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Debussy's *Children's Corner*: A Pedagogical Approach

by

Sherry Lin-Yu Chen

A THESIS SUBMITTED
IN PARTIAL FULLFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

Doctor of Musical Arts

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Abstract

Debussy's *Children's Corner*: A Pedagogical Approach

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Sherry Lin-Yu Chen

This document seeks to examine and analyze Debussy's *Children's Corner* through a pedagogical approach. In the initial chapters, the author provides a general overview of Debussy's piano music, compositional style and a historical background of *Children's Corner*. Following this introduction, the author summarizes Debussy's aesthetic principles with regards to *Children's Corner*. A detailed stylistic analysis of the harmony and tonal structure in each movement of *Children's Corner* is presented. The author also discusses her findings concerning how such analysis might influence performance of Debussy's *Children's Corner*. 
To my dearest Lord, loving parents and my beloved husband
ACKNOWLEDGMENT

I would like to express my sincere appreciation to my advisor, Dr. Walter Bailey, whose substantial contribution throughout this project is far beyond the power of mere gratitude to repay. His generosity, care, and patience are greatly appreciated. My warm appreciation is offered to Dr. Karim Al-Zand and Dr. Robert Roux for providing me with insightful ideas and valuable comments. I would like to thank Dr. Dean Shank for his wise counsel and warm encouragement.

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INTRODUCTION

Some people call Claude Debussy a musical Impressionist, comparing his music with the paintings of Monet and Renoir. Others speak of him as a musical Symbolist, observing that he used sounds to stir feelings and sensations in the listener's mind as the Symbolist poets, such as Baudelaire and Verlaine, used words and phrases to achieve similar effects. Regardless of how one interprets Debussy's music, its subtle and magical power over imagination is undeniable.

Claude-Achille Debussy was born in the town of St. Germain-en Laye, near Paris, on August 22, 1862. His father was an itinerant merchant and civil servant; his emotionally distant mother, Victorine, was a part-time seamstress. Debussy was the eldest of five children, and there was nothing in the family tree to suggest the extent of his genius. His gifts would have gone unrecognized were it not for the keen observation of a family acquaintance, Madame Maute de Fleuville, mother-in-law of the poet Paul Verlaine. Madame Maute claimed to have been a student of the great Chopin, although this was never substantiated. Regardless, her skills as a piano teacher must certainly have been impressive: after only eighteen months of study under her tutelage, ten-year-old Achille-Claude was accepted into the Paris Conservatoire, as the youngest of eight male students chosen from a pool of thirty-eight applicants.¹

The first-year report of his piano instructor, Antoine Marmontel, identified Debussy as "a charming child with a true artistic temperament; much can be expected from him."² This temperament, however, would eventually isolate him from many of his contemporaries and instantly put him at odds with the conservative music faculty. They remained for the most part unimpressed by his insertion of strange, unique harmonies into otherwise banal exercises, and they dodged his probing questions. Debussy's father's plan for his son to secure a lucrative career as a concert pianist was dashed by the time Marmontel gave his final assessment. "He doesn't care much for the piano," he wrote, "but he does love music."³ Debussy's sights were thereafter set on composition.

³ Lockspiser, p. 29. (Vol.I)
In 1880, on the basis of Debussy’s strong sight-reading and solfège capabilities, Marmontel recommended the eighteen-year-old Debussy for summer employment with Tchaikovsky’s patroness, Nadezhda Filaretovna von Meck. Debussy spent the next three summers traveling throughout Europe and Russia, staying in extravagant lodgings while tutoring the von Meck children in music. He was exposed to a wealth of exotic cultures and music, including his first taste of Wagner’s Tristan und Isolde. In a letter to Tchaikovsky dated August 28, 1882, Madame von Meck was inspired to remark, “My favorite. Achille Debussy… is very witty, and a wonderful mimic… and entertains all our people tremendously.”  

His playful character was also commented upon succinctly by Debussy’s friend, the composer Alfredo Casella: “To the end he remained what the French call un grand enfant (a child at heart).”

In June of 1884, Debussy was awarded the highly prestigious Grand Prix de Rome for the cantata L’Enfant Prodigue. But even in victory, Debussy was cryptically nonconformist. “I realized,” he would later reflect, “that I was no longer free.” As the winner of the Grand Prix de Rome, Debussy was given a three-year stay in the Villa Medici in Rome, where he was to pursue his creative work. The two years Debussy spent in Rome were filled with misery and an intense longing for home. He found it “positively ugly—a town of marble, fleas, and boredom.”  

His one revelation came courtesy of the aged composer Franz Liszt, who directed him to the church of Santa Maria dell’Anima. Through its music Debussy discovered the sublime counterpoint of Palestrina and Orlando di Lasso, which would have a lasting effect on him. He began to come into his own stylistically. The works Debussy submitted as part of his required assignments for the Grand Prix de Rome were labeled by Saint-Saëns, a member of the adjudicating committee and a lifelong rival of Debussy, as “bizarre, incomprehensible, and unperformable.” “One does not write for orchestra in six sharps!” he also observed.

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4 Lockspiser, p. 56. (Vol. II)
5 Ibid., p. 56.
6 Ibid., p. 56.
7 Ibid., p. 56.
8 Ibid., p. 28.
9 Ibid., p. 29.
Debussy’s contribution to music, according to Edward Lockspeiser, in his book, Debussy: His Life and Mind described, “can be expressed by a single word, now frequently used, by some in mockery, by other with pride: Debussysm.”¹⁰ This development in music “corresponds to Symbolism in poetry and Impressionism in painting.”¹¹

In 1892 he began one of his best known orchestral works, Prélude à l’après-midi d’un faune (Prelude to the Afternoon of a Faun). At the first performance it was enthusiastically received and accorded an immediate encore, and the work is now recognized as breaking new musical ground with its unconventional and impressionistic harmonies. Based on a poem by Stéphane Mallarmé, which describes the dreams and desires of a faun basking in the afternoon heat, the music consists of a beautiful and sensual mosaic of sound graphically depicting the erotic content of the poem.

In 1893 Debussy began work on his only completed opera, Pelléas et Mélisande. It took the composer almost ten years to finish and was premiered in 1902. The music turns away from the drama and thunderous passion of Wagnerian opera, remaining for the most part subdued and always allowing the words to be clearly audible. The trance like quality of the score almost hypnotizes the listener with a new and beautiful world of sound.¹²

Debussy reached his musical maturity during the closing years of the nineteenth century, when the Late Romantic period of Liszt and Wagner was coming to an end and many composers were looking for new musical paths. He took his inspiration from many artistic sources, including Wagner's music, the art and music of the Orient, Impressionist painters such as Degas, poetry, and the sinuous lines and pastel shades of contemporary Art Nouveau. From these sources, he forged a musical style that is both original in its harmonies, rhythms, and musical tones, and often quietly beautiful.

Debussy’s influence on the music of the twentieth century, from the concert hall and opera house to the world of jazz, has been immense. His finest works, including his orchestral masterpiece La Mer and many of his piano pieces, sound as original and

¹⁰ Lockspiser, p. 79. (Vol. II)
¹¹ Ibid., p. 79.
¹² Ibid., p. 87.
effective today as they did a century ago. Claude Debussy died of cancer on March 25, 1918, at the age of fifty-five.

Chapter One of this document deals with a general overview of Debussy's piano music and compositional style. Chapter Two introduces the historical background of "Children's Corner," a brief overview of Debussy's life up to the time when he wrote the piece, a summary of his aesthetic principles, and observations of critics with regards to "Children's Corner." Chapter Three offers a detailed stylistic analysis of the harmony and tonal structure in each movement of "Children's Corner." In the analysis, first of all, the formal aspect will be considered. The tonal structure and harmony will be analyzed: how tonal centers are established, how they relate to one another, and how harmonic progressions and individual harmonies are used. The analysis also focuses on Debussy's uses of motives and motivic development to achieve coherence in each piece. In addition, the unique features of each piece will be discussed in detail. Lastly, Chapter Four summarizes these observations and the analyses of the six pieces of "Children's Corner" in order to make objective assessments of its stylistic features and propose how the author's findings might influence performance.
CHAPTER ONE
AN OVERVIEW OF DEBUSSY’S PIANO MUSIC

Debussy wrote piano music throughout his lifetime, and his piano compositions constitute a significant contribution to the piano literature. Much of his most creative work in composition was in the sphere of piano music. Debussy did for the twentieth century what Chopin did for the nineteenth century: revolutionized the technique of piano playing and endowed the piano with a new voice, creating for it matchless music which has dramatically changed pianistic technique and enormously extended the instrument’s potential. Debussy claimed Chopin as his principal model: “He was impregnated with the spirit of Chopin, inhabited by it.”

In the early twentieth century, the piano had almost reached the peak of its development. Debussy took advantage of this development and composed music that used the whole span of the keyboard and the wide range of the piano’s dynamics. The piano was Debussy’s perfect medium of expression and his piano music is idiomatic, featuring unusual voicing and pedal points. In a letter to Durand, Debussy promised: “you will find unheard-of effects, despite the fact that your ears have grown accustomed to many a curiosity.”

Debussy’s piano works fall into three categories: early or pre-1903; middle, between 1903 and 1913; and late, 1913 to 1917. Debussy’s first piano works were composed between 1888 and 1890: the two Arabesque, Ballade, Mazurka, Rêverie, Nocturne, and Valse romantique. These early, pre-Impressionist compositions were remarkable for their craft, especially the Suite Bergamasque (1893). Debussy’s incisive, translucent pianistic style became more apparent several years later. In pour le piano (1901), L’isle joyeuse (1904), and particularly in the three-movement Estampes (1903). Debussy was more adventurous in his choice of subject material, mirroring his continuing exploration of new sound and sound combinations. Debussy’s chief Impressionistic works for the piano can be found in collection published between 1903

14 Lockspeiser, p. 44. (Vol.II)
and 1913, including the two books of *Images* and two books of *Préludes*. The twenty-four *Préludes* are musical translations of some of the sentiments and images that most captivated Debussy.\textsuperscript{17} The *Préludes* and *Images* are programmatic in the sense of having titles associated with literature or nature. These miniatures character pieces showed the composer's musical spontaneity and subtleties of tone and harmony. The titles suggest pictorial associations reminiscent of the work of the Impressionist painters: "Ce qu'a vu le vent d'ouest" (What the West Wind Saw), "Feuilles mortes" (Dead Leaves)," and "Les sons et les parfums tournent dans l'air du soir" (Sounds and Scents Revolve in the Evening Air), to name a few examples. The use of these fanciful titles expressed the composer's subjective feelings. However, Debussy's piano works before 1903 have non-pictorial titles, with the exception of "Clair de lune" from *Suite Bergamasque*. *Children's Corner* (1908) falls into the development of his middle period. The last piano works composed by Debussy were the *Etudes* in 1915. They marked a progression from the *Préludes*, which had been derived from the literary character pieces of the romantics.\textsuperscript{18} The *Etudes* are without pictorial titles, and thus more abstract.

Debussy wrote for the piano as no one before him had ever dreamed of. Sometimes notes were bunched together; other times they were laced at the ends of the keyboard; and pedals were used to make notes and harmonies shift and blend. His work demands a more imaginative and sensitive approach, more delicately inflected, than any music had demanded before. There is a certain freshness and freedom in Debussy's writings. The dreamy, tender melancholic atmosphere and the mysterious touch established Debussy as an "Impressionist."\textsuperscript{19} He also found inspiration in the same images of nature as those that attracted the French Impressionist painters—clouds, rain, wind, water, sunlight, and shadow. Debussy produced a new and magical world of sound that inspired several generations of classical and jazz musicians.

Debussy's style was unquestionably one of the most important influences in the early twentieth century music. He turned against the German supreme achievement— the sonata form. Debussy regarded the exposition-development-recapitulation structure as an

\textsuperscript{16} Burge. p. 6.
\textsuperscript{17} Eileen J. Hutchins, "The Performance of the Piano and Chamber Music of Claude Debussy" (D.M.A. diss., University of Maryland at College, 1996), 9.
\textsuperscript{18} Ibid., p. 12.
outmoded formula. However, in his last years, Debussy did compose several sonatas. a sonata for flute, viola, and harp (1915), a violin sonata (1917), and a cello sonata (1915). But these were far from the German Romantic conception of musical form. Debussy also rejected the overblown forms and the harmonic style of the post-Wagnerians such as Gustav Mahler and Richard Strauss. He preferred understated effects similar to those achieved by the French Impressionist painters and poets. Debussy wanted his music to sound improvised, as though it had not been written down.

