).

Example 6.7: Ravel, *Forlane* from *Le tombeau de Couperin*, mm. 1-9

The image shows a musical score for Ravel's *Forlane* from *Le tombeau de Couperin*. The score is for piano and is marked "Allegretto" with a tempo of quarter note = 96. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music is characterized by a delicate, flowing melody in the right hand and a rich, textured accompaniment in the left hand, with various ornaments and phrasing marks.

Once students are familiar with doing an iconographical stylistic study, Debussy's *L'isle Joyeuse* can be a goal piece for advanced students, requiring both deeper stylistic understanding and virtuosic technical demands. This piece is also related to Watteau's *L'Embarquement pour Cythère* to which students were introduced earlier (see Figure 2 above). It is important for

⁹³Wilfrid Mellers, *Francois Couperin and the French Classical Tradition* (London, Faber and Faber, 1987), 449-461; Dunoyer, 80-81.

⁹⁴ Philippe Beaussant. *Francois Couperin*. (Portland, OR: Amadeus Press, 1990), 179; Mellers, 227.

students to find the musical relationships between the painting and the music. One can see that great control of the line, color, movement, and atmosphere in the painting are related to the clear and free structure, lightness, and grace in Debussy's *L'isle Joyeuse*.⁹⁵ In addition, Debussy wonderfully captured the happiness in the beautiful landscape evoking open air, sea, and sunlight through the rhythmic phrases, varied textures and moderate and supple tempo (see Example 22).⁹⁶

Example 6.8: Debussy *L'isle Joyeuse*, mm.5-11

⁹⁵ Roberts, 105.

⁹⁶ Ibid., 106.

Just as Debussy stated that this piece “unites grace with strength,” Roberts states, “this music, like Watteau’s paintings, represents the opposite of barbaric; and hence the *fortes*, *fortissimos*, and *accents* Debussy requires bear no relation to those markings in a piano piece by Bartok.”⁹⁷

6.3 Poetry

Symbolism was an important movement in art and literature in the second half of the nineteenth century in France. Symbolist poets used literary symbols with a profusion of meanings beyond their surface meaning. Starting with Charles Baudelaire’s publication, *Les Fleurs du mal*, in 1857, and continuing with the works of Paul Verlaine and Stephane Mallarmé, the aesthetic of French Symbolist poetry was developed. Many French composers, including Fauré and Ravel, used the words in a poem, a natural object, or a person for extra musical ideas particularly in vocal compositions.⁹⁸ Debussy also used symbols such as fountains, doves, and light on the sea as his musical ideas. For many, the sound in music can be compared with words in literature as well as colors in paintings. James R. Briscoe states in *Debussy in Performance*,

The visual object of painting is replaced by the literary description of a purely imaginary object, in such a way that it brings forth a symbolic interpretation. By joining together certain words in a more or less unexpected way, their customary signification disappears and they achieve a new dimension. Such a usage engenders various emotions in the listener or reader: “watery suns” (Baudelaire); “full day trembling with the noon” (Verlaine).⁹⁹

Studying French poetry is recommended to only more advanced students who need a deeper stylistic study and a more subtle interpretation of Debussy and Ravel. Debussy’s *Clair du*

⁹⁷ Roberts, 109.

⁹⁸ Richard Smith, "symbolism." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed September 8, 2015, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6586>.

⁹⁹ Briscoe, 30.

lune from *Suite Bergamasque* as well as Paul Verlaine's poem *Clair de lune* from *Fêtes galantes* is a good comparison for intermediate students. Verlaine's collection, *Fêtes galantes*, was influenced by Watteau's painting *L'Embarquement pour Cythère*. *Clair de lune* is one of the most subtly nuanced poems among twenty-eight poems in *Fêtes galantes*.

Figure 5: Verlaine, *Clair de lune*¹⁰⁰

Moonlight

Your soul is a chosen landscape
Where charming masqueraders and bergamaskers go
Playing the lute and dancing and almost
Sad beneath their fanciful disguises.

All sing in a minor key
Of victorious love and the opportune life,
They do not seem to believe in their happiness
And their song mingles with the moonlight,

With the still moonlight, sad and beautiful,
That sets the birds dreaming in the trees
And the fountains sobbing in ecstasy,
The tall slender fountains among marble statues.

Included in Appendix II is the Korean translation of *Clair de lune* for Korean students and teachers.

Debussy's *Clair de lune* shows similarity to the poem in terms of mood, rhythm, and phrasing. The delicacy of touch and refinement of line is an essential character in both the music and the poem. The opening of this piece is rhythmically ambiguous until the D flat in measure nine, which sounds like the first down beat. This not only creates the feeling that the piece is "in two" instead of "in three," but it also evokes a feeling of "suspension." This results in a charming and dreamy mood that can be compared to Verlaine's *Paysage choisi* (*Chosen Landscape*) where the masked lovers sing to one another (see Example 6.9)

¹⁰⁰ The original *Clair de lune* is included in Appendix B.

Example 6.9: Debussy, *Clair de lune* from *Suite Bergamasque*, mm. 1-11

The image shows the first eleven measures of Debussy's "Clair de lune" from the Suite Bergamasque. The score is written for piano in 9/8 time, with a key signature of three flats (B-flat major or D-flat minor). The tempo/mood is marked "Andante très expressif". The first measure is marked "pp" (pianissimo) and "con sordina" (with sostenuto pedal). The music features a mix of triplets and duplets, creating a sense of weightlessness. A blue circle highlights a triplet in the bass line of measure 9.

Debussy also avoids all beat and phrase regularity by alternating between triplets and duplets. The resulting elimination of accents results in a feeling of weightlessness when playing this piece that is comparable to the sound of the poem when recited in French.

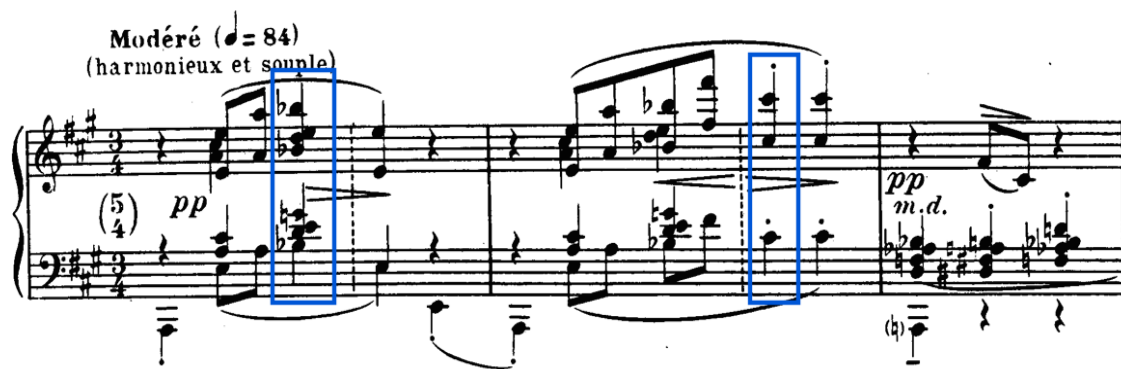
Baudelaire was a precursor of the French symbolist poets and he expressed synesthesia in the line, “perfumes, colors, and sounds, answer one to another,” in his famous poem *Correspondances*.¹⁰¹ Another of his poems, *Harmonie du soir* (*Harmony of Evening*)¹⁰² contains

¹⁰¹ “Synesthesia” is the experience of one sense as a result of the stimulation of another. It can be any sense such as a sound, color, smell, and taste. The most common synesthesia involves such things as letters written in color, numbers, time units, and musical notes. Jörg Jewanski. "Synesthesia." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 20, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48564>.

