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Analysis of the Application of Pedal Technology in Debussy`s Piano Music

Title: Analysis of the Application of Pedal Technology in Debussy `s Piano Music

Guo, shulin. "A Study of Claude Debussy's *Suite Bergamasque*: Prelude, Menuet, "Clair De Lune" and Passepied." DMA diss. University of Kansas, 2019. <https://search-proquest-com.du.idm.oclc.org/docview/1707355434/?pq-origsite=primo>.

In this essay, the author, Guo Shulin, mentioned Debussy`s music often incorporates whole-tone scales and Debussy `s music focus on free conversion between chords, does not follow the traditional tonality of the dominant function, from the old things to create new music. Guo Shulin uses "Clair de Lune" to explain that the special resonance of these novel devices makes his music to have the feeling of color and images. This means Debussy uses some untraditional harmony and chords to arrange his music, which makes his music has a new feeling.

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Hirakouji, Sachi Patricia. "The "Piano without Hammers": Reconsidering Debussy's Pianism.", DMA diss., University of Washington. 2008.<http://du.idm.oclc.org/login?Url=?url=https://search-proquest-com.du.idm.oclc.org/docview/304440610?accountid=14608>.

Sachi Patricia Hirakouji analyzes the color sense and image sense of Debussy `s music from the pianism aspect. In the article, the author said: "Debussy uses poetic adjectives to describe the sonorities, evoking an image for a particular section of a piece." which means, his music always full of the image and poetic picture. Then Sachi Patricia Hirakouji gives us some examples, like " Softly sonorous, as in a haze" in La Cathedrale engloutie, " with a clearer sonority" in Pagodes.

These annotations can help performers to explain and perform his works. In other words, when performers see these words, they will know what the feeling they should play.

The reason I use these two pieces is that I would like to introduce the style of Debussy's piano music in my essay first.

Jung, Hye-sook. "On Pedaling: Alternatives to Established Practice." DMA diss., University of Alabama, 2007. <https://search-proquest-com.du.idm.oclc.org/docview/304892491/?pq-origsite=primo>.

This essay was written for performance pianists, and it will discuss keyboard compositions from a pedal aspect from baroque, classical and romantic periods until the 20th century. Great changes have taken place in the piano over the centuries. Modern pianos are different in many ways from 18th-century pianos, so there have been great changes over the years in the pedals and its use. But even popular works give a little editorial indication of the pedals. In other words, some editors did not think that the previous treatment method is no longer applicable to modern pianos, so some practices and playing methods should be replaced in the pedals. Therefore, in this article, the author first discusses the previous version critically and then gives his own solution to works about how should the pedals be used in a modern piano. In chapter 6, Debussy's pedals, he describes in detail the use of pedals in Debussy piano music, which is also the reason why I choose this document. It will help me learn some details about how to use pedals in Debussy's piano works.

Berthiaume, Gerald Bernard. "Practice and Performance Techniques for the Douze Etudes of Claude Debussy." DMA diss., University of Washington, 1989. <https://search-proquest-com.du.idm.oclc.org/docview/303854614/?pq-origsite=primo>.

This dissertation is talking about piano pedal techniques, I think these pieces are really helpful when I talk about how to use the pedal in Debussy's piano music in my future essay. The first one focuses on Debussy's Etudes, and the author Berthiaume investigates each Etude by studying the area of fingerings, articulations and phrasing and pedaling technique. He also talks about some based on pragmatic solutions to problems discovered during the preparation of the Etudes for the concert.

Keil, Andrea Marie. "The dawn of modern piano pedaling: Early twentieth-century piano pedaling literature and techniques." MM thesis., Bowling Green State University, 2015. <https://search-proquest-com.du.idm.oclc.org/docview/303854614/?pq-origsite=primo>.

Keil talks about that at the turn of the 20th century, there was a great deal of literature on piano pedals. And raises several important questions. Including what pedal technology is taught. The author introduces in detail the large-scale standardization of modern piano pedal mechanism. Finally, the author studied four articles about pedals. Through the study of these materials, the author found that the early composer wrote a set of rules about pedals, while the twentieth-century writers increasingly emphasized that the use of pedals was based on personal preference.

