

THE USE OF WOODWINDS IN SELECTED ORCHESTRAL WRITINGS  
OF DEBUSSY

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A Research Paper  
Presented to  
the Graduate Council of  
Austin Peay State University

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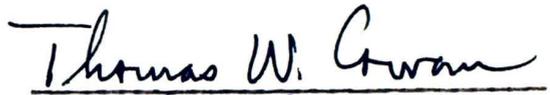
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in Education

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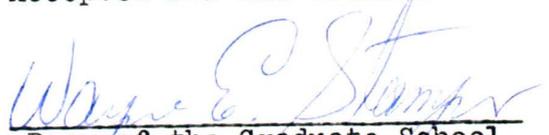
by  
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August 1968

To the Graduate Council:

I am submitting herewith a Research Paper written by Robert Samuel Pusey entitled "The Use of Woodwinds in Selected Orchestral Writings of Debussy." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts in Education, with a major in Music.

  
Major Professor

Accepted for the Council:

  
Dean of the Graduate School

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## CHAPTER I

### STATEMENT OF THE PROBLEM

#### The Problem

The purpose of this work was to analyze the usage of woodwinds in the orchestral works of Debussy.

Debussy is a representative of the era in music history known as Impressionism. It was through his efforts that many new innovations were brought about in the field of music. Part of these innovations included a different use of woodwinds.

It is the purpose of this paper to show that the use of woodwinds has undergone an ever greater role in orchestral works of composers from the classical period to the works of Debussy. It was at this period in music history that the woodwinds supplanted the string instruments in orchestral importance. Since Debussy is the main exponent of Impressionism, it is my purpose to show that woodwind usage is the most important aspect of Debussy's orchestral music, and thus, of Impressionism.

#### Importance of the Study

Through better understanding of the usage of woodwinds in the orchestral music of Debussy, it is hoped that insight will be attained on this specific nature to give one a better understanding of this period in music history

and to show that the use of the woodwinds in this period is an important, if not the most important, part of Impressionism.

### Limitations of the Study

This study will be limited to the use of woodwinds and their families: the flute, the oboe, the clarinet, the bassoon and the French horn will be considered.

The French horn will be considered a part of the woodwind section for even though it is thought of as a brass instrument, it is used primarily as a woodwind sonority.

This paper will be further limited to the use of these specific orchestral pieces:

La Mer--Movement #1

The Afternoon of a Faun

Noctournes--Movement #3--Sirens

### Organization of the Paper

In order to understand the importance of woodwinds in the orchestral works of Debussy, it is important that one understand the use of woodwinds in the period preceding Impressionism and to understand its use of the orchestra.

This paper will deal first with the history of woodwinds and the orchestral techniques of the post romantic period.

Next I will deal with the orchestration of Debussy and how woodwinds were brought to the forefront.

This first section will also deal with Impressionism and its techniques and how woodwinds were used in order to accomplish these techniques.

The second section of the paper will deal with the analysis of specific works of Debussy. Subjects covered will be

1. The frequency of use of woodwinds
2. The thematic use of woodwinds
3. The ways woodwinds are used soloistically
4. The ways woodwinds are combined with other instruments
5. The use of special effects in the woodwinds.

## CHAPTER II

### CHANGES OF ORCHESTRA IN THE POST-ROMANTIC PERIOD

The post-romantic era was complete expansion of the tonal forces in music. The idea of composing in twelve major and minor keys was taken to its limits through works such as Mahler and Wagner.

In the 1860's to 1870's, men brought to a close of former period and ushered in a new one.

Because of the greatness in form and innovations of Ludwig Von Beethoven, composers sought new ideas. They needed to take music somewhere, but had nowhere to go with it. Thus, there was a continuation of the Romantic techniques.

Beethoven continuously used more woodwinds in his orchestral works. In earlier symphonies such as Symphony Number I, there is the classical tradition of the primary importance being allotted to the string instruments.