Debussy refused to accept the compositional restriction on keyboard performances set up by his predecessors and therefore proceeded to imagine different concepts of pianistic techniques and coloristic devices. His piano music not only carried on the romantic tradition, but also contributed revolutionary pianistic techniques in areas of pedaling, tone production, and virtuosity, as well as compositional breakthroughs in respect to harmony, rhythm, and form. French pianist Marguerite Long, who studied with Debussy, commented on the composer's approach to the piano:

Debussy was an incomparable pianist. How could one forget his suppleness and caress of his touch? While floating over the keys with a curiously penetrating gentleness, he could achieve an extraordinary power of expression. There lay his secret, the pianist enigma of his music. There lay Debussy's individual technique; gentleness in a continuous pressure gave the color that only he could get from his piano. He played mostly in half-tinted. But, like Chopin, without any hardness of attack.

Pianists performing Debussy's music need to follow his written instructions with absolute accuracy and fidelity. If he wrote a mark on the music, he definitely intended a specific purpose for it. Therefore, it is important to take Debussy's articulation, phrasing, and touch marks seriously. His piano music is full of specific and sometimes complex

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19 Myer, p. 94.
21 Hutchins, p. 1.
markings. For example, legato and phrasing ties must always be exactly observed, as well as the signs for the *tenuto* (stroke over or under the note) and the *portato* (dot and tie together). Staccato dots on the other hand are rarer. Furthermore, *rubato* playing and even the tiniest alterations in tempo are only permitted where they are specifically marked. Debussy did some wonderful things with timing. For example, in "Claire de lune" from *Suite Bergamasque* and the ending of "Reflections in the Water" from the *Images*, the rests should be precisely followed to achieve the overall effect Debussy tried to portray.

Debussy valued transparency. It often becomes necessary to play even the single notes of a chord with varying degrees of strength. The question of which note is to specifically stand out from the others emerges mostly from the part writing. Bass notes or chords, which are to be drawn out, should be struck very clearly so that they are certain to be sustained. When a chord runs directly into the next one, a modulated touch must provide for a clear, logical hierarchy of sound. Only this brings out the specific atmosphere of Debussy's style.

Debussy also paid great attention to shape and flow. Understanding the overall shape and flow of the music is critical to realizing the power of Debussy's music. Strong use of contrasts, build-ups, and releases occur in many forms including dynamics, harmonic structures, and the interweaving of themes.

Debussy created a subtle pianistic style that made new demands on performing technique. The shifting, blurred sonorities of the style were achieved by a new use of the damper pedal. Debussy's ideas on pedaling were passed on by the pianists. Víñes, Marguerite Long, and Alfred Cortot, who played his work during his lifetime. In a theoretical treatise on the use of pedal, *Pedaling the Modern Pianoforte* by the English pianist York Bowen in 1936, he mentioned several of Debussy's problems of pedaling in his piano composition. Bowen summarized the pedal usage into the following statements: "vibrato" pedal, produced by a rapid but limited movement of the foot, provides for a more gradual diminuendo than a series of half-pedals which. by

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23 Lockspeiser, p. 47. (Vol.II)
comparison, "may seem to take chunks out of the sound." He also describes a "swirl" pedal, used in quick running passages and which consists of "short patches of pedal calculated to help in the form of a swirl towards certain spots." and finally the "hazy" pedal, on which Bowen writes with great insight.24

Pedaling is an important aspect in playing Debussy’s music. Pedals establish the shape, flow, and the sensitivity to transparency. Good pedaling decisions can only come from an understanding of the shape and flow that Debussy was trying to attain. The sostenuto pedal is useful in sustaining bass pedal points in certain passages. Tollefson contends "the use of the middle ‘sostennuto’ pedal ... is both historically unfounded and unnecessary in performing Debussy."25 He cites the fact that Debussy composed many works at a Pleyel upright and states that "no evidence currently exists to substantiate the all-too-common assumption that Debussy conceived his compositions for a three-pedaled piano."26 However, Debussy purchased a Blüthner grand piano sometimes after 1905 which had both the sostenuto pedal and an extra set of strings. E. Robert Schmitz who worked with Debussy over a two-year period presents a different point of view. He states: "... subtle uses of the three pedals singly and together are essential to the projection of the contrapuntal levels and pictorial color..."27 The use of two pedals (the una corda and the damper pedal) is indicated in the second piece of Children’s Corner, “Jimbo’s Lullaby,” and serves to create timbral contrast. As Dumesnil explains, this was done so that the overtones “would vibrate immediately upon contact.”28 Tollefson states that applying the damper pedal before the attack of the hammer modifies the “percussive ‘hammer-upon-string’ effect so foreign to the overall Debussian esthetic.”29

As with the painters, Impressionist composers did not seek to express a feeling or tell a story, but to evoke a mood or an atmosphere. The emphasis of Debussy's expression was given to color, shadings, and textures instead of clarity of design. He wanted to escape the major-minor sounds of the past. Impressionistically speaking, Debussy regarded chords as entities in their own right, intended to arouse a sensation

24 Lockspeiser, p. 47. (Vol. II)
26 Ibid., p. 22.
29 Tollefson, p. 31.
apart from any context. Impressionism released the chord from its function in regard to the movement and goal of the music. Chords could be freely altered: they no longer required preparation or resolution in conventional harmonic patterns. They are used for coloring rather than functioning. Debussy often built his music on pentatonic, modal, whole-tone scales and chords. Augmented triads and unresolved tertian seventh, ninth, eleventh, and thirteenth chords were frequently used. These are harmonies of exceeding richness offering a depth of glowing color. There is usually no clear tonal center established at the beginning in his music.

Debussy revolutionized music by rebelling against the rules of formal harmony and developing a style of composing only what pleased his ears, which he called "the rule of hearing." Debussy felt that if the music did not offend hearing, then it was okay to break the rules. Hence, he permitted himself the latitude to experiment with different scales and arrangements of instruments to produce effects in harmony that had never been heard before. The boldness in harmony of Debussy's unorthodox pieces earned him a great amount of criticism but Debussy refused to make concessions to the public. Debussy was also fond of unusual scale patterns. Medieval church modes and numerous scales from the orient were used extensively. One such scale is the pentatonic scale. As implied by the name, this scale utilizes a total of five notes (e.g., corresponding to the black keys of the piano keyboard) rather than the traditional eight. A pentatonic scale is illustrated below:

Ex.1. Pentatonic Scale.

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30 Lockspeiser, p. 47. (Vol. II)
The whole-tone scale is another frequently encountered scale pattern in the music of Debussy. This scale consists of six different notes with no intervening half-steps.

Ex. 2. Whole-tone Scale.

A good example of the whole tone is found in Debussy’s “Voiles” (Sails) from the first book of the Prélude (i.e., G♯, F♯, E, D, C, B♯).

Ex. 3. “Voiles,” from Prélude (Book I), mm. 1-6.

In Debussy's music, clearly delineated harmonic progressions, melodies, and rhythms are purposely avoided to evoke mood and atmosphere rather than concrete images. In the work entitled “La cathédrale engloutie” (The Sunken Cathedral) from the first book of the Prélude, Debussy utilized a compositional device known as parallel chords to dilute the sense of directed motion found in traditional progressions. This new and bold experiment in harmonic freedom was certainly something new during Debussy's period. The colorful harmonies suggests Debussy was guided simply by that which he found pleasing to the ear rather than some rule of traditional harmonic practice.
Ex. 4. "La Cathédrale engloutie," from Prélude (Book I), mm.62-64.

The music of Debussy's fully mature style was the forerunner of much modern piano music. His stylistic approach to music made him one of the most important late nineteenth and early twentieth century composers. Debussy's innovations were chiefly harmonic. Although he did not devise the whole-tone scale, he was one of the first composers to exploit it successfully. Debussy's treatment of chords was radical in its time; he arranged chord progressions in such a way as to weaken, rather than support, the illusion of any specified key. The lack of fixed tonality produced a vague, dreamy character, and the term "Impressionism" is still used in describing Debussy's music. Debussy himself did not create a new school of composition, but he liberated music from the limitations of traditional harmony. Moreover, the high quality of Debussy's works proved to subsequent composers the validity of experimenting with new ideas and techniques.
CHAPTER TWO

CHILDREN’S CORNER: A HISTORICAL BACKGROUND

Children’s Corner is a set of six pieces published in 1908. Debussy wrote it to amuse his three-year-old daughter Claude-Emma, known in the family as Chou-Chou. The dedication shows an interesting modesty:

A ma chère petite Chouchou, avec les tendres excuses de son Père pour ce qui va suivre
(To my dear little Chou-Chou with her father’s tender apologies for what is to follow).

PROGRAMME

1. DOCTOR GRADUS AD PARNASSUM
2. JIMBO'S LULLABY — (Berceuse des sirènes)
3. SERENADE FOR THE DOLL — (Sérénade à la poupée)
4. THE SNOW IS DANCING — (La neige danse)
5. THE LITTLE SHEPHERD — (Le petit berger)
6. GOLLIWOGG’S CAKER-WALK

Figure 1. Dedication page of the first edition of Children’s Corner.
The suite brought a new inspiration of infinite charm and tenderness into Debussy’s piano work. Its inspiration comes from Debussy’s fascination for the world of children as seen through the eyes of his daughter. The work rapidly became a part of Debussy’s own repertoire as a pianist. He played it in Budapest on December 3, 1910, according to the memories of Bartok, “with little virtuosity, but with a very expressive and poetic touch.”

Following Claude Debussy’s first marriage with the near-tragic divorce, the birth of a daughter by his second wife Emma Moyse-Bardac brought some consolation. Madam Bardac was the wife of a Parisian banker. She had already left her husband in early 1905 to move into an apartment with Debussy. They were married on January 20th, 1908. Their daughter, born in 1905, was given a baptismal name uniting both of her parents, Claude-Emma. She usually went by the nickname of Chou-Chou. Debussy was a great lover of children. Chou-Chou was his whole joy. At age fifty he still took great pleasure in his baby. However, she was to survive her father by only a little over a year. dying of diphtheria in July 1919 at the age of fourteen.

In Children’s Corner. Debussy deliciously captured the intimacy, candor, and innocence of childhood. He created a magical atmosphere and captured a psychological setting in a manner that was not only ravishing to the ear, but evocative of place and reminiscent of dreams. The title Children’s Corner and the individual headings of five of the six pieces are in English, very conspicuous in the work of a French composer, though with some oddities of spelling and grammar. For example, the second piece, a cradle-song for a toy elephant, is called “Jimbo’s Lullaby”—scholars believed that Debussy made a spelling mistake when trying to pronounce the English word “Jumbo” with a very heavy French accent, which made it sound like “Jimbo.”

Chou-Chou had an English nanny, Miss Gibbs, and therefore adopted English names for her toys. At age three, Chou-Chou was said to have been speaking a mixture of French and English. This probably explained why Debussy adopted English titles for the pieces in Children’s Corner. The child’s toys inspired four of the pieces in the set:

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31 Myer, p. 17.
32 Lockspeiser, p. 132. (Vol. I)
33 Burge, p. 8.
34 Thompson, p. 262.
Jimbo the “elephant,” the doll, the cardboard “shepherd,” and the “golliwogg.” The suite contains impressions of the little girl’s world and its inhabitants; her toys and dolls.

“Debussy portrays in *Children’s Corner* that quiet, decorous game of a sophisticated little town girl, already a small coquette with her prudent frolics and coaxing ways.”

Although Debussy deliberately simplified his style for *Children’s Corner*, this is not meant to imply that it is either a piece to be played by children or designed to divert children. Instead, they are small humorous pictures devoted to childhood and adorned with ironic labels for the joy of parents, not of children. *Children’s Corner* cannot be about Chou-Chou and her toys in the way a tale or picture could be. She and they are a pretext, a starting point, for an exploration through music of the psyche of a child.

The sophisticated, less realistic approach of *Children’s Corner* forms one of the most touching examples of music dedicated to childhood fantasy; it depicts a world seen through amused but often wistful adult eyes as Debussy recaptured the viewpoint of childhood. The apparent simplicity of elements is characteristic of the six pieces which make up *Children’s Corner*: hardly any technical brilliance is evident, but there is color and nuance in great detail, such as reduced texture, clear open sounds, brief melodic fragments, and strictly controlled counterpoint. The work exudes feelings of charm and tenderness. The directness of the writing reflects a man who has found emotional contentment in a happy relationship and fatherhood. The piece has mild humor, not to be seen in other works by Debussy, and a characteristic refinement depicting the world of children. It is, again, not music about children, or music for children, but children’s music. Performing them is to experience exactly that challenging sense of exposure, that awareness of refined pianism and musical expression held up to scrutiny.

