

**SOME FRENCH MUSIC AT
THE TURN OF THE
CENTURY**



Erik Sabie
by Alfred Frueh.

Introduction.

I first began to be interested in French music after discovering some of Poulenc's music some years ago, and some of his piano pieces have remained firm favourites - Nocturne no.8, the second of his Trois mouvements Perpetuels and Novelette no.1. I now have various piano works.

Satie was the next French composer who came my way and even as a child I knew that there was more in his composition than met the eye (or should I say ear?), although at that time it was difficult to define what.

When I played in a string quartette we played the Debussy and also the Ravel quartets. These gave us great pleasure and set up an interest in these two composers. However, it is not possible to examine their influence without looking at the Impressionist movement.

Also, having been a member of the Sheffield Chamber Orchestra for 3 years, I have encountered works by Debussy and Satie * and found them charming to play. * See programmes.

I have concentrated mostly on Impressionism as this was probably the most important musical innovation of the period. However, my personal liking for Satie and Poulenc has forced me to include them at the end of the opus.

Discology

Ravel Daphnis and Chloe.
String Quartet. F major.

Debussy String Quartet G minor.
Prelude à l'après midi d'un faune.

All other examples played by myself.

Cassette:- list of examples.

1. Chopin: Prelude no. 2.
2. Chopin: Prelude no. 23 beginning.
3. Chopin: Prelude no. 23 end.
4. Ravel: Piano concerto in G major.
5. Ravel: Piano concerto in G major.
6. Debussy: Pelléas and Mélisande.
7. Ravel: Piano Concerto in G major.
8. Debussy: Preludes Book II no. 10.
9. Debussy: Doctor Gradus ad Parnassum.
10. Debussy: Gollivog's cakewalk.
11. Debussy: Preludes Book II no. 10.
12. Debussy: Preludes Book I no. 10.
13. The whole tone scale.
14. Debussy: Pelléas and Mélisande.
15. Debussy: Preludes Book I no. 2.
16. Ravel: Daphis and Chloe. (a bar after fig. 205). P.T.O.

Discology

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Debussy String Quartet G minor.
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13. The whole tone scale.
14. Debussy: Pelléas and Mélisande.
15. Debussy: Preludes Book I no. 2.
16. Ravel: Daphis and Chloe. (a bar after fig. 205). P.T.O.

Discology

Ravel Daphnis and Chloë.
String Quartet. F major.

Debussy String Quartet G minor.
Prelude à l'après midi d'un faune.

All other examples played by myself.

Cassette: - list of examples.

1. Chopin: Prelude no. 2.
2. Chopin: Prelude no. 23 beginning.
3. Chopin: Prelude no. 23 end.
4. Ravel: Piano concerto in G major.
5. Ravel: Piano concerto in G major.
6. Debussy: Pelléas and Mélisande.
7. Ravel: Piano Concerto in G major.
8. Debussy: Preludes Book II no. 10.
9. Debussy: Doctor Gradus ad Parnassum.
10. Debussy: Gollivrog's cakewalk.
11. Debussy: Preludes Book II no. 10.
12. Debussy: Preludes Book I no. 10.
13. The whole tone scale.
14. Debussy: Pelléas and Mélisande.
15. Debussy: Preludes Book I no. 2.
16. Ravel: Daphnis and Chloë. (a bar after fig. 205). P.T.O.

17. Debussy: Prélude à l'après-midi d'un faune. (opening)
18. Satie: Gymnopédie no. II
19. Ravel: String Quartet in F major
20. Debussy: String Quartet in G minor
21. Debussy: Prélude à l'après-midi d'un faune.

Debussy: Prélude à l'après-midi d'un faune

All other examples played by myself

Debussy: List of examples

1. Debussy: Prélude no. 5
2. Debussy: Prélude no. 23 beginning
3. Debussy: Prélude no. 23 end
4. Ravel: Piano Concerto in G major
5. Ravel: Piano Concerto in G major
6. Debussy: Pelléas and Mélisande
7. Ravel: Piano Concerto in G major
8. Debussy: Prélude Book II no. 10
9. Debussy: Pastorale (Gymnopédie)
10. Debussy: Prélude Book II no. 10
11. Debussy: Prélude Book II no. 10
12. The whole work
13. Debussy: Pelléas and Mélisande
14. Debussy: Prélude Book I no. 5
15. Ravel: Daphnis and Chloé (a part after fig. 1502)

IMPRESSIONISM

What is impressionism?

The term "impressionism" was primarily associated with the world of painting. This form of art had undergone a revolution in style during the mid-nineteenth century. The new form was mainly concerned with the sensation derived from a certain object. An object drawn from the impressionist's point of view could not just be drawn as it stood. Between the eye and the object are many different entities which refract light and thus constantly change one's view of the object; such things as dust, mist, raindrops, or heat waves. The change is usually minute, but provides a new and different concept, leading to the trains of thought followed by the early schools of Impressionism.

