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THE IMPROVISATIONAL TECHNIQUES
OF CHARLES TOURNEMIRE AS EXTRACTED
FROM HIS FIVE RECONSTRUCTED ORGAN
IMPROVISATIONS

By

Raymond Frank Weidner

A DISSERTATION
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ABSTRACT

THE IMPROVISATIONAL TECHNIQUES OF CHARLES TOURNEMIRE AS EXTRACTED FROM HIS FIVE RECONSTRUCTED ORGAN IMPROVISATIONS

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Charles Tournemire, French composer and organist, was known to have been a great improviser at the organ. Although he improvised at recitals, lessons, and during Mass, the only remaining evidence of his improvisational ability is the Cinq improvisations which he recorded in 1930-31. Several accounts in periodicals extol his talent in this field, but no accounts elaborate upon the details of his craftsmanship. This study attempts to determine what improvisational devices Tournemire used in his improvisations so that one can understand the reasons for his renown in this field.

After a brief biographical sketch of Tournemire's life, background information on the organ upon which he improvised, and the circumstances surrounding the recording of the Cinq improvisations, this discourse examines both his written organ works and the extant improvisations for a consistent use of materials which defines his musical style. Devices discovered in the written pieces will serve as a guide in extracting similar mannerisms from the improvised ones. These elements are grouped under the categories of thematic materials, harmonic structure, meter and rhythm, ornamentation, registration, miscellaneous devices, and form.

The material used in this study includes data supplied through correspondence with recording companies and close associates of the composer, numerous articles by critics and former pupils, copies of the original recordings, the notated Cinq improvisations, the two pedagogical methods, and a major portion of his organ compositions.

The major conclusions of this study concern the discovery of the musical devices used by Tournemire in his recorded improvisations, such as treatment of thematic material, harmonic structure (i.e. keys, chord manipulation, and parallelism), bimetric relationships, registrational practices, the use of miscellaneous devices, and the handling of form.

In addition to this dissertation, three recitals were presented by this author as part of the requirements for the research project. Composers represented were: Bach, Messiaen, Milhaud, Mozart, Reger, and Sweelinck (first program); Bach, Clérambault, Langlais, and Pinkham (second program); and Buxtehude, Hindemith, Ligeti, and Tournemire (third program).

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INTRODUCTION

Charles Tournemire and the music which he created have often been overlooked by musicologists and performers. Despite the few short articles that have appeared in periodicals and reference works about the man and his music, no serious study of his music has appeared to date. Of his music that was once published, much has been allowed to go out of print, and, of that which remains, little is heard in concert and recital programs. It is no exaggeration to state that he is a neglected composer. As one who has been interested in Tournemire's music for some time, this author has felt the need to raise the level of awareness of the man's music, particularly among organists.

In almost every discussion or article about Tournemire, some reference is made to his having been an improviser. The articles which mention his ability in this area usually do so with sufficient admiration to arouse one's curiosity about how the improvisations may have sounded, but fail to elaborate on his ability to any great degree. The interest generated by such reports combined with the pleasure derived from having heard the Cinq improvisations has led this writer to investigate the question of what elements Tournemire did employ when he improvised. The aim of this

dissertation is to attempt to answer that question.

By extracting the techniques that he employed in his five reconstructed improvisations and comparing those findings to similar elements used in his other published organ compositions, this author will attempt to determine what devices he consistently used when improvising. In covering this topic, the discussion will be limited to: background information about the man, the organ upon which he improvised, and the circumstances surrounding the recording of the five pieces; an analysis of both his written and improvised compositions; and a comparison of the devices found in both his written works and the transcribed improvisations. Tournemire's pieces used in this discussion were: Andantino, Op. 2; Sortie, Op. 3; Pièce symphonique, Op. 16; Suite de morceaux, Op. 19, 24 (selected pieces); Variae preces, Op. 21; Triple choral, Op. 41; L'orgue mystique, Op. 55-57; Trois poèmes, Op. 59; Sei fioretti, Op. 60; Petites fleurs musicales, Op. 66; Sept chorals-poèmes, Op. 67; Postludes libres, Op. 68; Symphonie-choral, Op. 69; Symphonie sacrée, Op. 71; Suite evocatrice, Op. 74; Deux fresques symphoniques sacrées, Op. 75 and 76; and Cinq improvisations (reconstructed by Maurice Duruflé). This examination will be made in light of contemporary comments about his improvising as well as his own philosophical views regarding that specific art as presented in his two organ methods--Petite méthode d'orgue and Précis d'exécution de registration et d'improvisation à l'orgue.

Performing some of the Cinq improvisations, along with several other of Tournemire's works, has stimulated sufficient interest on this writer's part to warrant this examination. In addition, I hope to fill some of the gaps in the research about the man and his music.

CHAPTER I

PRELIMINARY INFORMATION ABOUT CHARLES TOURNEMIRE, THE ORGAN AT SAINTE CLOTILDE, AND THE RECONSTRUCTED IMPROVISATIONS

Charles Tournemire was a French organist whose period of musical activity flourished during the first four decades of the twentieth century. In the United States he is known principally as a composer through his cycle of organ suites entitled L'orgue mystique. In Europe, however, he is known not only as a recitalist, teacher, and composer, but as an improviser as well. Inasmuch as Tournemire had never traveled to the United States, the extent of our familiarity with this facet of his musicianship is limited to accounts of this ability by his students and recordings of only five improvisations.

Tournemire was born in Bordeaux on January 22, 1870 and descended from a family of musicians.¹ That his inherited musical ability must have been exceptional and his early training of high quality were evident in the fact that,

¹ Flor Peeters, "Charles Tournemire," The Diapason, September 1964, p. 20.

at the age of eleven, he won first prize in a piano competition sponsored by the local conservatory.² His first musical appointment was at the church of Saint-Pierre, Bordeaux, and dates from that same year (1881). Following a four year term there, he was appointed organist at the Basilique Saint-Seurin before he moved to Paris.³

In 1886 he entered the Conservatoire National in Paris. For three years he was a student of César Franck with whom he had lessons that not only dealt with the techniques of organ-playing and literature of the organ, but composition and improvisation as well. His technical and musical abilities earned him the reputation of being both an excellent organist and improviser. In 1890 he won a first prize in organ at the Conservatoire and, in the following year, another first prize in organ along with a second prize in harmony.⁴

For several years Tournemire was organist at the church of Saint-Nicolas du Chardonnet. Upon the resignation of Gabriel Pierné in 1898, the post of organist at the Basilique Sainte-Clotilde became vacant and he applied for the position. After competing against thirty applicants,⁶

²Ibid.

³T. Scott Buhrmann, ed., "Charles Tournemire, French Composer," The American Organist, May 1936, p. 163.

⁴Bernadette Lespinard, "L'orgue mystique de Charles Tournemire," L'orgue (Paris), no. 139 (November 1971), p. 3.

⁵Ibid.

⁶Peeters, "Charles Tournemire," p. 20.

Tournemire was selected for the post which he was to hold until his death in 1939. In 1920 he became professor of chamber music at the Paris Conservatoire and in 1926 made an unsuccessful attempt for the professorship of organ there.⁷

For the remainder of his life Tournemire divided his time between composing--which he did between nine a.m. and one p.m.⁸--teaching at the conservatory, playing at Sainte-Clotilde, and concertizing. Although his first composition dates from 1894, it wasn't until 1904 that he gained local recognition as a composer by winning the Paris Grand Prix award for his Le sang de la sirène. Throughout his life he did not confine himself to the writing of organ music alone, but wrote in many mediums. His total output consists of four operas, seven large choral works, eight symphonies, and thirty-three other works for piano, voice, and various instruments in addition to his organ works (see Appendix for a complete list of works).

Tournemire was a deeply religious man whose music reflected his faith. He believed that "Organ music where God is absent is like a body without a soul."⁹ He considered the profession of church organist to be a sacred one and

⁷Robert Sutherland Lord, "Charles Tournemire and the Seven Words of Christ on the Cross," The Diapason, November 1977, p. 1

⁸Hugh Giles, "Charles Tournemire," The American Organist, February 1940, p. 48.

⁹Lord, "Charles Tournemire and the Seven Words of Christ on the Cross," p. 1.

toward the end of his life wrote a book entitled On the High Mission of the Church Organist which was never published (the manuscript is in the possession of Madame Charles Tournemire).

Like Franck, he conceived a set of large chorales for the organ;¹⁰ but, unlike his teacher who managed to complete his Trois chorals only days before his death, Tournemire was destined not to complete his. He drowned¹¹ in Arcachon, France on November 3, 1939. Several sources incorrectly cite the date of his death as November fourth; however, his body was discovered on the fourth and the coroner's report stated that he had been dead for twenty-four hours.¹²

The organ at Sainte-Clotilde was an inspirational element for Tournemire's organ works and improvisations. It was an instrument that grew out of the nineteenth-century emphasis on orchestral color in organ design which came to be a generating force in the French school of symphonic organ composition. It was designed and built by Aristide Cavaillé-Coll, and was installed in December, 1859.¹³ It represented the latest in contemporary voicing and utilized the most modern technological advances in organ construction available at that time. Most organ historians consider it to be one of Cavaillé-Coll's finest instruments.

¹¹George Baker, "An Interview with Maurice Duruflé," The American Organist, November 1980, p. 58.

¹²Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Charles Tournemire," by Gustave Ferrari.

¹³Rollin Smith, "A Tour of Franck," Music, December 1972, p. 49.

The console of this instrument was similar to other three-manual, Cavaillé-Coll organs. Each of its three manuals had a compass of fifty-four notes (CC-f")¹⁴ and the range of its flat pedal board was thirty-two notes (CCC-G). Affecting part of the organ's tonal resources was a single expression pedal which operated the shutters of the Récit expressif division. Unlike modern expressions pedals, it was designed so that by itself it could remain in only one of two positions--shutters completely opened or closed. To maintain any other setting for any period of time, the organist was required to keep his foot on the pedal which prevented the shutters from falling into either one of their natural positions. The tonal resources governed by these things are listed in Figure 1.

¹⁴César Franck, Trois chorals, ed. Joseph Bonnet (Glen Rock: J. Fischer and Brothers, 1948), p. 3.

FIGURE 1. SPECIFICATIONS OF THE CAVAILLÉ-COLL ORGAN IN STE.
CLOTILDE, PARIS (1859).

GRAND ORGUE:

Montre	16'	Ventil division	Octave	4'
Bourdon	16'		Quinte	2 2/3'
Montre	8'		Doublette	2'
Bourdon	8'		Plein Jeu	VI
Flûte harmonique	8'		Bombarde	16'
Gambe	8'		Trompette	8'
Prestant	4'		Clarion	4'

POSITIF:

Bourdon	16'	Ventil division	Flûte octaviante	4'
Montre	8'		Quinte	2 2/3'
Bourdon	8'		Doublette	2'
Flûte harmonique	8'		Plein Jeu	V
Gambe	8'		Trompette	8'
Unda Maris	8'		Clarinettes	8'
Prestant	4'		Clarion	4'

RÉCIT EXPRESSIF:

Bourdon	8'	Ventil division	Flûte octaviante	4'
Flûte harmonique	8'		Octavin	2'
Viol da Gambe	8'		Trompette	8'
Voix célestes	8'		Clarion	4'
Basson-Hautbois	8'		Tremolo	
Voix humaine	8'			

PÉDALE:

Soubasse	32'	Ventil division	Bombarde	16'
Contrebasse	16'		Basson	16'
Basse	8'		Trompette	8'
Octave	4'		Clarion	4'

TOE COMBINATION PEDALS:

Positif - Pédale	8'	Récit - Positif	16'
Grand Orgue - Pédale	8'	Récit - Positif	8'
Grand Orgue Octave Grave		Positif - Grand Orgue	16'
		Positif - Grand Orgue	8'

Récit, Positif, Grand Orgue, and Pédale Ventils

Swell pedal (Récit only)

Of particular interest to organists are the ventil divisions. These divisions are ranks of pipes placed together on the back section of a divided windchest and are brought into play through the operation of a toe stud located on the console. Although these stops can be drawn in advance, they will not sound until the ventil is activated, which allows air to flow from the front into the back portion of the chest. This peculiarity of the French organs permits the organist to make certain, complex registration changes easily.

This was the organ as Tournemire found it when he began his duties at Sainte-Clotilde. The growing interest in the music of the pre-Baroque and Baroque periods that was emerging after the turn of the century led some organists to reexamine their performance practices with respect to that music. As a result of this revival, it was discovered that the tonal concept of the symphonic organ was inadequate for the proper performance of early music. Tournemire was one who recognized the limitations of his instrument and later undertook the task of enlarging and improving it to accomodate the needs of the earlier musical styles as well.

Although the organ was not completely electrified until 1964, it did utilize electricity to a certain extent after 1918. This first modification was the addition of an electrical blower system¹⁵ which eliminated the problem of an inadequate wind supply inherent in the older, hand-operated

¹⁵William L. Sumner, "The Organ in Ste. Clotilde; Paris," The Organ, no. 47 (1968), p. 129.

bellows. This new, efficient system was capable of producing a steady wind supply for **an indefinite period of time.**

The next major modification of the instrument came in 1932-33 when it was enlarged by the successors of Cavaillé-Coll.¹⁶ They retained the basic tonal structure of the organ along with its Barker Lever action; increased the manual compass to sixty-one notes; installed more toe combination pedals, sub- and super-octave couplers; and added several ranks of pipes to each division. Figure 2 shows the additions and changes that were made to each division during this restoration.

FIGURE 2. ADDITIONS TO THE ORIGINAL INSTALLATION

GRAND ORGUE:

Cornet V

POSITIF:

Salicional 8'

Tierce 1 3/5'

Piccolo 1'

(Clarinette 8' was removed from this division)

RÉCIT EXPRESSIF:

Quintaton 16'

Nazard 2 2/3'

Tierce 1 3/5'

Plein Jeu IV

Bombarde 16'

Clarinette (from Positif)

PÉDALE:

Bourdon 16'

Quinte 5 1/3'

Source: William L. Sumner, "The Organ in Ste. Clotilde, Paris," The Organ, no. 47 (1968), p. 129.

¹⁶Ibid.

It is obvious to organists that the additions compensated for the deficiencies of the original instrument. Of the eleven new stops, seven were mutations, three were of sixteen-foot pitch, and one was of eight-foot pitch. The changes were made to make the organ suitable for the performance of non-nineteenth-century organ literature.

When Tournemire assumed his duties at Ste. Clotilde, he continued the tradition of organ-playing and improvisation that Franck had established and maintained for almost forty years. At that time the organ was in its original state and it served Tournemire's purposes for thirty-five years. During these years, he wrote one-half of his total output of organ works. After its rebuilding the organ had greater resources and increased flexibility. This instrument served him for the remainder of his tenure there.

Tournemire was one of the few French organists to make records in the early years of phonograph recording--Bonnet, Dupré, Vierne, and Widor were some of the others.¹⁷ In 1930 he made several recordings at Ste. Clotilde for the French division of Polydor International. For those recording sessions, Tournemire performed two of his own compositions along with one by Franck and improvised five new pieces which are the basis of the study presented in this thesis. These eight works are listed in Figure 3 along with the identification number(s) of the appropriate disc(s).

¹⁷Richard Burns, "Organ Recording in the Early Years," Music, August 1973, p. 25.

FIGURE 3. TOURNEMIRE'S RECORDINGS.

1. Tournemire: Improvisation sur le Te Deum (561050)
2. Tournemire: Petite rapsodie improvisée (561048)
3. Tournemire: Andantino, Suite No. 38 (561058)
4. Franck: Choral in la mineur (566057/8)
5. Tournemire: Cantilène improvisée (566058)
6. Tournemire: Choral-Improvisation sur le Victimae Paschali (566060)
7. Tournemire: Fantaisie-Improvisation sur l' Ave Maris Stella (566061)
8. Tournemire: Paraphrase-Carillon, Suite No. 35 (566118)

Source: David Hall, Director of the Rogers and Hammerstein Archives of Recorded Sound, Lincoln Center, New York.

Although all of these discs were available in France, only a few were marketed outside that country. Recordings three, four, five, and six were also issued by Polydor under their German series (#66992/3, #66996, and #66997 respectively); numbers three and four were available in England; and number five was the only one released in the United States--this record was listed in 1937 under the Brunswick-Polydor label (#95048) as part of their "Hall of Fame Series."

When Tournemire traveled to London in 1936 to give a recital and lecture on improvisation, he used these discs.¹⁸

¹⁸Musical Times (London), no. 77 (February 1936), p. 161.

How they were received is revealed, in part, by a review of two of those recordings in Britian's The Gramophone:

. . . on two Polydor records, 566057 and 8 (12n., 6s.6d each), MAITRE CH. TOURNEMIRE, on St. Clotilde's organ at Paris, plays Franck's A Minor Chorale, adding on the 4th side a Cantilene Improvisation of his own. . . . The Chorale opens with capital breadth and promise, rhapsodies [sic] succinctly, muses attractively, sings confidently (on side 2), and finishes with sustained eloquence and power. . . . The music could not be more clearly presented than here. Perhaps one or two of the solo stops are a little pungent, but there is never any difficulty in hearing all the notes. M. Tournemire's piece is a poetic little thing with some restless harmonic twists, a little vague in its implications, but tonally, coaxing attention and giving pleasure.¹⁹

The Cinq improvisations grew out of these records and are the product of one man's diligent labors. Maurice Duruflé, a former student of Tournemire, patiently reconstructed the five improvised pieces from the old recordings and had them published by Durand et Compagnie in 1958. The result of this effort is the preservation of a fleeting moment of improvisational art. Without these reconstructed compositions it would have been impossible to study the improvisational techniques of one about whom Louis Vierne once said, "For rightly we considered Tournemire the eagle of the [improvisation] class!"²⁰

¹⁹The Gramophone (London), November 1930, p. 278.