*Children’s Corner* was premiered by Harold Bauer, an American pianist, at the Cercle Musical Hall in Paris on December 18, 1908. According to Léon Vallas, Bauer played *Children’s Corner* “in a rather romantic style, indulging in uncalled-for contrasts and effects.” This behavior was probably the reason why Debussy was anxious. It was reported that Debussy, being uncomfortable about his adventure into the realm of humor.

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36 Roberts, p. 205.
37 Ibid., p. 207.
stayed outside the concert hall during the performance. Later he was delighted to learn that the audience had laughed at his witticisms. Bauer found Debussy afterward pacing the courtyard outside "with a very sour face":

I realized that this great man, who had struggled so long to obtain recognition of the new idiom he was bringing to our art, was nervous, scared to death at the thought that his reputation might be compromised because he had written something humorous.39

Children's Corner is a charming suite that suggests a comparison with Schumann's Kinderscenen (Scenes from Childhood), Mussorgsky's Chambre d'enfant (Nursery) and Ravel's Ma Mère l'oye (Mother Goose). However, apart from the initial bond of emotion, there is no resemblance of form or idiom between these works. Schumann composed the thirteen miniature pieces of Scenes from Childhood in 1838 for his fiancee Clara Wieck. The pieces were inspired by a child's sense of wonder. Debussy does not achieve quite the imaginative insight of Schumann, who was able at will to recall in amazing detail the attitudes of children to the world around. The Nursery (1868-72) by Mussorgsky is a song cycle of episodes from the life of children. The Nursery takes the listener through a child's day, as experienced from the child's point of view. Beyond the initial similitude of the subject, there is no comparison of form or of spirit between the two works. The melodies of Mussorgsky awake in us the highly flavored and popular notion of the Slav child's life, full of spontaneity, impetuous and naïve.40

Upon hearing the song cycle, Debussy described in the Magazine International of 1896: "Mussorgsky's Nursery moved me with an intensity of feeling to the point of cruelty. so powerfully expressive is his music."41 The four-hand piano piece Mother Goose by Ravel was a gift for Mimi and Jean Godebski, the children of his good friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of

41 Lockspeiser, p. 48-49. (Vol. I)
technique. Nonetheless it is charming and clearly characterized throughout. *Children's Corner*, in a sense, is unique because Debussy was not in any way influenced by Schumann, Mussorgsky, or Ravel when composing. To display his fatherly love for Chou-Chou, Debussy composed this piece to be dedicated to her for her amusement.
For the first edition of *Children's Corner* published by Durand, (D & F 7188) Debussy himself sketched a laconic cover showing a golliwogg and a small elephant. Claude Debussy in a letter to Jacques Durand, 6 Aug. 1908 says, “The red on the cover must be an orange-red—try and surround the “Golliwogg’s” head with a golden halo—for the cover, a light gray paper scattered with snow.”

Figure 2. Front cover of the first edition of *Children's Corner*.

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42 Roberts, p. 215.
CHAPTER THREE
STYLISTIC ANALYSIS

Doctor Gradus ad Parnassum

In Greek mythology, Parnassus was the mountain dwelling of the gods. Gradus ad Parnassum--Steps to Parnassus (1725), written by Johann Joseph Fux (1660-1741) is a treatise on sixteenth-century counterpoint in the style of Palestrina. Having climbed Parnassus, a composer would, according to the metaphor, have achieved a perfect compositional technique.\(^{43}\) In this treatise, Fux summarized, systematically, procedures established by much earlier composers which directly influenced European composers at least through Haydn, Beethoven and perhaps even Debussy's time.

Gradus ad Parnassum is also the title to a collection of piano studies composed by Muzio Clementi in 1807. "It suggests step-by-step approaches which takes the novice pianist towards the fountainhead of art."\(^{44}\) Debussy’s "Doctor Gradus ad Parnassum" is often claimed to be a parody of a Clementi study. Clementi’s piano method Gradus ad Parnassum consisted of one hundred studies in pianistic dexterity designed to build basic piano skills. However, "parody" may not be an accurate word used to describe the piece since Clementi himself is not made fun of in any way in "Doctor Gradus ad Parnassum." Here, Debussy is poking sly fun at the severe exercises and studies published nearly a hundred years earlier, which for long after were thought to be the surest road to the heights of keyboard mastery. The allusion is both ironic and respectful (the word "Doctor," implying Clementi himself).\(^{45}\) The piece illustrates a child’s awkward attempt to play a Clementi study. Debussy carries this humor further in a letter to his publisher, Durand, written on August 15, 1908. He writes:

\(^{44}\) Roberts, p. 207.
\(^{45}\) Ibid., p. 208.
Doctor Gradus ad Parnassum” is a sort of hygienic and progressive gymnastics; it should be played every morning before breakfast, beginning at modere and winding up to animé. I hope that the clarity of this explanation will delight you.\footnote{Roberts, p. 208.}

The structure of this movement, with its alternating sections of fast-slow-fast, paints an insightful portrait of a child's approach to practice. One can almost envision Chou-Chou's eagerness swiftly turning to boredom, then impatience, as she races to the end of the exercise, fleeing after a double-thud of the piano lid. It is clearly a salutary and progressive form of physical activity. The piece should not be thought of as a virtuoso piece, nor should the touch necessarily be brittle or percussive. To play “Doctor Gradus” in any mechanic sense is to destroy its musical character, in the same way it would be to destroy an étude by Chopin. Note that the tempo is Modérément animé--moderately fast; it should not be played with great speed. The notes should be articulated with extreme clarity. One should imagine a child struggling with technical exercise during which there are abrupt pauses as distractions occur, some involving yawning and anger. Finally there is a happy acceleration to a brilliant conclusion. “Doctor Gradus ad Parnassum” has a conventional ternary form—ABA, with a new theme in the return of A and ending with a coda, as outlined in Figure 3:

<table>
<thead>
<tr>
<th>Section</th>
<th>Tonal Center</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1-32</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 33-36</td>
</tr>
<tr>
<td>B</td>
<td>mm. 37-44</td>
</tr>
<tr>
<td>A</td>
<td>mm. 45-66</td>
</tr>
<tr>
<td></td>
<td>new theme</td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 67-76</td>
</tr>
</tbody>
</table>

Figure 3. Formal and tonal Structure of “Dr. Gradus ad Parnassum.”
The beginning is marked \textit{égal et sans sécheresse}—evenly and without dryness. The interpretation automatically forbids the use of brittle, percussive touches, or staccato. The tonality of the piece is C major, which is established by the first note in the left hand. Despite frequent digressions, Section A continues to project strongly the key of C major. The piece starts with a C major chord with the bass note on the C as the pedal point, then building through two measures of successive chord changes in sixteenth notes ending up in I of C major again in m. 3. Debussy’s subtle treatment of the form is distinctive in that he adds certain features of sonata form to the extended ABA form.

Section A is based on two themes in a manner similar to that of the exposition of the sonata form: the first thematic material in mm. 1-11 and the second thematic material in mm. 12-21. However, unlike the conventional sonata form where the Theme I would only return at the end of Recapitulation. Here, the return of Theme I marks the end of the exposition.

Ex. 5. "Dr. Gradus ad Parnassum," mm. 1-5.

The harmonic rhythm of the opening measures and successive similar passages suggest groups of two phrases within a measure. The first group receives a slightly greater strength than the second. For example, in m. 1, the first phrase builds up to E on
the second beat. The D and F are double neighbor notes around E (see Ex. 5); the next phrase builds up to F on the fourth beat and resolves to E on the first beat of the next measure, etc. Similarly, F and A are double neighbor notes around chord tone G in mm. 2-3.

Starting in m. 3, the first of each sixteenth note group is doubled in eighth notes with an interesting indication of staccato under the slur, portato, a technique Debussy frequently adopts throughout Children’s Corner, which is to be played a little longer than staccato but shorter than legato. In m. 5, the first of each sixteenth-note group now is double the length in quarter notes. These first notes should be emphasized with a bit of lilt. The dynamic range here is kept in piano. In mm. 7-10, the same phrases are repeated twice, with the important note change of A to A₄, -- a significant note in this piece, as we shall discuss later in the piece. The phrase begins first time with a crescendo-diminuendo marking; the second time in strict pp. These two phrases are followed by an E major chord that crescendos to a surprising sf on E in m. 12. As a harmonic contrast. Theme II of Section A in mm. 13-21 begins on that long E in m. 12 (Ex.6).

Ex. 6. “Dr. Gradus ad Parnassum,” mm. 12-14.

Here, Debussy uses the third of C major (E) as the common-tone to build the harmonic progression. E is heard in short eighth notes, staccato followed by broken minor triads in the right hand. In m. 14, the left hand plays out vi⁷ (in descending order of G-E-C-A) in short staccato notes stretching through four beats. Debussy cleverly divides the two hands so that the notes are never sounding at the same time, although they would create a dissonant effect if sounded simultaneously.
Ex. 7. "Dr. Gradus ad Parnassum," mm. 15-17.

In m. 17, chromaticism is built when G₄ is heard immediately following G₃, and F₃ is heard following F₂ (Ex. 7). The succession of pitches creates dissonance as well as tonal ambiguity in the overall harmonic progression. The phrase slowly shifts into a two-measure preparation with the top voice sounding both A₃ and B (in VII₇) in m. 21, which leads back to the tonic C of Theme I. An interesting observation regarding the tonality, which Debussy seems to lead into and out of this section using an E major sonority. More to the point where G₄ and A₃ seems to be the important notes here. One might hear G₄ as leading to A minor (Theme II with a dominant pedal) then A₃ resolving to G to get back to the key of C. The spelling of the chord E-A₃-B-D sounds like an E₇ chord, but is spelled with an A₃ instead of G₄ because A₃ resolves to G which leads the tonality back to C. Similarly, in m. 11, G₄ replaces A₃ for the purpose of leading to E major in the following measure.

Ex. 8. "Dr. Gradus ad Parnassum." mm. 21-26.
Theme I returns in m. 22 (Ex. 8). Debussy enhances the return of the theme by adding the moving bass notes in m. 23 to prepare the expressive melody that is to follow. The crossing hands from mm. 24-32 build the semi-climax of the piece as well as highlight the melody in the top voice, first in eighth notes then in quarter and finally in half notes. The repeated F in the right hand assists the modulation to the next transition beginning in m. 33.

The transition between Section A and B—mm. 33-36 (Ex. 9)—takes a surprising turn into eighth-note patterns. This new rhythmic idea brings a surprise, as if the child is getting tired of the endless sixteenth-note exercise and eagerly wants to take a break. The sixteenth notes are now reduced to eighth notes to show the loss of interest in the never-ending étude. The key is changed to B major, with the B root being held as the pedal note for two measures. The G in mm. 34-35 are heard as a preparation for Section B in m. 37, which eventually resolves to an A chord. The B then resolves to D major with the bass now holding A (V of D) in the left hand in m. 37.

Ex. 9. “Dr. Gradus ad Parnassum,” mm. 33-36.

The tempo marking in Section B indicates Animez un peu—a little faster. Debussy condenses Section B into eight measures packed with loving and tender affections. Here, the child is probably getting extremely frustrated with the everlasting sixteenth notes exercise and therefore anxiously awaiting the piece to end very soon. The pedal note A is held for eight measures (mm. 37-44) while the right hand presents a beautiful flowing melody in pp, making up V⁹⁻¹ in the left-hand notes which cross over the right in mm. 38 and 40. The same two-measure pattern is repeated in mm. 41-42 and
mm. 43-44, the first time with a crescendo leading up to A₈ in the treble register with the left hand crossing over, followed by two notes from the A₈ dominant chord with a diminuendo leading to the next entrance.

The sustained A₈ pedal note leads back to the return of Theme I in m. 45 (Ex. 10), with V of C major in the left hand. Here, Theme I returns with a little bit of hesitation; m. 45 is a tonic chord with a dominant pedal underneath. In a way, the resolution to tonic of C major is somewhat subverted with the bass note of G being held of two measures. This transition is perhaps the most magical part in the piece. The A₈ in mm. 37-44 as V⁷ is interpreted as an augmented sixth chord (A₈ to G₈). G₈ is treated enharmonically as F₉ to create (A₈-C-E₈-F₂) in C major. This augmented 6th chord leads to V⁸¹₄ (or I₈⁴) in C (with the G pedal in m. 45). Again the importance of the note A₈ is now shown on a larger level.

Ex. 10. “Dr. Gradus ad Parnassum.” mm. 45-47.