These first thoughts were added to by an artist, Monet, who in his Realist paintings discovered that rather than noticing every characteristic of an object, we usually gather an overall impression. Subsequently others took up the idea, and it was one of these paintings by Monet called "Impression - Sunrise" that was originally labelled impressionistic, at first as a derogatory term, in actual fact.

A literary form contemporary to this movement in painting was that of symbolism. One of the most important figures in the evolution of this style was Edgar Allen Poe, whose tales blended dreams with reality, precision with vagueness, and the use of words to create atmosphere rather than to express exact thought. Edmund Wilson describes Poe's works as incorporating "the indefiniteness of music and the exactitude of mathematics."

The influence of this style spread to writers such as Stéphane Mallarmé, Maurice Maeterlinck, Paul Verlaine, and countless others.

Of course, impressionism in poetry has always existed to a certain extent, because of its use of imagery. For example, as far back as the time of Solomon we find picturesque and vivid verses such as:

"Thy two breasts are like two young roes that are twins, that feed among the lilies". Song of Solomon ch.4 v.5

Poetry seems to concentrate on the emotions rather than on the practical aspects of life. Impressionism in poetry is the conveying of ideas by word pictures rather than the statement of bald facts. There is also the rhythm and metre to complement the

impression.

Paul Verlaine once described impressionism as being in "shades rather than bright colours." So Impressionism is basically related to the thoughts, feelings, and reactions of the individual toward a piece of work, and the impression the artist himself is attempting to convey.

Impressionism in music.

Impressionism was not used at first to label a specific style of music. It just happened that music and art form as painting underwent a change of direction at virtually the same period of time, (although it is true that the new painting techniques were well under way by the time that Debussy started experimenting harmonically and otherwise). Debussy was the first composer to accumulate and employ many unorthodox techniques and harmonies, and use them to achieve a particular effect.

It was one of Debussy's first pieces of music in this style that gained his music the title of Impressionistic. This work, *Printemps*, a symphonic suite, was part of Debussy's project for submission to the Academie des Beaux-Arts. It was scored for orchestra and a small choir who sang with closed lips - a very interesting fact because this technique was to be used later by Debussy and other Impressionistic composers. The version submitted to the Academie, however, did not include the choir part, thus detracting from the 'Impressionistic' feel. It was, however, criticised by the relevant people because of its "vague Impressionism, one of the dangerous enemies of works of art."

Right from the beginning, Debussy could not stick to conventional harmonies. I think his motto in composition must have been, "There is no theory. You merely have to listen. Pleasure is the law." This certainly seems to have been applied, because his harmonies and textures of orchestration certainly provide tremendous pleasure to the relaxed ear.

As well as deriving many different techniques from previous composers, Debussy sought and gained inspiration from two other art forms which came under the category of Impressionism; poetry and painting. Debussy had a great respect and admiration for Edgar Allen Poe, whose works he attempted to set to music at intervals during his lifetime, the most noticeable being "The Fall of the House of Usher." Unfortunately for Debussy, and the followers of his music and Poe's literary skills, none of these projects was ever fully accomplished. His contemporaries in the literary world all inadvertently contributed toward his inspiration. One of his most famous works, the 'Prélude à l'après midi d'un faune' was inspired by Mallarmé's poem of the same name. He set many of Paul Verlaine's poems to music in the form of songs,

and it is here that we find some very beautiful melodies. Two other poets who are featured in his songs and music are Bandelaire and Maurice Maeterlinck. It was from Maeterlinck's text that he formed the ideas for his only opera, "Pelléas and Mélisande."

Turner is said to be one of the forces behind La Mer, and Whistler's 'nocturnes' are behind Debussy's 'nocturnes', although in my opinion there is more Chopin influence than Whistler in these works.

Oriental art also had an influence on Debussy as can be seen in his "Pagodes", and the influence from the use of wholly percussive instruments can be seen in his piano writing.

The build-up to Impressionism.

Perhaps one of the most important figures in the development of what was to be known as Impressionistic techniques was Chopin. There is no doubt that Debussy was influenced by Chopin, and it is possible that he was taught by a pupil of Chopin, Madame Manté. Perhaps it was from this source that Debussy picked up some of Chopin's style of playing, and later on, composing techniques, although it has never been proven that Madame Mante had been a pupil of Chopin.