¹⁰² The original *Correspondances* and *Harmonie du soir* as well as English and Korean translation are included in Appendix B.

the line, which alludes to synesthesia and is quoted in the title of Debussy's *Les sons et les parfums tournent dans l'air du soir* from *Préludes Livre I*.¹⁰³ He used a phrase, *Valse mélancolique* (*Melancholy Waltz*), from *Harmonie du soir* as the inspiration for the waltz rhythm. The irregular 5/4 beat creates a subtle change in stress in each measure. The stress appears on the third beat in the first measure but shifts to the fourth beat in the second measure.¹⁰⁴ The small crescendo and decrescendo markings support the interpretation of stress (see Example 6.10).

Example 6.10: Debussy, *Les sons et les parfums tournent dans l'air du soir* from *Préludes Livre I*, mm. 1-3



Debussy used different musical textures much as Baudelaire used sensual impressions and emotions. In *Harmonie du soir*, Baudelaire used words to awaken readers' senses. For example, "flower" and "perfume" evoke scents; "shaking," "shivering," and "vertiginous" evoke subtle movement; "sound," and "violin," evoke sound; "melancholy," "languorous," and "sad" evoke a somber mood; "sun," "luminous past," and "shining" evoke imagery. In the music, Debussy used musical notes in various textures to stimulate listeners' ears and even excite imagery in their minds. In measure one, a combination of the bass pedal, three-octave tune, and

¹⁰³ Roberts, 73-74

¹⁰⁴ Ibid.

doubled chords reminds the listener of a melancholy waltz (see Example 6.10 above).¹⁰⁵ The single voiced legato arpeggios in measure 31, 33, and 37 help listeners to go back to the “luminous past” as the arpeggios are used for recapping the main theme (see Example 6.11 below).

Example 6.11: Debussy, *Les sons et les parfums tournent dans l’air du soir* from *Préludes Livre I*, mm. 30-32

In measure 18 – 23, the chromatically shifting chords and octave arpeggios suggest a very subtle movement (see Example 6.12).

Example 6.12: Debussy, *Les sons et les parfums tournent dans l’air du soir* from *Préludes Livre I*, mm. 18-23

¹⁰⁵ Siglind Bruhn, *Images and Ideas in Modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen* (Hillsdale, NY: Pendragon Press, 1997), 159-165.

In measure 41 – 44, the two-octave legato broken chord motion in regular sixteenth notes and four octave melodic line alternate with one another to create a new texture, perhaps keeping the listeners' attention by shifting back and forth, with neither line quite completing itself before the other line interrupts. (see Example 6.13.)

Example 6.13: Debussy, *Les sons et les parfums tournent dans l'air du soir* from *Préludes Livre I*, mm. 41-44



Ravel's extremely difficult piano piece, *Gaspard de la Nuit* inspired by Aloysius Bertrand's collection of prose poems, portrays mystery, bewitchment, lakes, castles, bells, and strange nocturnal visions conveying a beautiful but grotesque mood. All three pieces in *Gaspard de la Nuit*, *Ondine*, *Le Gibet*, and *Scarbo* are named after Bertrand's poems. The third piece, *Scarbo* is technically demanding since Ravel himself wanted to compose an even more difficult piece than Mily Balakirev's *Islamey*. Thus, *Scarbo* is for much more advanced students who have already mastered many kinds of piano techniques. The second piece, *Le Gibet* is not as technically demanding as *Scarbo* and *Ondine*, but it requires a serious and emotional tension as the piece depicts the darkness and death brought by the gallows. The first piece, *Ondine* has been chosen as a goal piece for this chapter due to its complex technical demands as well as its embodiment of the need to understand cultural context.

Ondine, is a story about a mermaid who falls in love with a man. The name *Ondine* is derived from the French word *onde*, which means wave. *Ondin* in the masculine form means child of the waves and *Ondine* is the feminine form. One of the most popular versions of this story is undoubtedly Hans Christian Andersen's *The Little Mermaid*, a Danish poet whose stories Debussy dearly loved. Anderson's mermaid has a woman's upper body but a fish tail instead of legs. She realizes that she does not have a soul like a human but she can acquire it by gaining the love of a human man. If she cannot gain his love, she will disappear as air in the water. Sadly, since the prince chooses a human woman as his love, the mermaid debates killing the man in order to save her own life but ultimately decides to kill herself rather than the human man she loves.

Many composers including Debussy have chosen Anderson's *Ondine* as an inspiration for their composition. However, the poem¹⁰⁶ by Bertrand which Ravel chose is somewhat different from Anderson's. The words and phrases of Bertrand's poem describe feelings of darkness and mystery as well as a magical world under water.¹⁰⁷

In Bertrand's poem, the water nymph sings to lure a man outside of his window at night. She makes an attempt to plead with him to marry her and follow her into her underwater palace. However, he coldly rejects her. Stormy waves are created as she laughs and swims away from him.

The poem includes not only Ondine's perspective, but also the man's point of view. Bertrand's Ondine is "murmuring a song" and "begging to be married." When the man proclaims that he is in love with a mortal woman, Ondine cries a few tears and then overcomes her dejection quickly as she returns to her playful state, laughing out loud. Even though she

¹⁰⁶ The original *Ondine* as well as English and Korean translation are included in Appendix B.

¹⁰⁷ Bruhn, 182-183.

expresses her sorrow from being rejected with only a few tears, she is not a pitiful character, but rather, fickle and child-like.

Ravel incorporates the setting and characetes of *Ondine*, following the progression of the storyline. The beginning chords are *pianissimo* in a very quick tempo creating a quiet atmosphere of mystery like something from a dream. In measure three, Ondine is first heard in a song-like melody as the poem starts with her voice, “Listen Listen!” Ravel wonderfully captures her playful amorous character (see Example 6.14).

Example 6.14: Ravel, *Ondine* from *Gaspard de la Nuit*, mm. 1-4

The musical score for Example 6.14 consists of two systems of piano music. The first system is marked 'Lent' and 'ppp'. It features a right hand with a rapid, repeated-note motif and a left hand with a slower, more expressive melody. The second system is marked 'très doux et très expressif' and continues the same musical ideas. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#).

The motif in the right hand is challenging to play fast and soft due to the extremely rapid repeated notes. These must be produced softly enough to allow the melody in the left hand to sing without being forced. Overall, the entire piece requires many different touches as well as the ability to produce multiple tonal colors at the piano.

As Ondine entice her human and tries to persuade him to marry her, the stormy romantic passages start to build. At the moment that the man rejects her, the music suggests turbulent water crashing violently in a very virtuosic climax (see example 6.15).

Example 6.15: Ravel, *Ondine* from *Gaspard de la Nuit*, mm. 66-69

Retenez

Un peu plus lent

ff

One can feel the ecstasy as the music and tension accumulates from *p* to *ff* with the cascading figure. Soon after the climax, the music becomes softer and eventually Ondine's sad murmuring is portrayed in measures 84-87 (see example 6.16).

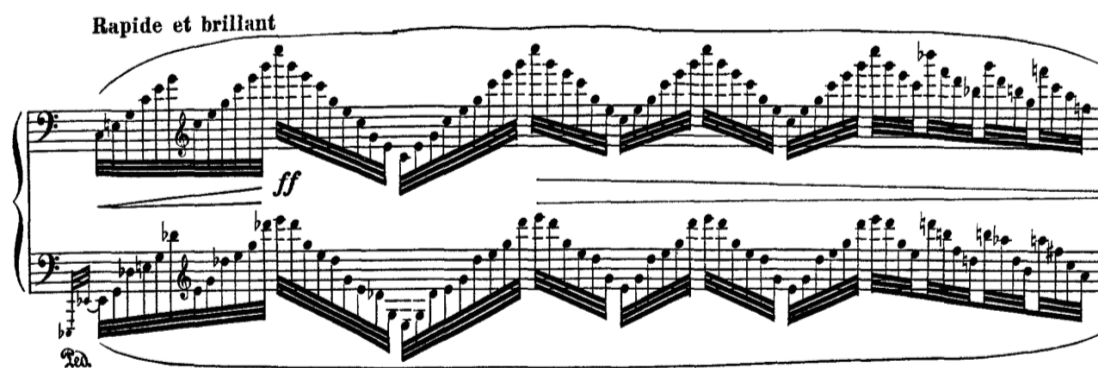
Example 6.16: Ravel, *Ondine* from *Gaspard de la Nuit*, mm. 83-87

Très lent

pp

The piece concludes with final pause at the end of measure 83, which as Ravel said, must not be too long or the emotional tension is too overwhelming. After this pause and a brief reflective melody, we hear Ondine who despite her sadness and childish disappointment “[utters] a burst of laughter, and [vanishes] like a shower,” which is portrayed musically in an abruptly interrupted coda (see Example 6.17).

