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A RE-EXAMINATION OF DEBUSSY'S INDEBTEDNESS  
TO INDONESIAN MUSICAL CULTURE

by

Choon Mee Hong

A THESIS

Submitted to  
Michigan State University  
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## ABSTRACT

### A RE-EXAMINATION OF DEBUSSY'S INDEBTEDNESS TO INDONESIAN MUSICAL CULTURE

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Choon Mee Hong

The Indonesian gamelan music performed at the 1889 Paris Exposition has been regarded by scholars as an important influence in the development of Debussy's mature style. But one finds that these scholars disagree as to the exact nature of this influence.

Part I of the present study summarizes the characteristic criteria of Indonesian music in light of the 1889 performance. From this base Part II seeks to establish precisely what the nature of any Indonesian influence on Debussy may have been by examining Debussy's musical style before 1889, scholars' opinions on this influence, new artistic movements of the time, and Debussy's mature works.

The conclusion of this study is that the Indonesian influence on Debussy lies in his adaptation of the principle of gamelan orchestra, namely in his fuller development of the percussion instruments and the sonority produced by a number of registral and timbral variants, rather than in his use of Indonesian musical rudiments like "pentatonic scale," colotomic structure or harmony, as others have suggested.

## ACKNOWLEDGMENTS

The author would like to express her profound gratitude to Dr. Kazadi wa Mukuna, who initially suggested this project, and also to Dr. Dale Bonge and Dr. David Liptak, without whose encouragement and helpful criticisms this study might have been impossible to complete.

The writer also wishes to gratefully acknowledge the help provided by Dr. Sue Carter Devale of the Chicago Field Museum, who offered many valuable documents and illustrations.

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### PART I

#### INDONESIAN MUSICAL STYLE

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### PART II

#### DEBUSSY'S MUSICAL STYLE

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## PREFACE

Debussy's life, and the trend of his musical style, have been the subjects of countless writings by biographers and musicologists. In spite of the divergent areas of their concern, most of these writers seem to agree that Debussy's style reveals the impact of Indonesian musical culture. Delving into this literature, however, one finds that scholars contradict each other as to the exact nature of the influence derived from Indonesia. It is the task of the present thesis to clarify the nature of this influence.

The period of Debussy's formative years was dominated by a search for a new mode of expression common to all domains of artistic endeavour. A primary concern of the artistic movements of the time was the expression of pure nature, a nature not yet deformed by intelligence or society. Impressionistic painters, for example, left their studios for the broader world, endeavoring to draw pure nature on their canvas by using various colors of light; symbolist poets tried to find more condensed words which consisted of the exact truth related to the purity of the earth; in music, the search for nature was represented in exoticism.

When we consider the factors which affect Debussy deeply, the question arises whether Debussy's hearing of the Indonesian gamelan music at the Exposition might have accelerated the development of his style by exposing him to

broadened possibilities for the use of musical elements such as scale, harmony, rhythm, instruments and their sound color.

In order to discover whether there was such an Indonesian influence on Debussy, and to identify its exact nature, the Indonesian musical culture will first be studied in its own context in order to shed light on the principles of Indonesian musical organization which are thought to have had an impact on Debussy. Debussy's early musical style and important events in his early life will then be closely examined to establish what Debussy had practiced in his composition before he heard Javanese gamelan performance at the 1889 Exposition. Finally, the existing opinions of other scholars on the subject of the Indonesian influence on Debussy, and the new artistic movements which were current when he heard the gamelan music will be reviewed before examining selected mature works of Debussy to determine precisely what the nature of the Indonesian influence may have been.

