

DEBUSSY IN PROPORTION

A musical analysis



ROSE THOMAS

Debussy In Proportion

Simon Trezise



Debussy In Proportion:

Debussy in Proportion Roy Howat, 1983 An analysis that accounts precisely for the nature of Debussy's musical forms and how forms of different works are related Geometric systems found here throw new light on Debussy's intense interest in the other arts and provide links with artists he admired in other fields **Debussy in Proportion. A Musical Analysis. [Mit Noten.] (1. Publ.)** Roy Howat, 1983 **Debussy in Proportion** Roy Howat, 1989 **The Cambridge Companion to Debussy** Simon Trezise, 2003-06-19 Often considered the father of twentieth century music Debussy was a visionary whose influence is still felt This book offers a wide ranging series of essays on Debussy the man the musician and composer It contains insights into his character his relationship to his Parisian environment and his musical works across all genres with challenging views on the roles of nature and eroticism in his life and music His music is considered through the characteristic themes of sonority rhythm tonality and form with closing chapters considering the performance and reception of his music in the first years of the new century and our view of Debussy today as a major force in Western culture This comprehensive view of Debussy is written by a team of specialists for students and informed music lovers **Debussy and the Fragment** Linda Cummins, 2006-01-01 Rather than solid frames some less than perfect aesthetic objects have permeable membranes which allow them to diffuse effortlessly into the everyday world In the parallel universes of music and literature Linda Cummins extols the poetry of such imperfection She places Debussy's work within a tradition thriving on anti Aristotelian principles motley collections crumbling ruins real or fake monstrous hybrids patchwork and palimpsest hasty sketches ellipses truncated beginnings and endings meandering arabesques irrelevant digressions auto quotations Sensitive to the intermittences of memory and experience and with a keen ear for ironic intrusion Cummins draws the reader into the Western cultural past in search of the surprisingly ubiquitous aesthetic of the unfinished negatively silhouetted against expectations of rational coherence Theories popularized by Schlegel and embraced by the French Symbolists are only the first waypoint on an elaborately illustrated tour reaching back to Petrarch Cummins meticulously applies the derived results to Debussy's scores and finds convincing correlations in this chiasmatic crossover **Debussy** Simon Trezise, 1994 *La mer* stands at the centre of Debussy's achievement described by the composer as a seascape without figures it is arguably the greatest and most original French symphony In this study *La mer* is considered in the context of Debussy's personal and musical development and in the French musical renaissance in general looking back to César Franck and forward to the orchestral *Images* and *Jeux* The author uses new biographical information and a wide range of sources to reveal the period of *La mer*'s composition as one of intense emotional turbulence Detailed discussion of performance styles draws on current recordings and two analytical chapters trace the growth of ideas through the work Studies of rhythm motif and tonality show how Debussy generates narratives across the three movements which give *La mer* a structural integrity unparalleled in French music at the turn of the century *Mallarmé and Debussy* Elizabeth McCombie, 2003 This book examines afresh the

web of similarities and differences between music and poetry using works by Mallarmé and Debussy as case studies It challenges the easy metaphorical impressionism that has characterized much of the scholarly literature to date Analyzing Mallarmé's vision of a shared musico-poetic aesthetic Elizabeth McCombie derives a set of performative structural motifs analytical tools that express our experience of the two arts and their middle ground

Debussy in Context Simon Trezise, 2024-05-23 Exploring the many dimensions of Debussy's historical significance this volume provides new perspectives on the life and work of a much loved composer and considers how social and political contexts shape the way we approach and perform his works today In short focused chapters building on recent research contributors chart the influences relationships and performances that shaped Debussy's creativity and the ways he negotiated the complex social and professional networks of music literature art and performance on and off the stage in Belle époque Paris It probes Debussy's relationship with some of the most influentialisms of his time including his fascination with early music and with the exotic and assesses his status as a pioneer of musical modernism and his continuing popularity with performers and listeners alike

Debussy, Bergson and the Music of 'la durée' Charles Frantz, 2024-10-21 Charles Frederick Frantz provides a quantitative and qualitative analysis of Debussy's music through the lens of Bergson's philosophical perspective of *durée* revealing his revolution in musical time In fin de siècle Paris Debussy was revolutionizing musical time while Bergson was establishing a metaphysics that challenged the notion of measured or spatialized time Bergson argued that real time or *durée* could be grasped only through intuition as opposed to analysis Debussy eschewed analysis of music declaring that separating it into parts was better left to engineers Debussy's music and Bergson's *durée* were conceived and imagined in the environs of nature The cycle of seasons the gracefulness of a blooming flower or a gentle breeze all suggest continuity flow and uninterrupted rhythm The time of nature is the time of Debussy's music and Bergson's *durée* Debussy's use of open forms and Golden Sections create a time world of an expanded present never ceasing Bergson's perception of real time is ever changing bringing the past into the present and open to unforeseen novelty This book is intended primarily for scholars in the disciplines of musicology music theory and philosophy and can be used as a text for upper level undergraduate or graduate courses in musicology or music theory