²⁰Louis Vierne, "Memoirs of Louis Vierne; His Life and Contacts with Famous Men," The Diapason, November 1938, p. 10.

CHAPTER II

ELEMENTS OF TOURNEMIRE'S
COMPOSITIONAL STYLE

The definition of a composer's style is the recognition of certain musical materials and their use throughout his period of compositional activity. If a composer is also an improviser, naturally a musical vocabulary will be common to both manifestations of his art. In order to discover the techniques used in the art of spontaneous composition, one must understand the techniques employed in the creator's written works as a point of reference from which the former can be traced to the latter. This chapter will define Tournemire's style by discussing those materials that are used consistently in his writing and grouping them into the following categories: use of themes, harmonic language, rhythmic elements, counterpoint, ornamentation, registration, devices, and form.

Thematic Materials

The first category to be discussed is the thematic elements. In Tournemire's works these are derived from three sources--Gregorian chant and church modes; Hindu scales; and

the major, minor, and chromatic scales--and can be grouped according to the nature of the pieces (i.e. sacred or secular) in which they are found and the period of composition in which these pieces fall. Gregorian melodies are used in works intended specifically for use during the Mass, whereas freely-composed melodies, derived from either church modes or Hindu scales, are employed in compositions of a religious nature, but having no liturgical function. Compositions written during his early period¹ contain melodies built from both church modes and major and minor scales, and his later works incorporate themes not only constructed from these sources, but Hindu scales and the chromatic scale as well.

The first source for melodic material is Gregorian chant. It provides the basis for the thematic material used in L'orgue mystique, Op. 55-57, and Petites fleurs musicales, Op. 66²--his service music. Inasmuch as the pieces of these two cycles were conceived as prelude, offertory, elevation, communion, and postlude music for the mass, they are based upon the propers for the day (or other liturgically-related sources such as hymns) which they either precede or follow in the service. For example, L'orgue mystique--a monumental set

¹Tournemire's organ compositions can be divided into two periods: the first period is from 1894 to 1910 and the second is from 1928 to 1939. It was during these two periods that he actively composed organ pieces. During the eighteen intervening years which substantially separate them, no compositions for the organ were produced.

²Flor Peeters, "Charles Tournemire," The Diapason, September 1964, p. 21.

of suites which contain 253 individual pieces--uses melodies and motives drawn from 255 different chant sources.

When Tournemire incorporated Gregorian melodies into his liturgical music, he subjected those melodies to a process called paraphrasing. This practice is the elimination of notes and groups of notes that contribute little or nothing to the overall shape of the musical line. By using this process he eliminated many repeated notes and figures which are often found in plainsong; sometimes entire portions of the chant are absent merely because he chose not to incorporate that particular segment in the composition. Paraphrasing strips the cantus firmus of much of its substance and reduces the chant to its skeletal shape by retaining only those sections which give it its essential character. Example 1 illustrates the degree to which Tournemire applied the technique (the notes placed within brackets are those eliminated in the paraphrasing process).

EXAMPLE 1. PARAPHRASING A CANTUS FIRMUS.

Chant, Te Joseph celebrant (source: Chants of the Church, ed. Solesmes, Tournai: Desclée and Co., 1962, p. 151):



EXAMPLE 1 (continued).

Chant, Dicit Dominus: ego cogito (source: Liber usualis, ed. Solesmes, Tournai: Desclee and Co., 1950, pp. 391-392):



The manner in which these paraphrased melodies are presented in a composition varies. They are usually broken into shorter segments with little concern given to repetition or order of the fragments within the structure of the piece--there are even instances in which a cantus firmus is introduced by a phrase other than the initial one as in Example 2.

EXAMPLE 2. STATEMENT OF CANTUS FIRMUS BY SECONDARY PHRASE.Chant, Ad regias agni dapes:Opening portion, movement V, Suite No. 18 (L'orgue mystique):

III	[	Fonds 8. 4. Octavin 2 Nazard 2 2/3 Tierce 1 1/2 Plein jeu 4 range Préparez Anches	1
II	[	Fonds 8. 4. Octavin 2 Quinte 2 2/3 Tierce 1 1/2 Plein jeu Préparez Anches	
I	[	Fonds 8. 4. Octavin 2 Mixtures Préparez Anches	
Ped:	[	Fonds 8. 4. Préparez Mixtures, Anches	

Fragment du CHORAL

Sometimes the line is presented in a straightforward manner; at other times, several fragments of different chants are woven into the same musical tapestry. Regardless of the manner in which these themes are presented, motives derived from the chant being used are frequently evident.

Also in this first category are freely-composed modal melodies. These melodies were constructed by Tournemire from some of the medieval scales and are found in his nonservice organ music. One of the earliest works to contain such themes is the Suite de morceaux, Op. 19 and 24. A later work, Sept chorals-poèmes, Op. 67, contains a melody in each of the authentic modes (Example 3).

EXAMPLE 3. FREELY-COMPOSED MODAL MELODIES.

Melody, Pastorale (Suite de morceaux):

Transposed Aeolian mode



Melody, Scherzetto (Suite de morceaux):

Transposed Lydian mode



EXAMPLE 3 (continued).

Melody, Word I (Sept chorals-poèmes):

Transposed Dorian mode

Melody, Word II (Sept chorals-poèmes):

Phrygian mode

Melody, Word III (Sept chorals-poèmes):

Transposed Lydian mode

Melody, Word IV (Sept chorals-poèmes):

Transposed Mixolydian mode



The treatment of these melodic lines is different from those derived from plainsong. Inasmuch as they are original, paraphrases do not exist; thus, when the melodies first appear, they are complete and unfragmented. Their length is greater than the chant-based ones and they usually occur about two or three times during the course of a composition.

Hindu scales are the second source from which melodic material is built. These scales, seventy-two in all, are the result of various groupings into seven notes of the twenty-two microtones which form the southern Indian tonal system³ and can only be approximated in western notation. In the Sept chorals-poèmes Tournemire employs four of these⁴ (Example 4) and treats them in the same manner as the freely-composed modal melodies.

EXAMPLE 4. MELODIES DERIVED FROM HINDU SCALES.

Chalanâta scale:



Melody, Word V (Sept chorals-poèmes):

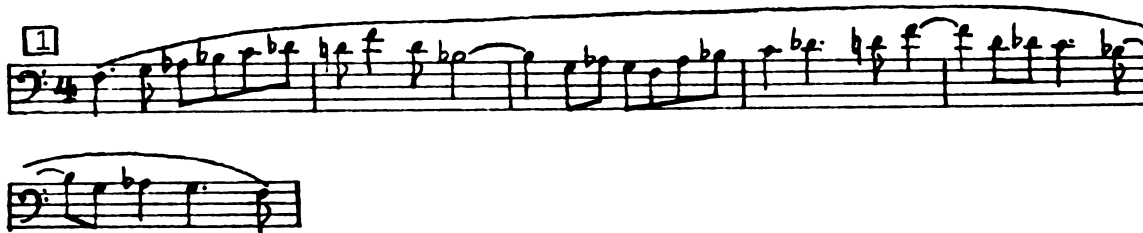


³Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Indian Music," by Arnold Bake and A. H. Fox Strangways.

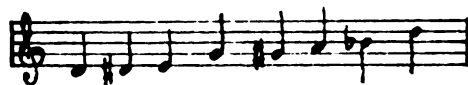
⁴Robert Sutherland Lord, "Charles Tournemire and the Seven Words of Christ on the Cross," The Diapason, November 1977, p. 6.

EXAMPLE 4 (continued).

Çankâradvâni scale:

Melody, Word VI (Sept chorals-poèmes):

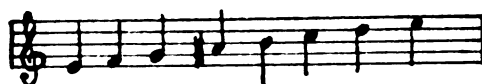
Sâlanâga scale:



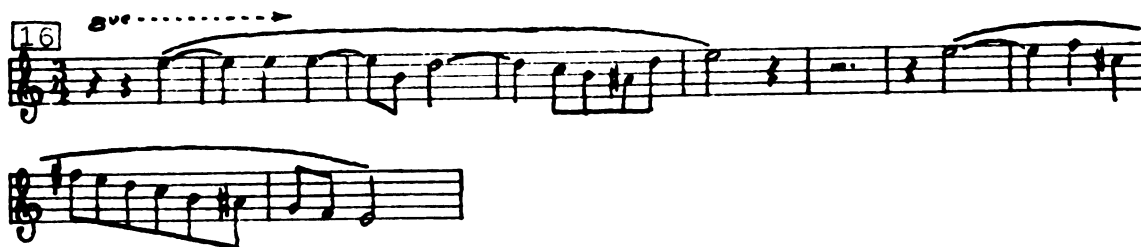
Melody, Word VII:



Bhâvaprya scale:



Melody, Word VII:



Melodies based upon major and minor scales are primarily found in those works written during his early compositional period--namely, Andantino, Op. 2; Sortie, Op. 3; Pièce symphonique, Op. 16; and Variae preces, Op. 21. The third "poème" of Trois poèmes, Op. 59, is a later work that also incorporates this type of theme. A rare example of a melody that appears in both major and minor modes exists in Andantino. In Andantino the theme is introduced and returns for the first variation in the minor mode; in the second variation, however, the theme is sounded in the major mode. Because these early pieces (with the exception of Opus 59) are not mature compositions and do not exhibit the higher degree of imagination found in his later works, the potential of their themes is not developed to a great extent.

Chromatic writing begins to dominate Tournemire's works beginning with the Triple choral, Op. 41, written at the close of his first period of development. His later pieces, which exhibit this style of writing to an even greater degree, contain chromatic melodies which are the product of a complex harmonic foundation. This category is the smallest of the three and examples can be found in Sei fioretti, Op. 60, and Symphonie sacrée, Op. 71. Example 5 illustrates melodies from this group.

EXAMPLE 5. CHROMATIC MELODIES.

Melody, piece I (Sei fioretti):



Fugal subject, Symphonie sacrée:



The contexts in which Tournemire placed his melodies are no different from those used by other composers. Melodies are placed in settings which range from homophonic pieces such as the Choral (Variae preces, p. 61) to more harmonically complex compositions like the Symphonie sacrée, and from a single voice work such as the Noël No. 4 (also from Variae preces) to the highly contrapuntal movements of

L'orgue mystique. Within this broad range of contexts Tournemire subjected his material to different treatments. The method most frequently used was that of making alterations in the melodic line by adding, subtracting, or changing notes; altering their rhythmic value (sometimes, though rarely, through augmentation); or a combination of both. These techniques range from making only minor changes of one kind to rather extensive changes of both kinds. Example 6 shows how a returning theme is manipulated.

EXAMPLE 6. ALTERATION OF MELODIC MATERIAL.

Alteration of notes (Poem II, Trois poèmes):

statement



return



Alteration of rhythm (Piece III, Sei fioretti):

statement



return



EXAMPLE 6 (continued).

Alteration of notes and rhythm (Piece I, Sei fioretti):
statement



return



Using fragments of a theme throughout a composition is also employed. Generally, the head, or other easily identifiable portions of a melody, is used in a piece, sometimes to foreshadow the theme, in conjunction with it, or following it. Example 7 illustrates one of the themes from Pièce symphonique and the fragments derived from it.

EXAMPLE 7. DERIVATION OF FRAGMENTS

Theme:

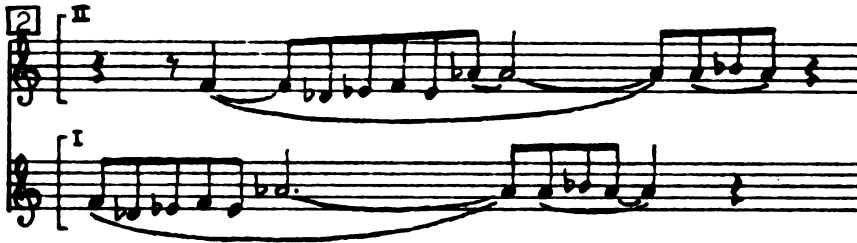
Fragments:

The use of imitation will be dealt with more thoroughly in the section on contrapuntal elements; however, one

point needs to be mentioned regarding its use with respect to themes. Fragments of melodies occasionally appear imitatively in short passages or are used in fugal writing. An illustration of the first application is seen in Example 8.

EXAMPLE 8. IMITATIVE USE OF FRAGMENTS.

Fragment, movement I, Suite No. 51 (L'orgue mystique):



One specific manner in which he handled melodies or fragments thereof was by magadizing them--the sounding of a melodic line in octaves. The term here is meant to exclude the typical parallel octaves which are often found in the pedal parts of organ compositions. Depending upon the degree of emphasis or tonal color desired, this treatment ranges from doubling between two voices to all voices (Example 9).

EXAMPLE 9. MAGADIZING OF MELODIC MATERIAL.

Fragment, movement II, Suite No. 12 (L'orgue mystique):

The image shows a complex musical score with four staves. The top staff is in treble clef and the bottom three staves are in bass clef. The key signature is one flat (B-flat). The top staff begins with a measure marked with a '15' in a box. The score is divided into three measures by vertical bar lines. The top staff contains a melodic line with a long, sweeping slur covering the entire three-measure phrase. The bottom three staves contain a bass line with a long, sweeping slur covering the entire three-measure phrase. The notation indicates a magadizing effect, where the melodic material is sounded in octaves across multiple voices.

EXAMPLE 9 (continued).

Fragment, movement V, Suite No. 4 (L'orgue mystique):



Harmonic Language

Tournemire's early harmonic language was much simpler than that of his later works and remained within well-defined limits. The Andantino and Sortie revolve around two keys--the tonic and its submediant. In Andantino, the different sections alternate between the tonic (A minor) and submediant (F major). In the Sortie, the first and last sections, in the tonic of G major, surround a middle one in the lowered submediant of E-flat major. Both of these works are harmonically conceived, employ harmonies that have functional relationships with one another, and have a harmonic rhythm that is slower than that found in his later compositions.

As early as the writing of the Pièce symphonique, and by the time he had composed the Suite de morceaux, a change was becoming clear in the harmonic structure of Tournemire's pieces. No longer was he content to remain within the narrow harmonic limits expressed in his previous works: he began to explore other key relationships such as the mediant, subdominant, dominant, subtonic, and supertonic

areas as well as different chord qualities and functions within those keys. Still harmonically conceived, these pieces continue to contain chords with functional relationships, but a greater number of ninth chords begin to appear along with non-functional chords. Short passages built upon whole tone sonorities and modes--found in the Pastorale and Scherzetto (Suite de morceaux)--further show that Tournemire was expanding his personal style. The Triple choral shows his continued development in this area.

When Tournemire resumed writing organ works in 1928, however, the pieces took on a substantially different character. At the request of several of his friends--especially Joseph Bonnet, organist at the church of Saint Eustache, Paris--Tournemire recreated the weekly improvisations he made at Mass by writing a cycle of organ pieces that non-improvising organists could use during the liturgy--the result was his L'orgue mystique. Because these pieces were composed as service music for the High Mass, they are based on plainchant and contain a great deal of modal material. In some cases, in fact, so much use is made of this material that entire movements are found written within a given mode as illustrated in Example 10.

EXAMPLE 10. COMPOSITION LIMITED TO ONE MODE.

Mouvement III, Suite No. 6 (L'orgue mystique):

Mixolydian transposed to A

♩ = 50 senza rigore

III [Voix céleste
Gambe 8
II Flûte douce 8
I Bourdon 8

I Boîte mi-ouverte

Boîte du III fermée

Tirasse III

Boîte fermée

sempre II

rall.
Boîte fermée

a piacere

sempre II

Although L'orgue mystique is a highly specialized work and was conceived for a specific purpose, it was, nevertheless, a digression from Tournemire's established

harmonic style. The compositions which followed it are the natural result of the experimentation evident in the works of his early period. The Trois poèmes, Sei fioretti, Sept chorals-poèmes, and Symphonie sacrée all exhibit a more harmonically complex style than that found in his earlier ones and, because of their rhapsodic nature, move through more remote keys rather than staying within a few closely-related keys.

As Tournemire's style developed, his harmonic vocabulary broadened. This change took the form of expanding triads by superimposing thirds to produce seventh, ninth, and eleventh chords and by employing open fifth and octave sonorities. Although both techniques are not peculiar to Tournemire's works, the latter is used to a great extent in his compositions and remains one of his characteristics.

The use of open fifths has always created certain implications--it suggests a modal flavor, which is why Tournemire used it extensively in L'orgue mystique. The idea of using open intervals includes open octaves or unison sonorities which are used almost to the same degree as open fifths. Not only do these occur at the ends of pieces or at cadential points, but in L'orgue mystique, they are also employed as parallel octaves during the course of a movement. Although many works end with either major or minor chords, the majority of his compositions end with open fifths and a substantial number end with either unison or octave sonorities only. Example 11 shows the final measures of Symphonie sacrée which

ends with an open fifth and Word III from Sept chorals-poèmes which contains an open octave--this is, perhaps, the most dramatic example of octave doubling to be found in all of Tournemire's organ works.

EXAMPLE 11. OPEN FIFTH AND OCTAVE SONORITIES.