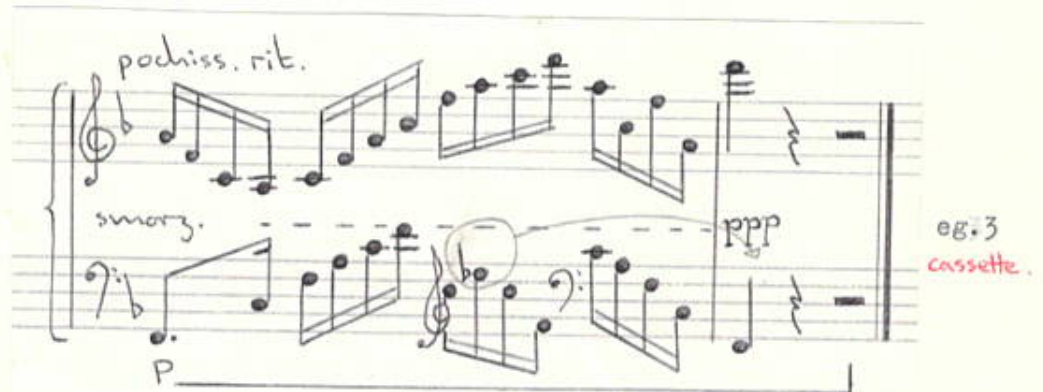
Chopin broke away from the traditions of keyboard composing in several different ways. One way was his use of folk melody. The Lydian sharp fourth from Polish folk music is present in his "Rondo a la Mazur" (Op.5), and in his "Krakowiak" (Op.14) for piano and orchestra we can detect again the Lydian sharp fourth, also bare fifths and parallel diminished sevenths - which became one of Debussy's harmonic tendencies. An example of Chopin's use of bare fifths and octaves can be seen in eg.1.

Handwritten musical notation for "Lento" in 3/4 time. The right hand has a melodic line with a sharp fourth interval, and the left hand has a bass line with bare fifths and octaves. The notation includes "p legatissimo", "etc.", and "eg.1 cassette".

Another of Chopin's harmonic experiments included the use of added note chords, seen at the beginning of his Prelude no. 23 where an arpeggiated added sixth chord appears in the right hand, shown in eg.2

Handwritten musical notation for "Moderato" in 3/4 time. The right hand has an arpeggiated added sixth chord, and the left hand has a bass line. The notation includes "p delicatissimo", "etc.", and "eg.2 cassette".

His extensive use of appoggiaturas, suspensions, notes of anticipation and passing notes provided some extremely Impressionistic type chords. At the end of his Prelude no. 23 there is an E held on by the pedal along with the chord of F, thus finishing it on an unresolved dominant seventh. (eg. 3)



Later on Debussy was to use whole strings of unresolved sevenths and ninths, exercising a strict disregard for preparation or resolution. (eg. 4) ("Preludes" Bk.1 no 7.)



It was this kind of ambiguity that Impressionists strove to achieve, and when they had achieved it, they revelled in it, as did the aesthetically elite.

Another composer who continued along the lines of Chopin was Liszt. Although he employed the same technique of using folk melody in his "Rhapsodies Hongroises", and also used Chopin's 'repertoire of pianistic effects', Liszt elaborated greatly on these techniques and developed many of his own. Liszt was very closely associated with the evolution of programme music and the ideas behind it. In fact, some writers would

insist that he was the innovator of this style. As we can see, from Debussy's "Prélude à l'après-midi d'un faune", the idea of programme music influenced the Impressionists to some extent. Liszt's harmonies were very far-sighted for his time, and in fact, after his death, some of his last works were concealed because it was felt that if revealed, they would adversely affect his reputation. It was Liszt who started the use of augmented triads more than they had previously been used. It was perhaps the use of these chords which led him to discover the whole-tone scale - another of his techniques in later life, - and we can find it used extensively in his "Der Traurige Mönch". This scale was also used by Debussy, who widely experimented with it, as did Ravel and other composers since then. It is possible, of course, that Debussy is more likely to have experienced this influence more from the Oriental music than from Liszt.

Liszt encouraged and influenced the up and coming young musicians of his time such as Wagner, Grieg, and Brahms. His influence can be seen in their music, and these composers in their turn (especially Wagner) had a lasting effect on Debussy. Debussy had not much respect for Grieg, but for a time was very keen on Wagner, and his music does show much influence by him. Richard Crocker comments, "Debussy used Wagner's chords, progressions, orchestrations; set in motion Wagnerian transports, but then always cut them off before they threatened to engulf the listener".

To return to Grieg: his contribution was not appreciated as much as it deserved; Debussy, apparently, was not impressed: "Madame Terésa Carreno has much talent, more than Grieg who seems to me to abuse his Norwegian birthright."...