Perspectives on the Performance of French Piano Music Lesley A. Wright, 2016-04-22 Perspectives on the Performance of French Piano Music offers a range of approaches central to the performance of French piano music of the nineteenth and twentieth centuries The contributors include scholars and active performers who see performance not as an independent activity but as a practice enriched by a wealth of historical and analytical approaches To underline the usefulness of contextual understanding for performance each author highlights the choices performers must confront with examples drawn from particular repertoires and composers Topics explored include editorial practice the use of early recordings emergent disciplines such as analysis and performance and traditions passed down from teacher to student Themes that emerge demonstrate the importance of editions as a form of communication the

challenges of notation the significance of detail and of deeper continuity the importance of performing and teaching traditions and the influence of cross disciplinary frameworks A link to a set of performed examples on the frenchpianomusic.com website allows readers to hear and compare performances and interpretations of the music discussed The volume will appeal to musicologists and analysts interested in performance performers students and piano teachers Debussy Eric Frederick Jensen, 2014 Nearly one hundred years after the death of its composer the music of Claude Debussy has lost none of its appeal In this authoritative biography author Eric Frederick Jensen brings together the most recent biographical research including a revised catalogue of Debussy's compositions and the first complete edition of his correspondence With separate chronological sections on his life and music Debussy is accessible to the general reader who wishes to focus on his life and personality while providing detailed discussion of the music to musicians and students Messiaen's Musical Techniques: The Composer's View and Beyond Gareth Healey, 2016-04-22 Despite Messiaen's position as one of the greatest technical innovators of the twentieth century his musical language has not been comprehensively defined and investigated The composer's 1944 theoretical study *The Technique of My Musical Language* expounds only its initial stages and while his posthumously published *Traité de rythme de couleur et d'ornithologie* contains detailed explanations of selected techniques in most cases the reader is left to define these more precisely by observing them in the context of Messiaen's analyses of his own works Technical processes are nevertheless in many cases the primary components of a work or movement For instance personages dominate *Joie du sang des toiles* from the *Turangala* symphonie and in certain cases such as *L'change* from the *Vingt regards sur l'Enfant Jésus* the process asymmetric augmentation is the only structuring element present Given this reliance on idiosyncratic techniques clear comprehension of the music is impossible without a detailed knowledge of Messiaen's methods Gareth Healey charts their development and interconnections considers their relationship with formal structures and applies them in refined and extended form to works for which Messiaen himself left no published analysis

Debussy's Resonance François de Médicis, Steven Huebner, 2018 Some of Debussy's most beloved pieces as well as lesser known ones from his early years set in a rich cultural context by leading experts from the English and French speaking worlds The music of Claude Debussy has always been widely beloved by listeners and performers alike more perhaps than that of any of the other pioneers of musical modernism However rich in itself his creative output also participated and continues to participate in a network of cultural connections the scope and meaning of which can only be gleaned through multiple interpretive frameworks Debussy's *Resonance* offers twenty new studies by some of the most active and respected English and French language scholars of French music The book treats a large swath of the composer's music from previously unexplored modalities of his early years to late pieces such as the ballet *Jeux* and the *Douze études* and takes into consideration the numerous contexts that helped shape the works and the different ways that musicologists and critics have explained them CONTRIBUTORS Katherine Bergeron Matthew Brown David J Code Mark DeVoto Michel Duchesneau David