Conclusion, Symphonie sacrée:



Conclusion, Word III (Sept chorals-poèmes):

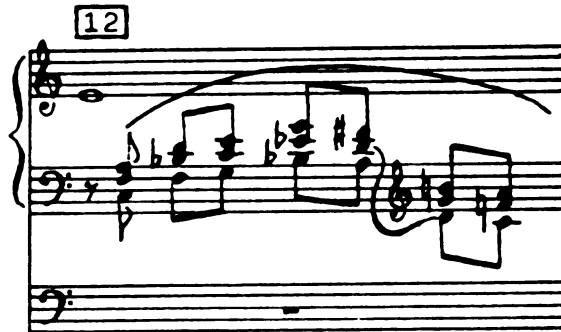
The last item of importance in this category is the technique of writing parallel chords. Although Tournemire did not use this technique extensively, it does occur with sufficient frequency to warrant notice. Passages containing both real and tonal parallelism are short in duration, with

the former group being the more prominent. Example 12 illustrates both types.

EXAMPLE 12. PARALLEL CHORDS.

Fragment, Piece I (Sei fioretti):

real



Conclusion, movement III, Suite No. 51 (L'orgue mystique):

tonal



Rhythmic Elements

Rhythmically, there is very little in Tournemire's compositions that is distinctive, yet there are two phases of rhythm that occur regularly. The first, meter usage, contains aspects that illustrate, in part, his development of style and preference for certain meters within that style. The second phase reveals a spontaneity in the performance of some of those meters. Although these two are not unique in Tournemire's style, their frequent application warrants mention.

Tournemire's early works were written in an isometric style, but, as he matured as a composer, he developed a more highly multimetrical one. The first evidence of this change to the latter idiom is found in Variae preces where a $\frac{2}{4}$ measure is interjected into a prevailing $\frac{4}{4}$ meter and the most extensive use is found throughout L'orgue mystique (Example 13).

EXAMPLE 13. MULTIMETRIC STYLE.

Fragment, Sortie I (Variae preces):

52



EXAMPLE 13 (continued).

Fragment, movement III, Suite No. 4 (L'orgue mystique):



Within this multimetric style preferences for certain meters are evident. Table 1 shows the meters most frequently used by Tournemire and arranges them in order of prominence from left (most frequently used) to right (least). Those which alternate most between themselves are shown within brackets.

TABLE 1. METER PREFERENCE.

Simple:

(most	$\overline{4\ 3\ 2}$	5	1	6	4	3	2	(least
frequently used)	4	4	4	4	4	2	2	frequently used)

Compound:

(most	$\overline{6\ 12\ 9}$	3	15	(least	
frequently used)	8	8	8	8	frequently used)

Barless writing is also incorporated into this multimetric style. Early appearances are short passages found in L'orgue mystique (Example 14) and later works such as Words II and IV from Sept chorals-poèmes have much longer sections

in this style.

EXAMPLE 14. BARLESS WRITING.

Fragment, movement II, Suite No. 11 (L'orgue mystique):

The musical score for Example 14 is a fragment from movement II of Suite No. 11, L'orgue mystique. It is written for two staves, treble and bass clef. The score begins with a box containing the number 16. Above the first staff, the instruction "ad lib. più vivo Batter" is written, followed by a musical notation of a quarter note with a sharp sign and the text "= 176 environ". Below the first staff, the instruction "Boîtes fermées" is written. Above the second staff, the instruction "Boîtes ouvertes" is written. The score consists of two systems of music. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic line in the treble staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is written in a style that is characteristic of the composer, with a focus on melodic lines and a lack of traditional bar lines.

His last two pieces, Deux fresques symphoniques sacrées, Op. 75 and 76, are totally without barlines.

In conjunction with the highly sectionalized nature of the pieces of L'orgue mystique, many changes in tempi are found. This is especially characteristic of the final movements of these suites. He often required slight changes in tempi in these pieces and, in some cases, was careful to indicate precisely those changes with metronomic markings (Example 15).

EXAMPLE 15. CHANGES IN TEMPI.

Fragment, movement V, Suite No. 6 (*L'orgue mystique*):

The musical score is for a fragment of movement V from Suite No. 6, *L'orgue mystique*. It is written for three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The score is divided into two systems. The first system begins at measure 96, marked 'poco rit.' with a tempo of quarter note = 60. The second system continues with tempo changes: quarter note = 48, quarter note = 42, and quarter note = 40, all marked 'poco rit.'.

Directions which give license to the performer such as a piacere and ad libitum are also abundant. These indications first appear in the Triple choral with the same frequency that they appear in his organ works written after that time. The earlier pieces, however, are devoid of such instructions.

Counterpoint

Although the majority of Tournemire's music contains a mixture of homophonic and contrapuntal writing, much is constructed in a linear fashion. Within this contrapuntal fabric, there are two elements that need to be studied: intervallic relationships and imitation.

In the area of intervallic relationships, one needs to consider both the intervals involved between notes as well as the succession of those intervals and the relationships which that succession produces. Many contrapuntal sections contain writing for two moving parts and, generally, within these sections there is approximately the same number of thirds, fourths, fifths, and sixths (Example 16)--a balance which exists in both his earlier and later works.

EXAMPLE 16. INTERVALS BETWEEN TWO MOVING VOICES.

Fragment, Sortie I (Variae preces):

The image displays two systems of musical notation, each consisting of a treble and bass staff joined by a brace. The first system is marked with a box containing the number '6'. Both systems include fingerings (numbers 1-5) and intervallic analysis numbers (e.g., 5 3, 6 6 3 5, 7 3 3 3, 2 2 3 4 3 1 6 6, 3 4 3 1 3 1 6 6, 3 4 6 3 7 8 3 6, 6 7 6 1 3 2 7 6) and are labeled 'sus.' above and below the staves.

EXAMPLE 16 (continued).

Fragment, Symphonie sacrée:

1

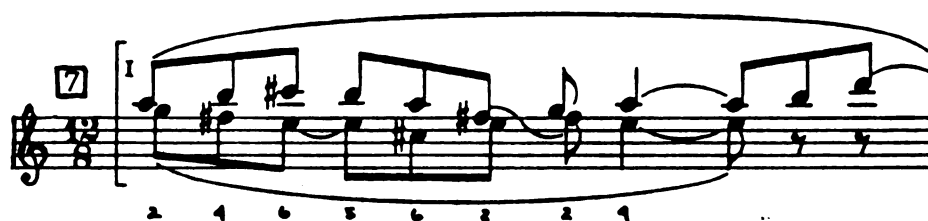
III.-II.-I.

Tirasse III.

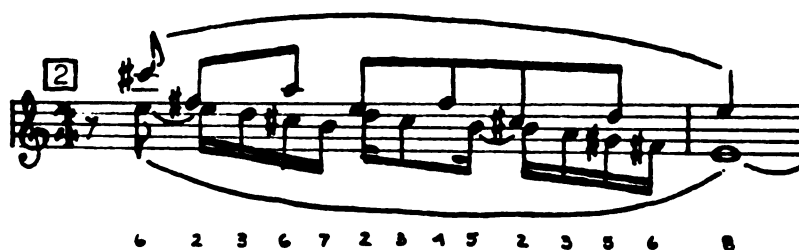
A peculiar characteristic of Tournemire's writing involves seconds and sevenths. Frequently, the interval of a second is the one to which two melodic lines converge and, sometimes, the one on which they begin. Example 17 illustrates this use of seconds.

EXAMPLE 17. USE OF SECONDS.

Fragment, movement III, Suite No. 19 (L'orgue mystique):



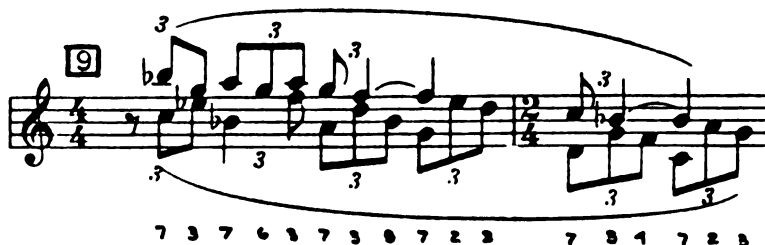
Fragment, movement IV, Suite No. 13 (L'orgue mystique):



The interval of a seventh, on the other hand, is the dissonance to which they often move (Example 18).

EXAMPLE 18. USE OF SEVENTHS IN TWO-PART COUNTERPOINT.

Fragment, movement III, Suite No. 10 (L'orgue mystique):



Parallel fifths play an important role in L'orgue mystique: they are used to create the feeling of parallel organum. Because this work is based on chant, Tournemire often employed this technique to enhance the Gregorian

melodies being used (Example 19).

EXAMPLE 19. PARALLEL FIFTHS.

Conclusion, Suite No. 18 (L'orgue mystique):



Parallel fifths also occur in some of his other works, but are not intended to suggest organum (Example 20).

EXAMPLE 20. PARALLEL FIFTHS.

Fragment, Pastorale (Suite de morceaux):

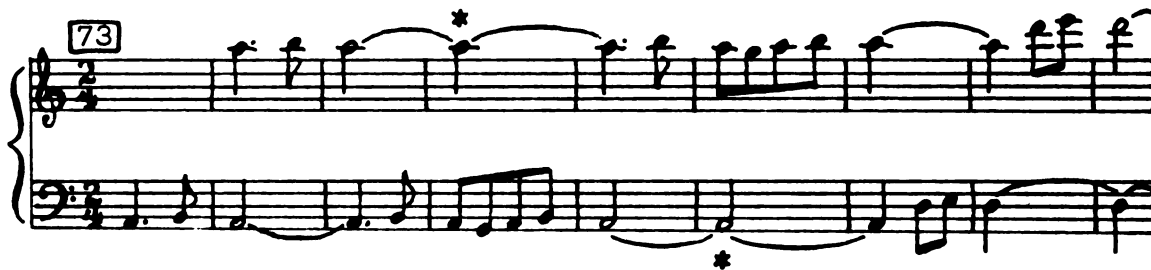


The second contrapuntal device frequently used is imitation and Tournemire used it two ways. The first use is to create a free canon. The two techniques that are employed are (1) the altering of the time value of some of the notes in the second voice and (2) the sustaining of a note in one

voice while melodic activity occurs in the other. Both of these techniques can be observed in Example 21 (added notes indicated by asterisks).

EXAMPLE 21. FREE CANON.

Fragment, movement V, Suite No. 25 (L'orgue mystique):
outer voices

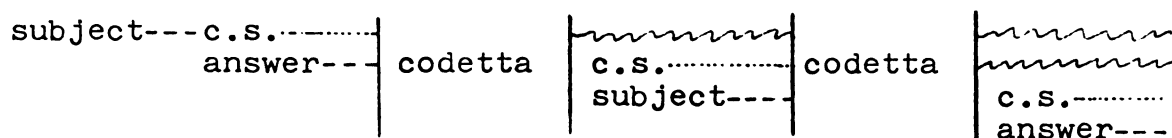


The second way imitation is used is to build fugato sections in pieces as well as fugues themselves. Those works (which are entitled fugues) are found in the closing movements of Suites No. 10, 22, 34, 41, and 49 of L'orgue mystique.

The analysis of Tournemire's pieces in fugal style reveals two characteristics common to all expositions. First, the structure is identical: in each case the subject and its answer are always linked by a codetta to the second entrance of the subject which, in turn, is linked to its answer by a second codetta. This format is not only followed in works entitled fugues by the composer, but in fugato sections of larger compositions as well (i.e. Poème III and Symphonie sacrée). Secondly, a countersubject is always

present and, following the initial statement of the subject, faithfully accompanies every subsequent subject and answer in the exposition (Figure 4).

FIGURE 4. STRUCTURE OF FUGAL EXPOSITION.



In larger works containing fugato sections, however, counter-subjects are not present. In contrast to the rigid framework of the exposition, no set format exists for the sections that follow.

Ornamentation

The category of ornamentation is small and contains only a few points that must be mentioned. The ornaments fall into four types: trills, grace notes, mordents, and freely-composed configurations. Trills range from short to very long in duration, begin with or without grace notes, end with or without a closing figure, and exist singly or in pairs. In one rare instance (movement V, Suite No. 5, L'orgue mystique) three trills occur simultaneously. The grace note figures that precede some of the trills are made of either one or two notes and the closing figures range from two to five (Example 22).

EXAMPLE 22. TRILL WITH OPENING AND CLOSING FIGURES.

Fragment, movement II, Suite evocatrice:



By themselves, grace note figures are constructed much more simply than trills. They normally consist of one to three notes in a stepwise relationship to the principal note which they precede.

The other two types of embellishment are mordents and freely-composed configurations. These are always written out, with the former never being notated by its standard symbol. An example of Tournemire's most florid ornaments can be seen in Example 23.

EXAMPLE 23. FLORID ORNAMENT.

Fragment, movement V, Suite No. 29 (L'orgue mystique):



Registration

There is little doubt that a wide variety of tone colors are needed for Tournemire's organ compositions. The registrations needed for his pieces are precisely indicated in the score. With the exception of those instances in which the score indicates only the general category of sounds (i.e. fonds, mixtures, and anches) or the dynamic level of each division of the organ, the score will list all stops that are to be employed in the piece.

Changes of registration, like changes in tempi, are also clearly marked in the score. Additions and subtractions of stops are notated by plus and minus signs respectively and, in some cases, are accompanied by dotted arrows locating the precise place in the music at which these changes are to be made.

Tournemire was always conscious of tone color. Evidence of this interest can be clearly heard in the combination of sounds used to produce solo sonorities. A beautiful combination found in his works is the use of the Voix céleste on one manual coupled at sixteen-foot pitch (octave lower) to a flute of four-foot pitch on a different manual. Another frequently found is composed of the Voix humaine, Bourdon (both of eight-foot pitch), and tremolo. Occasionally identical registrations would be required on different manuals and both being played simultaneously. Sub-octave couplers are often required.

As with his registrations, the composer is precise in

indicating the dynamic level. A peculiar problem exists, however, when the performer tries to execute some of the dynamic changes called for: crescendi and diminuendi obtained by the use of a swell box on manuals II and I (Positif and Grand orgue respectively) are impossible because three-manual organs at that time (including the one at Ste. Clotilde) had only one enclosed division, the Récit expressif (Example 24).

EXAMPLE 24. DYNAMIC INDICATIONS ON UNENCLOSED DIVISIONS.

Fragment, movement I, Suite No. 6 (L'orgue mystique):

III [Dulciana
Bourdon 8
II Bourdon 8
I Bourdon 8

Ped: Piste 4

Boîte 1/4 ouverte

Boîte mi-ouverte

Boîte fermée

Boîte 1/4 ouverte

This example shows three, uncoupled manuals being used (coupled manuals would be indicated by two or more Roman numerals such as: II III, I II, or I II III). In each case Tournemire states the setting of the swell box (i.e. "Boîte mi-ouverte") implying that each division has one. Such is

not the case, however, because only manual III--the Récit expressif--has one and is capable of dynamic nuance. Dynamic changes, on the other hand, are possible on manuals that are coupled and involve number III.

Devices

The seventh category of musical elements comprises the many devices that are, for the most part, peculiar to Tournemire's organ music. In the first group are pedal points and in the second, repeated note and ostinato figures. Pedal points consist of either a single note or pair of notes such as open fourths, fifths, or octaves, and occur in either the pedal or manual parts with an occasional "inverted" pedal--the "pedal" point being located in the uppermost voice (Example 25).

EXAMPLE 25. INVERTED PEDAL POINT.

Fragment, movement II, Suite No. 4 (L'orgue mystique):



Sometimes they can be quite short, in which case they often occur at the ends of sections (Example 26), or they can be rather long as in the Symphonie sacrée, measures 1-14 (refer to Example 16).

EXAMPLE 26. SHORT PEDAL POINT.

Fragment, movement V, Suite No. 15 (L'orgue mystique):

61 an III + Gambe 6 + Voix celeste

Belle fermée

an III - Bourdon - Flûte 8

II. III.

III

Tirasse III - Tirasse

Figures made of rapidly-repeated notes, intervals, or chords are a frequent device of Tournemire. These figures, which occur in a variety of forms, are constructed upon one-beat cells that are repeated. Example 27 illustrates the various results obtained by applying this technique to a number of different cells (shown in brackets).

EXAMPLE 27. REPEATED NOTE FIGURES.

Fragment, Piece II, Sei fioretti:

32 a Tempo

Sempre II

Tirasse III - Tirasse

EXAMPLE 27 (continued).

Fragment, Piece II, Deux fresques symphoniques sacrées:

n.a.

Poco rit.

This musical score is for a piano piece. It features three staves: a treble staff with a melodic line of eighth notes, a middle staff with a continuous sixteenth-note accompaniment, and a bass staff with a slower-moving line of eighth notes. A box labeled 'n.a.' is in the upper left. The tempo marking 'Poco rit.' is placed above the middle staff.

Fragment, Poème III:

112

+ Anches Ped.

This musical score is for a piano piece. It features three staves. The treble staff has a melodic line with a slur over a series of notes. The middle and bass staves have a continuous sixteenth-note accompaniment. A box labeled '112' is in the upper left. The tempo marking 'Poco rit.' is placed above the middle staff. The instruction '+ Anches Ped.' is at the bottom left.

Fragment, movement V, Suite No. 15 (L'orgue mystique):

76

This musical score is for a piano piece. It features three staves. The treble staff has a melodic line with a slur over a series of notes. The middle and bass staves have a continuous sixteenth-note accompaniment. A box labeled '76' is in the upper left.