Unfortunately for Grieg, he wrote so many piano pieces which became hackneyed that this fact obscured his harmonic originality. However, this quality did influence future composers. Grieg's pianistic style is Chop^Pinesque with its grace notes and mordents, and also the appearance of the Lydian raised fourth, although the latter could demonstrate the similarity between the basic roots in Polish and Norwegian folk music rather than Chopin's harmonic influence on Grieg. Also in Grieg's work one can detect the characteristic modal

tendencies of folk music in his use of the Aeolian lowered seventh, alternative major-minor thirds, and his frequent use of a droning effect in the bass - influence perhaps from the Norwegian 'Penbrock' (bagpipe), or more likely from the legendary Hardanger fiddle, which has been in use from the time of the Vikings.

Grieg was emphatically Norwegian, and his music was based on the grandeur of his country - magnificent mountains, deep and mysterious fjords, vast forests of tall straight conifers. Here was a mine of inspiration, and Grieg constantly struggled to translate into musical idiom the atmosphere created by such a landscape. "I am not an exponent of Scandinavian music but of Norwegian." One of his influences upon Debussy is that of "mood evocation". Although the influence comes from several different sources, Debussy inadvertently seems to acquire the 'pine freshness'(!) of Grieg. This subtle suggestion of the desired atmosphere (or theme) was to be one of the main characteristics of the Impressionists.

Another figure considered to have had a great effect on Debussy was Wagner. Wagner wrote a collection of works which had a great impact on the musical world at that time, including Debussy, although he strongly denies this. Wagner carried on from Beethoven, enlarging on the style of the Ninth Symphony, incorporating choral works, drama, symphonic works and poetry into what he described as music drama.

Wagner's music was overpowering and boisterous beside the more subtle French music of the time. However, it was probably Wagner who gave Debussy the idea of texture in music, rather than just stating a tune. This is noticeable in his "Rheingeld" Prelude, where he basically concentrates on the chord E^b , whilst bringing in all sorts of different textures to depict the swirling of water. His themes are usually of an heroic nature, and his music is on an epic level. Wagner reached the limits of human emotions and this is probably one of the reasons that Debussy disliked his style, although at one time a very keen admirer. Personally I feel that Wagner's clumsy German writing had no comparison with Debussy's subtleties of expression - one can imagine Wagner marching goose-step fashion in Jackboots, shouting orders in his guttural tongue, whilst Debussy

looks on in silent amusement.

It might on this point be interesting to note that it was the philosophies of Wagner's friend Neitzsch on the perfect race which Hitler developed in his "Meine Kampf".

Probably the fundamental difference between Wagner and Debussy is that Wagner belonged to the "Age of Reason" and it was the reason and conformity in music that Debussy was trying to escape by his rejection of the conventions of composition.

Although Wagner did influence Debussy in some respects, the biggest influence was the effect on Debussy's music from his attempts to find his own means of expression with no influence from his pro-Wagner phase.

IMPRESSIONISTIC METHODS

Many of these methods are not particularly original in themselves, but it was not until this period that all these techniques culminated to form the Impressionistic style as we know it.

New Chord Combinations

Even in Debussy's early piano works he disregarded keeping the harmony in a relevant key signature. In example 5 he breaks into a succession of unrelated triads and inversions in the third bar.

Handwritten musical score for Example 5, Debussy's 'Échangent des propos' from 'Les Sons et les Murs'. The score is in 6/8 time and features a vocal line and piano accompaniment. The piano part consists of a series of unrelated triads and inversions, illustrating the Impressionistic style. The score includes a key signature change from one sharp to one flat in the third bar. The lyrics are 'É - changent des propos fa - des Sons et les Murs chan - teu - etc.'

This led to the gradual abandonment of a key signature and the use of polytonality.

Another technique which evolved from this was the use of major and minor chords together. In Ravel's Piano Concerto we find a combination of G Minor and F Major (roots a major seventh apart). This does not sound so bad as it may seem. (eg. 6)

Handwritten musical score for Example 6, Ravel's Piano Concerto. The score is in 2/4 time and features a piano part with a combination of G Minor and F Major chords. The score includes a key signature change from one sharp to one flat in the second bar. The lyrics are 'Reduction ... Strings'.