Example 6.17: Ravel, *Ondine* from *Gaspard de la Nuit*, m. 91



Even though students are aware of the technical difficulty of this piece, they frequently overlook its emotional depth. The iconographical research helps students interpret Debussy and Ravel’s piano music from a stylistic and aesthetic point of view.

CHAPTER 7

CONCLUSION

The technical and stylistic challenges in teaching French music, especially the advanced piano repertoire by Debussy and Ravel can best be mastered by a gradual introduction of easier pieces from French literature. Understanding and learning all of the elements step by step will bring about the optimum result in the process of this mastery.

Students in general need to be reminded of the need to search for different colors of sound in their playing, and need to be constantly alert to the stylistic differences from one composer to another. For the purposes of this study, many of the tonal and stylistic requirements for a successful interpretation of the music of Debussy and Ravel come from understanding how best to use one's body. This becomes the responsibility of the teacher, particularly in the early stages of training.

Korean students frequently play too fast and too loud, and often they believe that this constitutes the best way of playing the piano. One of the goals of this guide is to introduce the concept of more beautiful tone, more expressive colors, and a deeper exploration of what lies beneath and beyond the notes in French music. By following the gradual steps outlined in this study, Korean piano teachers can guide their students to become more accomplished, both musically and technically.

The suggested examples of Couperin, Rameau, Fauré, and Chaminade as well as examples of Debussy and Ravel's easier pieces provide excellent repertoire for students to study at each level. In addition to having pedagogical value, all of these pieces are small masterpieces and worthy of being performed.

APPENDIX A
SUGGESTED REPERTOIRE

APPENDIX A lists more suggested French piano pieces for beginning, intermediate, and advanced students for each given criteria in the chapters in this paper. This repertoire benefits Korean teachers who are seeking proper French repertoire for their students corresponding to the students' level, which gives them manageable choices for learning proper French technique and style at every level. The 'step by step' learning process brings the beginning and intermediate students progressively to the point where they are ready to play advanced pieces of Debussy and Ravel. This catalogue ultimately leads, chapter by chapter, to the 'goal pieces' in this paper with suggestions for other pieces at the advanced level.

FINGER TECHNIQUE

Goal piece for advanced students: Ravel's *Jeux d'Eau*

LIGHT SCALES WITH FIRM FINGERTIPS		
Beginning	Couperin	<i>Les Petit Moulins a vent</i> in <i>Dix-Septieme Ordre</i> from <i>Pièces de Clavecin</i>
		<i>Les Tricoteuses</i> in <i>Vingt-unième Ordre</i> from <i>Pièces de Clavecin</i>
	Rameau	<i>Les Niais de Sologne</i> from <i>Pièces de Clavecin</i>
		<i>La Joyeuse</i> from <i>Pièces de Clavecin</i>
	Chaminade	<i>Gavotte</i> , Op. 123
Intermediate	Couperin	<i>L'Anguille</i> in <i>Vingt-unième Ordre</i> from <i>Pièces de Clavecin</i>
		<i>L'Atalante</i> in <i>Douzième Ordre</i> from <i>Pièces de Clavecin</i>
	Rameau	<i>Gavotte avec les Doubles</i> , 1 st and 2 nd double from <i>Nouvelles Suites de Pièces de Clavecin</i> in A minor
	Debussy	<i>Prélude</i> from <i>Pour le Piano</i>
		<i>Bruyères</i> from <i>Préludes Livre II</i>
Advanced	Chaminade	<i>Étude Romantique</i> , Op. 132

		<i>Fileuse</i> Op. 35, No.3 from <i>Six Études de Concert</i>
	Debussy	<i>Feux d'artifice</i> from <i>Préludes Livre II</i>
	Ravel	<i>Prélude</i> from <i>Le tombeau de Couperin</i>

REPEATED NOTES WITH LIGHT TOUCH		
Beginning	Rameau	<i>Les Cyclopes</i> from <i>Pièces de Clavecin</i>
		<i>Les Sauvages</i> from <i>Nouvelles Suites de Pièces de Clavecin</i> in G
	Chaminade	<i>Aubade</i> in <i>Album des enfants II</i> , Op.126
Intermediate	Rameau	<i>Gavotte avec les Doubles</i> , 4 th double from <i>Nouvelles Suites de Pièces de Clavecin</i> in A minor
		<i>La Poule</i> , from <i>Nouvelles Suites de Pièces de Clavecin</i> in G
	Chaminade	<i>Guitar</i> , Op. 32
	Debussy	<i>La sérénade interrompue</i> from <i>Préludes Livre I</i>
	Ravel	<i>A la manière de Chabrier</i>
Advanced	Fauré	<i>Prélude</i> Op. 103, No 2
	Debussy	<i>Les Tierces Alternées</i> from <i>Préludes Livre II</i> .
	Ravel	<i>Toccata</i> from <i>Le Tombeau de Couperin</i>

ARPEGGIOS WITH CIRCLING ARM MOVEMENT		
Beginning	Rameau	<i>La Follette</i> from <i>Pièces de Clavecin</i>
		<i>Les Tourbillons</i> from <i>Pièces de Clavecin</i>
		<i>Gigue en Rondeau</i> and 2 ^{me} <i>Gigue en Rondeau</i> from <i>Pièces de Clavecin</i> in E minor
	Couperin	<i>L'Étincelante ou la Bontemps</i> in Onzième Ordre from <i>Pièces de Clavecin</i>
Intermediate	Rameau	<i>La Villagoise</i> from <i>Pièces de Clavecin</i>
		<i>Le Rappel des Oiseaux</i> from <i>Pièces de Clavecin</i>

	Couperin	<i>Les Rozeaux</i> in <i>Treizième Ordre</i> from <i>Pièces de Clavecin</i>
	Fauré	<i>Nocturne</i> , Op. 84 No. 8 from <i>Pièces Brèves</i>
	Debussy	<i>Arabesques I</i>
		<i>Doctor Gradus ad Parnassum</i> from <i>Children's Corner Suite</i>
Advanced	Couperin	<i>Le Tic-Toc-choc, ou Les Maillotins</i> in <i>Dix-Huitième Ordre</i> from <i>Pièces de Clavecin</i>
	Chaminade	<i>Impromptu</i> Op. 35, No.5 from <i>Six Études de Concert</i>
	Fauré	<i>Allegresse</i> , Op. 84, No. 7
	Debussy	<i>Le vent dans la plaine</i> from <i>Préludes Livre I</i>
		<i>Toccata</i> from <i>Pour le Piano</i>
Ravel	<i>Une Barque sur l'Océan</i> from <i>Miroirs</i>	

TONE AND VOICING

Goal piece for advanced students: Debussy's *Cloches a travers les feuilles* from *Images Livre II*