The return of the first thematic material is developed in a more complex way.
Notice the differences between mm. 55-56 and m. 11 (Ex. 11 and 12): the G₂ in m. 11 is replaced by A₈ in m. 55. Again, the important note A₈ is treated enharmonically to approach different harmonic resolutions. The first appearance (m. 11) in an E major triad leads to the note E within one measure. The second entrance (m. 55) with the ascending arpeggiated figure insisting on A₈ continuing for two measures resolves to G in C major in m. 57. The familiar resolution Debussy has adapted throughout the piece.
Ex. 11. "Dr. Gradus ad Parnassum," mm. 9-11.

Ex. 12. "Dr. Gradus ad Parnassum," mm. 54-56.

A₃ in m. 55 is used as a downward pointing "leading note" to G. Thus, prepares for the resolution to the tonic, C, leading to the next thematic material in m. 57 (Ex. 13), marked En animant peu à peu—getting fast little by little. The new thematic material (Theme III) starts with continuous sixteenth notes building the chord of C into the climax of “Dr. Gradus ad Parnassum,” in m. 58, where the agitation increases tremendously in both tempo and dynamic. The highest note in the piece, F, is presented in the right hand to heighten the tension build-up. The rapid sixteenth notes pattern quickly descends down to the bass register followed by Très animé—fast, in m. 67, where the dynamics goes beyond f for the first time since the beginning of the piece. In this third theme, the continuous sixteenth notes with the repeated octaves sounding the theme in the high register recreate the child's eagerness to finish the study.
Ex. 13. “Dr. Gradus ad Parnassum,” mm. 57-59.

New Theme

The coda begins in m. 67 with the sixteenth notes in chromatic sequences accompanied in the left hand by quarter notes that emphasize the tonic of each chord. These sequences progress by common-tones: C (5th of C major, 3rd of E- major) and B-/A (B- = 5th of E- major and A = 3rd of F major). Then the sequence changes to get to G major, where the V chord is finally revealed in m. 71. The V6 chord in m. 67 has long been awaited for since the return of Theme I in m. 45. The six-measure coda ends swiftly with the cadence IV-I of C major with the lower neighbor notes abridge the two chords in mm. 73-75. The final ending is somewhat surprising. The last note. C. is doubled in the bass register: it suddenly appears after three beats of silence reminding us that this is probably just child’s play after all!

Ex. 14. “Dr. Gradus ad Parnassum,” mm. 72-76.

Neighbor notes
Throughout the two Section A's, Debussy purposely repeats each phrase two times, creating almost an echo (or question/answer) effect. Also, it may be his way of showing how an exercise is should be practiced, repeating the same phrases two times in order to get a better technical result.

Debussy might even have had in mind Clementi's *Gradus ad Parnassum* No. 20 in F♯ minor (Ex. 15) when composing this piece. Clementi's study is a sixteenth-note exercise for the right hand. The right hand has a repeated pattern, with the thumb playing different pedal notes. The left hand brings out the chord in broken form in ascending order. Debussy also seemed to concentrate on this feature, at the same time borrowing the kind of expressive left hand melody that Clementi developed beneath the right hand's broken chords, which ripple along through four pages. The whole of this effective texture is given with Debussy's own astringent harmony.

However, in comparing Clementi's study to Debussy's "Doctor Gradus ad Parnassum," the exercise only extends to what a little étude suggests—technical study. Debussy's "Doctor Gradus ad Parnassum" prolongs not only the technical aspects but also the overall impressionistic texture. This piece undoubtedly requires a far more controlled command of the keyboard than the étude of Clementi. It demands a more complete technical mastery. The opening of "Doctor Gradus ad Parnassum" also suggests some similarities in terms of figuration and the harmony as J.S. Bach's Prelude in C from the first book of the *Well Tempered Clavier*. However, there has been no record indicating that Debussy was in any way influenced by the great master of the eighteenth century.
Ex. 15. Clementi: Gradus ad Parnassum, No.20 excerpt.

Presto.

En ist zweckmässig bei dem Studium
dieser Stücke den Anseh nabwechselnd
auf die erste, zweite und dritte Note
fallen zu lassen; n.B.

Je correspond cette étude à faire tour
à tour sur la première, sur la seconde, et sur
la troisième note.

When practising this Etude it is advis-
able to play it through at first with the an-
ses on the first note of each group, the
next time on the second, and lastly on
the third.
"Jimbo's Lullaby" provides another great example of Debussy's sense of humor. It is the most delicately humorous of all the pieces in the set, quite different in effect from the sparkling charm of "Doctor Gradus" and the knock-about comedy of "Golliwogg's Cake-walk."47 One interesting observation about this piece concerns the use of dynamics. The dynamic ranges from $p$ to $pp$ to $ppp$ and shadings in between. Its soft character must be maintained as a general level within which the various dynamics of the materials can be calculated to be in correct proportion to each other. For that reason, it is advisable to keep the soft pedal depressed. Debussy indicates "les 2 Ped." at m. 9, where he wants both left and right pedal applied to achieve the timbral effect.

The piece exhibits the same ternary structure as "Doctor Gradus ad Parnassum." However, the form is not so dependent on the literal return of material as was the case in "Doctor Gradus." The tonality of the piece is B major, but the overall tonal scheme exhibits foreign key relationships among the individual sections. Section A reveals mostly the key of D minor; the B major tonality is not fully revealed until the return of Section A in m. 63.

<table>
<thead>
<tr>
<th>Section</th>
<th>mm.</th>
<th>Theme</th>
<th>Tonal Center</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-38</td>
<td>I mm. 1-10</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td></td>
<td>II mm. 11-18</td>
<td>G (in middle voice)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I mm. 19-28</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>III mm. 29-38</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>39-62</td>
<td>II mm. 39-46 (elaborated)</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td></td>
<td>III mm. 47-62 (elaborated)</td>
<td>D</td>
</tr>
<tr>
<td>A</td>
<td>63-73</td>
<td>I and II combined</td>
<td>B</td>
</tr>
<tr>
<td>Coda</td>
<td>74-81</td>
<td>Themes I and II combined</td>
<td>B</td>
</tr>
</tbody>
</table>

Figure 4. Formal and tonal Structure of "Jimbo's Lullaby."

47 Roberts, p. 208.
The time signature is in 2/2, thus the character should reflect the tempo indication of *Assez modéré* — restrained, moderate tempo. The piece explores the low registers of the piano. The French instruction *doux et un peu gauche* at the beginning means “soft and a little clumsy.” The French word *gauche* also means “left,” as in “left hand.” The opening phrase characterizes Chou-Chou’s toy elephant Jimbo; the unaccompanied melody played by the left hand portrays the gait of a small elephant walking slowly.

“Debussy is not afraid of simplicity, and some of his effects are obvious enough.” The simple left-hand phrase begins in pentatonic mode. The phrase centers on four notes—C, D, F and G. The distinctness of the phrase suggests the image of a little elephant just learning to walk. The same opening motive returns several times throughout the piece: mm. 21-28 and mm. 63-70.

Ex. 16. “Jimbo’s Lullaby,” m 1-8.

![Musical notation](image)

Melodically, the stepwise motion that characterizes the elephant walk gives this movement a feeling of unbroken flow and sustained unity. This melodic motion also contributes to the unique structure of the piece, since it ascends and descends deliberately, in a wave-like contour. The first thematic material played in the lower bass register in mm. 1-10 distinctly displays the characteristics of this piece—heavy and laden.
The first four measures are constructed on four notes (C-D-F-G) and the phrase centers on the note D, in that it repeatedly returns to D. The interval of a third is used to link the passages into one single phrase. The unexpected entrance of the right hand in mm. 4-5 with the major second interval (F and G), first with repeated eighth notes and then with a quarter note an octave lower, leads the thematic material to an even lower register in the following five measures (mm. 5-9). This time, the theme centers on the note G, a fifth below D. The tonal shift is accomplished smoothly without an abrupt change.

Theme II is presented in the inner voice of mm. 11-14 (Ex. 17). The interval of a melodic second (F and G) holds the outer voice line while the long held whole note fills in the melody in the inner voice. The mood is peaceful and serene, almost as if this piece could fade away at any time. It is the melody to a nursery song called “Dodo, l’enfant do” – Go to Sleep, My Child. The melody is also used in “Jardins sous la pluie” from the piano suite Estampes. Debussy repeats the same melody two octaves lower. The last chord, marked ppp, is doubled at the octave, which marks the end of the introduction. Again, the two-note chord (F and G) marks the end of the phrase with the dynamic marking ppp followed by a fermata before Theme I is heard again in the following measure. Throughout the first eighteen measures, Debussy deliberately uses the soft dynamics (even ppp) to capture the mood in which a performer needs to portray. It is almost impossible to measure how soft the ppp should sound. Again, it is Debussy’s cleverness in proportioning the frame of mind in “Jimbo’s Lullaby.”


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48 Roberts, p. 209.
49 Ibid., p. 209.
Theme I returns in m. 19, with the right hand playing parallel major seconds and the left hand establishing a descending fifth pattern (Ex. 18). The interval of a melodic second (F and G) first heard in m. 4 is now expended into a repeated pattern of accompaniment. The left-hand accompaniment continues in the same descending pattern throughout the return of Theme I. The theme is presented in the treble rather than the bass clef this time. It suggests that a weight has been lifted off the heavy elephant and the mood is now much more joyful, though the soft dynamic marking hasn’t changed. The pentatonic mode is now fully revealed in the melody.


Return of Theme I

Although the thematic material seems to center on and around the note D, the left-hand arpeggio pattern is clearly in the common-tone of B♭. The piece is in B♭ major, yet this is the first time the tonic is distinctly stated.

A new theme (Theme III) is heard in mm. 29-38 (Ex. 19), where there is a melancholy yet persistent quality. Theme III has an abrupt and unexpected change to an A♭ pedal point at the beginning of the section, which seems to be employed to achieve a color change—from the major to the minor mode. Theme III now emphasizes yet even
more prominent intervals—the sixth and the seventh in the left hand. The combination of the right hand playing an interval of major second, (A\# to B\#) and the left hand playing an interval of major seventh, (A\# to G) produce much dissonant resonance. The harmonic structure also shows a marked contrast to the previous section, which concentrates solely on the interval of major seconds and minor thirds.


Theme III

Again, the interval of a second is given much attention in the right hand. The short staccato notes almost sound as if the elephant is walking on tip toe here. The new rhythmic pattern in mm. 29-32 presents a contrast with the previous sections. It becomes even bolder as the left hand goes into a four-note ostinato pattern in the left hand (A\#-A\#-B\#-A\#) in mm. 33-38. While the left hand repeats the pattern, the dissonant chords based on A\# in the right hand transform the mood in this section (mm. 33-38).

Section B starting in m. 39 (Ex. 20) is marked Un peu plus mouvementé—a little livelier. It considerably transforms the original material of Theme II and III. The themes are elaborated and accompanied by eighth notes in octaves, while keeping the pulse throughout the section. The melodic fragment in the right hand is combined with a few lumbering dance-steps, which leads into an incomplete statement of a whole-tone scale (A-B\#-D\#-E\#-F). The E\#-D\# pattern in the inner voice of the right hand is repeated twice
in mm. 39–40 and mm. 43–44. Both times the theme resolves the same way—to a whole tone collection.

Ex. 20. “Jimbo’s Lullaby,” mm. 37–44.

Section B

The next subject of Section B, beginning in m. 47, is an extension of Theme III. Here Debussy explores a four-note descending chromatic pattern in the right hand with the left hand persisting on D#. The left hand repeats an octave D# pattern which transfers to the right hand in m. 54, where the chromatic theme is in the left hand. The tonality still centers on the D# pedal point. The right hand chords now sound almost static harmonically. In m. 54, the tonality continues to center on D# in the right hand accompanied in the left hand by the descending four-note chromatic sequence first heard in the beginning of the section. In m. 57 the pedal point shifts to E in the bass with the right hand now playing the descending sequence. Now, not entirely chromatic.

A subtle treatment of the thematic process occurs in the connecting point of Section B and the return of Section A. From m. 59 to m. 62, the right hand persists on B# while the left hand plays a steady quarter-note pattern emphasizing a descent from E to C#, which prepares the B# major return of Section A in m. 63.
The return of Section A (m. 63) in B₃ major combines both Theme I and II (Ex. 21). The outer voice plays the elephant theme along with the descending scale pattern of Theme III in the inner voice, now fully diatonic. Theme III has become a counter-subject to Theme I. The left hand holds the long B₃ chord, then the descending fifth pattern occurs again.

Ex. 21. “Jimbo’s Lullaby,” mm. 61-68.

In the coda, mm. 74 to the end, the last three notes of the counter-subject (G₃-F-D) are varied and repeated in longer note values and gradually slow down into the oblivion of slumber, with the last note feeling as if the piece is left hanging in the air. There is an interesting marking by Debussy both at the “Dodo, l’enfant do” theme in m. 11 and at the end at mm. 78-79, the half-notes are marked staccatos. Debussy wants the notes to ring through with the support of sustain pedal.