Were ever fiddles more brilliant than they are now? More rampant in their freaks and vagarities bursting out like flames in the pauses of the wind, vaulting in their strength and beauty. . .<sup>1</sup>

This symphony has the usual pairs of woodwinds found in the late classical orchestra. There were two flutes,

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<sup>1</sup>George Grove, Beethoven and His Nine Symphonies New York: Dover Publications, 1962, p. 40.

two oboes, two horns, two clarinets, and two bassoons.

In Symphony Number III, Beethoven utilized three French horns. This was the first appearance of three horns in the orchestra.

In Symphony Number V, Beethoven added a piccolo and a contra-bassoon. In the finale, there is the use of three trombones.

Symphony Number VI utilized alto and tenor trombones while Symphony Number IX used four French horns, a double bassoon, piccolo, three trombones, triangle, cymbals, and a bass drum.

Thus, one can see that Beethoven, as a representative of the Romantic period, tended to use more and more winds in the progression of his symphonic works. As exemplified in Symphony Number III, the string section in the classical orchestra was the predominant factor. It had most of the thematic material and was considered the main body of the orchestra. However, as the Romantic period approached the end of the nineteenth century, more and more woodwinds were added to the orchestral scores. These woodwinds were given more of a major part in the use of thematic and melodic material.

In later composers of the Romantic tradition, the so-called Post-Romantics, is found a total utilization of orchestral sonority in which not only more woodwinds were

used but there was more use of the entire orchestra in order to effect the complete gamut of color sonority.

A good example of this type of writing is found in the tone poems of Strauss. A fine orchestrator, Richard Strauss used color as a prime ingredient in the creation of his orchestral works.

"In his sense of color, Mahler ranks with the great masters in the art of orchestration."<sup>2</sup>

Like those of Strauss, his (Mahler's) ideas of an adequate symphony grew continuously until the proportions of the body rendered his works playable only under conditions which could afford to disregard any ordinary economy either of means, time, or concert-room space.<sup>3</sup>

Thus, with Mahler the orchestra grew even larger. In the sixth symphony there are thirteen woodwinds, six horns, four trumpets, three trombones and a tuba.

Wagner and his followers helped standardize this type of orchestra. David Ewen points out,

These composers liked to employ huge structures and vast vocal and instrumental forces. They utilized elaborate contrapuntal schemes and doted upon big sonorities and dynamics, and over-rich colorings.<sup>4</sup>

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<sup>2</sup>Joseph Machlis, Introduction to Contemporary Music, New York: W. W. Norton and Company, 1961, p. 78.

<sup>3</sup>Adam Carse, The History of Orchestration, New York: Dover Publications, 1964, p. 321.

<sup>4</sup>David Ewen, David Ewen Introduces Modern Music, Philadelphia and New York: Chilton Company, 1962, p. 24.

Perhaps Machlis had Mahler's "symphony of a thousand" in mind when he said,

Unbridled emotionalism came to be a characteristic of a style that made more and more use of gargantuan orchestral forces and over expanded forms.<sup>5</sup>

Thus, the post-romantics helped lead music to a new era. The bigness of form, the overabundance of emotion, and the expansion of the orchestra and orchestral sonority were just a few of the post romantic contributions.

As the nineteenth century pushed its way into the twentieth century, music sought new direction. This new style was found in the works of Claude Debussy.

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<sup>5</sup>Machlis, p. 9.

## CHAPTER III

### DEBUSSY'S ORCHESTRATION

Debussy's orchestras are often small, sometimes fairly large, but never large for the purpose of producing a big volume of tone.

Debussy uses a quieter, more subtle type of orchestration. For example, in Gigues the orchestra calls for two piccolos, two flutes, two oboes, oboe d'amore, coranglais, three clarinets, bass clarinet, three bassoons, double bassoon, four horns, four trumpets, three trombones, drums, cymbals, side drum, xylophone, celesta, harps, and strings. With this full orchestration typical of the late Romantic period, Debussy evolved a soft, quiet, subtle sound. There is little tutti scoring for Debussy ". . . speaks with a hushed voice in delicately varied and subtly blurred tone colours, and often, with intentionally blurred lines."<sup>6</sup>

The string section is sub-divided quite frequently. There is ample use of harmonics, and special bowings such as sur le chevalet or ponticello. The tremolo is used to a good extent.