SINGING TONE		
Beginning	Rameau	<i>L'Enharmonique</i> from <i>Nouvelles Suites de Pièces de Clavecin</i> in G
	Couperin	<i>La Harpée</i> in <i>Vingt-unieme Ordre</i> from <i>Pièces de Clavecin</i>
	Chaminade	<i>Élégie</i> Op. 126
	Fauré	<i>Improvisation</i> Op. 84, no.5 from <i>Pièces Brèves</i>
	Debussy	<i>Réverie</i>
Intermediate	Chaminade	<i>Piece Romantique</i> Op. 9, No. 1
		<i>La Lisonjera</i> , Op. 50
	Fauré	<i>Prélude</i> Op. 103, No. 9
	Debussy	<i>Des pas sur la neige</i> from <i>Préludes Livre I</i>
		<i>Little shepherd</i> from <i>Children's Corner Suite</i>
		<i>Nocturne</i>
		<i>Clair de lune</i> from <i>Suite Bergamasque</i>
Advanced	Chaminade	<i>Impromptu</i> Op. 35, No.5 from <i>Six Études de Concert</i>
	Ravel	I. <i>Modéré</i> from <i>Sonatine</i>
	Debussy	<i>Hommage à Rameau</i> from <i>Images Livre I</i>

BELL-LIKE TONE		
Beginning	Couperin	<i>Les Barricades Mystérieuses</i> in <i>Sixieme Ordre</i> from <i>Pièces de Clavecin</i>
		<i>Le Carillon de Cythère</i> in <i>Quatorzième Ordre</i> from <i>Pièces de Clavecin</i>
	Rameau	<i>Tambourin</i> from <i>Pièces de Clavecin</i>

Intermediate	Debussy	<i>The Snow is Dancing</i> from <i>Children's Corner Suite</i>
		<i>Brouillards</i> from <i>Préludes Livre II</i>
		<i>Canope</i> from <i>Préludes Livre II</i>
Advanced	Ravel	III. <i>Animé</i> from <i>Sonatine</i>
	Debussy	<i>Ondine</i> from <i>Préludes Livre II</i>
		<i>Pagoda</i> from <i>Estampes</i>
		<i>Feux d'artifice</i> from <i>Préludes Livre II</i>

VOICING		
Beginning	Couperin	<i>Les Timbres</i> in <i>Dix-Septieme Ordre</i> from <i>Pièces de Clavecin</i>
		<i>Les petites Chrémieres de Bagnolet</i> from <i>Dix-Septieme Ordre</i> from <i>Pièces de Clavecin</i>
	Debussy	<i>Rêverie</i>
Intermediate	Chaminade	<i>Sérénade</i> op.29
		Op. 35, no2, <i>Automne</i>
		<i>Étude Mélodique</i> , Op. 118
	Fauré	<i>Capriccio</i> from <i>Pièces Brèves</i> , Op. 84, No. 1
		<i>Fugue</i> from <i>Pièces Brèves</i> , Op. 84, No. 1
	Debussy	<i>Mazurka</i>
		<i>Arabesque I</i>
		<i>La sérénade interrompue</i> from <i>Préludes Livre I</i>
	Ravel	<i>Menuet sur le Nom d'Haydn</i>
Advanced	Debussy	<i>Voiles</i> from <i>Prelude Livre I</i>
		<i>Danseuse de Delphes</i> from <i>Préludes Livre I</i>
	Ravel	<i>Fugue</i> from <i>Le tombeau de Couperin</i>

SOFT CHORD

Goal piece for advanced students: Debussy's *Danseuses de Delphes* from *Prelude Livre I*

LOW PALM		
Beginning	Couperin	<i>L'Atendrissante</i> from <i>Dix-Huitième Ordre</i> from <i>Pièces de Clavecin</i>
	Chaminade	<i>Aubade</i> , <i>Album des enfants</i> Op. 123, No. 1
		<i>Patrouille</i> , <i>Album des enfants</i> Op. 123, No. 9
Intermediate	Chaminade	<i>Chaminade, Scarf Dance</i>
	Debussy	<i>La fille aux cheveux de lin</i> from <i>Préludes Livre I</i>
		<i>Et la lune descend sur le temple qui fut</i> from <i>Images Livre II</i>
		<i>Sarabande</i> from <i>Pour le Piano</i>
		<i>Canope</i> from <i>Préludes Livre II</i>
Ravel	<i>Prélude</i>	
Advanced	Debussy	<i>La terrasse des audiences du clair de lune</i> from <i>Préludes Livre II</i>
		<i>Reflects dans l'eau</i> from <i>Images Livre I</i>
	Ravel	<i>Oiseaux tristes</i> from <i>Miroirs</i>

LIGHT BOUNCING		
Beginning	Debussy	<i>Jimbo's Lullaby</i> from <i>Children's Corner Suite</i>
		<i>Rêverie</i>
Intermediate	Debussy	<i>Brouillards</i> from <i>Préludes Livre II</i>
	Ravel	<i>Pavane pour un Infante defunte</i>
	Debussy	<i>Menuet</i> from <i>Suite Bergamasque</i>
	Fauré	<i>Nocturne</i> Op. 33, No.1
Advanced	Debussy	<i>La Soirée dans Grenade</i> from <i>Estampes</i>

		<i>Danseuses de Delphes</i> from <i>Préludes Livre I</i>
	Ravel	<i>Alborada del gracioso</i> from <i>Miroirs</i>

PEDAL FOR SONORITY

Goal piece: Ravel's *La Vallée des Cloches* from *Miroirs*

All of Debussy and Ravel's piano pieces as well as those listed below are valuable for studying pedal technique

LISTENING TO PEDALING		
Beginning	COUPE RIN	<i>La Visionnaire</i> in <i>Vingt-cinquieme Ordre</i> from <i>Pièces de Clavecin</i>
	Debussy	<i>Serenade of the Doll</i> from <i>Children's Corner Suite</i>
Intermediate	Ravel	<i>Menuet</i> from <i>Le tombeau de Couperin</i>
	Debussy	<i>La fille aux cheveux de lin</i> from <i>Préludes Livre I</i>
		<i>Clair de lune</i> from <i>Suite Bergamasque</i>
		<i>Menuet</i> from <i>Suite Bergamasque</i>
Advanced	Debussy	<i>Le vent dans la plaine</i> from <i>Préludes Livre I</i>
		<i>Voiles</i> from <i>Préludes Livre II</i>

LONG PEDAL IN LONG HARMONIC BASS		
Beginning	Chaminade	Chaminade's <i>Élégie</i> from <i>Album des enfants</i> , Op. 126
Intermediate	Debussy	<i>Prelude</i> from <i>Suite Bergamasque</i>
		<i>Menuet</i> from <i>Suite Bergamasque</i>
		<i>Prelude</i> from <i>Pour le piano</i>
	Ravel	<i>Sonatine</i> , Mvt. III
Advanced	Chaminade	<i>Autumn</i> from <i>Études de concert</i> , Op. 35, No. 2
	Debussy	<i>Pagoda</i> from <i>Estampes</i>
		<i>La Soirée dans Grenade</i> from <i>Estampes</i>

Use of sostenuto pedal differs depending on piano and hall. These suggestions also include some repertoire where no sostenuto pedal is recommended, as cited in Joseph Banowetz's *The Pianist's Guide to Pedaling*.