Ex. 22. “Jimbo’s Lullaby,” mm. 77-81
The alternation and interplay of the three themes form a rich harmonic color in this piece. The tonal center is $B_\flat$ with modes ranging from the pentatonic through diatonic, whole-tone, and chromatic. The whole tone scale used in this piece is projected both harmonically and melodically—as the major second. The major second is also a constructive interval in the pentatonic collection—another mode used in this piece.

The concept of layering is an important element in the texture of this piece. After the single-line elephant motive of mm. 1-8, there is an expansion to a texture of two layers in m. 9, in which each layer carries one motive and unfolds simultaneously. After a motive appears initially in a certain layer, the motive remains in the same layer throughout the piece.

Generally speaking, a distinctive aspect of “Jimbo’s Lullaby” is that sections are smoothly connected with a common motivic or harmonic element. Section B begins with Theme II of Section A. Also, the return of Section A combines Theme I with a motive derived from Theme III, which had also been employed in Section B. The changes of tonal structure within the piece and the final $D_\flat$ in the right hand help setting the stage for the $B_\flat$ minor resolution in the final chord.

“Jimbo’s Lullaby” is filled with Debussy’s imaginations of childhood playing. The rhythmic approach in simple, yet it carries out the characteristic of the elephant which he tries to imitate.
SERENADE FOR THE DOLL

"Serenade for the Doll" is a tribute to Chou-Chou's most cherished doll. It was published separately in 1906 with the French title Sérénade à la poupée—Serenade to the Doll. The French translation of the title to the doll reflects the sweet geniality of this music more appropriately then for the doll.\textsuperscript{50} In the context of the French language, it appears that it is the doll that is being serenaded. We must impute to Debussy's rudimentary knowledge of English the error that led him to name this piece "Serenade for the Doll." It's a very small detail, but has nevertheless interested many interpreters for the subtle implications of the analysis of this piece.\textsuperscript{51}

Legato and staccato are the two elements to emphasize in this piece. Different touches are needed in order to bring out the quality Debussy has in mind. "Serenade for the Doll" is ostensibly in a conventional ABA ternary form.

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<td>Theme II</td>
<td>14-29</td>
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<td>30-42</td>
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<tr>
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<td>43-65</td>
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<td>Theme IV</td>
<td>66-83</td>
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<td>84-93</td>
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<td>106-124</td>
<td>E</td>
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Figure 5. Formal and tonal Structure of "Serenade for the Doll."

The tempo marking in the beginning indicates Allegretto ma non troppo: thus it should be delicate and graceful—léger et gracieux. The opening figure contributes to the

\textsuperscript{50} Roberts, p. 209.
\textsuperscript{51} Cortot, p. 15.
drive. Here, Debussy simulated the graceful plucking of guitar strings in the melody as well as an overall character of lightness and charm. An important instruction appears as a footnote to the first page of music—"Il faudra mettre la pédale sourde pendant toute la durée de ce morceau, même aux endroits marqués d’un f." It reads, "One must use the soft pedal through the duration of the piece, even where marked forte." Debussy obviously wants the tone color afforded by the soft pedal, even in the forte passages. It is an important message to the performers directly from the hand of the composer.

The light serenade melody is sung after a brief guitar-like introduction. The tonality of this piece is in E major, which is established by the first chord—F of E major without the third. The function of the repeated eighth-note chord on E is to provide the rhythmic pulse of the piece. The pentatonic melody of the opening section, with its delicately clipped grace-notes, shows some Gamelan influence.\footnote{Roberts, p. 210.}


A gamelan is an Indonesian orchestra of mainly percussion instruments, with the occasional addition of winds, strings, voices, and even dancers. Debussy became
fascinated with gamelan music during the 1899 Paris World Exposition, which revealed to him the beauties of the Asian art and especially the music of the Javanese gamelan.

The off-beat perfect fifth accompaniment in the right hand and the left-hand melody embellished with perfect fourth clipped grace notes almost have a dissonant quality. The main melody is then transposed up a fifth in m. 9 (Ex. 24) with the left hand keeping the same plucking pattern and the right hand presenting the same motive in the interval of a fourth. The short clipped notes give an overall enchanting and delightful character throughout.


5th above

Theme II begins in m. 14 (Ex. 25), with the ascending sequences in the left hand creating the harmonic tension. At the same time, the right hand continues its off-beat eighth notes figuration sometimes repeating the same note as the left hand creating a unified melodic overtone.


Theme II
Notice that the dynamic marking stays in the range of $p$ to $pp$, except for the two $f$s on the downbeats of mm. 8 and 14 which stress the I and V of the E major chord respectively. The dynamic again returns to $p$ immediately. The audience hears the off-beat eighth-note staccato accompaniment throughout Theme I and II as characterizing the gracefulness of the doll. Debussy obviously has in mind the quality of the sound that he wants to imitate, portraying Chou-Chou’s dolls through the overall rhythmic approach as well as the dynamic texture.

From mm. 24-29, the left hand repeats a two-measure chromatic, descending phrase ($G_7-G_9-F_9-F_7$), with each statement, the phrase displays a different intensity. The first statement, the right hand plays the eighth-note accompaniment on the off beat. In the second statement, the right hand continues its accompaniment on the off-beat with the left hand now adding the leading tone of E major ($D_7$) and $G_7$ in an inner voice. In the third statement, Debussy uses “double leading tone” here to lead back to Theme I: the inner voice of the left hand plays a $D_7$ and the $F_7$ in the left hand bass. Both lead to the tonic E on the return of Theme I in m. 30 (Ex. 26).

Theme I returns with a syncopated rhythm in the left hand. The *tenuto* markings in the right hand, with alternating fourths and fifths harmonizing the melodic line, bring out the melody. Debussy promotes the delicate linkage of these melodic fragments by the use of rhythm. Now, the left hand is dominated by a syncopated rhythmic pulse which keeps the beat moving forward. The grace notes first heard in m. 3 have now become simultaneously sounding phrases.

The return of Theme I presents a drastic contrast with its previous appearance. Instead of the simple two-voice lines, the new section has a texture of slower moving chordal writing. The eighth note chords are built on intervals of alternating fourths in the melody and fifths in the accompaniment, creating a thick harmonic texture as well as enhancing the pentatonic scale quality. The interval of fourths and fifths give the mode of the melody. The tonality centers on E major for the first five measures (mm. 30-34). Starting from m. 35, the inner voice in the left hand reiterates C# in a syncopated rhythm while the left hand plays dotted half notes in a descending pattern.

As a whole, Section A exhibits a rhythmic crescendo and decrescendo, moving from the eighth-notes of mm. 1-29 to the syncopated rhythms of m. 30. The two rhythmic approaches sound rather identical when played. Of course, the syncopated rhythm sounds more lengthen as opposed to the eighth note rhythm. One interesting observation is that the pianist sees mostly sharps in Section A up to m. 53. The abrupt and unexpected change to the Bb pedal point in the middle of Section B seems to be employed to achieve a color change-from the “sharp” side to the “flat” side. The harmonic structure also shows a marked contrast to the previous section. Unlike the static Section A, which concentrates on perfect fourth and fifth chords, Section B has various chord changes. The most prominent among them are the interval of seconds and thirds.

Ex.27. "Serenade for the Doll." mm. 53-60.
The syncopated rhythm in the left hand starting in m. 35 foreshadows not only the characteristics of the Section B beginning in m. 43 (Ex. 27). Starting in m. 53 is a jazz inspired dance, characterized by the off-beat accompaniment in the right hand. The intricate accents, displacement, and sinuous poly-rhythms are beautifully displayed within the four-measure phrase. The tonal center here is a bit ambiguous. It is no longer in E major. In the first ten measures (mm. 43-52), the pedal note B is heard throughout. The beginning of Section B is clearly articulated by the off-beat eight-note pattern and the sudden tonal shift to a B pedal point, which is seemingly at a slower pace in comparison to Section A. Moreover, Section B makes an apparent contrast with the preceding section in the chord structure. Section B is divided into two thematic sections on the basis of a clear change in tonal focus and also a change of pedal points. While the first twenty-three measures (Theme III) are held together on pedal points of B♭ and B♭, the next eighteen (Theme IV) take place over pedal points of A♭/B♭ and B♭/C (mm. 66-76), a semitone higher from the previous set.

Thus, Section B clearly interjects a totally different color by means of a sudden change of tonality, and a more profound harmonic structure. A new theme in m. 69 occurs with the arpeggiated figure in the right hand, starting over major seconds in the middle register in the left hand. The ascending melody is woven into the continuous arpeggiated figure in the right hand. It is in fact the repetition of this melody that gives the section its formal shape. In mm. 69-79, the repetition of the melodic line gathers the expressive force to lead to the climax of this piece. In m. 80, where the F♭ V9 of B major is repeated three times. It is heard as one element of a four-measure retard leading back to the return of Section A in m. 84, where Theme I is heard again.

The return of Section A in m. 84 considerably transforms the original material where the rhythms take a totally different turn. The melody is now soft (pp) and graceful. The tonality does not return to the original tonic key of E major, but rather remains in F♭ minor. The beginning measures of the section function as a transition to the remainder of the section. The F♭ tonality is asserted by the right-hand theme, which arpeggiates the tonic chord of F♭ minor (F♭- A-C♭-E). Underneath this melody is the arpeggio bass motion that accentuate the rhythmic pulse of the section.
A long held B in m. 93, V of E major prepares the new bridge theme between the two Theme I in m. 94 (Ex. 28). The tonic E pedal note is held for the remainder of the piece. There is a slight hint of a waltz quality in the expressive, legato, flowing left hand, forming a four-measure melody. The C major scale pattern with a flat seventh in mm. 96-97 is repeated four times, foreshadowing the return of Theme I beginning in m. 106 with the dominant chord of E major.


The last statement of Theme I is heard again in the coda in m. 106. It combines the motive itself and a transposition a fifth above, in contrasting \( p \) and \( mf \) on two different registers (mm. 106-114). It is comparable to a compressed version of mm. 2-8 and mm. 9-14. The left hand retains an eighth-note drone on E and B. In mm. 115-119, the crossing hands indicate the final episode, where an E major arpeggio is followed by another short, staccato E in eighth note an octave higher at the end. Then, Debussy writes a measure of rest with fermata at the very end to remind us the ringing of the high E is to be sustained till the last moment, which he indicates with one of his only pedal markings in this piece in m. 121 (Ex. 29). The sustained pedal will make the arpeggiated sequence in mm. 121 ring through the end.
Ex. 29. “Serenade for the Doll,” mm. 119-124.

In “Serenade for the Doll,” Debussy not only captures the cheerfulness of the doll, but also intends for the performer to escape into his/her own childhood ecstasy.
THE SNOW IS DANCING

This movement is another example of Debussy's aesthetic imagination. It depicts a child looking sadly out the window and watching the snowfall. It is a little mood piece of great charm and artistry, like an enchanting ballet danced by snowflakes. The piece was inspired by the delicate water-color illustration by Arthur Rackham in an English fairy-tale book for children. Technically and emotionally, it is the most complex and difficult piece of Children's Corner, demanding both control and delicacy in the projection of the textures that depict snow flurries. The intricate ostinatos and the delicate texture of "The Snow is Dancing" demands a higher level of subtlety than "Serenade for the Doll." In performing this piece, one should observe and differentiate the interpretation of notes marked by dots with a slur over them, portato, which are lightly detached from each other and generally soft. Notes marked by dashes (-), tenuto, are to be emphasized and made heavier. These two articulations present the most demanding technical aspect of the piece. The delicate snow atmosphere is shown by the lightness of the staccato.

In "Snow is Dancing," Debussy not only reflects upon snow, but also the astonishment of the child at this wonder of nature. He places his own imagination and understanding of both nature and childhood dreams in the piece. Melodic elements in this piece are definitely secondary to other considerations: rhythm, harmony, and sonority. The work evokes the style of an étude as well as many unusual orchestral effects: harp-like arpeggios, rapid and delicate sixteenth-notes patterns, timpani-like effects of pedal points, and so forth.

"The Snow is Dancing" is in ABA ternary form, seemingly Debussy's favorite form for petite piano pieces.

54 Ibid., p. 15.
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<td>Intro. mm. 1-6</td>
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<td>Theme I mm. 7-21</td>
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<tr>
<td>Theme II mm. 22-33</td>
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<td>B</td>
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Figure 6. Formal and tonal Structure of “The Snow is Dancing.”