Major & minor triad combined. Roots a major seventh apart

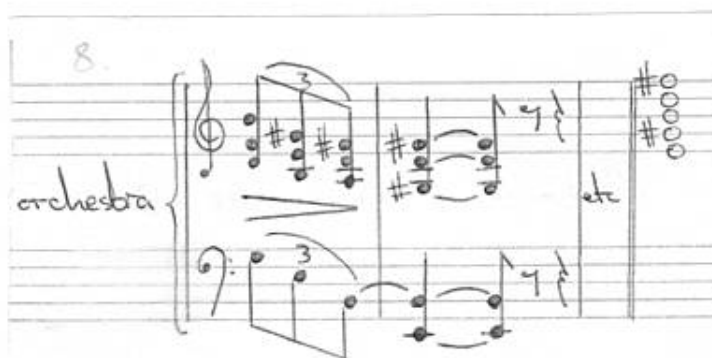
Also in this same Piano Concerto we find this example of a polychord. (Eg. 7)



eg. 7
cassette

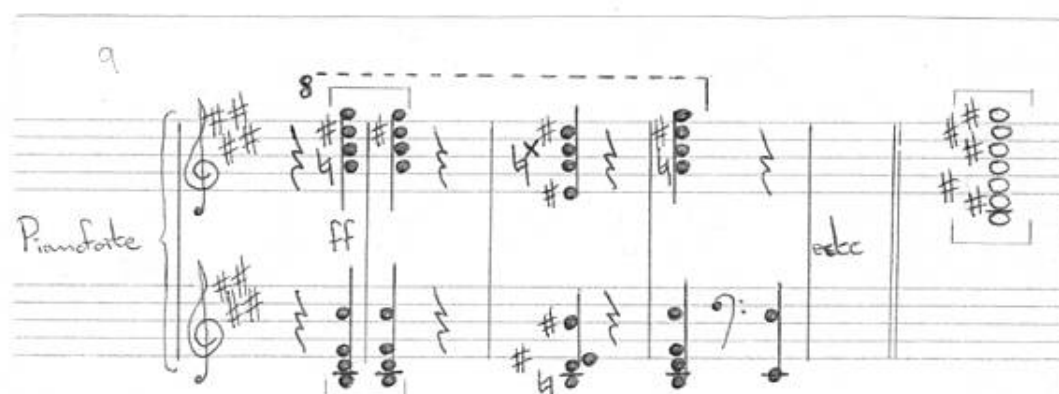
Polychords:- G major and D minor 7th.

A particular favourite of Debussy was the use of chords like the seventh, ninth, eleventh and thirteenth. (eg. 8 & 9)



eg. 8
cassette

Dominant major ninth. Pelleas et Melisande - Debussy

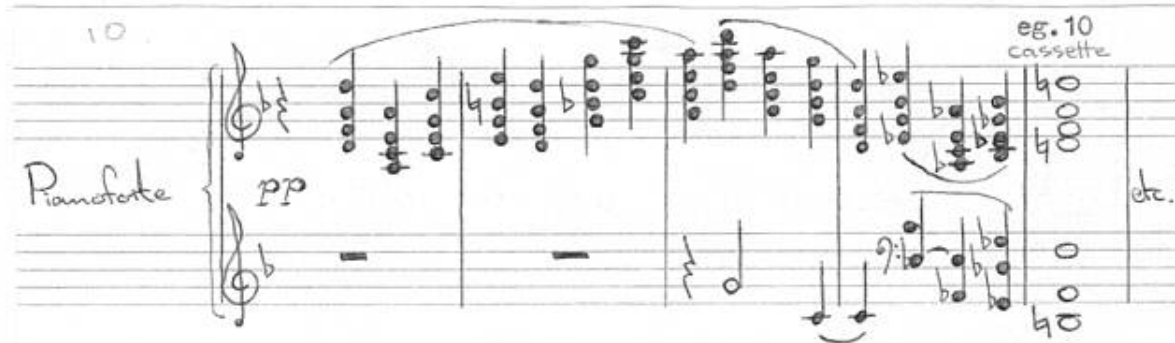


eg. 9
cassette

13th with augmented 11th. One of the most common forms of the 13th. (Ravel Piano Concerto)

Not only did he use these extensively as part of his harmony, but often groupings of chords would replace the melody.

Debussy's style is demonstrated by his use of the parallel chords of the seventh and ninth. eg.10

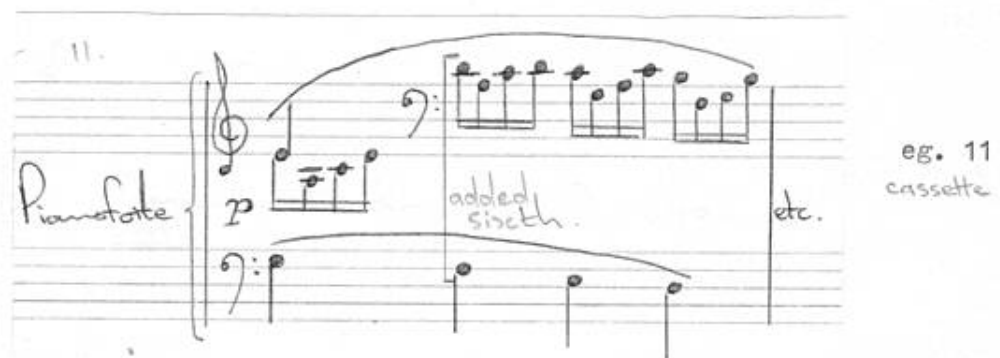


Example of Parallelism. Preludes Book 2, no. 10 (Debussy).
N.B. Diminished chords are avoided through the use of B \sharp or E \flat .