SOSTENUTO PEDAL		
Beginning	Use of sostenuto pedal is not advised for beginning students	
Intermediate	Debussy	<i>Doctor Gradus ad Parnassum</i> from <i>Children's Corner Suite</i>
		<i>La Cathedrale Engloutie</i> from <i>Préludes Livre I</i>
		<i>Prelude</i> from <i>Pour le piano</i>
		<i>Canope</i> from <i>Préludes Livre II</i>
Advanced		<i>La Soirée dans Grenade</i> from <i>Estampes</i>
		<i>La terrasse des audiences du clair de lune</i> from <i>Préludes Livre II</i>
		<i>Feuilles mortes</i> from <i>Préludes Livre II</i>

ICONOGRAPHY

Goal piece for advanced students: Ravel's *Ondine*

DANCE		
Beginning	Rameau	<i>Minuet</i> from <i>Nouvelles Suites de Pièces de Clavecin</i> in G minor
Intermediate	Chopin	<i>Waltz</i> Op. 34, No.1
		Ravel
		<i>Menuet</i> in <i>Le Tombeau de Couperin</i>
	Debussy	<i>Minstrels</i> from <i>Préludes Livre I</i>
<i>La sérénade interrompue</i> from <i>Préludes Livre I</i>		
Advanced	Ravel	<i>Valses Nobles et Sentimentales</i>
		<i>La Valse</i>

		<i>Alborada del gracioso</i> from <i>Miroirs</i>
	Debussy	<i>General Lavine –eccentric</i> from <i>Préludes Livre II</i>

PAINTING		
Beginning	Couperin	<i>Le Carillon de Cythère</i> in <i>Quatorzième Ordre</i> from <i>Pièces de Clavecin</i>
		<i>La Fine Madelon</i> in <i>Vingtième Ordre</i> from <i>Pièces de Clavecin</i>
		<i>La Douce Janneton</i> in <i>Vingtième Ordre</i> from <i>Pièces de Clavecin</i>
Intermediate	Ravel	<i>Forlane</i> from <i>Le Tombeau de Couperin</i>
	Debussy	<i>Bruyères</i> from <i>Préludes Livre II</i>
Advanced	Debussy	<i>L'Isle Joyeuse</i>
		<i>Les collines d'Anacapri</i> from <i>Préludes Livre I</i>
		<i>La Puerta del Vino</i> from <i>Préludes Livre II</i>
		<i>La terrasse des audiences du clair de lune</i> from <i>Préludes Livre II</i>
	Ravel	<i>La vallée des cloches</i> from <i>Miroirs</i>

POETRY		
Beginning	Debussy	<i>La fille aux cheveux de lin</i> from <i>Préludes Livre I</i>
		<i>Clair de lune</i> from <i>Suite Bergamasque</i>
Intermediate	Debussy	<i>Les sons et les parfums tournent dans l'air du soir</i> from <i>Préludes Livre I</i>
		<i>La danse de Puck</i> from <i>Préludes Livre I</i>
		<i>Feuilles mortes</i> from <i>Préludes Livre II</i>
Advanced	Ravel	<i>Ondine</i> from <i>Gaspard de la nuit</i>
		<i>Le Gibet</i> from <i>Gaspard de la nuit</i>
		<i>Scarbo</i> from <i>Gaspard de la nuit</i>

APPENDIX B

POEM TRANSLATION IN ENGLISH AND KOREAN

APPENDIX B contains all cited poems in chapter 6, Iconography. The original poems in French will be presented with translation in English as well as in Korean, for the benefit of Korean teachers and students.

Clair de lune

Verlaine

*Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.*

*Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,*

*Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.*

*Moonlight*¹⁰⁸

Your soul is a chosen landscape
Charmed by masquers and revellers
Playing the lute and dancing and almost
Sad beneath their fanciful disguises.

Even while singing, in a minor key,
Of victorious love and the opportune living
They do not seem to believe in their happiness
And their song mingles with the moonlight,

The calm moonlight, sad and beautiful,
Which sets the birds in the trees dreaming,
And makes the fountains sob with ecstasy,
The tall slender fountains among marble statues.

¹⁰⁸ Translated by Peter Low in 2000, <http://www.lieder.net>, accessed September 21, 2015, http://www.lieder.net/lieder/get_text.html?TextId=16243

달빛

그대의 영혼은 선택된 풍경
매력적인 가면과 베르가모 가면들이 떠도는
류트를 연주하고 춤을 추지만,
괴상한 변장 속에서 슬퍼한다.

단조에 맞춰 노래하며
사랑의 승리와 삶의 행운을,
자신의 행복을 믿지 않아 보이는 그들
그리고 그들의 노래는 달빛과 뒤범벅이 된다.

고요한 달빛은 슬프고 아름다우며,
나무 속에 있는 새들을 꿈꾸게 한다
분수의 황홀한 흐느낌,
큰 분수가 대리석 조각들 가운데서 흐느낀다.

Harmonie du soir

Baudelaire

Voici venir les temps où 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!

Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un coeur qu'on afflige;
Valse mélancolique et langoureux vertige!
Le ciel est triste et beau comme un grand reposoir.

Le violon frémit comme un coeur qu'on afflige,
Un coeur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand reposoir;
Le soleil s'est noyé dans son sang qui se fige.

Un coeur tendre, qui hait le néant vaste et noir,
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige...
Ton souvenir en moi luit comme un ostensor!

*Evening Harmony*¹⁰⁹

Now is the time when trembling on its stem
Each flower fades away like incense;
Sounds and scents turn in the evening air;
A melancholy waltz, a soft and giddy dizziness!

Each flower fades away like incense;
The violin thrills like a tortured heart;
A melancholy waltz, a soft and giddy dizziness!
The sky is sad and beautiful like some great resting-place.

The violin thrills like a tortured heart,
A tender heart, hating the wide black void.
The sky is sad and beautiful like some great resting-place;
The sun drowns itself in its own clotting blood.

A tender heart, boring the wide black void,
Gathers all trace from the pellucid past.
The sun drowns itself in clotting blood.
Like the Host shines O your memory in me!

*저녁의 하모니*¹¹⁰

마침내 꽃이 각자 줄기 위에서 흔들리며
향로 (香爐) 처럼 향기를 발산하는 시간이 왔구나
소리와 향기는 저녁 공기 안에서 맴도네
우울한 외유 (外遊), 나른한 현기증!

꽃마다 향로처럼 그만의 향기를 발산하는구나
바이올린은 비탄의 가슴처럼 떨고 있고
우울한 왈츠, 나른한 현기증!
하늘은 광대한 제단처럼 슬프고 아름답다.

¹⁰⁹ Translated by Geoffrey Wagner, *Selected Poems of Charles Baudelaire* (NY: Grove Press, 1974); other versions of English translation are available at <http://fleursdumal.org/>

¹¹⁰ Translated by Eun Sook Byun, accessed September 21, 15
http://hanca.com/?mid=columnbyuneunsook&document_srl=47803067

바이올린은 비탄의 가슴처럼 떨고 있고
암흑의 전무(全無)를 혐오하는 다정한 마음!
하늘은 광대한 제단처럼 슬프고 아름답다
해는 그의 굳어지는 피에 빠져 버린다

암흑의 전무를 혐오하는 다정한 마음
빛나는 지난날의 모든 흔적을 모아 품는다!
해는 그의 굳어지는 피에 빠져 버리고...
너의 기억은 내 안에서 성체(聖體) 현시대(顯示臺)처럼 빛나네!

Correspondances

Baudelaire

La Nature est un temple où de vivants piliers
Laissent parfois sortir de confuses paroles;
L'homme y passe á travers des forêts de symboles
Qui l'observent avec des regards familiers.

Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
- Et d'autres, corrompus, riches et triomphants,

Ayant l'expansion des choses infinies,
Comme l'ambre, le musc, le benjoin et l'encens,
Qui chantent les transports de l'esprit et des sens

*Correspondences*¹¹¹

Nature is a temple in which living pillars
Sometimes give voice to confused words;
Man passes there through forests of symbols
Which look at him with understanding eyes.

¹¹¹ Translated by William Aggeler, *The Flowers of Evil* (Fresno, CA: Academy Library Guild, 1954, accessed September 21, 15 <http://fleursdumal.org/poem/103>)

Like prolonged echoes mingling in the distance
In a deep and tenebrous unity,
Vast as the dark of night and as the light of day,
Perfumes, sounds, and colors correspond.

There are perfumes as cool as the flesh of children,
Sweet as oboes, green as meadows
— And others are corrupt, and rich, triumphant,

With power to expand into infinity,
Like amber and incense, musk, benzoin,
That sing the ecstasy of the soul and senses.