EXAMPLE 27 (continued).

Fragment, movement V, Suite No. 22 (L'orgue mystique):

Poco allargando

73

Fragment, movement V, Suite No. 1 (L'orgue mystique):

poco meno

Bolte fermée

88

III

Bolte fermée

II

Fragment, Word III, Sept chorals-poèmes:

70

$\text{♩} = 44$ (sans presser)

Ostinato patterns are simpler than the previous group. These figures are usually made of cells which are one beat in duration and are repeated for only one measure or two. Sometimes, however, they would be composed of two-beat cells and last for several measures.

Form

The discussion of form in Tournemire's organ works will be limited to those types which he frequently utilized and treated in a consistent manner. Although his pieces resemble established designs, the designs are disguised in a rhapsodic style of writing. In a tribute to Tournemire on the 100th anniversary of his birth, Searle Wright--an American organist and composer--wrote the following which aptly, though not exclusively, applies to Tournemire's handling of form: "The materials and basic techniques he employed are more or less traditional, but become transformed into something fresh through the alembic of his glowing imagination."⁵

The simplest kind of construction used by Tournemire is a short, through-composed type which has only one section. Works of this sort are found in Postludes libres, Op. 68, such as number 30 and among the shorter movements of L'orgue mystique such as the third movements in Suites No. 9 and 14.

In pieces built upon ternary form, the relationship between the first and second sections is such that the second

⁵Searle Wright, "Tribute to a Unique Talent," Music, January 1970, p. 11.

is an outgrowth of the first, much in the same manner as the codetta of a fugal exposition is spawned by the material which precedes it. The second part is usually shorter than the first and contains more rhythmic activity. The return of the opening portion is always altered, which establishes the scheme of ABA'. Examples of this type are found in Sei fioretti (pieces I, III, IV, V, and VI) and in the shorter movements of L'orgue mystique, such as movement I, Suite No. 3 as well.

L'orgue mystique contains many pieces in rondo form. Examples are movement V, Suite No. 14; movement III, Suite No. 15; and movement V, Suite No. 30. Patterns vary from a five-part form containing two alternating ideas (ABABA), to a larger, seven-part structure which incorporates one repeated and several new musical ideas (ABACADA). In some cases, the opening section does not return at the end, but a new one is introduced instead, bringing the piece to a close. The resulting patterns are ABABAC, as in movement V, Suite No. 14, and ABACAD, as in movement V, Suite No. 30--both from L'orgue mystique.

An example of rondo form in variation is found in the Andantino. Every time the opening portion returns, it is altered: first in the accompaniment figure to the melody and, second, through a change of mode and a change in the accompanying figure. The result of this treatment is the scheme ABA'ABA".

Three forms that are rare in Tournemire's

compositions are: theme and variations, movement V, Suite No. 36 (L'orgue mystique); cyclic form, Triple choral; and a passacaglia superimposed upon a ternary form, Word IV (Sept chorals-poèmes). Although these forms offer many possibilities for experimentation, he chose not to use them again.

All of the elements presented in this chapter play a vital role in Tournemire's musical vocabulary. Although they are employed in varying degrees and combinations by other composers, they collectively form a language peculiar to his organ compositions. To what degree these elements are present in his symphonies, operas, choral works, and chamber pieces must be delegated to a larger study; the degree to which they are incorporated in his improvisations, however, is explored in Chapter IV.

CHAPTER III

CONTEMPORARY COMMENTS ABOUT TOURNEMIRE'S
IMPROVISATIONS AND HIS WRITINGS
ABOUT IMPROVISATION

The improvisations for which Tournemire was famous have all but vanished from the memories of the few remaining organists who heard them. Those that were recorded have, for nearly fifty years, been virtually impossible to obtain for listening purposes. The discs mentioned in Chapter I are extremely rare; however, copies, recently issued by E.M.I. of France under the title Orgues et organistes français en 1930 (No. 2C153-16411/5), now make this art available to today's listeners. Although these recordings give only a glimpse of Tournemire's skill, one must still rely upon documents containing reviews of his improvisations or recollections by close friends and students of his improvisations as indications of his ability in this art.

Louis Vierne (1890-1937), the noted French organist and composer at Notre Dame, Paris, who was a contemporary of Tournemire, was also a student at the Paris Conservatoire National at the same time. In his memoirs Vierne recalls episodes of the improvisation classes at the conservatory in

which both he and Tournemire were enrolled:

I was admitted as a pupil Oct. 4, 1890. I did some plainsong and the exposition of a fugue at that first class. "You will get there some day [said Franck]. Go and work! I think you will be able to do the way your friends Marty and Mahaut did. I am counting on Tournemire and you for the next competition."

Tournemire had won the first accessit for that year 1890. A born improviser, he already displayed a strong personality, and we, the young who were present at that semi-public session when the tournament was being disputed, captivated by the harmonies he discovered for the free theme, felt that he should have had the prize, but the jury preferred the more discreet Mlle. Prestat. When Franck came upon an independent nature among his pupils, a real temperament, he was delighted, and did nothing to curb its expansion. Therefore he was very fond of Tournemire.

"Come now, brighten up the class for us with a pretty free theme," he said to him on Saturday, Oct. 18, at the end of a class in which we had all floundered about pretty much. The request was heeded, for Tournemire improvised in a charming fashion upon a very simple theme in A minor, almost a folk-theme, which he developed to an astonishing degree.¹

On the 13th of December we had our first class in improvisation [under the direction of Franck's successor, Charles Widor]. Tournemire, as the first accessit of the preceding competition, had to be the first victim. He improvised a very correct classical fugue and a nice free theme. However, our professor made minute criticisms. First, the fugue seemed to him too arbitrary; he considered it strange that the subject should be obliged to change mode even if that change made it lose its character completely. The tonal plan also seemed to him questionable, and in that connection he cited liberties taken by Bach in numerous organ or clavichord fugues.²

A review of the recital that Tournemire gave in London on February 22, 1936, puts his improvisational abilities into greater perspective. In contrast to the enthusiastic accounts by an admiring classmate this review reveals,

¹Louis Vierne, "Memoirs of Louis Vierne; His Life and Contacts with Famous Men," The Diapason, October 1938, p. 13.

²Ibid., p. 10.

through a less-biased writer, the techniques of a mature musician:

. . . At the close, M. Tournemire improvised for twenty minutes on a theme . . . The subject he [Sir Walford Davies] submitted, although self-complete, was in fact, as he pointed out to me and as I pointed out to M. Tournemire, a four-phrase theme condensed to three phrases, and we expected that the player would take pleasure in expanding it to four as the needs of the moment appeared to him. Not so our literal-minded neighbor; on only two occasions did he subjoin some kind of fourth limb. Moreover he made far less use of the choral than he did of the "éléments accessoires," [sic] and he added a good deal of unrelated material. This again was as one might have expected. The whole improvisation was a revealing sidelight on the published compositions. . . . The improvisation, like the composition, showed immense facility in the handling of small musical motives, a sense of organ tone, a sense of the architecture involved in setting climax against repose, a trick of polytonality, and a whole bagful of mannerisms. Of actual form, as we understand it in music, of relatedness to the matter in hand, there was very little. The improvisation was in fact very like the published pieces; and it showed just how good they are and just how easy they are to write--how much of them is the composer plus a distinctive idea and how much is the composer alone. M. Tournemire, like other organists of his race, has achieved great facility in treating the plainsong themes which he handles daily, and he has in addition developed a polytonal technique. Granted these, there is no end to the admirable music he can produce; and conversely, in all he produces, we find the same materials. The weakness of the Tournemire pieces, it seems to me, is their alikeness. It is true that examination reveals the consistent use of a theme; but the themes themselves are alike, having first been flattened out to the same degree of timelessness. The improvisation confirmed the impression that it is only upon these conditions, with a certain type of theme, that M. Tournemire chooses to work. . . . But one cannot be wrong in saying that M. Tournemire is a charming improviser, a valuable link with 19th-century France, and a figure whom one will always respect.³

Another point of view comes in the form of a tribute to Tournemire by one of his American pupils, Hugh Giles:

³Harvey Grace, ed., "Organ Recital Notes," Musical Times (London), no. 79 (April 1936), pp. 343-344.

Again the grand-orgue of the Basilica of Ste. Clotilde in Paris has lost its master. No more do the Gothic arches resound with the noble improvisations of unearthly beauty. . . .

Those who have heard his improvisations have been overwhelmed with their magnificence and imagination. His compositions show the same mystic beauty and originality.

. . . His compositions show a most fertile imagination and great originality of rhythmic and harmonic material. An exquisite balance of form and charm of style give his compositions great refinement. He leads us down unexpected vistas of beauty that are almost breath-taking.
. . . 4

Maurice Duruflé, the respected French composer who transcribed Tournemire's improvisations, echoes some of the sentiments mentioned above, but has a different opinion regarding the relationship between the written and improvised works. Agreeing with the comments of both Vierne and Giles, Duruflé recalls how Tournemire once improvised at his lesson:

. . . For a full twenty minutes, using the same captivating theme he had given me, he embarked upon one of those inspired improvisations whose secrets he alone possessed. Form was irrelevant: pure music flowed up from the deep springs of his being. It was miraculous. . . . in the course of those twenty minutes of sheer wonderment, I had been so overwhelmed by what I heard, that the music pursued me long after the lesson. . . .⁵

Contrary to the opinion stated by the reviewer of Tournemire's London recital, Duruflé, in an interview, had the following to say concerning the relationship between Tournemires written and improvised pieces:

. . . His written compositions were very different from his improvisations. I am not saying that I do not like L'orgue mystique, but there was a spontaneity, an impulse

⁴Giles, "Charles Tournemire," p. 48.

⁵Maurice Duruflé, "My Recollections of Tournemire and Vierne," The American Organist, November 1980, p. 54.

in his improvisations, that is not found in L'orgue mystique. L'orgue mystique is music that gives the impression of being worked out at a desk.⁶

Despite the different points of view expressed, two elements regarding Tournemire's improvisational style recur in these accounts: his harmonic style was to some extent atypical of that which prevailed at that time and his musical imagination was enormous.

On the topic of improvisation Tournemire himself has written much. His opinions on the subject are expressed in his biography of César Franck as well as his two pedagogical works on organ technique. The high degree of seriousness which he exhibits toward this aspect of the performing art is evident in the remarks found in his book César Franck:

. . . Harmony, counterpoint, fugue, composition, and orchestration are indispensable, fifteen year's study at least. Reading and analysis of masterpieces of all periods; penetration of all the forms that proceed from them: six to seven year's absorption of music! In addition, for the better assimilation of capital works, copying parts of them. . . . and that is not all! Experience of life, fortified every day by meditation of things other than music, is sine qua non . . . we will even go so far as to say that one cannot improvise maturely until one has reached the third period of human life.⁷

The Petite méthode d'orgue is a pedagogical work geared to the beginning organist with limited ability. In his book there is a section on improvisation which deals only with the accompaniment of Gregorian chant. There the

⁶George Baker, "An Interview with Maurice Duruflé," The American Organist, November 1980, p. 58.

⁷Charles Tournemire, César Franck, quoted in Harvey Grace, ed., Musical Times (London), no. 72 (September 1931), p. 801.

knowledge of some of the items already mentioned in his biography of Franck is stressed in a more subtle manner:

. . . To apply this [Tournemire's rules on harmonizing chant] when one is totally ignorant of musical technique is we think--the surest means to protect [sic] oneself from impossible harmonies and unacceptable chord-progressions which, especially in church, are nearly scandalous, let us dare to say. . . . It goes without saying that to achieve a decent result one must have musical instinct.⁸

It is in his Précis d'exécution de registration et d'improvisation à l'orgue (published in 1936) that Tournemire discusses the art of improvisation at length. The final chapter of this work is the one in which he deals with the topic under consideration. He begins with a philosophical view on the subject, follows it with reflections of the improvisations of Franck, discusses exercises in the art, gives examples illustrating thematic treatment, and devotes several pages to an analysis of a work which should serve as a model for the student.

In the opening section Tournemire states in very strong terms the importance of a solid musical background and leaves no room for doubt concerning what should be a basic musical foundation for the improviser:

It goes without saying that one must undergo long, preparatory studies which is to say the careful study of harmony, especially counterpoint, a strong concentration of fugue, and an intensive study of orchestration. Above all, . . . understanding that he [the student] will be able to honestly improvise only if he has previously had the prudence to equip himself in the manner of which we have already spoken. . . .

It is necessary to know everything [*italics mine*]

⁸Charles Tournemire, Petite méthode d'orgue, (Paris: Editions Max Eschig, 1949), p. 41.

about music for one to claim to be an improviser. . . .⁹

The importance of this branch of the organ is such that one can clearly state that an organist who is "paralyzed"--in the figurative sense of the word--that is, speaking of the inability to improvise, cannot really be considered [an organist] in spite of the great ability of his feet and hands, but that he is only half of an organist!¹⁰

Also in this first portion of the chapter the author expounds upon the art itself. He begins by giving a rather poetic definition of the subject and follows it with comments on its various aspects (which will be discussed subsequently). His definition is: "The art of improvisation is like a type of illumination which suddenly enlightens the soul of the artist--the door toward higher ground--and the process [of improvising] disappears completely when the idea is noble, the emotion real."¹¹ He continues by discussing the use of counterpoint and mentions its limitations in that art form:

It is thus that the improviser feels drawn by a mysterious force in which he finds himself in a beautiful passage without the narrowness and naive preoccupation to elaborate well on poor counterpoint between two voices, a cold trio on the manuals, or some other combination. . . .

At the time of the improvisation, it is nearly impossible, in a drawn-out way, to attain the purity of contrapuntal writing as is found in a work which is realized over a long period of time.

Nevertheless, and as a kind of miracle, certain uses of polyphonic devices are, and should be, strongly perceptible to the ear trained in these exercises. . . .¹²

⁹Charles Tournemire, Précis d'exécution de registration et d'improvisation à l'orgue (Paris: Editions Max Eschig, 1936), p. 102.

¹⁰Ibid., p. 104.

¹¹Ibid., p. 102.

¹²Ibid., p. 102.

Tournemire's concern for tonal color and the degree to which he indicated registrational changes have been noted in Chapter III. In the Précis he briefly states the importance of the knowledge of orchestration as it applies to the organ and mentions the effect of orchestration on the quality of musical ideas:

The knowledge of orchestration (of which we speak again) is something indispensable because, at the organ, the coloration of the registration of a piece or an improvisation plays a primary role.

That is so true that even mediocre ideas that are well orchestrated can, after they are listened to for a while, give the listeners the illusion of being truly musical!¹³

Tournemire follows these remarks with two significant statements: the first concerns the choice of thematic material and the second, the overall form itself. Regarding the first he recommends the use of relatively short themes which are of high musical quality. About the second he states:

In addition, an improvisation is concise of means, moreover it has the chance to be excellent. It is curious to think what is necessary in an improvisation to give it the illusion of being a written work:

{ a good and concise exposition;
 { a definite mark of the development;
 { a sensible return of diverse periods;
 { a seductive coloration;
 { and a compact conclusion.¹⁴

Following reflections of the improvisations of Franck and comments about the organ at Ste. Clotilde upon which he played is a discussion of the three exercises in improvisation that were given in the organ class at the conservatory.

¹³Ibid., p. 103.

¹⁴Ibid., p. 103.

These exercises were the: (1) harmonization of plainsong in four voices with the cantus firmus in either the soprano or bass voice, (2) improvisation of a fugue, and (3) improvisation of a theme in sonata allegro form.

To explain the first exercise, Tournemire includes examples illustrating the harmonization of a Gregorian melody with the cantus firmus first in the bass voice and then in the soprano. In outlining the second--the fugue--he states:

The improvised fugue to which we have alluded is "naturally" based on the following scheme:

{ exposition;
 counter-exposition;
 relative minor of the tonic before the response
 of the relative of the dominant;
 sub-dominant; relative minor of the sub-
 dominant;
 dominant pedal;
 stretto;
 and tonic pedal.¹⁵

His explanation of the third exercise, improvisation of a theme in sonata allegro form, is limited to a discussion of the development of that form.

A description utilizing musical examples of how to harmonize a theme follows. A theme written in the Dorian mode is first given (Figure 5) and is immediately followed by five different examples illustrating ways in which it can be treated.¹⁶ Tournemire calls this example a verset form-- a series of short verse fragments (from chant) used alternately with plainsong in the mass.

¹⁵Ibid., p. 106.

¹⁶Ibid., pp. 108-109.

FIGURE 5. THEME TO BE TREATED.

Theme from Précis, p. 107:



In the first illustration, also in the Dorian mode, the theme is placed in a homophonic setting. It is first presented in the soprano voice and, after two measures, returns in the baritone. In both cases it is complete and unaltered. Different, transposed fragments are found in the soprano part showing how they can be incorporated into accompanying lines (Figure 6).

FIGURE 6. FIRST VERSET.

Illustration from Précis, p. 108:

In the second illustration only fragments of the theme are used. In this three-part, contrapuntal setting the latter portion of the theme is first stated alone in the bass voice.

At a point where the three-part texture is resumed even shorter fragments are utilized in each voice. These segments are interwoven into their respective melodic lines. This verset closes with a cadence containing all the notes of its first fragment but in a vertical relationship (Figure 7).

FIGURE 7. SECOND VERSET.

Illustration from Précis, p. 108:



The theme returns to the uppermost voice in the third example where it appears once--in the first four measures. A three-part texture is again employed and the rhythmic structure of the melody is altered by augmenting the third, fourth, fifth, sixth, and seventh notes. No fragments are used in this verset (Figure 8).