Added Second and added Sixth.

A foreign note often appears in Debussy's manuscripts as part of the chord, not just as an appoggiatura or incidental grace note. Instead of merely a triad with an added second, the appoggiatura includes complete chords. This technique or its development would logically lead to polytonality.

The added sixth chord was originally associated with the subdominant key, but Debussy liberated this chord along with the others. In modern days it has become customary in Jazz to end on the added sixth chord in the tonic. eg. 11



Added 6th in Doctor Gradus ad Parnassum by Debussy (conventional)
- with a subdominant flavour.

Another typical example is to be found in the "Golliwog's Cakewalk", by Debussy. eg. 12 (see next page).

12.

Pianoforte

p

f

p

etc.

eg. 12
cassette

Added 2nd.

This technique can be further illustrated by another example. eg. 13

13

Pianoforte

p

etc.

etc.

eg. 13
cassette

A major triad with an added 2nd progressing to a dominant 9th with an added 6th, from Debussy's "Preludes" Book 2, no.10

Escaped Chords

This entails sustaining a whole chord while playing the next one.

"The effect is as if a group of dissonant chords had escaped from the established harmony to a tonality suggested by the sustained chord." Leon Dallin.

Modern Organum

This was a technique used back in the days of plainsong. It involves the use of parallel fourths, fifths, octaves, etc. This was necessitated by the fact that boys and women joined the men in singing. In the ninth and tenth centuries it became common to double the parts in the fourths or fifths. Because

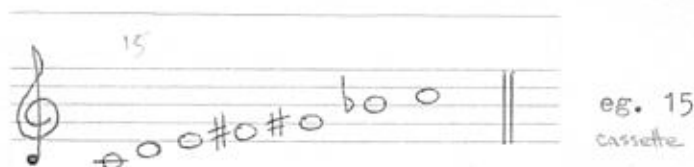
organum was not used as a part of the musical system from 1400 - 1900 A.D. it tended to be looked upon (especially in text-books) as un-natural and even wrong. Perhaps it was for this very reason that Debussy adopted this technique, but also it helps toward creating the rich, sensuous texture for which Debussy was so famous. eg. 14



"Preludes" Book II, no.10 All these chords are essentially in the 4ths with one exception.* The 2nds result from octave doublings in the 4th chords.

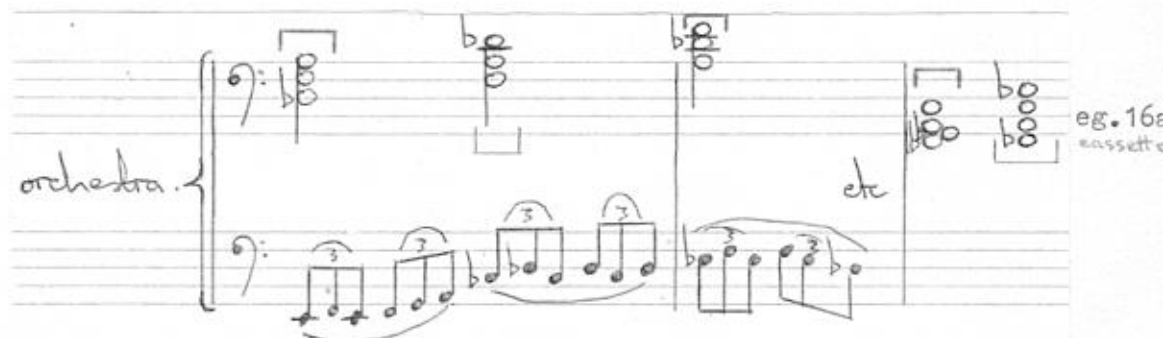
The whole-tone scale

This is perhaps the technique for which Debussy is most famous. It shows the influence of Eastern music on him, and it is the device by which it is possible to completely escape from the diatonic scale and harmonies. eg.15.