상응(相應)¹¹²

대자연은 하나의 사원(寺院)이니 그 속에서
살아있는 기둥들이 때로 알 수 없는 말들을 새어 내보내니
사람들은 낮익은 눈길로 자기를 지켜보는
상징의 숲을 가로 질러 가네.

어둠처럼, 광명처럼 광대하며
کمکم하고도 깊은 통일 속
저 멀리서 혼합되는 긴 메아리들처럼
향기와 색채와 음향이 서로 화답하네.

어린 아이 살처럼 싱싱하고
목적(木笛)처럼 부드럽고 초원(草原)처럼 푸르른 향기들도 있지.
—그리고 또 짙은 향기, 풍성하고도 요란한 향기도 있어

용연향, 사향, 안식향, 훈향처럼
무한한 것들의 확장력(擴張力)을 지녔기에
정신과 육감(肉感)의 황홀을 노래하네.

¹¹² Translated by Keun Ok Jung, accessed September 21, 15 <http://www.poemspace.net/report/Correspondances-Baudelaire.htm>

Ondine

Bertrand

...Je croyais entendre
Une vague harmonie enchanter mon sommeil,
Et près de moi s'épandre un murmure pareil
Aux chants entrecoupés d'une voix triste et tender.

Ch. BRUGNOT. "Les deux Génies"

“Écoute ! – Écoute ! – C'est moi, c'est Ondine qui frôle de ces gouttes d'eau les losanges sonores de ta fenêtre illuminée par les mornes rayons de la lune; et voici, en robe de moire, la dame châtelaine qui contemple à son balcon la belle nuit étoilée et le beau lac endormi.

“Chaque flot est un ondin qui nage dans le courant, chaque courant est un sentier qui serpente vers mon palais, et mon palais est bâti fluide, au fond du lac, dans le triangle du feu, de la terre et de l'air.

“Écoute ! – Écoute ! – Mon père bat l'eau coassante d'une branche d'aulne verte, et mes sœurs caressent de leurs bras d'écume les fraîches îles d'herbes, de nénuphars et de glaïeuls, ou se moquent du saule caduc et barbu qui pêche à la ligne.”

Sa chanson murmurée, elle me supplia de recevoir son anneau à mon doigt, pour être l'époux d'une Ondine, et de visiter avec elle son palais, pour être le roi des lacs.

Et comme je lui répondais que j'aimais une mortelle, boudeuse et dépitée, elle pleura quelques larmes, poussa un éclat de rire, et s'évanouit en giboulées qui ruisselèrent blanches le long de mes vitraux bleus.

*Ondine*¹¹³

...I thought I heard
A faint harmony that enchants my sleep.
And close to me radiates an identical murmur
Of songs interrupted by a sad and tender voice.

Ch. BRUGNOT, "The two Spirits."

"Listen! – Listen! – It's me, it's Ondine who brushes with these drops of water the resonant diamonds of your window lit by the gloomy moonlight; and there in her silken robe is the lady of the manor contemplating from her balcony the lovely star-bright night and the beautiful, sleeping lake.

"Each ripple is a 'child of the waves' swimming with the current, each current is a path winding towards my palace, and my palace is built fluid, at the bottom of the lake, in the triangle of fire, earth and air.

"Listen! – Listen! – My father whips the croaking water with a branch of a green alder tree, and my sisters caress with their arms of foam the cool islands of herbs, water lilies and gladioli, or make fun of the sickly, bearded willow that is fishing with rod and line."

Having murmured her song, she begged me to accept her ring on my finger, so that I would be the husband of an Ondine, and to visit her palace with her, so that I would be king of the lakes.

And when I replied that I loved a mortal woman, she wept a few tears, sulking and peevish, then broke into laughter, and vanished in showers of rain that drizzled white across my blue window pane.

¹¹³ Translated by Siglind Bruhn, *Images and Ideas in Modern French Piano Music*, 183.

물의 요정

내 어깨 너머로
마법을 거는 듯한 희미한 하모니와
내 가까이서 슬프고 부드러운 목소리의
잠시 중지됐던 노래인 듯한 속삭임이 들려왔다.

“들어봐요, 들어봐요! 나, 물의 요정이랍니다. 부드러운 달빛에 비친 당신의 유리창에 물방울을 흩뿌려 울리게 하는것은 바로 나예요. 그리고 여기 무지갯빛 가운을 걸친 저택의 아가씨가 발코니에 서서 별이 총총한 밤의 아름다움과 잠든 호수를 바라보고 있어요.

“흐름을 헤엄치는 물방울 하나 하나가 물의 요정이고, 흐름 하나하나가 나의 거처로 가는 오솔길이며, 그리고 나의 거처는 깊은 호수 속에 불과 흙과 공기의 세모꼴 속에 물로 만들어져 있죠.

“들어봐요, 들어봐요! 나의 아버지는 푸른 버드나무 가지로 물가를 찰랑거리고 계시죠. 그리고 나의 재미들은 그 물거품의 팔로 물백합과 글라디올러스가 우거진 푸른 풀의 섬을 쓰다듬고, 수염을 드리우고 구부정하게 강물에서 낚시하는 버드나무를 놀려대지요.”

낮은 목소리로 그녀는 나에게 애원했다. 그녀의 반지를 내 손가락에 끼고 물의 요정의 남편이 되어 그녀의 거처에 와서 호수의 왕이 되라고.

그리고 나는 인간 여성을 사랑하고 있다고 대답하자, 그녀는 썰쭉해져서 투정부리며 나지막하게 울고, 갑작스럽게 소리내어 웃더니 물방울이 되어 나의 푸르스름한 창문을 타고 하얗게 흘러내려서는 이내 흩어져버렸다.

APPENDIX C

SET AUDITION REPERTOIRE FROM SELECTED UNIVERSITIES AND NATIONAL
COMPETITIONS IN KOREA

APPENDIX C contains set repertoire from competitive universities and prominent national competitions in Korea in the past ten to fifteen years. By studying this appendix, Korean teachers can get an overview of expectations during the past ten to fifteen years, in order to best guide their students' development.

Set repertoire from selected six universities in Korea from 2001 to 2016

The selected universities including Seoul National University, Yonsei University, Ewha Womans University, Hanyang University, Kyunghee University, and Sookmyung Womans University are competitive universities located in Seoul.

J. S. Bach

Prelude and Fugue

Livre I, Fugue in A minor, BWV 865: Hanyang, 2016

Livre II, Fugue in F Major, BWV 880: Hanyang, 2016

Livre II, Prelude and Fugue in F sharp minor, BWV 883: Ehwa, 2008

French Suite

Gigue from No. 5: Hanyang, 2016

English Suite

Prelude from No. 2: Yonsei, 2008

Prelude from No. 4: Yonsei, 2008

L.v. Beethoven

Sonatas

Op. 2, No. 2, 1st mvt: Kyunghee, 2004, 2007; Seoul 2005

4th mvt: Ehwa, 2011

Op. 2, No. 3, 1st mvt: Kyunghee, 2007; Seoul, 2009; Sookmyung, 2012

4th mvt: Ehwa, 2001; Seoul, 2009

Op. 7, 1st mvt: Kyunghee, 2004, 2006; Ehwa, 2004, 2008; Hanyang, 2010;