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<sup>6</sup>Adam Carse, The History of Orchestration, New York: Dover Publications, 1964, p. 324.

Special effects are achieved in the woodwind section by use of the low register of the flute and the high register of the bassoon. There is very little tutti scoring or octave doubling in the woodwinds.

"The brass as a group just occasionally flare up into brilliance for a moment, perhaps only for a second or two in the whole piece."<sup>7</sup>

The percussion section of the orchestra is also subdued. Special effects are accomplished by use of rolls on the cymbal. The emphasis on this section is done quite subtly far away from the usage employed by later composers, such as Stravinsky.

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<sup>7</sup>Ibid.

## CHAPTER IV

### IMPRESSIONISM: WHAT IT IS AND THE TECHNIQUES IT EMPLOYS

According to Groves Dictionary of Music and Musicians, impressionism is

A term borrowed from painting to describe a school of composition, French in origin and particularly led by Debussy, roughly contemporary with the school of French Impressionistic composers.<sup>8</sup>

The following is said of Impressionism in the Harvard Brief Dictionary of Music:

Emminently French in character, it is music which seems to hint rather than state; in which the suggestions of tone colors take the place of logical development; a music which is as vague and intangible as the changing lights of the day and the subtle noises of the rain and the wind.<sup>9</sup>

Impressionism was twofold. On one hand, it sought a greater refinement of style and reticence of feeling; on the other it tried to rid music of its old methods of expression.

It was a Parisian revolt against the domination of German Romanticism.

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<sup>8</sup>Eric Blom, Groves Dictionary of Music and Musicians, edited by Eric Blom. Volume IV. New York: St. Martin's Press, 1955, p. 443.

<sup>9</sup>Willi Appel and Ralph T. Daniel, Harvard Brief Dictionary of Music. Harvard University Press, Cambridge, 1966, p. 40.

For the emotional exuberance of Wagner and his followers, Debussy tried to substitute an art that was delicate, subtle and--to use a favorite word of his--discreet.<sup>10</sup>

His art was not descriptive but rather suggestive. Favorite subjects included the play of light on waters, clouds, gardens in the rain, etc. Unlike the Strauss or Listz tone poems, Debussy's works are pictorial only to the point of suggestion--not a literal description.

His art is lighter in character and it rebelled against the deep meanings found in the German works such as Wagner's operas.

#### Revolt Against Traditional Forms

Debussy's fervent desire to found a genuinely French art led him away from the grand form of Beethoven and the sonata form.

He was more fond of small lyric forms such as preludes and noctournes.

Although a rebellion against Romantic forms, Impressionism was also a continuation of romantic ideas such as its love of lyricism, its emphasis on mood and atmosphere, fondness of program music and its tone painting. In essence, then, Impressionism substituted a French type

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<sup>10</sup>Joseph Machlis, Introduction to Contemporary Music, New York: W. W. Norton and Company, 1961, p. 113.

of Romanticism for the older German variety.

### Impressionistic Methods

#### Modal Influences

Debussy used the intervals and fifth in parallel motion. This is a reversion back to the old church modes of the ninth century.

This use of the fourth and the fifth gave a more open sound to the frequent use of chords built on thirds and sixths in the classic-romantic period.

A special type of mode used by Debussy was the pentatonic scale. It was not taken from the church modes of the ninth century but was a created effect based on the non-tonal aspect. Because there are no half steps involved in this mode, it is somewhat atonal or, as I have described it, modal. This technique is used by winds in many different places. Bar 72 of La Mer in the first movement is a good example. Another example would be found in The Prelude to the Afternoon of a Faun at the oboe solo of theme II in bar 37.