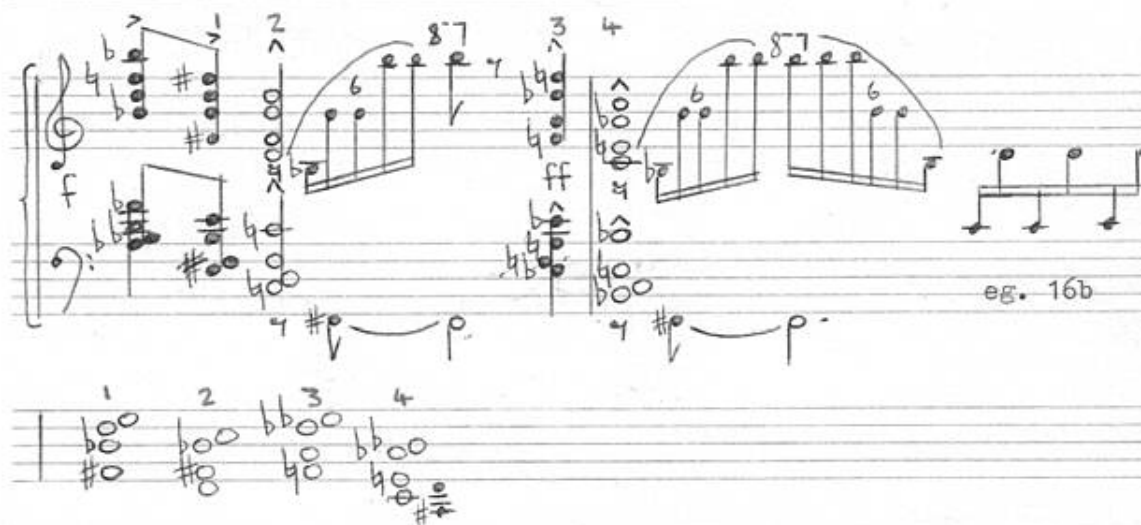


the whole-tone scale.

From this stemmed a whole new world of harmonies which are uniquely Impressionistic.



whole-tone dominants from Pelleas et Melisande.



"Preludes" Book I no. 7. series of whole-tone dominants. N.B. bar 2 includes all notes of the whole-tone scale if including F# in the bass and D in the repeated note figure.



example of whole-tone scale.

Unusual Rhythms and Time Signatures.

Debussy and Ravel were both fond of unconventional rhythms and time signatures. Debussy's rhythms were used to complement the overall effect of his impressionistic harmonies. Gerald Abraham comments:- "Debussy's micro-rhythms can be exquisitely subtle."

Examples of unusual time signatures can be seen in the second movement of Debussy's quartet and Ravel's "Daphnis & Chloe." See example 16d.



from Daphnis & Chloe, bar 205.

Pianoforte

etc. eg. 19 cassette

example of Aeolian mode, from Satie's 2nd Gymnopedie.

In the first movement of Ravel's quartet we find the first violin employing the Phrygian mode. eg. 20

pp très express.

etc. eg 20 cassette

example of Phrygian mode from Ravel's quartet.

Debussy's quartet also shows modal influence. eg. 21

1st violin
2nd violin
viola
cello

etc. eg. 21 cassette

These are the main characteristics of the Impressionistic school of composition. One could list endless other techniques as little idiosyncrasies of the composers, but the basic methods usually remain the same.

Debussy

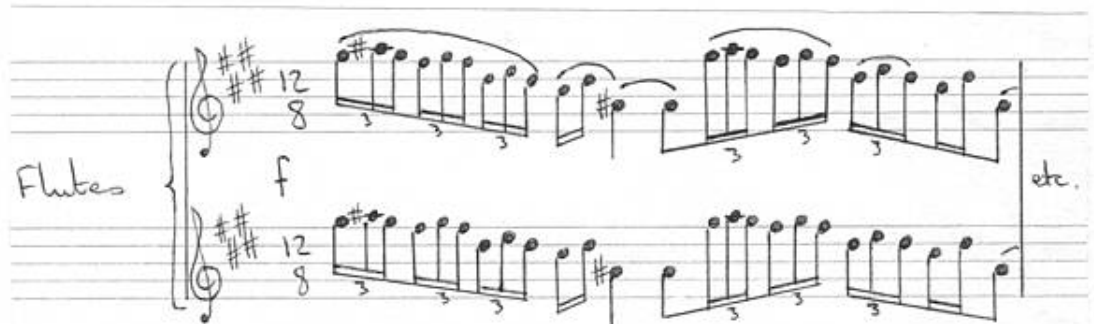
Debussy was the central figure of the Impressionist movement. In his early days, the most frequent topics of discussion in the local cafes would have been the paintings of artists like Monet, Manet, Renoir and others, and the poems of the symbolists such as Mallarmé, Baudelaire, Verlaine. It is probably inevitable therefore that Debussy's impressionistic tendencies and ideas stemmed from the circumstances in which he lived. Debussy certainly seems to have been very impressionable, although very independent at the same time. The variety of exotic music in the Paris World Exhibition of 1889 had a great impact upon him. Debussy spent many hours watching and listening to the Bedayas and their oriental instruments. This obviously had its effect on him as their influence can be seen in his orchestral works by his use of large and small drums, large and small cymbals, tam-tams, celesta, glockenspiel and the xylophone. The dancers added visual effects by making themselves into nymphs, mermaids, doves, etc. This was done by suggestion in the carriage of the body, and also the clothes they wore were used in a similar effect to portray certain characters.