Sookmyung, 2011; Seoul, 2011

Op. 10, No. 3, 1st mvt: Ehwa, 2016

4th mvt: Hanyang, 2016

Op. 22, 1st mvt: Sookmyung, 2001, 2007, 2011; Ehwa, 2011; Seoul, 2014

4th mvt: Seoul, 2014

Op. 26, 1st and 4th mvt: Seoul, 2016

Op. 27, No. 1, 1st and 4th mvt: Seoul, 2016

Op. 28, 1st and 4th: Seoul, 2012

Op. 31, No. 1, 1st mvt: Kyunghee, 2007; Sookmyung, 2012
 Op. 31, No. 1, 3rd mvt: Hanyang, 2016
 Op. 31, No. 3, 1st mvt: Kyunghee, 2004; Sookmyung, 2012; Ehwa, 2015
 Entire mvt: Seoul, 2016
 Op. 53, 1st mvt: Kyunghee, 2005; Hanyang, 2005
 Op. 54, 1st mvt: Seoul, 2006
 Entire mvt: Seoul, 2012
 Op. 57, 1st mvt: Kyunghee, 2003, 2005, 2010; Ewha 2009, 2016; Sookmyung, 2013
 Op. 78, 1st mvt: Ewha, 2003; Kyunghee, 2012; Hanyang, 2015; Sookmyung, 2009
 2nd mvt: Sookmyung, 2009
 Op. 81a, 1st mvt: Kyunghee, 2002, 2005; Ewha 2016; Seoul, 2016
 Op. 90, entire mvt: Seoul, 2012
 Op. 101, 1st mvt: Kyunghee, 2001, 2009; Hanyang, 2008; Sookmyung 2010
 Op. 109, 1st and 2nd mvt: Sookmyung, 2006
 Op. 110, 1st mvt: Hanyang, 2003; Seoul, 2008

Variations

Op. 34: Yonsei, 2007
 Op. 35, *Eroica*: Seoul, 2014, 2004; Sookmyung, 2008
 WoO. 80, 32 *variaions* in C minor: Hanyang, 2004; Kyunghee, 2008

Op. 77, *Fantasia* in G minor: Yonsei, 2016

J. Brahms

Ballade, Op.10, No. 3, *Intermezzo*: Yonsei, 2004
Vairiaions and Fugue on a Theme by Handel, Op. 24: Ehwa, 2005; Seoul, 2016
Variations on a Theme by Paganini, Op. 35, Livre I: Ehwa, 2015
Variations on a Theme by Paganini, Op. 35, Livre II: Ehwa, 2003, 2010; Hanyang, 2011;
 Kyunghee, 2012

F. Chopin

Études

Op. 10, No. 1: Hanyang, 2016; Sookmyung, 2013; Kyunghee, 2010, 2007; Ehwa, 2003, 2001
 Op. 10, No. 2: Hanyang, 2016
 Op. 10, No. 5: Hanyang, 2012; Sookmyung, 2008; Kyunghee, 2008, 2002; Ewha, 2003
 Op. 10, No. 8: Kyunghee, 2009, 2007, 2001; Sookmyung, 2007, Hanyang, 2006
 Op. 10, No. 10: Sookmyung, 2013; Hanyang, 2008, 2005; Ewha, 2001
 Op. 10, No. 12: Kyunghee, 2007
 Op. 25, No. 3: Sookmyung, 2009, Seoul, 2006
 Op. 25, No. 4: Sookmyung, 2007, Seoul, 2006
 Op. 25, No. 5: Seoul, 2016
 Op. 25, No. 6: Seoul, 2016; Hanyang, 2016; Sookmyung, 2002
 Op. 25, No. 8: Ehwa, 2016, Seoul, 2006; Hanyang, 2001
 Op. 25, No. 9: Ewha, 2016; Hanyang, 2012; Kyunghee, 2009, 2002; Hanyang, 2012, 2001
 Op. 25, No. 11: Seoul, 2016; Hanyang, 2016; Sookmyung, 2013; Kyunghee, 2006

Sonatas

No. 3, Op. 58, 1st mvt: Seoul, 2014; Kyunghee, 2011; Hanyang, 2010, 2007
4th mvt: Hanyang, 2010

Préludes

No. 3: Ewha, 2009, Hanyang, 2007, Sookmyung, 2006
No. 8: Hanyang, 2015, Ewha, 2012, Sookmyung, 2012
No. 11: Hanyang, 2007
No. 12: Hanyang, 2015, 2007; Ewha, 2009
No. 16: Sookmyung, 2012, 2006; Ewha, 2012; Hanyang, 2009, 2002
No. 18: Sookmyung, 2012; Yonsei, 2006
No. 19: Ewha, 2009

Andante Spianato et grande polonaise brillante, Op. 22: Seoul, 2007

Mazurka

Choose one from Op. 24, No. 1,2,3, and 4: Yonsei, 2015

Nocturne

Choose one from Op. 55, No. 2 and Op. 62, No. 1: Yonsei, 2016

C. Debussy

Toccata from Pour le Piano: Yonsei, 2007

Étude No. 7 Pour les degres chromatiques: Yonsei, 2010

E. Dohnányi

Étude Op. 28, No. 6: Yonsei, 2016

F. Liszt

Études

Transcendental Études No. 2: Hanyang, 2015

Transcendental Études No. 10: Seoul, 2014; Hanyang, 2003

La leggerezza from *Three Concert Études*: Hanyang, 2011

Gnomenreigen from *Two Concert Études*: Sookmyung, 2009

Paganini Études, No. 2: Sookmyung, 2009; Yonsei, 2008

Paganini Études, No. 3: Hanyang, 2004

Paganini Études, No. 6: Kyunghee, 2011; Sookmyung, 2010; Seoul, 2009, 2005, 2001;
Ewha, 2002

Schubert-Liszt, *Der Lindenbaum*: Yonsei, 2012

F. Medelsshon

Variations serieuses, Op. 54: Seoul, 2010; hanyang, 2002

S. Prokofiev

Vision Fugitives, Op. 22, No. 14 and 15: Yonsei, 2015

S. Rachmaninoff

Choose one from *Preludes* Op. 23, No. 2, No. 5 and Op. 32, No. 12: Seoul, 2015

Preludes Op. 23, No. 8: Yonsei, 2009

M. Ravel

Toccata from *Le Tombeau de Couperin*: Seoul, 2014

F. Schubert

Sonata D. 958, 1st mvt: Hanyang, 2009

R. Shumann

Abegg variation, Op. 1: Hanyang, 2012, 2006

Carnaval, Op. 9: Seoul, 2009

Fantasiestücke, Op. 12, No. 2 and 5: Hanyang, 2016

Sonata, No. 1, 1st mvt: Seoul, 2002

Sonata, No.2, 1st mvt: Hanyang, 2001

Symphonic Etudes: Seoul, 2011

Toccata, Seoul, 2016; Ewha, 2011

A.Scriabin

Étude Op. 8, No. 10: Seoul, 2016

Set repertoire from selected national competitions in Korea

Jungang Music Concours, from 2006 to 2016

Year

Repertoire for Preliminary round 1

Repertoire for Preliminary round 2

Repertoire for Final round

2016

Mozart: first movement of a Sonata

Chopin: two Études

Schubert: one Sonata from D. 664, D. 784, D. 845, D. 850

Liszt: one of the Transcendental Études No. 5, No.8, No. 10

50 minute recital program including a Sonata of Beethoven

2015

Chopin: three pieces including no. 8 and 19 of Préludes Op. 28

J.S. Bach: one of Well-Tempered Clavier (WTC)

Beethoven: one of the Sonatas No. 22, 24, 27

Chopin: any piece of Chopin (within 10 minutes)

50 minute recital program including one of Schonberg, Berg, or Webern's piano works

2014

Chopin: one Étude

One Étude excluding Chopin

J.S. Bach: one of WTC

Beethoven: one Sonata

50 minute recital program including one work of a Korean composer

2013

Chopin: one of the *Études* Op. 10, no. 2, no.7

Chopin: one of the *Études* Op. 25, no. 6 no. 8

Mozart: one first movement of a Sonata

Beethoven: one Sonata from Op. 101, 109, 110

50 minute recital program including one of J.S. Bach's Partitas

2012

Chopin: Prelude Op. 28 no. 3, 12, 16
Any Étude by Debussy, Rachmaninoff, or Scriabin