## CHAPTER I

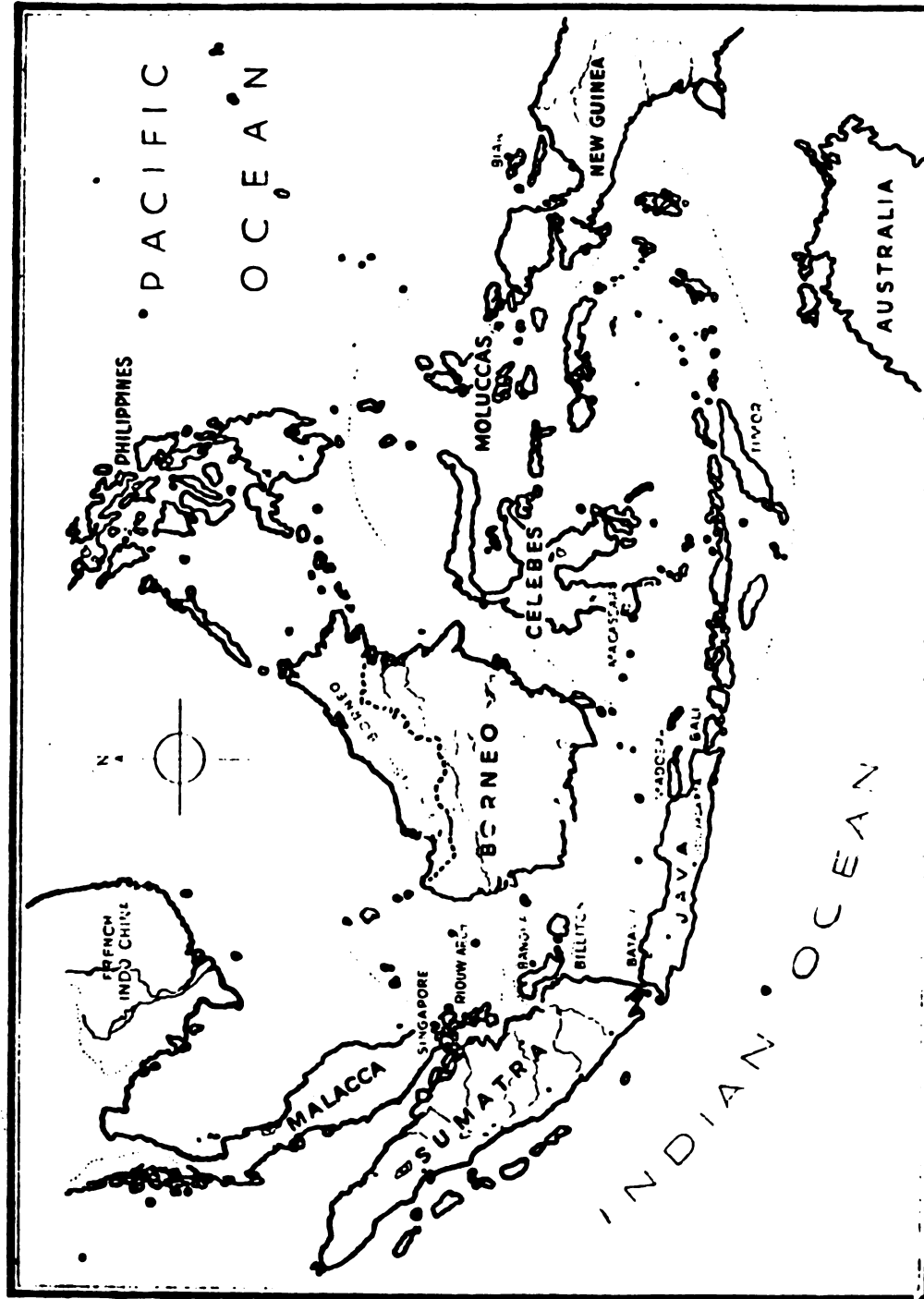
### GENERAL CHARACTERISTICS OF INDONESIAN GAMELAN MUSIC

Indonesia, a southeast Asian nation, consists of over 3,000 islands and stretches some 3,000 miles from east to west. These islands are divided into three main groups based on their geographical positions within the archipelago: the Greater Sundas in the west (serving as the center of the entire nation, is composed of some of the most important islands, such as Java and Bali, whose musical expression will be the focus of this chapter), the Lesser Sundas in the south and the Moluccas in the east. Favored by its geographic location, Indonesia stands at the crossroads of trade routes from mainland Asia to Australia and from Western Asia to China and the Pacific, thus becoming a meeting place of races and cultures from diverse corners of the world, including China, India, Arabia, Portugal, England and Holland, some of whose imprints on the culture of this nation are evident in its religion, language, architecture, and social organization.

It is agreed that Indonesian culture existed well before the time of Christ; however, relatively little has come down to us in the way of written history prior to the first century A. D. A report from Chinese court annals written in the Han period during the reign of Wang Mang (A.D. 1 -



Ill. 1: Map of Indonesia



(From Netherlands Indies Government Information Service, The Indonesian Problem: Facts and Factors, Batavia: Netherlands Indies Government Information Service, 1947, p. 8).

A.D. 23) makes mention of the existence of a number of states in Indonesia, and numerous pieces of ceramics from the Han dynasty excavated in Indonesia corroborate on extensive commercial exchange between that country and China at that time. In spite of this early contact, the Chinese influence was not as strong as that which was introduced by traders from India in form of religions (Buddhism and Hinduism) and social organizations.

The bulk of the oldest Indian art works, thus far, discovered in Indonesia are statues of Buddha which date from the third century A.D. The earliest Indonesian inscriptions (writing) are also derived from the Indian Sanscrit at the beginning of the fifth century. The magnificent Borobudur temple, constructed near the present city of Jogjakarta from the eighth through the ninth century, still reminds one of the glorious period of the Indonesian Shrivijaya Empire, which was deeply influenced by Indian culture. Other kingdoms in the archipelago, such as Majapahit, founded in 1294, and including almost all the territory of present-day Indonesia, revealed the strong impact of Indian culture.