Godet describes their music thus:-

"Suddenly they would be brought out of their lethargy by a resounding blow on a gong and then the music would turn into a kind of metallic gallop with breathless cross-rhythms ending in a firework display of runs."

The sights and sounds of this oriental music were food indeed for the imagination. The pentatonic scale was used, the instruments were mainly gongs, xylophones, and bells, muted and struck by hammers. One string instrument, the rebab was added to this and the whole produced a powerful orchestral tone. Debussy wrote some years later to Pierre Louÿs:- "Do you remember the Javanese music, able to express every shade of meaning and which make our tonic and dominant seem like ghosts?" Still later in 1913 he wrote again of his experience of oriental music, "Their conservatoire is the eternal rhythm of the sea, the wind among the leaves, and the thousand sounds of nature which they understand without consulting an arbitrary treatise." Constantin Brailloire described Debussy's orchestra, especially that of "Nocturnes" and "La Mer" as "gamelan stylisé".

Another influence in Debussy's music is the Russian influence. As a young man of 18 he met the Russian millionairess Madame von Meck and visited Russia for the first time. For the next three years he associated with her large family. He had certain duties, such as playing duets with her, accompanying a daughter who aspired to being a singer, giving piano lessons and playing in a trio. These were impressionable years, and his introduction to and association with men such as Tchaikovsky, Rimsky-Korsokov, Borodin and others no doubt helped to shape his work as a composer. In *L'après-midi d'un faune* there are traces of Balakirev's "Tamara" in the flute triplets three bars before figure three. eg.22
cassette.



It was most likely from the Russians that Debussy derived the whole-tone scale.

Another aspect of the French scene which influenced Debussy was that of the poetic world. He became a friend of the poet Mallarmé, and attended his Tuesday evening gatherings where artists gathered together for the interchange of ideas. "*L'après-midi d'un faune*" was during this time of their close friendship. On hearing of Debussy's intention of setting his poem to music, Mallarmé was fairly dubious, but having heard it he had no doubts whatsoever: "I have not heard anything to equal it. This music prolongs the emotions of my poem".

As this piece of music is quoted previously in various contexts, perhaps a description of it would not be out of place here.

The music describes the faun's dreams and desires on a warm afternoon, and touches on a state between dream and reality, "a strange, intangible borderland."

Lockspei⁵ger says "it reproduces the essentially fleeting qualities of memory, the myriad sensations of forgotten dreams". Debussy found a technique he had sought in an earlier unpublished work.- *Diane au Bois* - to record sensations and inner feelings rather than to develop any particular theme in a logical manner.

The opening flute solo has an "other-worldly effect - almost the effect of a drug destroying all sense of time and inducing passivity." Harp glissandi adds to the dream-like quality. ~~In~~ The sixth bar is a rest (silence) followed by three bars which re-echo the flute portraying the quivering heat of the afternoon sun. The next flute solo is in D major; its following solo is in E major. So Debussy weaves his dreams, fantasies and sensations and also conjures up more robust visions of strong Mediterranean sunlight.

Besides examples already quoted to demonstrate Debussy's methods and techniques, other noted works are:-

1905 *La Mer* - Three symphonic sketches showing Debussy's love of the sea. "The sea has been very good to me; she has shown me all her moods".

1908 *Children's Corner* - written for his little daughter, recreates very charmingly the world of a child from its struggles with piano exercises to its lullaby for its favourite toy.

1910 - 13 - *Preludes* for piano - said to be the "quintessence of his art" uses all the devices with which he had been experimenting up to this time with great success.

1917 *Sonata No. 3* for violin and piano; written when he was very ill and under great strain. Despite this his workmanship is impeccable.

Debussy is also likely to have known Paul Verlaine, especially as Verlaine and his wife were living with Madame Mauté at the time Debussy was having piano lessons at her house. Verlaine's influence can be traced in works such as "*En Bateau*", "*Cortège*", "*Claire de lune*", "*Masques et Bergamasques*".

Debussy also wrote nineteen songs based on the poems of Baudelaire.

For a decade his closest friend was doubtless Pierre Louÿs. Pierre lived comfortably on a legacy, and, and was very generous to his friend Debussy, who, in the eyes of Arthur Wenk, was "always hovering on the brink of financial disaster." When Louÿs married, he asked Debussy to compose a piece of music for the