Beethoven: one Sonata from Op. 26, Op. 31, no. 3

50 minute recital program including one Sonata or Variations by Haydn or Mozart

2011

Chopin: one Étude
Debussy, Rachmaninoff, and Scriabin: one Étude
Mozart: one Sonata from K. 279, 280, 281

Beethoven: a complete movement from Op. 2, no. 2, Op. 2, no.3, Op. 7, Op. 10, no.3, Op. 22

50 minute recital program including one Scriabin's Sonata from no. 4, no. 5

2010

Chopin: one Étude
Liszt: one Étude
Debussy, Rachmaninoff, and Scriabin: any Étude

Bach: one of WTC

Chopin: one from Ballade no. 4, Op. 52; Polonaise-Fantasie Op. 61; Fantasie Op. 49; and
Andante Spianato and Grand Polonaise Op. 22

50 minute recital program including one Sonata of Schubert

2009

Haydn: one first movement of a Sonata
Chopin: one Étude Op. 10, no 2, 5, 8
Rachmaninoff: Prelude Op. 23, no. 9

Beethoven: one of the Sonatas Op. 101, 109, 110

50 minute recital program including Bach's Italian Concerto

2008

Mozart: one first movement of a Sonata K. 533, K. 570, K. 576
Chopin: one Étude Op. 10, no. 7, Op. 25, no. 6 or no. 8
Ravel: *Toccata* from *Le Tombeau de Couperin*

Beethoven: one Sonata from Op. 27, no. 1, Op. 31, no.3, Op. 81a

50 minute recital program including Brahms Op. 116, Op. 117, 118 or 119

2007

Chopin: Sonata Op. 35, first and fourth movements

Haydn: entire movement of a Sonata

Any Étude by Chopin, Liszt, Rachmaninoff, Saint-Saens, Debussy, Scriabin, or Bartok

50 minute recital program including one sonata of Beethoven

2006

Clementi: the first movement of Sonata F sharp minor Op. 25, no. 5

Chopin: Prelude Op. 28, no. 3, 5, 8, and 12

Beethoven: Sonata Op. 101

50 minute recital program including Albeniz's Iberia

Ewha & KyungHyang Music Concours, from 2001 to 2015

2015

Elementary

Mozart: Sonata K. 576, 1st mvt

Beethoven: 6 Variations Op. 34

Middle School

Chopin: Étude Op. 10, no, 8 and 12

Chopin: Ballade No.4

High School

Liszt: Paganini Étude No.6

Schumann: Carnival Op.9

2014

Elementary

Beethoven: Sonata Op.79 1st mvt.

Chopin: Rondo Op. 16

Middle School

Liszt: Les jeux d’eaux la villa d’Este

Mendelssohn: Fantasy Op. 28

High School

Beethoven: 32 Variation c minor

Rachmaninoff: Variations on a Theme by Corellie Op. 42

2013

Elementary

Mendelssohn: 3 Etudes Op. 104b, No. 1 and 3

Chopin: Ballade No. 3

Middle School

Beethoven: 6 Variation on original Theme in FM Op. 34

Chopin: polonaise Op. 44

High School

Liszt: Transcendental Étude No. 2

Brahms: Paganini Variation Op. 35 Livre 2

2012

Elementary

Liszt: Concert Étude “Gnomenreigen”

Schumann: Abegg Variation

Middle School

Beethoven: Sonata Op. 10, No. 3 1st mvt

Mendelssohn: Variations Serieuses Op. 54

High School

Beethoven: Op. 57, 1st mvt

Chopin: Sonata No. 2 entire work

2011

Elementary

Mozart: Sonata K. 576 1st mvt

Schumann: Papillons Op. 2

Middle School

Schumann: Paganini Étude Op. 3, No. 1

Liszt: Hunarian Rhapsody No. 8

High School

Liszt: Paganini Étude No. 2

Brahms: Paganini Variations Livre 2

2010

Elementary

Mendelssohn: Trois Fantaisies ou caprices Op. 16, II. Scherzo

Mozart: 6 Variations in FM K. 398

Middle School

Chopin: Études Op. 10, No. 10

Beethoven: Sonata Op. 78

High School

Schumann: Toccata Op. 7

Schubert: Sonata D. 959 1st mvt

2009

Elementary

Mozart: Sonata K. 333 1st mvt

Mozart: Variations K. 455

Middle School

Chopin: Études Op. 10, no. 4 and Op. 25, no. 9

Chopin: Barcarolle Op. 60

High School

Chopin: Préludes Op. 28, No. 3, 10, 16 (all)

Brahms: Variations and Fugue on a theme by Handel

2008

Elementary

Beethoven: Sonata Op. 10-1, 1st mvt.

Schubert: Impromptu Op. 142, No. 3

Middle School

Mozart: K. 331 1st mvt.

Chopin: Étude Op 10, no. 8

Schumann: Allegro Op. 8

High School

Liszt: Transcendental Étude No. 10

Chopin: Sonata No. 3 Op. 58 1st mvt

2007

Elementary

Mozart: Sonata K. 533 1st mvt.

Chopin: Impromptu Op. 36, No. 2

Middle School

Mozart: Sonata K. 457, 1st

Chopin: Étude Op.10, no.12

Chopin: Scherzo No. 4 Op. 54

High School

Beethoven: Op. 90 1st mvt.

Chopin: Étude Op. 25 No. 8

Schumann: Symphonische Etude Op. 13

2006

Elementary

Haydn: Sonata Hob. XVI: 50, 1st mvt.

Schumann: Abegg Variations

Middle School

Beethoven: Soantna Op. 2, No. 2, 1st mvt.

Chopin: Ballade no. 1, Op. 23

High School

Beethoven: Sonata Op. 81a, 1st mvt.

Chopin: Polinaise-Fantasy Op. 61

2005

Elementary

Chopin: Imprompt Op. 29, No. 1
Mozart: 6 Variations K. 398

Middle School
Chopin: Étude Op.10, no. 8
Mendelssohn: Variations Sérieuses Op. 54

High School
Chopin: Étude Op. 10, no. 4
Liszt: Paganini Étude no.4
Beethoven: Variation “Eroica” Op. 35

2004

Elementary
Mozart: Sonata, K. 281
Mendelssohn: Rondo Capriccioso

Middle School
Liszt: Concert Étude “Gnomenreigen”
Beethoven: 32 variations in c minor

High School
Chopin: Sonata no.2 Op. 35 1st mvt.
Chopin: Sonata no.2 Op. 35 entire mvt.

2003

Elementary
Mendelssohn: Fantasie en caprice Op. 16, II. Scherzo
Mozart: Variation K. 353

Middle School
Beethoven: Sonata Op. 22, 1st mvt.
Mendelssohn: Variations Sérieuses Op. 54

High School
Liszt: Paganini Étude no. 6
Brahms: Klavierstücke Op. 119

2002

Elementary
Haydn: Sonata Hob. XVI: 50, 1st mvt.
Chopin: Variations Brillantes Op. 12

Middle School
Chopin: Étude Op. 10, no.5
Mozart: Sonata K. 330, 1st mvt.

Beethoven: Op. 78 entire mvt.

High School

Chopin: Étude Op. 10, No. 7,8

Brahms: Variations and Fugue on a Theme of Handel

2001

Elementary

Mozart: Sonata K. 332

Schumann: Papillons Op. 2

Middle School

Chopin: Étude Op, 10, no. 4, and 7

Chopin: Scherzo No. 4 Op. 54

High School

Brahms: Paganini Variations Livre 2

Beethoven: "Eroica" Variations Op. 35

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Image of Watteau's *Les Plaisirs du bal*

Jean-Antoine Watteau, *Les Plaisirs du Bal*, oil on canvas, c. 1715-17 (Dulwich Gallery, London).

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Image of Watteau's *L'Embarquement pour Cythere*

Watteau, *L'Embarquement pour Cythere*, oil on canvas, 1717 (Louvre, Paris).

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