The whole tone scale was another innovated scale that Debussy used. Like the pentatonic scale, the whole tone scale moved away from tonality because it comprised no semi-tones. An example of its usage in woodwind writings of Debussy is found in bars 27, 28 and 29 of the third

movement from Noctournes. This is theme group IV and is used predominantly by voices.

### Impressionist Harmony

Impressionist harmony featured the use of the independent chord as a separate, sonorous entity.

It need not fit into a harmonic progression to be meaningful. Such "color-splashes" were frequent in the works of Debussy. In the third movement from Noctournes, bars 1-6 employ this usage by woodwinds.

Debussy was fond of stacking chords by thirds. He would add to a basic tread, the seventh, ninth, eleventh, and/or the thirteenth of that chord above the root. He then moved these chords in parallel motion, that is by separate blocks in the same direction. This parallel movement of these stacked chords was like unto the movement of a single line in the classical tradition. The traditional method of voice-leading was ignored because for Debussy, there was little voice leading, but rather, chord-leading.

An example of this would be found in Afternoon of a Faun at measure 48. Another example would be the last three measures of La Mer, the first movement.

### Concept of Key

By the use of modality, the pentatonic scale, the whole-tone scale and parallel stacked chords, Debussy got

away from the concept of a tonal center. Since chords no longer functioned as a part of harmonic progressions, functional tonality was waning.

Dissonance was used so much that it became the norm. Consonance was no longer conceived in its usual form, but rather, as something that was less dissonant. For example, the last measure of La Mer, first movement, ends on a major chord with an added minor sixth above the root. The chord is  $B^b D^b F G^b$ .

## CHAPTER V

### GENERAL AND THEMATIC ANALYSIS

#### Prelude to the Afternoon of a Faun

The woodwinds used in this composition are three flutes, two oboes, two clarinets, four horns and an English horn.

#### Theme I

This work is begun by a four bar flute solo of the main theme. At bar four all winds are used as accompaniment and there is a glissando in the second harp.

At bar 5, non-thematic material is used by French horns. They are accompanied by muted strings and harp. Horns continue in measures 7-9.

At 11, there is a flute solo of the first theme through 14. It is then extended by an oboe solo at 15-16. Clarinet is added to these two at 17. At 18, English horn and second oboe join other winds and entire orchestra joins in at 19. The orchestra is used here for a transition to a flute solo at 21.

This solo is accompanied by harp from 21-29. Clarinet and flute alternate the theme in measures 30-36.

#### Theme II

At 37-39 is an oboe solo of theme II. There is

alternation of theme by oboe and strings through bar 43.

All winds are used in extension of theme II. All strings further extend this section at 45. There is an English horn and clarinet unison solo of non-thematic material at 46. At 47 is a horn and violin melodic part.

At 51 there is a clarinet solo of the extension of theme II. A string obligato is used with the clarinet solo.

### Theme III

At 55-58, full use of woodwind section is employed to introduce the new melodic theme. This new theme alternates between strings and woodwinds in bars 55 to 66. In bars 67-73, the strings have the second part of theme II. It is used as an extension. It is further extended by woodwinds from 74-78; first by horns, then clarinet, and finally by the oboe.

### Theme I

From 79-83 is a flute solo in augmentation of theme I. At 83 is a transitional non thematic oboe solo. At 85 there is non thematic material by string section.

At 86 there is an oboe solo in augmentation of theme I. The English horn now uses the transitional material as did the oboe with the flute in the previous paragraph.

At 94, theme I is in original form and is played by flute. It is extended by oboe.

There is a bit of playing around with theme I, but generally it can be recognized. This is done by use of flute oboe and English horn.

### Noctournes Movement III

Sirens. This piece calls for three flutes, oboe, English horn, two clarinets, three bassoons, two French horns and voices.

#### Theme I

Theme I appears in horns with clarinet and flute arpeggiation in bars 1-4. At bars 5-6 English horn and bassoon have the theme with arpeggiation in oboe and harp. Voices are prominent throughout this section but they don't have the actual thematic material.

#### Theme II

Theme II is presented by strings at bar 8. They are accompanied by full orchestra.