Safak Turgut, Esra Dalkiran. "Determination of Music Prospective Teachers' Knowledge Levels and Problems Encounters for The Pedal Usage in The Piano" *Idil Sanat Ve Dil Dergisi* 6, no. 38 (2017): 2835-852. <https://doaj.org/article/5ee712efec7748e0b6403bcfe177cff8>.

The piano has been constantly changing and developing. As a solo and accompaniment instrument, pedal and pedal technology is an important part of the piano. Use the pedal correctly and effectively, strengthen the music interpretation, and make the performance better. Therefore, the use of the pedal in the piano is a very complicated problem, but it needs to be emphasized. The author mentions several different ways of learning and practicing the pedals. Then the reason I choose this article is that it will give me some idea about how to take the pedal is correct.

Park, Sun Hye. "Elements of *Impressionism* evoked in Debussy and Ravel's "Reflets dans l'eau" and "Jeux d'eau": The theme of water." DMA diss., University of Washington, 2012. <https://search-proquest-com.du.idm.oclc.org/docview/1034566364/?pq-origsite=primo>.

This book discusses the works of two impressionist musicians (Debussy and Ravel) on the same subject. In that period, both of those musicians would like to use many technical applications such as arpeggio, pedal-point, staccato, tremolo, and glissando to describe the variable movements of water. All of these new compositional techniques, which were not commonly used in the previous periods, effectively evoke impressionistic images through various sonorities. However, there are some differences. Debussy's idea of form, structure, melodies, and rhythms are more peculiar and vague. Ravel's idea is traditional. And, in the article, the author also talks about some details about the pedal.

Chiang, Ya-Hsuan. "Pedal technique in "La Cathedrale Engloutie" by Claude Debussy." MA diss., San Jose State University, 1992. <https://search-proquest-com.du.idm.oclc.org/docview/304026633/?pq-origsite=primo>.

This essay tries to address Debussy's pedal technology by analyzing " La Cathedrale Engloutie". Then the author has a better understanding of the background, through studying Debussy's background, like his colleagues and students, in order to better understand Debussy's piano works and the use of pedals in his works. Moreover, Chiang talks about systematically discusses how pedals achieve impressionist works.

Rosenblum, SandraP. "Some Enigmas of Chopin's Pedal Indications: What Do the Sources Tell Us?" *The Journal of Musicological Research* 16, no. 1 (1996): 41-61

Chopin wrote more pedal instructions than any other composer, yet their subtlety and astonishing accuracy are often overlooked in today's performances. By analyzing three pieces of Chopin's piano work, the author shows that Chopin often sought to contrast the sound of tramps with that of non-tramps and that he often changed the pedals in similar places to shift the emphasis; He attaches great importance to the long-term planning and development of pedal effect.

Wheeldon, Marianne. *Debussy's Late Style*. Musical Meaning and Interpretation. Bloomington: Indiana University Press, 2009.

This book mainly tells the background of Debussy's later years and his music style. In his later years, Debussy was in the period of the first world war. Most of his works are small in scale but

full of national color and patriotic culture, so his works have symbolic significance in the background of French culture suffering from war.

Durakoglu, Aysegul. "Contrapuntal lines and rhythmic organization in selected Debussy piano etudes: A structural analysis with performance implications." DMA diss., New York University, Doctor of Philosophy in the School of Education, 1997. <https://search-proquest-com.du.idm.oclc.org/docview/304361884/?pq-origsite=primo>.

This book introduces Debussy's contrapuntal lines style, and this technique was inherited from the musical tradition of the past opened horizons to many musicians in the twentieth century. However, the Debussy method of the contrapuntal line technique is not a traditional method based on strict rules; instead, it needs to be extended in a broader concept. Then the author introduces some details by analyzing several Etude of Debussy, including how to express different layers through pedaling, for example, lone pedal notes in the bass line.

Gendler, Inna. "Beethoven: A pioneer in the use of the piano pedals." MA diss., San Jose State University, 1998. <https://search-proquest-com.du.idm.oclc.org/docview/304508461/?pq-origsite=primo>.

This article includes some aspects of the long pedal markings written by Ludwig van Beethoven in his works, including a description of the piano used during the creation of the work, which information gives us a better understanding of some of their limitations, and perhaps some of their advantages. Another purpose of this paper is to examine the differences between existing

versions of a particular work to discover the similarities and differences in the writing of pedal symbols.