FIGURE 8. THIRD VERSET.

Illustration from *Précis*, pp. 108-109:

Allegro mod^o

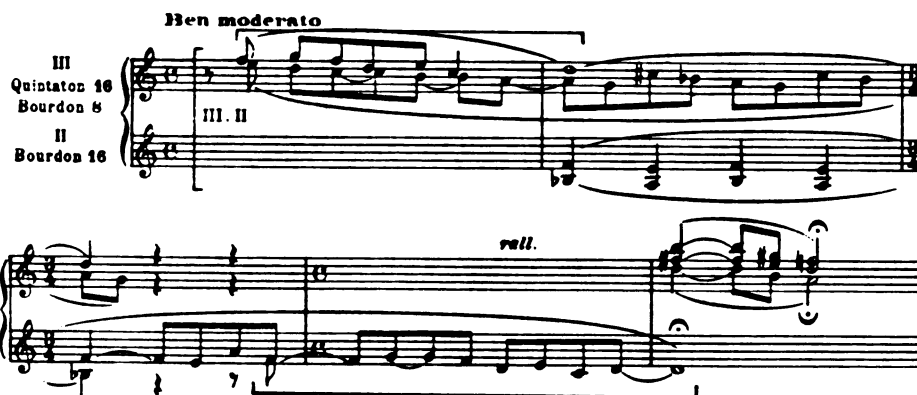
III
Nasard 2 $\frac{2}{3}$
Bourdon 8

Ped.
Souhassen 16

This treatment of alteration by retaining the actual notes, but changing their duration, is continued in the next example. In both occurrences of the theme the note values are arbitrarily changed to suit the situation: the first, in a two-part texture consisting mostly of intervals of seconds and fourths; and, in the second, as a solo line leading into a cadence (Figure 9).

FIGURE 9. FOURTH VERSET.

Illustration from Précis, p. 109:



The final illustration, like the first and second, utilizes fragments of various lengths; however, a particular one is prominent in this verset. This fragment consists of the fourth, fifth, and sixth notes of the theme and is used sequentially. The two longer ones (each containing five of the theme's seven notes) have the same rhythmic structure but differ from each other in the choice of notes dropped from the original line (Figure 10).

FIGURE 10. FIFTH VERSET.

Illustration from Précis, p. 109:



Most of the fragments used are drawn from the latter portion of the theme. Although the opening three notes could have been used in a motivic fashion, Tournemire chose to pull his shorter ideas from the portion which contained the greatest degree of melodic activity. This is especially true of the segment in Figure 10 which contains three of the theme's more active notes.

Following these illustrations of some of Tournemire's improvisational techniques three short melodies are supplied on which the student should practice in the manner shown. Three longer melodies are also given which the student is expected to harmonize as outlined in exercise two of the three taught in the conservatory's organ class. After briefly mentioning the different types of pieces that one can improvise (i.e. versets, interludes, chorales, fugues, fantasies, variations, rhapsodies, etc.), Tournemire makes specific reference to cyclic form and gives an analysis of a model in that form.

This analysis¹⁷ consists of a series of musical passages interspersed with comments describing what should occur between each illustrated section. First, the theme is presented. It is rather long and only a portion (shown in brackets) is cited throughout the model (Figure 11).

¹⁷Ibid., pp. 111-114.

FIGURE 11. THEME OF MODEL.

Illustration from Précis, p.111:



At the end of the theme a second voice enters on a different manual. This voice is a real answer to the theme (so far as the model can be analyzed).

After this answer (which Tournemire calls a response) a "blossoming forth"¹⁸ of the melody takes place. This is an alteration (through intervallic change) of part of the theme set against a sustained major seventh chord. It is placed at this point to give the composition what Tournemire calls "body." Figure 12 shows his example along with a portion of the answer from which it comes (altered notes are designated by asterisks).

¹⁸Ibid., p. 112.

FIGURE 12. MATERIAL FOLLOWING RESPONSE.

Fragment, original theme (Précis, p. 111):



Alteration (Précis, p. 112):



Next, Tournemire suggests that a "commentary"¹⁹ on the opening takes place. He does not describe its composition, but only states that it should be long and varied. A reappearance of the alteration follows, transposed up a half step (Figure 13).

FIGURE 13. ALTERATION TRANSPOSED.

Illustration from Précis, p. 112:



Tournemire next advises the reader that a new musical idea should be presented. He suggests that it be derived

¹⁹Ibid., p. 112.

from the free material of the beginning and set contrapuntally with two other voices. Tournemire gives no further elaboration on how to develop the theme in this part of the improvisation. Next, he states that the center of the piece (model) is an adagio whose theme is the head of the opening melody. The head of the theme is woven into a five-voice texture--the first half of the theme sounds in the soprano voice and the second half, in the alto voice (Figure 14).

FIGURE 14. MIDDLE SECTION.

Illustration from Précis, p. 112:



He writes that a period of long development comes after this section, but does not describe any of its characteristics. He does state, however, that it should end with some "Mysterious chords"²⁰ and cites an example (Figure 15).

²⁰Ibid., p. 112.

FIGURE 15. END OF MIDDLE SECTION.

Illustration from Précis, p. 112:

A bridge section connecting the middle adagio portion with the conclusion is shown. It begins with a fragment of the theme (notes two through eight), quickly digresses to a series of staccato chords unrelated to the theme, and moves on to a pedal passage which should "continue for some time . . ." ²¹ (Figure 16).

FIGURE 16. BRIDGE SECTION.

Illustration from Précis, p. 113:

This pedal cadenza which leads into a return of the melody begins with fourth, fifth, and octave leaps (last measure, Figure 16) and ends with fragments of the theme (second measure, Figure 17). At the point where the theme returns, it is placed in the topmost voice and receives two different

²¹ Ibid., p. 113.

treatments: the first half is doubly augmented and set in a slow moving, four-part, homophonic texture which incorporates a pedal point; the second half is presented in note values half the duration of the original and placed over a sustained chord (Figure 17).

FIGURE 17. RETURN OF MELODY.

Illustration from Précis, p. 113:

The musical score is presented in three systems. The first system shows a piano introduction with a sustained bass line and a melody in the right hand. The second system is labeled "CHORAL" and "(♩ = 58) Tête du dessin", showing a four-part homophonic texture. The third system is labeled "Dessin" and "(♩ = 84)", showing a staccato melody in the right hand over a sustained chord in the left hand, with "etc." indicating continuation.

In the next part of the model Tournemire puts the melody in the pedal (Figure 18). Again, augmented, the theme takes on a slightly different character because some of the notes are displaced an octave (shown by asterisks). This

treatment is accompanied by a single line of triplets punctuated by rests where the notes of the melody change on the beat.

FIGURE 18. ALTERATION OF MELODY.

Illustration from *Précis*, p. 114:



This style continues into the coda at which point the accompanying voice uses a repeated fragment of the theme (in brackets) against a trill and two voices in the pedal (Figure 19).

FIGURE 19. CODA.

Illustration from *Précis*, p. 114:



The conclusion consists of four basic elements (Figure 20). The first element is a pedal point in the tonic which lasts for four measures. The second is consecutive leaps of a fifth and fourth in the pedal part which are

derived from the fragment in Figure 12 (page 70) and are repeated in Figures 13 and 16 (last measure, pedal part). The third element is a repeated fragment of the head of the theme in the topmost voice (shown in brackets), and the fourth is the regular alteration of three intervals in the middle voices.

FIGURE 20. CONCLUSION.

Illustration from Précis, p. 114:



This model contains a number of remarkable characteristics. First, the melody is quite long and usually returns (along with its fragments) to the original key center. Second, development of the theme is limited to fragmentation, augmentation, and diminution. Third, the model uses many varied styles of writing from one section to another. Fourth, short musical cells used in repetition form the basis for some sections. Fifth, the work is multimetric in style and, sixth, is rhapsodic in nature.

A chart showing the format of a classical sonata with a description of the basic sections of each movement is presented next. Tournemire advises the student that "The most profitable study that one can do is to read a sonata of Haydn, Mozart, or Beethoven every day; then, after this study, take some of the same thematic elements and try to develop them yourself."²²

In his concluding remarks Tournemire suggests that, when improvising, one should experiment with "ancient" scales--namely Hindu scales and the ecclesiastical modes--for they can be used to add color to chorals, fantasies, and sonatas. He does not describe the theory behind the construction of the Hindu scales nor gives any suggestion as to how they can be incorporated into an improvisation. He merely presents a few examples of the scales by listing them in chart form (Figure 21).

²²Ibid., p. 115.

FIGURE 21. LIST OF HINDU SCALES.

Table from Précis, p. 116:

The figure showing the church modes, on the other hand, does provide some information about their construction (Figure 22).

FIGURE 22. DESCRIPTION OF CHURCH MODES.

Table from Précis, p. 117:

Diagram illustrating the relationship between the Dominant and the D¹ (Dominant) of various Church Modes:

Dominant of 1 st Mode	D ¹ of 3 rd Mode	D ¹ of 5 th Mode	D ¹ of 7 th Mode
Dominant of 2 nd Mode	D ¹ of 4 th Mode	D ¹ of 6 th Mode	D ¹ of 8 th Mode
1 st Mode	3 rd Mode	5 th Mode	7 th Mode
2 nd Mode	4 th Mode	6 th Mode	8 th Mode

Scales:

Figure 22 shows four musical staves, each representing a pair of church modes. The scales are written in a single melodic line on a five-line staff. The scales are arranged horizontally, and the last one ends with 'etc.' indicating there are more scales.

Two observations from this chapter on improvisation need to be stressed because they have a direct bearing upon Tournemire's improvisations: the first is that he recommended the use of short themes when improvising, and the second is that improvised works have the same formal characteristics as written pieces. Tournemire's improvisations utilize short, Gregorian themes or segments of themes. The ensuing analysis in Chapter IV will reveal the degree to which the formal characteristics are employed.

CHAPTER IV

ANALYSIS OF TOURNEMIRE'S

FIVE RECONSTRUCTED

IMPROVISATIONS

Improvisation is a form of spontaneous musical composition which contains the same basic musical elements as written pieces. The fact that it is a fleeting entity makes analysis of those elements difficult. Prior to the age of electronic technology, listeners had to base their analyses of such works on one hearing and the memory of that hearing, which made their judgments somewhat speculative. The phenomenon of capturing sound through the medium of electronics has changed all this. Listeners can now be exposed to repeated hearings of an otherwise evanescent experience and the results of this exposure are more accurate studies and objective evaluations. These studies are made possible by the transcription of recorded improvisations into conventional notation. The present chapter is such a study.

This chapter deals with the Five Reconstructed Improvisations and will follow the outline of Chapter II in the analysis of those works and the classification of their musical elements. The various elements extracted from these

pieces will be grouped into the categories of thematic material, harmonic structure, meter and rhythm, ornamentation, registration, devices, and form. Only those items will be illustrated which frequently occur and, because of their recurrence, help to define Tournemire's compositional style as it applies to improvisation. The numbering of the improvisations found in the Durand edition--No. I, Petite rapsodie improvisée; No. II, Cantilène improvisée; No. III, Improvisation sur le "Te Deum"; No. IV, Fantaisie-Improvisation sur l' "Ave maris stella"; and No. V, Choral-Improvisation sur le "Victimae paschali"--will be used in all musical examples instead of quoting their sometimes lengthy titles.

Thematic Materials

This category will be divided into three portions. The first presents the thematic elements of each piece and shows (if applicable) the sources from which each is derived. The second illustrates how each theme is treated during the course of the improvisation, and the third relates how these points compare to Tournemire's philosophical views on the subject of thematic use in improvisations.

The materials found in four of the five improvisations are mostly short themes consisting of from 4 to 12 notes. The first improvisation--Petite rapsodie improvisée--is the only one that incorporates a long theme. Of the four works which utilize these short themes, three have plainchant melodies for their sources and the handling of the chant in each case is the same: only short (sometimes paraphrased)

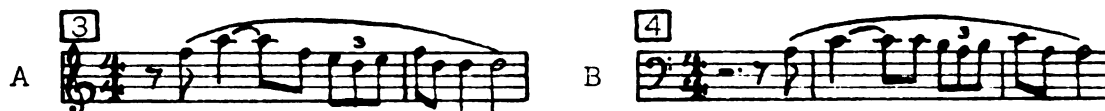
sections of the plainsong are used. All of the thematic material is modal. Example 28 gives the themes used in each improvisation and, in the cases where they are extracted from chant, shows the relationship of that material to its original source (small notes in the original example indicate notes deleted in the paraphrasing process).

EXAMPLE 28. THEMATIC ELEMENTS.

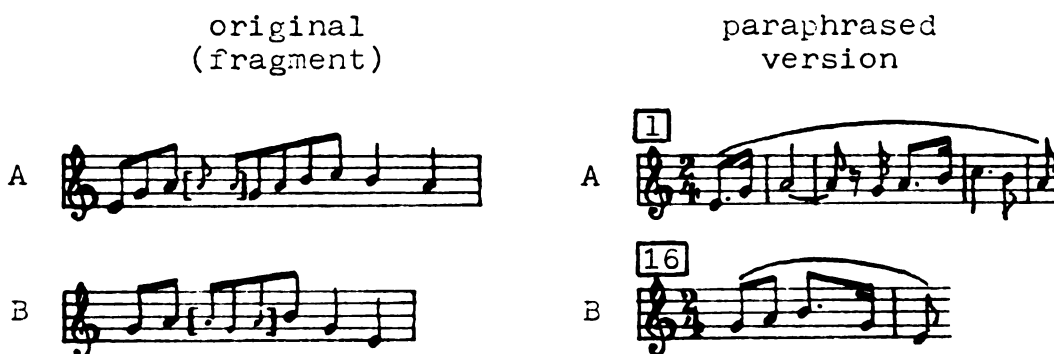
Theme, Improvisation I:



Themes, Improvisation II:



Themes, Improvisation III:



EXAMPLE 28 (continued).

Themes, Improvisation IV:

	original (fragment)	paraphrased version
A		
B		
C		

Themes, Improvisation V:

	original (fragment)	paraphrased version
A		
B		
C		
D		

The Petite rapsodie improvisée stands out as the only example of Tournemire's recorded improvisations to use a lengthy theme. This theme, unlike the others, consists of two repeated phrases. The first phrase establishes the Lydian mode by beginning on the dominant of that mode and

ending on the final. The second phrase, also beginning on the dominant, ends on the submediant which gives no feeling of finality. One is left with the impression that there is yet another phrase of the melody which the listener has been denied--a phrase which, like the first, comes to rest on the final of the mode.

The first time the theme appears, both of its repeated phrases are separated by short passages. The first phrase, when it is repeated, is slightly altered by the prolongation of one note, but the second phrase remains intact (Example 29). The second time the theme occurs further alterations are made--notes are added, deleted, rhythmically changed, substituted by other notes or chromatically altered, and rhythmically displaced in the measure. The third and last time the theme appears **its phrases are not repeated.** The first phrase remains unaltered from its previous appearance, but further displacement and slight changes in rhythmic value mark the second. In every case the melody never leaves the tonal center in which it was first presented.

EXAMPLE 29. MELODIC CHANGES IN IMPROVISATION I.

Original phrases:

Original phrases A and B. Phrase A consists of two measures, 14 and 20, both in 6/8 time. Phrase B consists of one measure, 30, also in 6/8 time. All phrases are written on a single staff with a treble clef and a key signature of one flat (B-flat).

First variation:

First variation A and B. Variation A consists of two measures, 44 and 49, both in 6/8 time. Variation B consists of two measures, 55 and 59, both in 6/8 time. All variations are written on a single staff with a treble clef and a key signature of one flat (B-flat).

Second variation:

Second variation A and B. Variation A consists of one measure, 65, in 6/8 time. Variation B consists of one measure, 69, in 6/8 time. All variations are written on a single staff with a treble clef and a key signature of one flat (B-flat).

There is only one published composition by Tournemire that contains a theme even remotely similar to this one-- Pastorale from Suite de morceaux (refer to Example 3, page 20). Although their phrase structure and treatment are substantially different, there are four similarities between the two themes: they are modal, they strongly emphasize a key center, they fall on the same notes as when first presented, and they are written in a lilting, $\frac{6}{8}$ meter.

One motive is present in the Petite rapsodie

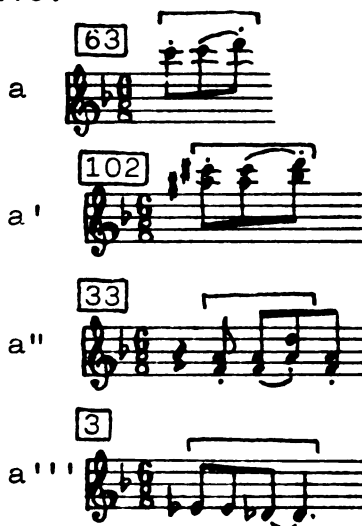
improvisée. It consists of a three-note cell derived from the head of the melody and occurs several times during the course of the work in four different variations. The most closely related variation to the theme is that taken directly from the head of the theme (Example 30). It appears in measure 63 and is repeated four times. The next closely related variation involves intervallic contraction and is found in measure 102. In this appearance the melodic major second interval is changed to a minor second and the motive is accompanied by another voice in parallel motion. The third form incorporates intervallic expansion and rhythmic displacement: the major second is enlarged to a perfect fourth and the cell begins on the third beat of the measure rather than the first. The final form of the motive is an inversion of the original with its last note extended. The appearances of these variations do not correspond to any logical order: the first time the motive occurs it is in its most remote form and, as the piece progresses, the listener is exposed to the third, first, and second forms respectively.