#### Theme III

At bar 12 English horn and bassoon have the new theme. From 14-20 woodwinds have motivic figures drawn from theme III. These figures alternate between oboe and bassoon and English horn and clarinet.

Theme I

At 18, there is inverted use of theme I by voices. At 21-23, this inversion is continued by English horn and clarinet.

Theme IV

At bar 25, voices present the predominant theme of this entire movement. This theme is accompanied by lots of arpeggiation of strings and many different rhythms are represented at this point in the orchestration.

Theme III and Theme IV

At bar 30, flute and clarinet are playing motive from theme III, join in with the voices singing theme IV. This continues until bar 33.

At measure 37, voice is still prominent with theme IV. There is some woodwind figuration at this section with string syncopation.

At 41, voice has solo until bar 48.

Theme II

From 49-52 theme II is presented by string section. At 52, harp has a small transition to 54.

Theme IV

From 55-63 there is alternation of theme IV in clarinets and violas. Horns and violas have transitional

material until 71. At bar 71 there is use of full orchestra in various rhythms playing theme IV.

### Theme I

At bar 79, there is an augmented form of theme I by entire woodwind section. At 86, this idea is continued by clarinet and violins. This idea is again presented by the woodwind section from 90-99.

### Theme IV

At bar 100, theme IV is again presented. This time it is done by solo bassoon with woodwind figuration. The English horn joins bassoon at bar 103; meanwhile theme IV is undergoing contrapuntal treatment by voices. There is good use of parallelism here and finally at bar 106, the voice regains the original homophonic texture.

Theme IV is prominent throughout the rest of this composition. It is used predominantly by viola, voices and clarinets.

### Summary of Findings

From these two orchestral works, all one need do is look for a theme and there will usually be a woodwind playing it. The point is that most of the melodic significance and the introduction of new thematic material is given to various members of the woodwind section.

## CHAPTER VI

### THE QUANTITATIVE USE OF WOODWINDS IN LA MER

The score calls for two flutes, one piccolo, two oboes, one English horn, two clarinets in A and three bassoons.

In the sixth bar, the oboe is given the theme. It is answered in bar 7 by the clarinet.

In measures 9-16, trumpets and English horn have the second part of theme I in unison.

In measures 17-20, clarinet, oboe and bassoon have the main theme. It is transferred to oboe and clarinet at bar 20.

#### La Mer

At 23, there is a change of key. Here the winds are used exclusively to build to the main theme group. Thus far in the introduction, the string section has been employed in tremolo supporting the winds for the first 30 bars of what I refer to as the introduction. Only in the first 5 bars was there any melodic importance given to this portion of the orchestra.

At bar 31 strings help set the mood. At bar 35 French horns carry the pentatonic theme. It is taken up by the oboes and clarinets at 41. Flutes are added at 42.

An oboe, viola, and bass unison solo is found at 43. It continues to bar 46 and bass drops out. Meanwhile at 44 there is a one measure bassoon solo. Clarinets and bassoons have chromatic figuration at 46.

At bar 47, there is a flute solo. The horn comes in at bar 49, followed by the clarinets and bassoons at measure 51.

From 53-59, all four horns have theme and there is contrapuntal writing of all winds. This section features oboe, however, with a solo violin against it.

At bar 61-63, there is thematic use of the woodwinds. There is a flute solo at 64-65 which is later combined with clarinets and French horns.

At bar 69 is a French horn theme with figuration in the woodwinds and tremolo in the strings.

At bar 71, there is the use of bassoons and horns. At 73-75, there is interweaving of oboe, clarinet and horn in a pentatonic melody.

At bar 76, there is tutti scoring for entire orchestra. This is the first instance of thematic use of strings in this composition.

At bar 77, there is a trumpet solo. At 77-84 strings continue their tremolo but melodic line rests with harp and timpani.

At 85-89, cellos have a new theme. Horns are added

to this new theme at 90-91, and finally woodwinds extend this theme to 96.

At 96, there is use of clarinets and bassoons until 97-98, where entire woodwind section takes this theme.