The tonality of the piece is D minor, established in m. 7 after a four-measure progression from the submediant (B⁷) to the leading note (C⁷) in mm. 3-6 (Ex. 28). The piece starts with one measure of a simple, repeating eighth-note sequence, which quickly turns into a repeated sixteenth-note pattern with notes an octave apart. The same ascending scale succession (E-F-G-A) is heard throughout the piece as the primary motive, reflecting the falling snow flakes with its featherweight lightness. The marking _doux et estompe_ indicates that the piece is to be played with a soft and blurred touch. The reiteration of each pitch at the octave suggests one of the basic paraphrase techniques of gamelan music, underscoring the Asian influence on Debussy’s during the time of this composition.

The simple, even naïve melody is clothed in the rich texture in the piece. The tempo, although it will vary with different performances, is rather lively. This piece presents a misty, and fanciful mood. The whole notes added starting in m. 3 contribute to the melancholy atmosphere inspired by the chilliness of snow. The long held whole-notes form the melodic shape B⁷-C-B⁷-C⁷-D which resolves to the tonic in m. 7. These also form intervals with the accompaniment to support that resolution: a diminished fifth

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56 Roberts, p. 211.
(E-B₇), followed by a minor sixth (E-C), followed by a diminished fifth (E-B₉), followed by a major sixth (E-C₉), resolving to a perfect octave (D-D).

Ex. 30. "The Snow is Dancing." mm. 1-6.

With its technical challenges, this piece is comparable to a toccata, with each hand supplying alternating notes to which fragments of melody are added from time to time. The attempt to depict the soundless fall of snow keeps the piece mostly below p.

Starting from m. 7, the first thematic material is heard with the two hands playing in contrary motion (ascending four-note scale pattern in the right hand against the descending pattern in the left hand). The long note D is held as the pedal point. In mm. 11 and 12, Debussy treats a single pitch enharmonically: C₉ in mm. 11 vs. D₉ in mm. 12. In m. 11, C₉ is part of a chord, V of D major. However, in m. 12, D₉ is part of a triad of B₇ minor. In mm. 17-18, the outer voice in the left hand again forms a beautiful three-note motive (E₉-D₉-C₉) which is repeated once and extended over six measures. It is soon answered by the melody of Theme II starting in mm. 22-29.

Theme II is heard with consecutive tritones in the middle voices, and the melody, with its opening diminished fourth (m. 22) G₉ to D₉, provides much feeling of emptiness in the second portion of Section A (Ex. 29). The motive in the right hand is further
strengthened in the bass voice with short, but accented quarter notes. The sixteenth-note pattern keeps its pulse in the inner voice, portraying the dancing snow.


Debussy’s extended use of melodic and harmonic resources are clearly seen in the remainder of Theme I: the different pitch collections employed here are, as in the beginning, the chromatic, diatonic, and whole-tone scales. However, none of these are employed consistently at all. It is through the juxtaposition of the two separate themes, along with their chordal accompaniments, that Debussy establishes the key of D minor.

As mentioned earlier, the tonal center of the piece is achieved by the leading note ascending (C₇) to the tonic (D) in m. 7. However, the tonic key is suddenly interrupted after its strong establishment in mm. 1-10. In the following statement (mm. 11-13), the chords proceed from the dominant thirteenth to the tonic triad. Then, through the two harmonic layers between the two hands in mm. 14-21, a weak sense of G₉ minor emerges. The parallel motion in the inner voice of Theme II (m. 22) is a remarkable feature that continues throughout Section A. The dissonant parallel tritones in two crossing hands (inner voice) are accompanied by parallel octaves in the outer two voices. Debussy’s indication here, *doux et triste*, perfectly describes the mood—slightly uncertain and hollow. Noticeably, harmony takes the lead in creating the shape of this movement.
Beginning at Section B (m. 34), the pianist finds one of the most complex rhythmic effects in this piece—a mixture of duple and triple subdivision (Ex. 32). It has an expressive melody, marked *Cédez un peu*—a little slower. Again, texture plays the most important role in setting the character of this section. The opening passage sets the mood. The melodic phrase presents a sense of anguish through the repeated triplet figures in the right hand. The left hand plays an ascending pattern over a repeated C pedal point. This section centers on B♭, with much of the emphasis on both D♭ and D♭ in the chromatic passage (mm. 36-37). The passage foreshadows even more strident dissonance, especially in the left hand and in the rhythmically torturous middle section in m. 40. Here the right hand keeps a steady sixteenth rhythm (B♭-C) and the left hand has a mysterious and almost suspenseful motive that suggest Debussy is hinting at the approach of a snow storm.

Ex. 32. “The Snow is Dancing,” mm. 33-38.
Shadings in the spectrum of sound and texture color the harmony, thereby affecting the shape of the key-area plan. The unstable tonal sense of Section B results from the frequent transposition of the same phrase. Furthermore, the pedal points that appear throughout the transition provide the means for maintaining the tonal center of D minor, much like the case in Section A.

The first motive of Section B returns in m. 44 with the same triplet pattern after a series of rapid sixteenth notes. Here, the pianist may feel the triplet notes pushing the tempo forward while the left hand plays the quarter notes with sixteenth notes above them. The diminished fifth is much accentuated (first note of the left hand in m. 44, B₃, to the first note of the left hand in m. 45, E), followed by a diminished vii chord in the left hand in m. 46 (B₃-G-E₃-D₃). The triplet-eight note pattern in m.46 is repeated four times, each time building more tension, leading to the next transition passage before the return of Section A.

The transition before the return of Section A (mm. 49-52) is the first time the pianist sees a dynamic marking beyond the range of pp to mp (Ex. 33). It can be interpreted as a sudden gust of wind. Here, the martellato (^) touch and the repeated notes crescendo from f. The tonality now centers on on both G₃ (m. 49) and G₇ (m. 50) in the left hand with the inner voice repeating E₃ in an agitated manner.

Ex. 33. "The Snow is Dancing," mm. 48-50.

As in “Jimbo’s Lullaby,” the concept of layering is an important element in the texture of the piece. It can be considered from two different perspectives: from the perspective of motivic structure, and from that of harmonic structure. After the single-
line snow fall in m. 1, there is an expansion to a texture of two layers (m. 2), three layers (m. 3) and four layers (m. 22), as each layer introduces a simultaneous component to Theme I. After a motive appears initially in a certain layer, the motive remains in the same layer throughout the section, with few exceptions.

The ascending chromatic transition in mm. 53-56 builds the tension leading to climax (Ex. 34). Suddenly, a diminuendo prepares for the return of Section A, by recalling the gentleness of the opening theme (m. 57).

Ex. 34. "The Snow is Dancing," mm. 51-56.

The entire piece should be permeated with a gnawing yet dreamy and sentimental monotony, with the exception of the tentative gesture of rebellion in mm. 50-56. The return of Section A presents no surprises. Nevertheless, it is considerably shortened compared to the very beginning. At first, the section sounds as though it will be a full-fledged repetition of Section A, with two successive statements of the motive. But after the leading note of C₇ is written enharmonically as D₇, the tonal center before the beginning of the coda changes from D₇ to G₇ in m. 68.

The coda begins in m.67 (Ex. 35). The tonality centers on G₇ for two measures then return to D minor in m. 70 with the pedal point on D. Surprisingly, the music never relaxes to make a close. The sixteenth notes keep the pulse of the entire section with the
melody mostly in chromatics. The coda brings back the reminiscence of the middle section (mm. 67-69), which brings the piece to an uncertain ending in D minor without a third until the very last chord.

Ex.35. “The Snow is Dancing,” mm. 66-74.

Melodically, most of this movement has a conjunct, flowing motion, except the interruption suggested by the critical gesture of the “gust of wind” in m. 49. Furthermore, the interruption presents a most effective contrast to the full harmonies in the balance of the movement.
In “The Snow is Dancing,” and the following piece “The Little Shepherd,” Debussy expresses elements of a child’s psyche for which humor would quite miss the mark. To the listener examining this movement for the first time, it probably will be elusive and strange in meaning. Yet certain aspects will be noted immediately: the pervasive color of D minor set against long range harmonic contrasts, sudden interruptions of flow, and the rhythmic groupings between duple and triple meters.

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57 Roberts, p. 211.
THE LITTLE SHEPHERD

"The Little Shepherd" is said to have been influenced by eighteenth-century composers such as Couperin and Rameau in whom Debussy "recognized a quintessentially French quality to which he believed was lost after them: that wonderfully balanced expression, so clear, so proper, with such simple means." It has been suggested that the sad-sweet like melody referred to a design on the wallpaper in Chou-Chou's bedroom. The main theme resembles the flute melody of Debussy's orchestral work *Prélude to the Afternoon of a Faun*.

"The Little Shepherd" is without a doubt the most intense and emotionally charged movement of the *Children's Corner*. There are two major melodies in the piece, the improvisation of the shepherd on his flute, which feels rather grave, and the contrasting lively rhythmic dance motive marked *Plus mouvementé* (faster). The two melodies interplay back and forth throughout the duration of the piece.

There is no particular form in this piece. The two themes are played back and forth in a very improvisatory style.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Measures</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1-4</td>
<td>g♭ -d</td>
</tr>
<tr>
<td>B</td>
<td>mm. 5-11</td>
<td>C♭ is prominent with cadence to A major</td>
</tr>
<tr>
<td>A</td>
<td>mm. 12-18</td>
<td>c♭ minor cadence to E major</td>
</tr>
<tr>
<td>A</td>
<td>mm. 19-20</td>
<td>b minor</td>
</tr>
<tr>
<td>B</td>
<td>mm. 21-26</td>
<td>f♭ minor-d♭ minor</td>
</tr>
<tr>
<td>B</td>
<td>mm. 27-31</td>
<td>d minor-A major</td>
</tr>
</tbody>
</table>

Figure 7. Formal and tonal Structure of "The Little Shepherd"

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58 Roberts. p. 206.
60 Roberts. p. 213.
It is in a continuous one-part form, with the two melancholy motives and dissonant harmony coloring the overall effect. There are significant structural repetitions. The piece is divided into several sections, each of which exploits a single motive. These divisions are reinforced by a pedal tone that unifies each one. As a result, the piece can be divided into six sub-sections according to motives or pedal points.

As seen in Figure 5, the pattern of I (A major in m. 10)--V (E major in m. 17)--I (A major in m. 30) can explain the conventional tonality of this piece. The movement of tonality among sections reveals both closely related and fairly foreign tonal relationship. Although the piece is divided into six small sections, it is unified as a whole by intervallic cells drawn from the opening motive. The motive brings out the interval succession of a tritone (G♯ to D, an augmented fourth in m.1), a minor third down (D to B in m. 1) and an octave up (B to B in fourth beat of m. 1). These intervallic cells govern every other melody in the remainder of the piece (Ex. 36).

The cadenza-like first subject evokes a gentle sadness with recitative style, flute-like melodies. The first four measures center on the note G♯ with the intention of leading to its tonic A major. It expands out to an expressive cadenza. The phrase clearly spells out the VII° of A major (G♯-B-D-F), except it does not resolve directly to its tonic triad. Decorated by the grace notes from above, the note D is heard repeatedly four times. Theme I finishes with a fermata at the end. The Shepherd’s flute lament is to be held until it eventually fades.

Ex. 36. ‘The Little Shepherd,” mm. 1-4.
Following the opening theme, Debussy presents an interlude, a contrasting idea in a light-hearted, dotted rhythm (mm. 5-11 and 21-31). This second idea is very rhythmic, like a little jig, to be timed more strictly than Theme I. Each of these two phrases (mm. 9-11 and mm. 29-31) end with the same conventional cadence ($II^7-V-I$). The final chord of each cadence, four slow beats, "achieves the complete stillness, emphasized by the deep silence that follows."^61 The descending semi-chromatic line in the left hand in mm. 5-11 (F-E-D$_5$-D$_3$-C$_5$-B-A) leads to a cadence on A (Ex. 37).

Ex. 37. "The Little Shepherd." mm. 5-11.