EXAMPLE 30. MOTIVIC TRANSFORMATION IN IMPROVISATION I.

Head of melody:



Forms of motive:



The Cantilène improvisée is built upon two short themes rather than a two-phrase melody. These two themes, constructed in the Hypodorian mode, are closely related yet independent (refer to Example 28). One might think that the first would be the more likely candidate for the greater treatment; however, from the outset, it is the second that is given prominence.

The order in which the two themes occur never changes throughout the entire work, but the degree of treatment does. In the initial section of the piece where both are introduced, the second is immediately followed by its repetition. In the first return of the themes (Example 31), theme "A" is restated with one note changed (marked by an asterisk) and

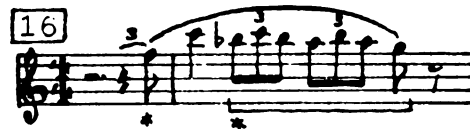
the penultimate note deleted. These two changes do little to alter the character of the theme; however, "B" is considerably altered in the restatement. In the restatement, a descending triplet figure replaces the latter portion of "B" and continues in this manner in the next variation. In the second return, "A" is rhythmically altered, contains two added notes, and has its last two notes (of the original) deleted. "B" is transformed to the extent that only its first two or three notes resemble the original. The final return contains only one statement of each theme: "A" remains almost intact--the penultimate note, again, is missing; and "B" continues to be manipulated in the same manner as described in the second return.

EXAMPLE 31. THEME TRANSFORMATION IN IMPROVISATION II.

First statement:

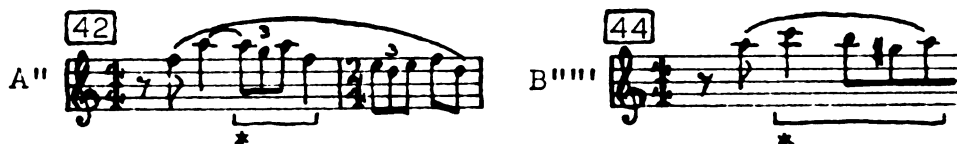
A  B 

Second statement:

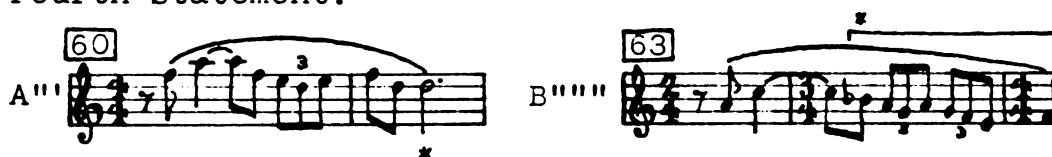
A'  B' 
 B'' 
 B''' 
 B'''' 

EXAMPLE 31 (continued).

Third statement:



Fourth statement:



Throughout the piece, the initial theme is transformed less and retains its identity more than the second which is subjected to a greater degree of transformation and tends to lose its identity as the work unfolds.

The Improvisation sur le "Te Deum" is also built upon two musical ideas, both of which are fragments of the chant from which the piece derives its name. The primary theme of the composition consists of the first phrase of the hymn Te Deum Laudamus and the secondary theme is that which marks the hymn's second portion, "tu rex gloriae, Christe." Both of these fragments are in the Phrygian mode and exhibit (to a limited degree) the paraphrasing technique mentioned earlier.

In this improvisation the first theme is the more important of the two. It is altered more than the second which remains basically unaltered and untransposed throughout the composition. The treatment of the first theme follows certain consistent patterns. First, the theme is magadized (played in octaves)--the Improvisation sur le "Te Deum" is the only piece to use this technique extensively; second, the

rhythm of the head is always the same--even when it is augmented the rhythmic relationships of the notes remain the same; third, the latter half of the phrase is the portion that is altered when treated; and, fourth, alteration of the theme is predominantly rhythmic. There is one place (measure 20) where a note is chromatically altered, two places (measures 44 and 169) where a fragment of the theme is used, and three (measures 117, 132, and 160) where it is rhythmically augmented (once, doubly). Example 32 shows all the transformations of the main theme.

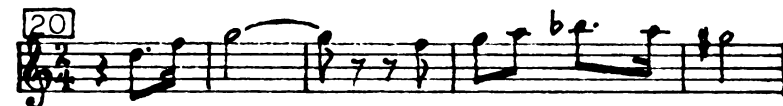
EXAMPLE 32. TRANSFORMATIONS OF FIRST THEME IN IMPROVISATION

III.

First statement:



Subsequent statements (octaves eliminated):



EXAMPLE 32 (continued).



Settings similar to the one in which the first theme is found--the head of the theme presented in octaves followed by the tail with chordal accompaniment--are not present in Tournemire's written works; however, one setting which remotely resembles the type found in this improvisation is employed in the final movement of Suite No. 44 of L'orgue mystique (measures 6 to 10).

A motive is derived from this main theme and consists of three notes. It occurs at the beginning of a sequential pattern found in the latter portion of the improvisation (Example 33) and is never used in conjunction with the two main themes.

EXAMPLE 33. MOTIVE OF IMPROVISATION III.



Of particular interest are the notes on which the themes are found. The primary phrase occurs nine times on the same notes with which it was first introduced and once each beginning on C, D, and F. The secondary phrase, however, is never transposed.

The thematic material of the Fantaisie-Improvisation sur l'"Ave maris stella" is also based on a plainsong hymn melody. Although most of this short chant is incorporated into the piece, half of the penultimate and all of the ultimate phrases of the hymn are not used. Like the chants used in L'orgue mystique, this one is paraphrased (Example 34).

EXAMPLE 34. PARAPHRASING OF THE CANTUS FIRMUS IN IMPROVISATION IV.

Chant, Ave maris stella (source: Chants of the Church, ed. Solesmes, Tournai: Desclée and Co., 1962, p. 87):



The transformations of the three phrases used in this improvisation are numerous and the degree to which each is treated varies. Of the phrases shown in Example 34, the second phrase is given the greatest amount of variation; the first phrase, a lesser amount; and the third, the least.

The first theme (based on the first phrase of the chant) is found in its complete form ten times during the improvisation (measures 1, 6, 47, 54, 60, 87, 91, 185, 322, and 348) and a motive based on its first three notes appears often (measures 32, 40, and 44, for example). In all but one place--where the theme is transposed up a whole step (measure 47 to 57)--both the theme and its motive are found on the same notes as when they were first presented.

Tournemire changes the themes three ways: altering notes, and adding or deleting them (used predominantly); augmenting the phrase; and fragmenting it. Example 35 illustrates some of these transformations.

EXAMPLE 35. THEMATIC TREATMENT IN IMPROVISATION IV.

First statement:



Alteration of note values:



Augmentation of phrase:



Fragmentation of phrase:



The second theme differs from the first in its handling as well as its melodic contour. The theme is subjected to a few more transformations than the first and it occurs more frequently. This one is found twenty-two times during the course of the composition and, in seventeen instances, falls on the same notes as when it was first presented. It is also broken into seven fragments (Example 36). The fragments drawn from theme "A" are two in number--one is used only once and the other becomes a motive. Fragments drawn from "B", however, exist in five forms and occur on the same notes.

EXAMPLE 36. RELATIONSHIP OF SECOND THEME MATERIAL IN IMPRO-
VISATION IV.

First statement:



Related fragments:



Addition of notes:



EXAMPLE 36 (continued).

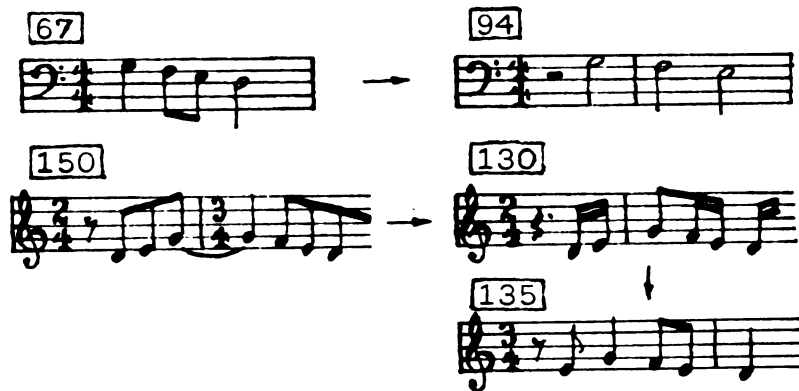
Rhythmic alteration with note changes:



Metric displacement:



Related fragments:



Augmentation:



The third thematic element plays an insignificant role in this piece. This four-note phrase (Example 37) never changes its character and is found only four times in the piece, all within the same section (measures 127, 129, 151, and 153). Although the relationship of the individual notes never changes, it is doubly augmented in measure 153 and contains only the first three notes.

EXAMPLE 37. THIRD THEME, IMPROVISATION IV.



In the Choral-Improvisation sur le "Victimae paschali," four plainchant phrases are employed; however, only one phrase is used thematically in the piece and, like some of the other themes founded upon cantus firmi, this one is based on the beginning of a plainsong sequence. The development of the theme follows the same pattern as that used in other improvisations--it is both fragmented and varied through rhythmic and intervallic alteration. This second method is the more prevalent and results in fifteen transformations in the work. Unlike the other themes which revolve mostly around one tonal area, this one moves into several other areas (E, E-flat, A, B, G-flat, and F). Example 38 emphasizes some of the more striking variations of this theme.

EXAMPLE 38. THEMATIC TRANSFORMATIONS IN IMPROVISATION V.

First statement:



Transformations:



Fragments:



In this improvisation, the theme (phrase A of the chant) is introduced in a setting of block chords and returns in a similar situation six times (measures 5, 15, 27, 32, 108, and 144). Other settings include homophonic writing, sometimes with a slower harmonic rhythm than that found in block chord arrangements (measures 19, 20, 40, 44, and 61)

and a contrapuntal section at measure 50. Movement V from Suite No. 30, L'orgue mystique, is similar to this improvisation in that it contains short, chordal settings of the theme interspersed with other styles of writing. The theme, accompanied by block chords, however, does not exist in this movement.

The tail fragment of this theme (last item in Example 38) is used in the slow, middle section of the improvisation and is the subject matter of that portion. It occurs five times. Three other phrases of the sequence (refer to Example 28) are found in the closing section; however, each only occurs once.

Harmonic Language

Analysis reveals that the Cinq improvisations are primarily conceived from an harmonic standpoint--an approach evident in Tournemire's early compositions. Although these improvisations come from a period in which the harmonic language of his written works contains faster harmonic rhythm and little repetition of material, they do not reflect that same complex style. In the improvisations the harmonic movement is generally slower, there are frequent repetitions of harmonic progressions, and the tonal centers exhibited are fewer in number. The following study of each piece will reveal the harmonic nature of Tournemire's style.

The Petite rapsodie improvisée is a short, straightforward piece in F major that never modulates from the

original key. The melody is always found in the same tonal area, but the harmonies which support it sometimes change.

In the opening statement of the melody, the first two phrases are supported by harmonies that emphasize the tonic and the second two, by those which emphasize the mediant chord and tonic respectively. When the melody returns, the first phrase is built around the tonic key and the second, on the submediant chord. The second two phrases are, again, constructed around the mediant chord and tonic key. In their final appearance, before the closing section, both portions are predominately supported by a mixture of tonic and submediant harmonies (Table 2).

TABLE 2. HARMONIC EMPHASIS IN IMPROVISATION I.

First statement:

Phrase--	A	A	B	B
Harmonic area--	tonic	tonic	mediant	tonic

Second statement:

Phrase--	A	A	B	B
Harmonic area--	tonic	submed.	mediant	tonic

Third statement:

Phrase--	A	B
Harmonic area--	tonic/submed.	tonic/submed.

Most of the harmonic interest of this piece lies in those sections in which the melody is absent, such as the introduction and episodic passages. In this respect the Petite rapsodie improvisée is similar to Tournemire's

Andantino. In these sections one finds a greater variety of chords as well as quicker harmonic rhythm. In the introduction, for example, a chord constructed upon fifths alternates with a whole tone cluster; this is followed by a contrapuntal measure in the tonic alternating with a measure of first inversion and root position chords (Example 39).

A comparison of the differences in harmonic rhythm between passages containing thematic material and those which do not can be seen in Example 40 in which a link passage precedes a statement of the melody.

EXAMPLE 40. COMPARISON OF HARMONIC RHYTHM IN IMPROVISATION

I.

← LINK PASSAGE: QUICK HARMONIC RHYTHM →

27

F: vii $b VII^+$ VII^+ $V \frac{4}{III}$

→ STATEMENT: SLOW HARMONIC RHYTHM →

vi⁴ - 1 vi⁴ vi⁴

Aside from the tonic chord which is employed to establish the tonality, submediant chords are prominent and next in importance are chords built upon both seventh and lowered seventh degrees. Mediant and dominant chords appear less frequently and supertonic and subdominants are least used.

In this improvisation Tournemire is least adventurous from an harmonic standpoint. The non-modulating nature of

the piece coupled with a melody that is never transposed and an emphasis on a few selected chords (tonic, submediant, and mediant) reflect his decision to work within those harmonies. In the introduction, conclusion, and intervening episodes which Tournemire presents new or nonthematic material, one finds glimpses of a composer who has command of a much larger harmonic vocabulary.

Harmonically, the Cantilène improvisée is slightly more interesting. Not only does one find themes with greater development and wider harmonic treatment, but a more interesting tonal structure.

The piece begins in D minor with a four-chord introduction. The tonic is not established, however, until the fourth measure where it is then continued for the next four measures. After a short episodic passage, theme "A" returns (measure 13) in D minor but this section quickly modulates to G minor (measure 16) where theme "B" is restated. Following this statement, the piece then modulates to F major at measure 19, to A minor at measure 29, and back to F major at measure 42 where it remains until the end of the work.

The harmonic rhythm used in this improvisation is faster than that found in the first improvisation and its application to the accompaniment of the themes is somewhat consistent. With the exception of the initial statement, where their roles of activity are reversed, the harmonic rhythm of the first theme is slower than that which supports the second and subsequent themes (Example 41).

EXAMPLE 41. HARMONIC RHYTHM IN IMPROVISATION II.

First harmonization of the melody:

d: iii' IV' ii' i i i'

(i') (i') (i') I'

Second harmonization:

d: i' iv' - i IV - i' g: iv x' VI ii i'

As far as the individual harmonies are concerned, tonic, mediant, and submediant chords continue to prevail but not so much as in the Petite rapsodie improvisée. Greater use is made of subtonic, supertonic, and borrowed chords. Seventh and ninth chords, including those based on the tonic, are also found.

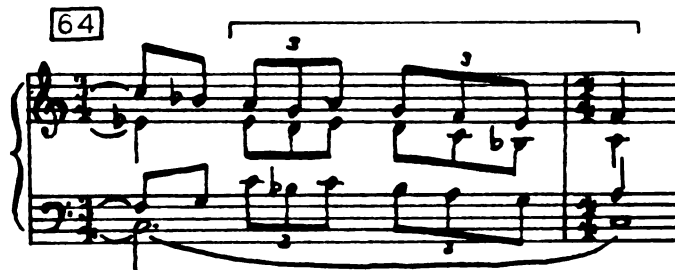
This improvisation contains four instances of parallelism. Three examples (occurring in measures 51, 67, and 76) each contain only three chords and all are of the real variety. Only one case of tonal parallelism exists, found in measure 64. This one is slightly longer in duration and involves seven chords (Example 42).

EXAMPLE 42. PARALLELISM IN IMPROVISATION II.

Real:



Tonal:



In the Improvisation sur le "Te Deum" Tournemire's musical ideas blossom because he develops them to a greater degree. The harmonic versatility inherent in the chant fragment contributes to this development. Due to harmonic ambiguity resulting from the theme's Phrygian nature, two tonal centers can be **discerned** and are alternately expressed in the accompaniment. The result is a piece which begins in one key and ends in another. Table 3 illustrates the keys used in this improvisation and shows at what points they change within the piece.

TABLE 3. KEYS EMPLOYED IN IMPROVISATION III.

m. 1	16	17	20	21	23	24	32	33	37	38	59	60	64
a	e	g	e	a	e	a	e	a					
65	73	74	88	89	105	106	123	124	160				
e	f	e	f	e		f	e						
161	171	172	174	175	183	184	219						
a	e	b-flat	e										

(all keys minor)

The predominant key is E minor with A minor being the next most frequently used key. The sections in G minor and B-flat minor are short and the two in F minor last fifteen and eighteen measures respectively. As can be seen by this brief analysis, the length of time spent in various tonal areas is short. Tournemire also chose not to wander too far from the home key when stating principal themes.

The relationship between the pairing of the A minor and E minor sections (shown in brackets) is the result of the harmonic implications of the chant. The first fragment of the cantus firmus emphasizes the key of its third and last notes, A; and the second fragment, its final note, E (Example 43).

EXAMPLE 43. HARMONIC IMPLICATIONS OF CANTUS FIRMUS IN
IMPROVISATION III.

First phrase:



Second phrase:



As a result of this relationship, the modulations from A minor to E minor are found most frequently.