A new theme is presented in the woodwinds at 99-101 by oboe, English horn, bassoons, and horns.

From 102-105, full woodwind choir has a theme with various rhythms.

At 106-109 the theme is still in the winds but the ostinato writing of the more moving string part gives a feeling that the theme is there. This ostinato provides a transition to bar 113 where English horn and trumpet have a new melody in unison.

At 135, there is an effective crescendo using woodwinds with the thematic material. The strings have the supporting harmony to this pentatonic melody.

At 137 trumpets have a melodic figure amongst the loud orchestral climax. At 138, there is a theme using all brass instruments.

There is a declamatory ending by full orchestra which diminishes to the sustained chords in trumpets and trombones.

LA MER 1st MOVEMENTWoodwinds Used Soloistically or With Other Groups

Out of 142 measures, woodwinds were used predominantly in  
100 measures.

total 100 80.00%

String Usage without assistance

<u>Measure</u>			
1 - 5	Introductory tremolo	5	
31 - 35		5	
77 - 84	Transition phrase	8	
85 - 89		5	
106 -109	Ostinato figure	<u>3</u>	
	total	26	18.30%

Brass Usage without assistance

<u>Measure</u>			
53 - 59	Horns melodically	7	
69	Horns	1	
71	Bones and horns	1	
77	Trumpet solo	1	
137 -142	Brass	<u>6</u>	
	total	16	11.27%

Summary of the Findings

The chart on page 23 shows that in the first movement of La Mer, there is more woodwind usage than in either the brass section or the string section. There is almost more usage of woodwinds in this movement than both the brass and the string sections combined.

## CHAPTER VII

### HOW WOODWIND INSTRUMENTS ARE COMBINED WITH OTHER WOODWINDS OR WITH OTHER INSTRUMENTS OF THE ORCHESTRA IN USE OF THEMATIC MATERIAL

#### Prelude to the Afternoon of a Faun

<u>Measure</u>	<u>Instruments</u>
1- 4	<u>Flute</u> plays theme I unaccompanied.
5- 6	<u>Oboe</u> continues theme I with clarinet and horn and harp glissando.
7- 9	<u>Horn</u> solo with harp glissando and sustaining chords in low strings
11- 12	<u>Flute</u> on theme I with clarinet and strings sustaining
13	Non thematic horns and sustained strings
14	Oboe with sustained strings
21- 25	Flute continues theme I with harp arpeggio and sustained cello
22	Flute extension of theme I with string figuration
23- 26	Flute solo with harp and sustained low strings

<u>Measure</u>	<u>Instruments</u>
27	First and Second flutes alternate and theme I with figuration accompaniment in violas and cellos.
30- 31	Clarinet transition with first thirty-second notes in the strings
32	Clarinet continues extension of theme I and is followed by first flute.
34	Clarinet solo with horns and cellos
35	Clarinet with harp and pizzicato strings
36	Flute with harp and bassoon
37- 39	Oboe solo of second theme with first and second violins and viola
42	Flute and Clarinet are combined thematically
46	English horn and clarinet are combined melodically
47- 48	Horns are used melodically with 1st violins
51	Clarinet solo with sustaining bassoons and horns
54	Oboe and clarinet
55- 62	Woodwind section against string section in theme III

<u>Measure</u>	<u>Instruments</u>
63	String section has main theme with harp figuration and sustained woodwinds
74	Horn with cello and second violin
75	Clarinet is with horns. This was a rare example.
76	Oboe extension of theme II
83- 84	Oboe with horns
86- 89	Oboe, theme I with harp figuration and sustaining strings
90- 91	English horn with first French horn
92	Two flutes with clarinet, second violin, and viola
94- 95	Flutes in unison with tremolo in strings and muted first violins
96- 97	Flute and oboe in unison with clarinet and viola doubling the counter part
98	Flute and oboe in unison with muted French horns and string tremolo
100	Viola and first flute solo of first theme with arpeggiated harp and sustaining clarinets and bassoons

<u>Measure</u>	<u>Instruments</u>
102	English horn and oboe
103-104	Oboe solo with string accompaniment
105	Horns with second violin

### Summary of the findings

It can be seen from this analysis that there is no set combination of woodwinds which Debussy particularly favors.