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\begin{verbatim}
\begin{music}
% ... music notation code ...
\end{music}
\end{verbatim}
```

Theme I returns in m. 12 with a different approach. Now the motive has an ascending opening (instead of descending as in the beginning), starting on G$_5$ and forms an minor seventh chord (G$_5$-B-D$_5$-F$_5$) of A. The tonality sets on an E major chord (m. 17) before the next phrase begins. After a two-measure solo phrase in the right hand in mm. 12-13, a five-measure phrase shows a melody constructed in part from the same

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^61 Roberts, p. 213
intervallic succession. A melody in a lower register accompanies the sixteenth note repeated pattern of the right hand from m. 14 on.

This countermelody is unfolded against the right-hand melody (mm. 14-17) and displays a descending pattern (E-Ds-Cs). Thus, the countermelody moves in the same direction as the melody above it. Again, the seven-measure phrase is almost a combination of the first shepherd’s flute and the rhythmic dance motive. The final cadence rests on E major, parallel to the first passage in A major.

The next phrase, an entrance of Theme I (mm. 19-20), displays the tritone D to Gs similar to the beginning of the piece, except that the notes are turned around. The passing notes in between are treated as embellishments. Again, it suggests the tonality of A major, with the Gs, leading note of A major persisting to resolve to the tonic of A. The right hand melody quickly connects into the dotted rhythm of the second theme. The following section, based on the second theme, can be divided into two halves according to motivic usage: mm. 21-26 (a passage that employs a sustained note C in m. 21 as the pedal note), and mm. 27-31 (chords and a passage that are unfolded over the D and A pedal points). The theme is presented with elaboration: in the first half, the same material (m. 22. Cs-Ds-BS, dotted sixteenth followed by triplet pattern) is repeated three times.

The sequential repetition is used to build the harmonic tension, with Cs-Es and Gs as the first note of each passage, it finally leads to D major cadence (Ds-Fx-As). There is also a question-answer, the echo effect in mm. 24-25 with the V-I of Ds major progression as well as the contrasting dynamics (mf-p) setting up a suspenseful atmosphere. Perhaps it’s related to the shepherd calling or to another shepherd elsewhere. Debussy repeatedly uses the interval of second to build a suspension: Cs to Bs with Bs in between in m. 22, Es to Ds with Fs in between, etc.

Closing the movement, the final return of Theme II (m. 27) employs the same right-hand motive as when it was first presented (m. 5). However, this time, the left hand harmonizes it on I-V in D minor with much emphasis on the C\# (Ex. 39). It is not until the end that the pianist gets a fulfilling A major chord. Debussy took the dynamic to the extreme of ppp at the end. One other noteworthy observation is that in m. 27. F:\ and D:\ both hint at the tonality of A minor. However, in the following measure, m. 28. Debussy cleverly altered F:\ to its enharmonic note E:\ which then leads to F:\ and then back to E, the dominant of A major.

Debussy creates a sense of progression among the unfinished sense of phrases. Within this simple framework, Debussy develops some amazing complexities in rhythm, texture, and harmony. Although the piece is only thirty-one measures in length, Debussy packed much emotion into this lament. Throughtout the entire movement,both the key colors and the undulating melodic lines are supported by rich chordal textures, while the flowing continuity in the cadential action adds force to the entire piece.

From the point of view of compositional technique, this analysis reveals that one of the most distinctive features of the piece is its use of repetition in different ways and on different levels. In the largest sense, although the piece suggests a continuous one-part form, structural repetition of sections does occur. This kind of repetition results in a static progression, and is found in every section. Repetitions of phrases occur either at the same pitch level, in the same register, or transposed (often an octave lower in each repetition). Repetition at the smallest, motivic level also needs to be mentioned. In summary, a number of ideas drawn from the first measure dominate the entire piece. Exemplifying another kind of repetition, the opening right hand figure is literally repeated many times, with the interval succession derived from the figure governing the melodic lines in the remainder of the piece. Similarly, even the basic technique of
arpeggiation is a consistent factor that persists throughout the piece, though its harmonic content varies.

Therefore, the six sections of the piece are unified into a continuous one-part form through an impressive economy of means. Above all, tone color is the dominant effect in exquisite piece. In the tiny proportions of "The Little Shepherd," Debussy has delineated the fundamentals of music: song (or monody), dance, harmony, and silence."^{62}

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{62} Roberts, p. 214
GOLLIWOGG'S CAKE-WALK

"Golliwogg's Cake-walk" is the most popular piece of the entire *Children's Corner* set. It is often performed as an independent piece in recitals. The term "Golliwogg" has several meanings and definitions. It is a small, black stuffed doll whose creation was simultaneous with the appearance of minstrel groups in France. Golliwoggs were highly fashionable toys for the children at that period, part of the wider fashion for American popular culture that embraced the cake-walk, ragtime, and minstrel bands, soon to be followed by jazz and blues.63

Golliwogg was also the name of a black doll that first appeared in England in a book entitled *The Adventures of Two Dutch Dolls and a Golliwogg* by the American illustrator Flora Upton. This book had probably given Debussy the inspiration for this little piece. In any case, Chou-Chou herself owned a Golliwogg doll in 1908.64 "Golliwogg" was also the name of a distinctive perfume in Paris at the time this piece was written. The stopper of the perfume bottle was in the form of a head with fluffy hair.65 Debussy and his friends were fascinated with the American cake-walk, the high stepping dance associated with minstrel entertainment in the United States.66 It was formerly performed by the Blacks in the South competing for the prize of a cake. The cake-walk became popular in France at the time when Debussy composed *Children's Corner*. According to most authorities, the cake-walk was danced to slow ragtime. Ragtime itself was based on dance rhythms in the form of syncopated piano music, close in style to a march, which originated in saloon bars and bordellos and became hugely popular through printed sheet music.67 Debussy was probably inspired by the popular American "King of Ragtime"--Scott Joplin (1868-1917) at the time when he was composing "Golliwogg's Cake-walk." The syncopated rhythm very much simulates Joplin's *The Entertainer* written in 1902 (Ex. 40). This is the exact style Debussy

63 Roberts, p. 216.
64 Ibid., p. 216.
66 Roberts, p. 216.
67 Ibid., p. 216.
reproduced in Golliwogg's Cake-walk, into which he crafted his humorous sense of Chou-Chou's doll enacting the dance.68

Ex. 40. The Entertainer by Scott Joplin.

The Entertainer
A Rag Time Two Step by Scott Joplin

Dedicated to James Scott and his Mandolin Club.
Please reproduce as B. Conrad re-arranged.
Besides the extreme syncopated rhythm and exotic tune, Debussy also puts adult humor into this charming piece. Also, one can imagine that Debussy is putting the Golliwogg through a series of jerking and irregular dance steps, hideous poses, and gawky movements. The piece is in a simple ABA Ternary form, with A being a very ragtime-like syncopated dance tune. The dynamic range from \textit{pp} to \textit{sff}. sometimes very suddenly, sometimes with a more conventional shape.

<table>
<thead>
<tr>
<th>Section</th>
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<tbody>
<tr>
<td>A</td>
<td>mm. 1-46</td>
</tr>
<tr>
<td></td>
<td>Theme I</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
</tr>
<tr>
<td>B</td>
<td>mm. 47-60</td>
</tr>
<tr>
<td></td>
<td>Theme II</td>
</tr>
<tr>
<td></td>
<td>Theme III</td>
</tr>
<tr>
<td>A</td>
<td>mm. 89-105</td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 121-129</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Introduction</th>
<th>mm. 1-9</th>
<th>E₆</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme I</td>
<td>mm. 10-40</td>
<td>E₆</td>
</tr>
<tr>
<td>Transition</td>
<td>mm. 41-46</td>
<td>E₆</td>
</tr>
<tr>
<td>Theme II</td>
<td>mm. 47-60</td>
<td>G₆</td>
</tr>
<tr>
<td>Theme III</td>
<td>mm. 61-88</td>
<td>G₆</td>
</tr>
<tr>
<td>Theme I</td>
<td>mm. 89-120</td>
<td>E₆</td>
</tr>
</tbody>
</table>

Figure 8. Formal and Tonal Structure of "Golliwogg's Cake-walk."

The syncopated rhythmic pulsation with much emphasized C₆ is the main feature of this piece. The first four measures in unison bring out the jazzy quality of the piece immediately, which reflects the standard four-bar introduction to a ragtime composition. The tonality of the piece is E₆ major, which is established by the progression of the V⁹ with a flattened 9th (B₆-D-F-A₆-C₆) in mm. 1-4 to I of E₆ major in m. 6. The accented notes on the downbeats of mm. 1-2 and off beats of mm. 3-4 are presented to emphasize the rhythmic importance of this piece. The descending melodic pattern starting from \textit{f} swelling to \textit{sff} intensifies the entrance that follows.
Ex. 41. “Golliwogg’s Cake-walk,” mm. 1-4.

Debussy’s tempo indication Allegro giusto—just allegro, correct/right allegro tempo or “the fitting” allegro tempo. The tempo indication captures the steady pace of the dance. It is the “correct” tempo which is proper for this genre. The Entertainer also uses the exact same tempo indication — not fast. Joplin always admonishing performers in his scores that ragtime should never be played fast. Coming unexpectedly, the one measure of silence prepares the pianist for the succeeding four measures of the cake-walk dance, which relies heavily on the left hand bass march rhythms in mm. 6-9 (Ex. 42). The left hand bass figure in eighth notes is employed throughout the piece in a wide variety of contexts: it opens the “cake-walk” characteristic of the piece, which becomes the basis of the accompaniment for the remainder of the piece. Also, it serves as the rhythmic pulse and furnishes melodic pivots for the lively theme in the movement.

Ex. 42. “Golliwogg’s Cake-walk,” mm. 5-9.

The first thematic material finally arrives in m. 10 (Ex. 43). It combines the syncopated motive from the introduction and the bass march rhythm heard in m. 6. The
sff in m. 12 demonstrates the rhythmic individuality of the cake-walk dance. The eight-measure theme is repeated again in mm. 18-25.

Ex. 43. “Golliwogg’s Cake-walk,” mm. 10-19.

Note the interplay of $p$ and $f$ in mm. 14-26. Measure 14 starts with $p$ and gets softer. The sudden crash of $f$ at m. 16 is followed by “molto” crescendo in m. 17. The author suggests taking the articulation marks very seriously and alternating legato and staccato as marked throughout Section A. Section A retains the E♭ major tonality throughout. It is dominated by the syncopated rhythmic pattern and the left hand march rhythm. The character of the theme describes the cake-walk, supposedly funny and a little bizarre. The two most important melodic notes in this section are A♭ and B♭, always accented when appearing on the downbeats to articulate the chords. The theme establishes the tonality of the piece and brings out the interval of the perfect fifth in the left hand, which is also an important element in the piece. The interval of the fifth is transformed in terms of rhythm and duration in Section B.

The bass notes of mm. 22-23 outline a different common-tone progression. G♭, which quickly shifts to G♭ and then finishes on V-I in B♭ major. In the following passages, the tonal center seems to have shifted to B♭. The harmonic progression of
Section A is therefore I-V-I. In the vertical dimension, the chords tend to retain the same voicing and to move in parallel motion, with the perfect fifth in the bass. This parallelism prevents the chords from operating according to conventional harmonic functions. The unison introductory motive is heard again in m. 38 accompanied by a chord built on the flat second (C₅) scale degree, while the right hand continues the syncopated rhythmic pattern with the left hand keeping a march pulse.

The link between the Section A and B (mm. 41-46) is quite subtle (Ex. 41). The tonal center stays on E₅. The repeated rhythmic pattern bridges the entrance to Section B: the same passage is repeated three times leading to the tonic G₅, the same common-tone progression as m. 22, now on a larger scale.

Ex. 44. “Golliwogg’s Cake-walk,” mm. 41-46.

Transition between Section A and B

Section B starts in mm. 47, with the tempo marked *Un peu moins vite*—a little slower. It is very interesting, being an almost flirtatious, lilting section (Ex. 45). The author suggests playing this section very strictly, respecting the articulation, dynamics, and rest marks throughout. The grace notes should be played as a chirp on the chords. The mysterious atmosphere in *pp* is kept in place with the repeated G₅, in staccato and the clipped grace notes. The D₅ in the left hand provides a pedal point. The G₅ in the right hand (in mm. 48 and 50) retains much dissonance with the repeated G₅ in the left hand. The six-measure sequence is repeated for the second time in mm. 55-60, with the D₅ being held in the bass leading to the next section.
Ex. 45. "Golliwogg’s Cake-walk," mm. 47-52.

Section B

As a contrast, Theme III in m. 61 has a daunting melody. It is a parody of the opening of Wagner’s opera Tristan and Isolde, inscribed satirically by Debussy “avec une grande émotion”—with a great show of emotion (Ex. 46).