In the third improvisation, several aspects of harmonic material become evident for the first time. First, the harmonic rhythm of the statements and episodes is about the same (unlike the preceding two improvisations in which the harmonic rhythm of the statements is slower than that of the episodes). Second, some material is brought back in an almost identical form as it was when first presented (measures 17-18 and 38-39, for example). Third, the melody is both magadized and supported by block chords--a pattern that is utilized consistently throughout the work. Fourth, sustained harmonies which halt the harmonic rhythm are employed over several measures in episodic passages, but, because they are sometimes arpeggiated, they add rhythmic interest to the piece (measures 100-105, for example).

The modal aspect of the themes influences some of the harmonic material in the piece. The lowered seventh degree inherent in the Phrygian mode of the cantus firmus is reflected in chords built upon the lowered seventh degree of the scale. This lowering of the leading tone harmony is invariably substituted for the chord constructed upon the seventh degree (Example 44).

EXAMPLE 44. LOWERED LEADING TONE HARMONY IN IMPROVISATION III.

216

e: vii^b i vii^b i

Diminished chords built upon the seventh degree of the scale are also found, but these occur in secondary relationships such as vii^o/v (measure 231). Although the preponderance of certain chords (i.e., mediant, submediant, as found in the first improvisation) is not apparent in this piece, the addition of thirds to produce seventh chords is.

The Fantaisie-Improvisation sur l'"Ave maris stella" is the longest of Tournemire's extant improvisations; however, despite its length, it does not contain as many modulations as Improvisation III. Six keys--D, E, G, A, B-flat (all minor), and F major--are incorporated into the piece with less repetition of the tonic and dominant key centers than that found in the previous improvisation. Table 4 shows the different keys employed.

These ideas (sometimes repeated) are usually presented in quick succession. Occasionally one, however, is given over to greater treatment and provides the basis for a longer portion of the section. Example 45 illustrates the types of materials found in these episodes.

EXAMPLE 45. EPISODIC MATERIAL IN IMPROVISATION IV.

Ideas repeated once:



Ideas used as a basis for passages:



This repetition of material is also found in Tournemire's published works, where it is used to a lesser extent. In his nonimprovised pieces Tournemire was able to work out his ideas with more care and less repetition except where deliberately chosen. Example 46 shows repeated passages from his published compositions.

EXAMPLE 46. REPETITION OF IDEAS IN PUBLISHED WORKS.

Fragment, piece IV (Sei fioretti):



Fragment, Word I (Sept chorals-poèmes):



Of all five improvisations, the Choral-Improvisation sur le "Victimae paschali" is probably the most familiar to organists and the most widely performed. It is the most exciting of the Tournemire improvisations, because it exhibits a high degree of thematic treatment and explores a greater number of tonal centers. It begins with two statements of the theme in G minor and quickly moves to E major (measure 17) after passing through E-flat minor--a move which is accomplished by an enharmonic modulation to the new key. After an episode (measures 17-27) in which there is a return to G minor, a series of thematic statements follows in B minor (measures 32-33), D major (40-41), E-flat minor (44-46), and E major (50-51). An episode (52-60) then modulates to E minor where the first half of the piece ends. The second half begins in E minor and, after a long episode which begins at measure 84, moves to G minor (108), the original key. D minor returns for a brief period (measures 113-122), and the piece ends in G minor.

Several techniques of treating harmonies are employed in the improvisation. First, the themes are predominantly found in homophonic "blocks," as in the third improvisation (Example 47).

EXAMPLE 47. HOMOPHONIC SETTING OF THEME IN IMPROVISATION V.



Second, much use is made of arpeggiated chords in episodic sections (Example 48).

EXAMPLE 48. ARPEGGIATED CHORDS IN EPISODES.

Third, where Tournemire desired to lengthen musical ideas and unify his improvisations, he sometimes did so by repeating certain ideas--a device also found in Improvisation IV.

The use of parallel chords is also employed in some of these improvisations. This technique is more prevalent in the improvisations than in his published works: it is used in all but one--Petite rapsodie improvisée. In the Cantilène

improvisée (measures 64-65), Improvisation sur le "Te Deum" (measures 210-215), and Fantaisie-Improvisation sur l'"Ave maris stella" (measures 13-16) the parallel writing is tonal. Parallelism that is real is found in the Cantilène improvisée (measure 67) and in the Choral-Improvisation sur le "Victimae paschali" (measures 139-141).

Rhythm

The rhythmic style of the five improvisations is a multimetrical one. This style ranges from an almost monometric one in the first piece (only one measure is in a different meter and that change adds only one beat) to a style containing several changes of meter evident in the other four improvisations. Tournemire's handling of this aspect of his composition in the improvisations is no different from his published works.

Of the Petite rapsodie improvisée's one-hundred nine measures, all are in $\frac{6}{8}$ meter except one which is in $\frac{9}{8}$. This odd measure occurs early in the piece--during the initial statement of the melody. The melody itself has a structure that does not allow it to fit into a monometric scheme; consequently, this single measure was employed. Tournemire--apparently not content to alternate different patterns--changed the length of the melody so that it would fit within the uniform, recurring pulse of $\frac{6}{8}$. Example 49 illustrates how he expanded the melody so that it would work within this regular pattern.

EXAMPLE 49. RHYTHMIC EXPANSION OF MELODY IN IMPROVISATION I.

First statement:



Altered version:



The multimetric style inherent in the other four improvisations is also found in Tournemire's written works. It is a practice he employed often because it occupies the greater portion of his output. The frequency with which the improvisations change meter, however, is slightly less than in the published compositions. The metrical patterns that are utilized in the improvised pieces are rather consistent. Three meters are used in each of the last four improvisations:¹ one is the prevailing meter and the other two occur to a lesser degree. Table 5 lists in order of prominence the meters used in each piece (the prevailing meter is shown first, outside the brackets).

¹In the Choral-Improvisation sur le "Victimae paschali," Duruflé transcribed the metrical group in measure 125 as a 6/4 bar. According to the harmonic movement that occurs there, dividing it into one 2/4 and one 4/4 measure seems more appropriate. The decision to interpret it as such is reflected in Table 5.

TABLE 5. METER USAGE.

II:	4 4	$\begin{bmatrix} 2 & 3 \\ 4 & 4 \end{bmatrix}$
III:	2 4	$\begin{bmatrix} 4 & 3 \\ 4 & 4 \end{bmatrix}$
IV:	4 4	$\begin{bmatrix} 3 & 2 \\ 4 & 4 \end{bmatrix}$
V:	4 4	$\begin{bmatrix} 2 & 3 \\ 4 & 4 \end{bmatrix}$

In the Cinq improvisations there is greater use of uneven divisions of the beat than in Tournemire's written compositions. On the average Tournemire employs sixteen of these per page in the improvisations and only five in his published works. Beats are usually divided into triplets, quintuplets, and septuplets as in his written pieces; however, divisions into groups of thirteen, fourteen, and eighteen notes per beat are found in the improvisations and represent a departure from the divisions found in his other organ pieces. These unusual divisions are found in only one place--Improvisation III (Example 50).

EXAMPLE 50. UNUSUAL SUBDIVISIONS OF THE BEAT IN IMPROVISA-
TION III.

30

52

Bimetric relationships are those in which two different subdivisions of the beat are executed against each other. The type found in the Cinq Improvisations involves triplets set against duplets. In these pieces septuplets and duplets also occur but to a lesser degree. Quintuplets, on the other hand, are not used with any other division of the beat.

Regarding the use of rests, Tournemire utilized them consistently in one manner. Statements of the main theme are

set off from the other portions of the composition by rests. This creates thematic sections that are easily discernible. The Improvisation sur le "Te Deum" and the Choral-Improvisation sur le "Victimae paschali" are the only two in which this technique is used (Example 51).

EXAMPLE 51. USE OF RESTS.

Fragment, Improvisation III:



Fragment, Improvisation V:



This use of rests is also found in L'orgue mystique. For the most part these rests define larger sections than those in the improvisations. Suite No. 1, movement II and Suite No. 14, movement V, for example, utilize rests in this manner.

The frequent changes in tempi which are so characteristic of the final movements of the suites of L'orgue mystique are also abundant in the improvised works. In the five improvisations these tempo changes generally follow a pattern: in the beginnings of these pieces, statements of the main theme are usually in a slower tempo than the episodic sections which connect the statements. This practice is also evident in the closing sections of Improvisations III and V.

Maurice Duruflé revealed in an interview the reason for Tournemire's frequent changes in tempi in his compositions: ". . . Tournemire . . . was impulsive, with a fiery temperament."²

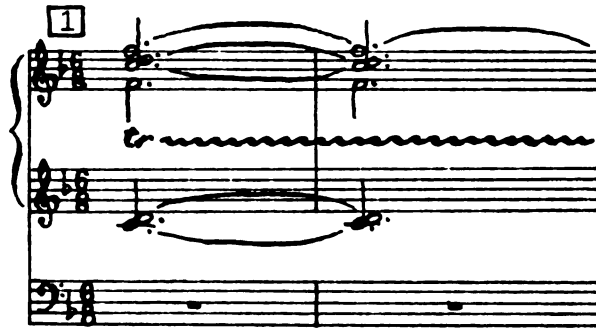
Ornamentation

Ornamentation in the improvisations is limited to trills, trills with added notes, tremolandi, and grace notes. Both trills and trills with added notes are employed most and under the same condition--they occur singly (with the exception of one double trill in Improvisation III). Grace notes, however, occur in only a few instances. Example 52 shows situations in which these ornaments are found.

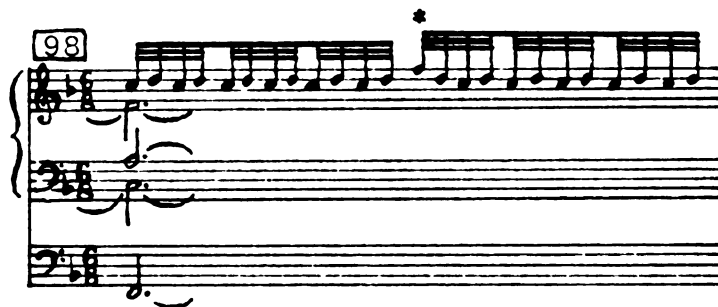
²George Baker, "An Interview with Maurice Duruflé," The American Organist, November 1980, p. 58.

EXAMPLE 52. ORNAMENTATION.

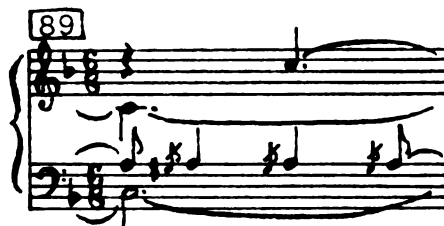
Trill (Improvisation I):



Trill with added note (Improvisation I):

Tremolando (Improvisation I):

Grace notes (Improvisation I):



Elaborate closing figures in trills are rather common in his written works; however, only two, short figures are found in the improvisations. Both occur in the same piece, one following the other (Example 53).

EXAMPLE 53. TRILL WITH TAIL FIGURE IN IMPROVISATION IV.



Registration

The registration used in the Cinq Improvisations follows the practices found in other French organ works of the period. It does not exhibit the same great degree of experimentation nor does it contain the kaleidoscopic color changes found in L'orgue mystique. For the most part, the registration of these improvisations is simple.

In the Petite rapsodie improvisée only three basic colors are used. The Cromorne 8' is assigned to the melody and flutes to the accompaniment on the other manual and pedal divisions; these sound qualities are used for a major portion of the piece. The third sonority--one which is also employed in three other improvisations--is the Voix humaine and Bourdon combination which is used in the closing section of the work. No complicated registrational changes are required

in this composition.

The use of the Voix humaine stop is a point of interest. In four of the five improvisations this stop is used in combination with others (most often with the Bourdon and Tremolo). Its frequent use indicates that Tournemire was fond of this sound. The question of why he used it so much will remain a mystery in light of his statement in the Petite méthode d'orgue: "Voix humaine: reed stop; in combining it with the Gambe, the Voix céleste, and the Bourdon 8', an exquisite effect is obtained which, however, should not be overdone."³

The registration of the Cantilène improvisée closely resembles that of the preceding piece. Again only three sonorities are used: a single flute color (with pedal flutes at 16' and 8' pitches); a string celeste; and the Voix humaine, Bourdon, and Tremolo combination. Unlike the Petite rapsodie improvisée, no particular pattern is followed in assigning these colors to certain portions of the piece.

The Improvisation sur le "Te Deum" utilizes a very basic combination--full organ--with slight modifications. It begins tutti and continues with that sonority for most of the first half of the piece. At measure fifty the reeds are cancelled in a manner found in Tournemire's written works--they are taken out of play on specific beats of the measure. Example 54 shows the only instance where this practice is

³Charles Tournemire, Petite méthode d'orgue (Paris: Editions Max Eschig, 1949), p. 33.

found in the Cinq improvisations.

EXAMPLE 54. SUBTRACTION OF STOPS IN IMPROVISATION III.

50

1ST BEAT: GREAT AND
PEDAL FOUNDATIONS
16.8.4

3RD BEAT: POSITIF
FOUNDATIONS 16.8.4

After eight measures, the tutti is resumed until the end of the first half of the composition. The second half begins with a modification of the tutti sonority which is full organ minus the Positif, Grand orgue, and Pédale reeds. As the concluding section of the piece approaches, the reeds are added and the work ends as it began.

The Fantaisie-Improvisation sur l'"Ave maris stella" is the most colorful of all the improvisations. It contains many changes in registration--some subtle, some obvious. The subtle ones, which consist of such things as adding or subtracting a stop or two of similar quality, occur mostly in the first half and the more obvious ones appear in the second.

This piece begins with an identical registration (Bourdon 8', Flûte 8') on two divisions and a basic foundation sonority (Fonds 8' et 4') on the other for part of the

first half. Subtle additions are made to build the dynamic levels of the two softer divisions. A fast decrescendo is then achieved by quickly cancelling some of the stops and reducing the color to the Voix humaine, Bourdon, Voix céleste, and Tremolo combination. After the break at mid-point, the piece continues with a tutti sound until it, too, is quickly reduced to a Bourdon, Voix humaine, and Tremolo sonority that is used for the entire final section.

The Choral-Improvisation sur le "Victimae paschali" is similar to Improvisation III in its coloration. With the exception of the decrescendo at the end of the first half and the soft Bourdon, Voix humaine, and Tremolo combination of the second, the tutti is the predominant sonority. Only the changes in manuals, slight subtraction and addition of stops, and changes in volume made by the expression pedal are given in the music.

Devices

The improvisations, unlike their written counterparts, contain only a few noticeable devices. These devices are limited to the categories of pedal points and repeated-note figures.

All of the ways that Tournemire used pedal points in his written works are found in the improvisations. Single and double pedal points, both short and long in duration, occur frequently in these pieces. Inverted pedals, as in his written compositions, rarely appear and exist in double note form (Example 55).

EXAMPLE 55. INVERTED PEDAL POINT.

Fragment, Improvisation III:

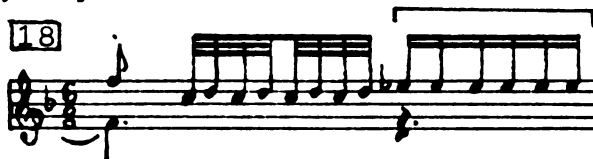
[40]



Rapidly repeated note figures which are a hallmark of his other organ works (refer to Example 27) are an integral part of his improvisational vocabulary. The many forms of these figures are employed almost to the same degree that they were in his written compositions. In one of the forms--the single repeated note figure--two minor differences occur in the improvisations. First, this figure has a slightly slower rhythm and, second, it is much shorter in duration than that found anywhere else (Example 56).

EXAMPLE 56. REPEATED NOTE FIGURE.

Fragment, Improvisation I:



A similar figure which oscillates between two (or three) notes an octave (or two) apart, is rarely used in the improvised pieces (as in Improvisation III, measure 19) but is well represented in his published organ literature. Rapidly repeated intervals are nowhere to be found in these extemporaneous pieces.

A figure which also falls into this same category is an arpeggiated one. Repeated arpeggios and arpeggios with added notes are peculiar to the improvisations and atypical of Tournemire's other organ works. They occur mostly in episodic passages and in every improvisation but number II. Example 57 illustrates some of the forms this figure assumes.

EXAMPLE 57. REPEATED NOTE FIGURES.

Fragment, Improvisation III:



Fragment, Improvisation I:



Fragment, Improvisation V:



Table 6 list all the devices used in the Cinq Improvisations and cites their first occurrence in each piece. The arabic numerals refer to the page and measure respectively where the item can be located. Roman numerals refer to the numbering of the improvisations as they are listed in the Durand edition.

TABLE 6. MUSICAL DEVICES USED IN THE FIVE IMPROVISATIONS.

DEVICES	IMPROVISATIONS				
	I	II	III	IV	V
single pedal points	1:9	10:1	18:13	1:13	22:9
double pedal points	2:11	10:12		2:2	
inverted pedal points			18:1	16:1	
single repeated notes	2:5				32:11
double repeated notes				14:6	
multiple repeated notes			16:10		
arpeggiated figures	2:13	10:6	15:5	5:11	23:1
arpeggiated figures with added notes	3:4		19:1		22:13
ostinato cells	5:16			4:1	22:11

Form

Maurice Duruflé captured the true value of form in many of Tournemire's improvisations when he stated that

"Form was irrelevant; . . ."⁴ As one looks closely at these five improvisations, however, one discovers that this statement is only partially true. The highly rhapsodic nature of these pieces conceals (in three of these improvisations) a consistent form.