As far as number of times used, the flute was used more than any other woodwind. Next frequently used was the oboe. Clarinets and horns were used equally but less than the oboe, while the English horn usage was the most infrequent of the woodwinds.

## CHAPTER VIII

### THE USE OF SPECIAL REGISTERS AND TECHNICAL PROBLEMS OF WOODWINDS IN THE ORCHESTRAL WORKS OF DEBUSSY

#### Sirens--Movement III of Noctournes

Clarinets were used in thirds in the middle low register of the instrument. This usage was found in bars 59, 60, 63, 64, 65, and 66.

Flutes were required to trill from low  $D^b$  to  $E^{\natural}$  in measures 108-109. Not only is this in the lowest range of the instrument but the fingering facility of this particular passage is extremely difficult.

Clarinets have difficult technical runs in measures 106-111. This passage is in the higher range of the clarinet, it is fast, and the fingerings are awkward.

The use of the chalumeau register of the clarinet is employed at measures 124-126.

The flute has to sustain a low  $D^{\sharp}$  for three full measures at the end of the composition at bars 141-143. Difficulty would be encountered holding a note that low for that length of time.

#### La Mer

There is a low  $E^{\natural}$  in clarinet at bar 27 and 29.

There is a low  $D^b$  in the bassoon part at bar 31. This passage is marked piano and is very exposed. Notes in this register of the bassoon are liable to be abrasive, if

not well executed.

The same problem is encountered at bars 73-75. The low note for bassoon is B .

#### Prelude to the Afternoon of a Faun

At measure 19, there is use of the low register of the clarinet. An E<sup>#</sup> is employed here.

At measure 21, the French horn has a low B<sup>7</sup>. At bar 70 there is a low D<sup>b</sup> for French horn. At bar 96, there is a sustained low B<sup>7</sup> for French horn that lasts for four bars.

#### Summary of the Findings

From this analysis, there is use of the instruments in various registers. The extremes of the upper and lower registers are used, however Debussy is particularly fond of the lower register.

A great demand is made on woodwind performers. If the woodwinds were to take the role of leadership in the orchestra as I have proposed they have, one would expect the demands of these leaders to be far-reaching. This analysis proves that the demands on woodwind performers were quite taxing.

The woodwinds had to be used in all the registers to effect the nuances of color and impression that Debussy strived to achieve.

## CHAPTER IX

### ANALYSIS OF WOODWIND SOLOS USED IN PRELUDE TO THE AFTERNOON OF A FAUN

<u>Measure</u>	<u>Solo Instrument Used</u>
1- 4	Opening flute solo in middle range
5 & 7-9	Horn solo of non-thematic material
11- 14	Theme I in flute with non-thematic support by horn in bars 13 and 14
14- 16	Oboe continuation of theme I
21- 25	Flute extension of theme I
26	First and second flutes on theme I
27- 29	Extension of theme I by flutes
30- 32	Clarinet transition with non-thematic material
33	Flute continuation of the transition
34- 36	Clarinet solo of theme I and extension
37- 43	Theme II in oboe
46- 48	English horn and clarinet extension of last half of theme II
51- 54	Clarinet extension of last part of theme II
55- 62	Entire woodwind section is used to introduce theme III
74	Horn extension of string theme II

<u>Measure</u>	<u>Solo Instrument Used</u>
75- 76	Clarinet extension of theme II
77- 78	Oboe extension of theme II
79- 82	Flute augmentation of theme I
83- 84	Oboe has non-thematic transition
86- 89	Augmentation of theme I by oboe
90- 91	English horn has non-thematic transition
94	Two flutes have theme I with exten- sion in bar 95
96- 99	Woodwind ensemble extension of theme II
100-101	Flute solo of theme I in original rhythm
103-105	Oboe solo of theme I and extension
105	Horns give last glimpse of theme I

### Summary of Findings

According to the analysis, in almost every measure there is some sort of woodwind solo. The entire work may be followed by looking at only the woodwind solos it calls for.