Ex. 46. "Golliwogg’s Cake-walk," mm. 58-67.

The Wagnerian melody above, through m. 81, is mixed with the cake-walk theme. Once it is understood as an irony of a very serious romantic melody the effect is hilarious. It can be imagined that Debussy took great personal pleasure in writing these sophisticated pieces, not only because of the connection with his daughter’s world, but
also because of the sensitivity and humor with which the pieces are conceived. Two
measures of tender and solemn music are followed by a smooth and irrelevant tune.
"Wagner’s stirring theme is turned into a sentimental music-hall ballad, with smoochy
trombone-like accompaniment."
Here, the tonality stays on G. The left hand
ascending chromatic line finishes on the chord of V9 of G in m. 63. The chromatic
melody is followed by two sets of eighth note chords separated by an eighth rest. The
grace-note chords in the interlude add a touch of ridicule and suggest, perhaps, the
composer thumbing his nose.71 The right hand in mm. 62-65 has two separate chromatic
voices in contrary motion (F-E-E, and A-B-A-C) as does the Wagner. The passage
"filled with emotion" is followed by a flippant response in eighth notes marked a tempo
and pp in eighth notes outlining V7 of G major chords in m. 63. The syncopated passage
beginning in m. 69 links to the second entry of the Tristan theme.

"Debussy was no stranger to intensity of musical feeling, but he devoted most of
his creative life to expressing it in somewhat non-Wagnerian terms. This is the meaning
of his Tristan quotation within the miniature framework of Children’s Corner, a moment
that begins as parody but whose significance lies much deeper."
Radical harmonic
usage is distinctively featured in mm. 61-89. The Tristan motive appears four times.
each time marked with Cédez. In contrast with the static harmony of the Tristan motive,
the harmonic rhythm of the Golliwogg’s motive in the second half is quick and fleeting.

At the time while Debussy was writing the piece, Paris was flooded with
Wagnerian programs and singers were imported from Bayreuth and Berlin. Debussy was
poking fun of the situation a little bit. Here in “Golliwogg’s Cake-walk” is yet another
illustration of Debussy’s sense of humor.

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69 Stewart, p. 356.
70 Roberts, p. 217.
71 Ibid., p. 217.
72 Ibid., p. 217.
Ex. 47. "Golliwogg’s Cake-walk," mm. 88-97.

In preparation for the return of Section A, the syncopated Tristan theme (mm. 83-89) is intertwined with the first three notes of the "Golliwogg’s Cake-walk." Before the final approach of the return of Section A in m. 92 (Ex. 47), a two-measure melody in the right hand shows a little hesitation (mm. 90-91). Section A returns in m. 92 with no major surprises, quite identical to the first Section A, keeping the same pulse and rhythmic drive.

Debussy treats each passage carefully and with great contrast. Notice the difference between the extension first heard in mm. 30-32 and the one just before the ending in m. 110 (Ex. 45). Each of these plans has its own characteristic continuity. The harmonic plan establishes tonality among individual harmonies, focusing them upon lines of action which reach for arrival at important harmonic positions.

Ex. 48. "Golliwogg’s Cake-walk," mm. 31-32 vs. mm. 110-113.
Counting is an important aspect in playing this piece. It must be very strict during the first section in mm. 1-46. There should be no fluctuation in rhythm or tempo. Great care must be taken to observe the dynamic contrasts (pp, p, mf, f and ff) and the articulation in each hand with strong, sharp rhythm, particularly the accents.

The precise marking contributes to part of the humor of the piece. The particular effects Debussy seeks in “Golliwogg’s Cake-walk” are often beyond the expectation of the audience. Debussy’s precise indication, especially the dynamics, with lots of swells within each measure and drastic dynamic changes within one measure, or even between two notes are often observed.

In contrast to the elegance and subtlety of figuration, texture, harmony, and rhythm in “The Little Shepherd,” this final piece has a somewhat raw, rough-and-ready effect, driving and energetic quality. According to Robert Schmitz in his book *The Piano Works of Claude Debussy*, he notes “…this is one of Debussy’s least misinterpreted pieces.”\(^{73}\) It is a very forgiving piece, which works in a variety of tempos and dynamics so long as the performer has fun when playing it. The author suggests playing the work with absolute minimal pedal, and aim for a choppy, syncopated and transparent sound. However, when performing this piece, it’s not difficult to exaggerate a little bit, or even a lot!

\(^{73}\) Schmitz. p.156.
CHAPTER FOUR
CONCLUSION

Apparent simplicity is the main characteristic of the six pieces making up *Children's Corner*. Debussy had recaptured his own childhood through Chou-Chou's, in identifying with her nursery world, her toys, and her picture books. In recognizing the creative potential of popular entertainment, Debussy created one of the most profound tributes to innocence and happiness that piano music has to offer.\(^74\)

*Children's Corner* is a collection of six pieces, but the six pieces need not be performed as an integral group like a suite. In fact, *Children's Corner* has been played in recitals either as a set of six pieces or as separate selections. The “Doctor Gradus ad Parnassum” and “Golliwogg’s Cake Walk” are the most popular pieces among the six pieces in the set to be performed separately. “Serenade for the Doll” was also a favorite encore piece played often by Vladimir Horowitz.

In each piece of *Children's Corner*, Debussy achieves unification through motivic usage. A number of motives, after their initial appearance, are exploited through repetition, transposition, and transformation in the remainder of piece. Thus, each piece reveals one of Debussy's characteristic compositional idioms: economy of means. The motives are manipulated subtly during the course of a piece. For instance, a new tune is often introduced in the middle of the piece; however, it is usually related to the interval succession derived from one of the basic motives. Although this aspect is notable in all of the six pieces of the collection, “Doctor Gradus ad Parnassum” shows the most distinct example, because the musical ideas derived from the first measure govern the entire piece, thus projecting a single gesture throughout.

Debussy retains conventional musical forms in *Children's Corner*, although he manipulates them subtly. For example, in the five pieces written in ternary form -- “Doctor Gradus ad Parnassum,” “Jimbo’s Lullaby,” “Serenade for the Doll,” “The Snow is Dancing,” and “Golliwogg’s Cake-Walk,” the returns of Section A are not literal. Furthermore, as seen in “The Snow is Dancing,” the tonality of the return of Section A

\(^{74}\) Roberts, p. 237.
adopts a feature of sonata form: a return of the same material in the key a fifth lower, as compared to the corresponding material in Section A. In addition, the piece includes another feature of sonata form: Section A of each piece consists of two thematic ideas. Perhaps the piece most distantly related to conventional formal models is "The Little Shepherd," which is a radical example of a continuous one-part form. However, because of the continual structural repetition of the same idea, it is divided into six sections.

Debussy’s precisely engineered construction is remarkable in each piece of Children’s Corner. Within the formal division of a piece, each section is further divided into subsections according to pitch content, pedal points, or motives. The first two sections of the arch form of “Golliwogg’s Cake-walk” illustrate such subdivision. Each section consists of only a few measures and is divided into two subsections according to different pitch content and motivic usage in Section A. and according to motives and pedal points in Section B.

With respect to harmony. Debussy’s basic chordal structures tend to be traditionally tertian. His curiosity about sonority makes it possible for him to develop a thick harmonic idiom with many added notes. He experiments with seventh, ninth, eleventh, and thirteenth chords. These chords are further enriched by utilizing pedal points or appoggiaturas, and are used often without conventional resolutions. Therefore, rather dissonant sonorities are frequent in his harmonic language.

Debussy intelligently extended his harmonic idiom through quartal harmony, especially in “The Snow is Dancing.” The idea of the perfect fourth functions significantly in both melodic and harmonic dimensions of the piece. Debussy’s intention to describe the sonorities of snow is well matched to the rather empty and resonant character of the quartal harmony. Despite the non-functional harmonic progressions and the radical quartal harmonic idiom, it is through the extensive use of pedal points that Debussy retains a tonality in a piece or in a section. The prolonged use of dominant pedal points and their resolutions to the tonic pedal assert a tonal center of a section clearly.

The tonal scheme of a piece reveals Debussy’s use of an extended range of modulation: the movement of tonality between sections shows both closely related and fairly foreign tonal relationships. The most striking tonal feature is found in the
"Serenade for the Doll," in which the tonal scheme among three sections shows a whole-tone relationship. Debussy enriched his harmonic and melodic sources through the use of a number of different pitch collections. In addition to the diatonic scale, he used the whole-tone, pentatonic, and chromatic scales. However, Debussy did not employ a single scale consistently throughout a piece. In fact, he combined several different pitch collections within a piece, providing multi-faceted for color changes.

The stylistic analysis of the six pieces of *Children’s Corner* reveals the care and precision of Debussy’s compositional technique. It shows that the clarity of his musical language in each piece arises from the concise control of motive, melody, tonal structure, and form. Each of the pieces in *Children’s Corner* reflects a real incarnation of Debussy’s aesthetic desire to pursue technical perfection in creating a world of musical dream for his daughter. The overall innocence of *Children’s Corner* disguises an intensity of depth, both musical and psychological, bubbling just below the surface of each movement.
BIBLIOGRAPHY

Dissertations:


Books:


**Articles:**


APPENDIX I
The Solo Piano Works by Debussy in Chronological Order

Stage I (1888-1903):

1880  \textit{Danse bohémienne} (Bohemian Dance)

1888  \textit{Deux Arabesques}
      1ère Arabesque
      2ème Arabesque

1889  \textit{Rêverie}
      \textit{Ballade}
      \textit{Danse (Tarantelle styrienne)}
      \textit{Valse romantique}
      \textit{Nocturne}

1890-1905  \textit{Suite Bergamasque}
      Prélude
      Menuet
      Clair de lune (Moonlight)
      Passepied

1890  \textit{Mazurka}

1894-1901  \textit{Pour le piano}
      Prélude
      Sarabande
      Toccata

1903  \textit{Estampes (Prints)}
      Pagodes (Pagodas)
      Soirée dans Grenade (Evening in Granada)
      Jardins sous la pluie (Gardens in the Rain)
Stage II (1903-1913):

1904  
*Masques*
*L'isle joyeuse* (The island of pleasure)

1905  
*Images*, Book I
Reflets dans l’eau (Reflections in the water)
Hommage à Rameau (Homage to Rameau)
Mouvement

1906-8  
*Children's Corner*
Doctor Gradus ad Parnassum
Jimbo’s Lullaby
Serenade for the Doll
The Snow is Dancing
The Little Shepherd
Golliwogg’s Cake-walk

1907-8  
*Images*, Book II
Colches à travers les feuilles
(Bells sounding through the foliage)
Et la lune descend sur le temple qui fut
(And the moon sets over the temple that was)
Poissons d’or (Goldfishes)

1909  
*The Little Negro*
Hommage à Haydn

1910  
*Préludes*, Book I
Danseuses de Delphes (Dancers from Delphi)
Voiles (Veils)
Le vent dans la plaine (The wind on the plain)
Les sons et les parfums tournent dans l’air du soir
(Sounds and perfumes mingling in the evening air)
Les collines d’Anacapri (The hills of anacapri)
Des pas sur la neige (Footprints in the snow)
Ce qu’a vu le vent d’ouest (What the west wind saw)
La fille aux cheveux de lin (The Girl with the flaxen hair)
La sérénade interrompue (Interrupted serenade)
La cathédrale engloutie (the cathedral under the sea)
La danse de Puck (Puck’s dance)
Minstrels

1910  
*La plus que lente*
Stage III (1913-1918):

1912-3  \textit{Préludes, Book II}
\begin{itemize}
  \item Brouillards (Mists)
  \item Feuilles mortes (Dead leaves)
  \item La puerta del vino
  \item Les fées sont d’exquises danseuses
    (The fairies are exquisite dancers)
  \item Bruyères (Heather)
  \item General Lavine – eccentric
  \item La terrasse des audiences du clair de lune
    (The terrace for moonlight audiences)
  \item Ondine
  \item Hommage à S. Pickwick. Esq. P.P.M.P.C.
  \item Canope (Canopic vase)
  \item Les tierces alternées (Alternating thirds)
  \item Feux d’artifice (Fireworks)
\end{itemize}

1913  \textit{Six épigraphes antiques}. (transcription of the piano duet)
\textit{Berçuse héroïque}

1915  \textit{Études, Book I}
\begin{itemize}
  \item Pour les cinq doigts (For five fingers)
  \item Pour les tierces (For thirds)
  \item Pour les quartes (For fourths)
  \item Pour les sixtes (For sixths)
  \item Pour les octaves (For octaves)
  \item Pour les huit doigts (For eight fingers)
\end{itemize}

\textit{Étude}. Book II
\begin{itemize}
  \item Pour les degrés chromatiques (For chromatic intervals)
  \item Pour les agréments (For embellishments)
  \item Pour les notes répétées (For repeated notes)
  \item Pour les sonorités opposées (For opposed sonorities)
  \item Pour les arpèges composés (For composed arpeggios)
  \item Pour les accords (For chords)
\end{itemize}
APPENDIX II
Picture Gallery

Debussy at Paris Conservatory 1874

Claude-Emma Debussy (Chou-Chou)
1905-1919

Debussy and Chou-Chou in 1916