Grayson Denis Herlin Jocelyn Ho Roy Howat Steven Huebner Julian Johnson Barbara L Kelly Richard Langham Smith Mark McFarland François de Médis Robert Orledge Boyd Pomeroy Caroline Rae Marie Rolf August Sheehy FRANÇOIS DE MÉDIS is Professor of Music at the Université de Montréal STEVEN HUEBNER is Professor of Music at McGill University **The Art of French Piano Music** Roy Howat, 2009-08-11 An essential resource for scholars and performers this study by a world renowned specialist illuminates the piano music of four major French composers in comparative and reciprocal context Howat explores the musical language and artistic ethos of this repertoire juxtaposing structural analysis with editorial and performing issues He also relates his four composers historically and stylistically to such predecessors as Chopin Schumann Liszt the French harpsichord school and Russian and Spanish music Challenging long held assumptions about performance practice Howat elucidates the rhythmic vitality and invention inherent in French music In granting Fauré and Chabrier equal consideration with Debussy and Ravel he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition Outstanding historical documentation and analysis are supported by Howat's direct references to performing traditions shaped by the composers themselves The book balances accessibility with scholarly and analytic rigor combining a lifetime's scholarship with practical experience of teaching and the concert platform **French Art Song** Emily Kilpatrick, 2022 Part I Poet Baudelaire's invitation to composers Song and memory in the Terrible Year To the depths of the Unknown in search of the new Interlude The poet sings Part II Singer Mlodzie at the crossroads Song salons and the society singer Collaboration and creative process Interlude The voices of Fêtes galantes Part III Public Singing histories Reimagining song at the Conservatoire Mlodzie centre stage Postlude Philosophies of composition Musical Symbolism in the Operas of Debussy and Bartók Elliot Antokoletz, 2004-07-22 Musical Symbolism in the Operas of Debussy and Bartók explores the means by which two early 20th century operas Debussy's Pelléas et Mélisande 1902 and Bartók's Duke Bluebeard's Castle 1911 transformed the harmonic structures of the traditional major minor scale system into a new musical language It also looks at how this language reflects the psychodramatic symbolism of the Franco-Belgian poet Maurice Maeterlinck and his Hungarian disciple Béla Balázs These two operas represent the first significant attempts to establish more profound correspondences between the symbolist dramatic conception and the new musical language Duke Bluebeard's Castle is based almost exclusively on interactions between pentatonic diatonic folk modalities and their more abstract symmetrical transformations including whole tone octatonic and other pitch constructions derived from the system of the interval cycles The opposition of these two harmonic extremes serve as the basis for dramatic polarity between the characters as real life beings and as instruments of fate The book also explores the new musical dramatic relations within their larger historical social psychological philosophical and aesthetic contexts Recovering the Orient Andrew Gerstle, Anthony Milner, 2024-11-01 Much recent writing about Asian societies and Asian Histories adopts a homogenising vision of humanity It views the definition of cultural difference as an Orientalist project serving colonial or neo-colonial purposes This unusual collection of

essays written by leading specialists in a range of disciplines re appraises and expands the Orientalism debate Several authors examine the ways in which the Asian other acts as a creative stimulus for the European artist composer and playwright The work of Monet Debussy and Brecht for instance is explored to suggest a subtle and complex circulation of idea between the Orient and the West Other essays investigate the scholar's own encounter with the exotic in particular they ask to what extent Western concepts and categories can be used in the analysis of Asian societies and cultures Among the concepts considered are space in Chinese art landscape high art low art and opera in Indonesia and tragedy the book concert music and subjectivity in Japan Furthermore the implications of orality and literacy are examined in the case of Malay society Like discredited orientalists the authors of this volume are in most cases based in the West in universities in Europe United States and Australia but their investigations are not grounded in confident assumptions about Western power and civilisation Recovering the Orient probes the Asian other at a time of conceptual uncertainty when foundational tenets of Western civilisation have come under question

The Life and Music of Gérard Grisey Jeffrey Arlo Brown, 2023 The first biography of the composer Gérard Grisey shows how the artist's sensuality and rigor came together to form the musical genre known as spectralism The French composer Gérard Grisey 1946-98 changed the course of music history with his small but potent output Labeled spectral music his compositions looked to the physics of sound and the capacities of human perception for material and inspiration Born in Belfort Grisey was the son of a French Resistance veteran turned car mechanic and a homemaker His first instrument was as humble as his background the accordion But Grisey rose from his provincial background to the heights of his profession This first biography of Grisey traces his journey from rigid Catholicism to broader mysticism his studies in Olivier Messiaen's legendary composition class the development of the first spectral works in the 1970s Grisey's stint teaching at the University of California at Berkeley during which he suffered severe depression the development of his late post spectral style and his untimely death at the age of 52 shortly after completing his masterpiece on death the Four Songs for Crossing the Threshold Drawing on original archival research interviews with more than fifty of Grisey's colleagues friends and lovers and the study of previously overlooked sketches this biography shows the delirium and form at the heart of Grisey's life and art the structured sensuality that allowed him to revolutionize the music of the twentieth century

A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz, 2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected

cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design **Janáček Studies** Paul Wingfield, 1999-10-21 This is the first major book about the music of the Czech composer Leos Jan cek

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