All three themes are represented well by use of woodwind solos used.

## CHAPTER X

### CONCLUSION OF THE STUDY

In conclusion of this study, I found that my thesis was true. The use of woodwinds is the most important aspect of Debussy's orchestral music. This assumption is supported by the fact that woodwinds were in continual usage in all pieces studied. In the first movement of La Mer it was found that there was a 4:1 ratio of woodwind usage as compared to string usage.

Furthermore, woodwinds were utilized thematically more than any other group. This was testified to by the fact that in the various analyses of use of woodwinds I employed, no other factor other than the woodwinds themselves were utilized in order to trace any analysis I made.

Greater demands were placed on woodwind instruments because of their newly assumed role of leadership. The extremes in ranges were used as were many new difficulties in technique and control.

There were more woodwind solos than solos by any other family in the orchestra. In Prelude to the Afternoon of a Faun, I traced the entire composition from beginning to end with only the use of woodwind solos as a guide.

Because Debussy's prime interest was one of color and impression and because the most colorful instruments

in the orchestra are the woodwinds, it is easy to see why the woodwinds are the most important aspect of Debussy's orchestral music.

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LA MER 1st Theme

Handwritten musical notation for the 1st Theme of 'LA MER', featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes, including a triplet of eighth notes.

2nd Theme

Handwritten musical notation for the 2nd Theme, featuring a treble clef and a 4/4 time signature. The melody consists of quarter notes with a slur over the first four notes, followed by a triplet of eighth notes and a quarter note.

3rd Theme

Handwritten musical notation for the 3rd Theme, featuring a treble clef, key signature of three flats (Bb, Eb, Ab), and a 6/8 time signature. The melody is written in a descending eighth-note pattern.

4th Theme

Handwritten musical notation for the 4th Theme, featuring a treble clef, key signature of three flats (Bb, Eb, Ab), and a 6/8 time signature. The melody includes a quarter rest followed by eighth and quarter notes.

5th Theme

Handwritten musical notation for the 5th Theme, featuring a treble clef, key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody starts with a quarter rest followed by quarter and eighth notes, including a triplet of eighth notes.

6th Theme

Handwritten musical notation for the 6th Theme, featuring a treble clef, key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody consists of quarter notes with a slur over the first four notes.

Prelude To the Afternoon of a Faun

1st Theme

Handwritten musical notation for the 1st Theme of 'Prelude To the Afternoon of a Faun', featuring a treble clef, key signature of two sharps (F#, C#), and a 4/4 time signature. The melody is a series of quarter notes.

2nd Theme

Handwritten musical notation for the 2nd Theme, featuring a treble clef, key signature of two sharps (F#, C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

3rd Theme

Handwritten musical notation for the 3rd Theme, featuring a treble clef, key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody consists of quarter notes with a slur over the first four notes.

Nocturnes  
1st Theme

Sirens No. III

Handwritten musical notation for the 1st Theme. It features a treble clef, a 12/8 time signature, and a key signature of one sharp (F#). The notation includes a dotted quarter note followed by a pair of eighth notes (F# and G#) beamed together, and another eighth note (A) with a fermata. The piece concludes with a double bar line.

2nd Theme

Handwritten musical notation for the 2nd Theme. It features a treble clef and a key signature of three flats (Bb, Eb, Ab). The notation consists of a series of eighth notes, some beamed in pairs, and a final quarter note.

3rd Theme

Handwritten musical notation for the 3rd Theme. It features a treble clef, a 12/8 time signature, and a key signature of three sharps (F#, C#, G#). The notation includes a quarter note followed by eighth notes, some beamed in pairs, and a final quarter note.

Handwritten musical notation for a section of the 3rd Theme. It features a treble clef, a key signature of one sharp (F#), and triplet markings above groups of three eighth notes.