The Petite rapsodie improvisée begins with an introduction in two parts. The first part prepares for the second in which the introductory motive (later used in the conclusion) is presented. The remainder of the composition is divided into two sections--the major body of the piece (sixty-four measures in length) and the conclusion (thirty-three measures). These sections are joined in two different manners: the introduction and first part overlap, and the first part and conclusion are connected by elision (Example 58).

⁴Durufilé, "My Recollections of Tournemire and Vierne," p. 54.

EXAMPLE 58. JOINING OF SECTIONS IN IMPROVISATION I.

Connection by overlapping:

← introduction → first section →

13

Connection by elision:

← middle section → closing →

76

Within the first section Tournemire has grouped his statements and episodes so that three smaller, less obvious subdivisions are produced (Table 7). The first subdivision contains four thematic statements each followed by an episodic passage (marked with a dotted line). In the subsequent sections this basic pattern is compressed to tighten the form. The second part contains four statements and only two episodes; and the third, two statements and two episodes.

14

A ----- A ----- B ----- B -----

44

A A ----- B B -----

65 77
A ----- B -----

The Cantilène improvisée opens with a two measure introduction which consists of a repeated pair of chords derived from the accompaniment of subject A (Example 59).

EXAMPLE 59. INTRODUCTION OF IMPROVISATION II.

d: iii¹ vi² iii vi² iii¹ iv¹

The remainder of the piece is based on the theme and variation technique with episodes of unrelated material joining the variations. The statement of the themes extends from measure three to measure eight. Before the two subsequent variations (measures 13 and 42), there are definite breaks (rests) in the piece, but there is no break before the last variation (measure 60).

Tournemire used episodic passages in this improvisation to disguise its basic structure. Its rhapsodic character minimizes the sectional nature of the form often found in that of other composers as well as Tournemire's only written piece in that form--movement V, Suite No. 36, L'orgue mystique. The structural scheme of this improvisation is illustrated in Table 8 (vertical dotted lines represent rests).

TABLE 8. FORM OF IMPROVISATION II.

	statement	1st var.	2nd var.	3rd var.
	3	13	42	60
Intro.	A B B ~~~~~	A B B ~~~~~ B	A B B B ~~~~~	A ~~~~~ B ~~~~~

The Improvisation sur le "Te Deum," Fantaisie-Improvisation sur l'"Ave maris stella," and Choral-Improvisation sur le "Victimae paschali" have certain formal elements in common and, for that reason, will be treated as a group. First, they are all long compositions and, second, they possess the same general design. This design consists of an opening statement which is set off from the rest of the piece, a lengthy development that is divided into two parts--the second of which begins with an episodic passage--and a conclusion.

These three pieces are rhapsodic fantasies that explore various treatments of their respective themes. Each starts with a statement of the primary theme that leaves no room for doubt in the listener's mind as to what that thematic element is going to be. This is achieved by separating the first statement from the rest of the composition by a definite cadence in the tonic followed by a period of rest. Example 60 shows this practice.

EXAMPLE 60. SEPARATION OF THEMATIC STATEMENT AND DEVELOPMENT.

Fragment, Improvisation V:

The second shared element of their form is the clear beginning of the development section. After the rest which follows the statement, the development begins in the same key and the theme stated there is virtually the same as when it was first announced, although it is altered half way through (Example 61 compares the themes in both sections of each improvisation).

EXAMPLE 61. ALTERATION OF THEMES.

Fragment, Improvisation III:

statement	first recurrence

Fragment, Improvisation IV:

statement	first recurrence



The third element which these pieces have in common is the pause near their midpoints. This break is preceded by a strong cadence. The reason for this is not a musical one but a pragmatic one. In the early years of recording, performances were recorded directly on a disc without the convenience of magnetic tape. Because of the limited amount of recording time available on each side of a twelve inch, 78 r.p.m. disc, the performer and engineer were restricted to about five minutes per side. In the course of his improvising these longer works Tournemire had to plan to divide them halfway through with a cadence that would occur before the available recording space was consumed on a given side. In the Improvisation sur le "Te Deum" and the Choral-Improvisation sur le "Victimae paschali" this pause does not affect the musical direction of the piece; however, this is not so

in the Fantaisie-Improvisation sur l'"Ave maris stella."

This work seems rather aimless during the first half, but after the break, it suddenly gains a greater sense of purpose.

The concluding sections of these three improvisations are marked by a return to the tonic and, in two instances (Improvisations III and V), a restatement of the main theme. In the fourth improvisation, however, a secondary theme is used two measures after the final section is begun. These conclusions usually contain new material and a cadential extension at the end.

Of these five pieces, the Fantaisie-Improvisation sur l'"Ave maris stella" is the most rhapsodic. Although it contains some similarities to the third and fifth improvisations, it lacks their coherence. Long episodic sections and much use of material unrelated to the theme are factors which contribute to its nebulous character.

After an initial statement which lasts for six measures the development begins. The theme is stated once at the beginning of this section, but it is quickly abandoned for a succession of three different ideas, two of which return before the theme is presented again at measure 47. The remainder of the piece, until the conclusion at measure 236, contains thematic statements alternating with episodes. In the final segment the second theme (introduced during the development) is treated extensively.

The final improvisation is distinctly different from

the preceding one. Although the general design is the same, the composition of its inner segments is markedly different. The first half of the development section contains a relatively even number of statements and episodes (10 and 7 respectively). Following the break, tail fragments of the chant are incorporated in the long episodic section which modulates back to the original key of G minor. The conclusion begins with a restatement of the theme and continues with successive portions of the cantus firmus (stated for the first time) being presented between short episodes (refer to Example 28 for paraphrased portions of the chant used in this section). A cadential extension of twenty-one measures brings the piece to a close.

When one considers Tournemire's criteria for an improvisation, one discovers that these latter three works are perfect examples of what he described in the treatise: they all begin with a statement of the subject matter ("a good and concise exposition"), have a clear beginning of the development portion ("a definite mark of the development"), alternate statements with episodes ("a sensible return of diverse periods"), and contain a conclusion. One can interpret the variety of tonal combinations which Tournemire employed in these works as what he meant by a "seductive coloration." The strong relationship between his theory and the transcribed improvisations as evidence leads one to assume that Tournemire was usually consistent in the application of his teachings. The cadence and break found in the

middle of each of these three longer improvisations does not necessarily represent a marked departure from Tournemire's five basic ingredients of improvisation.

CONCLUSION

During the course of Chapters II and IV of this study, the basic elements of Tournemire's compositional style were discussed within the context of both the written and improvised pieces. Inasmuch as the objective of this research is to determine what elements and techniques were used specifically in the improvisations, this chapter will present those findings.

Isolating and extracting a composer's improvisational mannerisms from a very small body of recorded examples leaves one with a partial understanding of the composer's style. From the standpoint of a logical argument, devices drawn from such a limited source as the Cinq improvisations are only valid as examples of the techniques used for that specific source and do not necessarily reflect Tournemire's total improvisational style. The devices and techniques elaborated upon in this chapter are only indigenous to the five reconstructed improvisations and are not to be misconstrued as applying to Tournemire's total improvisational vocabulary. What follows is a summary of the elements used in these works.

Thematic Materials

Several observations can be made about the thematic material and its development in the improvisations: (1) the themes are modal; (2) they are relatively short; (3) they are often fragments of paraphrased chant; (4) their basic treatment is the same--changing the initial theme through intervallic and rhythmic alteration, note addition or deletion, and fragmentation; (5) some use is made of motives; and (6) the themes, for the most part, remain in the same tonal area and digress infrequently to others.

Also related to thematic treatment is the inclusion of unrelated material in the improvisation. Between thematic statements Tournemire would present new musical ideas, many of which bear no resemblance to the themes themselves. Many times these contrasting ideas are repeated and, when he chose to lengthen the episodes in which they are found, Tournemire sometimes followed them with one or more different ideas instead of developing the one stated first. One critic (refer to the review cited in Chapter III) observed that Tournemire made more use of this material than the themes themselves.

Harmonic Structure

The improvisations, unlike their written counterparts which exhibit a linear approach to composition, are, for the most part, harmonically conceived. The combination of melody-accompaniment writing, block chords, and arpeggiated

sections attests to this approach.

The harmonic rhythm varies in the improvisations. The rhythm ranges from being slow--in some cases, one chord lasting up to five measures--to quite fast. Although extremes in harmonic rhythm are present in all of Tournemire's compositions, a mixture of lesser extremes is the norm for these improvisations.

Tournemire seemed to have a preference for certain keys. Those most used in his improvisations were the minor keys of D, E, F, G, A, and B-flat and F major (with the exception of B-flat minor, all are found on the white keys of the keyboard). Other tonalities used in the spontaneous pieces, but to a lesser degree, are B minor, E-flat minor, and E major. In the improvised works major keys are used less than minor ones and keys with more than three sharps or flats are generally avoided.

Harmonies consisting of seventh, ninth, and eleventh chords are frequently employed as are triads, open fifths, open octaves, and some thirteenth chords. These sonorities often contain altered degrees such as the third, fifth, or seventh; however, in most cases, the alteration is not made to change the function of the chord, but the color. The succession of these harmonies is varied to the point that some produce parallel fifths and octaves which are sometimes exploited in the magadizing technique used to emphasize themes. Unlike many of their written counterparts, the improvisations close with complete chords.

The use of parallel chords is an improvisational device found more often in the improvisations than in the written works. Passages containing both real and tonal parallelism are present in the improvised pieces and tend to be longer and more prominent than those found in the other organ works.

Rhythmic Elements

In the category of metric style, two aspects are of prime importance. First is the handling of meters within a given piece and second is the division of the individual beats and the relationships which those divisions produce.

The metric style that Tournemire used in his improvisations was either a (basically) monometric one involving a compound meter or a highly multimetric type (which he seemed to favor). The pieces in the latter group incorporated mostly $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ meters interchangeably, with prominence given to the $\frac{4}{4}$ meter. The frequency of metric change found in the improvisations places those works approximately in the middle of the total spectrum of changes employed in Tournemire's writing.

Tournemire preferred divisions of the beat into groups of three, five, and seven. Bimetric relationships produced by the combination of different divisions are mostly limited to two even against three even divisions and (to a lesser degree) three even against four even divisions. Groups of five, seven, or more notes are not used in

conjunction with other divisions and, thus, do not form bimetric relationships. The number of these various subdivisions found per page in the improvisations exceeds the number occurring in Tournemire's written works by about three to one.

Ornamentation

The only embellishments used by Tournemire were trills (including those with added notes), tremolandi, and grace notes. Most of the trills found in the improvisations are single, with double trills being used to a much lesser degree. This differs from his published pieces where there is greater use of double trills, where they are often longer, and where tail figures are employed to a greater extent. Tremolandi are, for the most part, a characteristic of the improvisations and grace notes, on the other hand, play an insignificant role in the improvisations.

Registration

The registrations utilized in the Cinq improvisations do not exhibit the vast amount of color variation and experimentation found in Tournemire's other compositions. By comparison, the sonorities present in the improvisations are rather simple. Only two basic combinations of sounds are employed extensively in the improvisations. The Voix humaine, used in conjunction with the Bourdon and Tremolo, occupies a prominent position in Tournemire's improvisational

tonal palette and is exploited in four of the five improvisations despite his admonition against using the stop too much. The tutti combination, or a modification thereof, is often employed and occurs in the longer pieces based on Gregorian themes.

Musical Devices

The devices employed in the Cinq improvisations have their basis in Tournemire's compositional vocabulary. Although fewer in number than those found in the published works, these devices, nevertheless, show the strong relationship between the improvised and written compositions.

The devices that are common to both species of compositions are pedal points and repeated-note figures. The first category--pedal points--consists of single, double, and inverted pedals. As in Tournemire's written pieces (L'orgue mystique in particular), these single pedal points are used most and are longer in duration than double pedals. Inverted pedals are least frequent and are relatively short--unlike their counterparts in the other works.

The category comprising repeated-note figures contains elements common to all Tournemire's organ pieces, as well as elements peculiar to the improvisations. Those which are shared by all works are single, double, and multiple repeated notes and ostinato figures. Generally all of these devices are shorter in duration than that found in the published pieces and the repeated-note figures, particularly,

exhibit less variety in the improvisations than elsewhere. Single repeated notes are used in the Cinq improvisations more often than double or multiple ones.

Arpeggiated figures and arpeggiated figures with added notes, like the tremolandi discussed earlier, are an improvisational device rather than a compositional one (i.e., used in the written pieces). They appear in every improvisation and in varying lengths. These are the result of Tournemire's homophonic approach to improvising, adding rhythmic interest to passages of rather slow (or no) harmonic change. Ostinato cells, on the other hand, are shared by both types of compositions. They are placed exclusively in the pedal part and, like those found in the published works, consist of short cells.

Form

According to Duruflé, Tournemire's favorite form was free form. Although this is evident in some of the larger paraphrase movements of L'orgue mystique, only one piece from the Cinq improvisations falls into this category--Petite rapsodie improvisée. The Cantilène improvisée, on the other hand, shows how Tournemire disguised traditional forms in a rhapsodic style of writing.

One particular scheme whose characteristics are mentioned in Chapter III (p. 62) is exemplified by the last three improvisations. This scheme has certain formal elements that seem to be a standard practice for Tournemire.

First, it contains an initial statement of the theme which is set off from the rest of the piece. Second, the development is marked by a clear restatement of the theme in a slightly altered version and contains additional restatements in alternation with episodic sections containing new material. Third, after a major cadence and pause, there is a continuation of the development which may or may not present material related to the initial theme (i.e., other phrases of the cantus firmus from which the theme is taken). Fourth, a return to the tonic marks the conclusion. This form, which amounts to a modified ternary form, is the only one followed consistently by Tournemire in the improvisations.

It cannot be stressed too much that Tournemire invariably followed the inspiration of his fertile imagination rather than adhering to any of the traditional forms. His subjective approach to improvisation allowed him not only to present the many musical ideas at his disposal, but to create an almost endless array of forms.

This summary in no way gives us a complete account of Tournemire's overall improvisational style; rather it supplies us with a general framework based upon limited evidence within which he probably worked. All of these techniques appear to have served Tournemire well, for accounts of his improvisations reveal great admiration for the man as an improviser. There can be no denying the fact that, regardless of the techniques that he employed, his improvisations inspired many. A study of this kind can only suggest what

other improvisations may have sounded like; however, the study of the Cinq improvisations has given us a glimpse into Tournemire's art.

APPENDIX

APPENDIX

COMPLETE WORKS OF CHARLES TOURNEMIRE

Operas:	Opus
<u>Nittetis</u>	30
<u>Les dieux sont morts</u>	42
<u>La legende de Tristan</u>	53
<u>Il Poverello di Assisi</u>	73
Choral works:	
<u>Le sang de la sirène</u>	27
<u>Psalm LVII</u>	37
<u>Psalm XLVI</u>	45
<u>Trilogie: Faust, Don Quichotte, Saint François</u>	52
<u>La queste du saint-graal</u>	54
<u>Apocalypse de Saint-Jean</u>	63
<u>La douloureuse passion du Christ</u>	72
Orchestral works:	
Symphony No. I	18
Symphony No. II	36
Symphony No. III	43
Symphony No. IV	44

Symphony No. V	47
Symphony No. VI	48
Symphony No. VII	49
Symphony No. VIII	51
<u>Poème</u>	38

Chamber music:

Sonata--violin and piano	1
Suite--oboe and piano	4
Sonata--violincello and piano	5
<u>Romance</u> --English horn and piano	6
Suite--viola and piano	11
<u>Trois sonates anciennes</u> --violin and piano	12-14
Quartet--piano and strings	15
Trio--piano and strings	22
<u>Sonata de Bach</u> --violin and piano	31
<u>Poème</u> --violincello and piano	35
<u>Pour une epigramme de Theocrite</u> --woodwinds	40
<u>Musique orante</u> --string quartet	61
<u>Sonata-Poème</u> --violin and piano	65
<u>Legendes</u> --trombone and piano	--
<u>Fantaisie</u> --English horn and piano	--
<u>Recit et allegro</u> --contrabassoon and piano	--
<u>Fantaisie</u> --trumpet and piano	--

Piano music:

<u>Serenade</u>	9
-----------------	---

Sonata	17
<u>Sei petites pieces</u>	20
<u>Sarabande</u>	23
<u>Petites pieces</u>	26
<u>Rapsodie</u>	29
<u>Poeme mystique</u>	33
<u>Douze preludes-poèmes</u>	58
<u>Cloches de Chateauneuf-du-faou</u>	62
<u>Etudes de chaque jour</u>	70

Vocal music:

<u>Trois melodies</u>	7
<u>Pater noster</u>	8
<u>Recueil de sept melodies</u>	25 and 28
<u>Trois poèmes</u>	39
<u>Trois lieder</u>	46
<u>Dialogue sacrée</u>	50

Organ works:

<u>Andantino</u>	2
<u>Sortie</u>	3
<u>Offertoire</u>	10
<u>Pièce symphonique</u>	16
<u>Suite de morceaux</u>	19, 24
<u>Variae preces</u>	21
<u>Triple choral</u>	41
<u>L'orgue mystique</u>	55-57

<u>Trois poèmes</u>	59
<u>Sei fioretti</u>	60
<u>Fantaisie symphonique</u>	64
<u>Petites fleurs musicales</u>	66
<u>Sept chorals-poèmes</u>	67
<u>Postludes libres</u>	68
<u>Symphonie-Choral</u>	69
<u>Symphonie sacrée</u>	71
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