At almost the very time that the Majapahit kingdom was founded, a new religious-cultural force, Islam, began to gain influence in coastal regions. Perlak, the first Islamic town in Indonesia, arose around 1290. The Moslem merchants began to spread their faith and doctrines over the

strongly Hinduized society at about the same time. The kingdom of Majapahit, meanwhile, was weakened and conquered by a coalition of the Moslem states in 1478, after which they became one of the most powerful Islamic regimes, located in Demak, Java. Culturally, Demak absorbed several of the earlier Hindu traditions. By the sixteenth century, the most powerful Islamic kingdom, Mataram, sought direct contact with the heart of the Moslem world in the Middle East, and introduced a developed form of Islamic culture into the archipelago. In the late sixteenth century, however, the coming of the Europeans ended the spread of Islam.

The first European to come to Indonesia were Portuguese who had recently driven the Moors from their homeland. They preceded the Moslems by little more than a quarter of a century in Indonesia. Traces of Portuguese influence can be found in the many Indonesian words derived from their language and in some art works of the eastern part of the archipelago. Their influence can also be detected in the form of the religion, Christianity, that was introduced at the time of their arrival.

The Portuguese in Indonesia were followed by the Spanish, the Dutch, the French and the English. But before the seventeenth century ended, the Dutch had won a position of commercial predominance over all their European rivals.

The Dutch East Indies Company, a tool of full-scale

colonization was employed by the Dutch in Indonesia until 1799. In 1803 this Dutch rule was interrupted when forces of Napoleon occupied the Netherlands, but the greater part of the nineteenth century was a period of Dutch consolidation of power in Indonesia. Although the Dutch introduced the cultivation of new crops, and other technologies, the condition of individual Indonesians deteriorated under their rule. During this period peasants moved in large numbers to settle in new, uncultivated lands away from the Dutch domain.

At the turn of the century the idea of nationalism grew rapidly in Indonesia, but Indonesia remained a colony during the first four decades of the twentieth century. Then came the Pacific War and the Japanese occupation of Indonesia. For three and a half years the Japanese exploited the people by forced labor and military service. Finally, in early August, 1945 after the Japanese surrender, the independence of Indonesia came.

There are over three hundred different ethnic groups in Indonesia, and an almost equal number of distinct languages throughout the vast archipelago; however, within this cultural diversity, some generalizations can be made. First, there is a strongly Hinduized cultural group of wet-rice growers located in the inland areas. Derived from India, this culture is characterized by the recognition of status distinctions between aristocrat and commoner. Some of

the most refined forms of Indonesian arts, dance, music, drama and literature are found with the wet-rice growers. The second group, located in the coastal regions, is Islamic and participates in spice trade with the outside world. The population of this particular culture is of a more cosmopolitan nature, composed of Malayans, Moslem Indians, Arabs, Portuguese, Javanese, Makassarese, English, Dutch and Chinese. The third cultural category includes pagan ethnic groups whose geographic location in various mountains has kept them isolated from both Hindu and Islamic influences. These groups include the people of Halmahera, inland Ceram, most of the interior Lesser Sundas, the inland area of Sumatra, the Toradja of Celebes, and the Dayak of interior Borneo, whose agricultural crops include dry rice, root crops, or gardeners of sago and maize. Several small groups not mentioned above, such as the Batak, Minangkabau, Minahassans and Ambonese, are also important for their own traditions.

The aforementioned cultural and ethnic diversities are reflected in various aspects of Indonesian life. Cities and towns are sharply segmented according to ethnic identities. The ceremonies, arts, dances, dramas and costumes produced by villages take different forms, each with its own cultural expression. Musical cultures are not exempted from this diversity, and ranging from simple local variants to the highly developed regional gamelan music in Java and Bali. Out of these diverse musical cultures, the Javanese and

Balinese gamelan music, commonly regarded as the characteristic style of Indonesian art music tradition, will constitute the core of this discussion.

The term "gamelan," derived from gamel (to handle), is used as a generic term for orchestra.<sup>1</sup> The gamelan is composed primarily of idiophones belonging to the following musical instrument families: those made of bronze, such as bonang, saron, gender and gongs and those made of wooden material, such as gambang. Also, included are the aerophone suling (flute), the chordophone rebab (bowed two-stringed fiddle) and several membranophones (drums: kendang gending, bedug, ketipung and tjiblong). To these basic musical instruments several others may be added, according to local variations. The term "gamelan" is also sometimes used to designate a musical ensemble composed solely of bamboo idiophones known as anlung.

There are no striking differences, in terms of musical instruments used, between Javanese and Balinese gamelan. However, they do differ from each other in sound quality, the former, being more mellow and subtle, while the latter has a more brilliant quality. In his Music in Bali, Colin

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<sup>1</sup>For different opinions about the translation of the word "gamelan," see M. Hood, "Music of Indonesia," in Handbuch der Orientalistik, (Leiden, Koln: E. J. Brill, 1972), pp. 5-6, and M. Hatchy, "Toward a More Open Approach to the History of Javanese Music," Indonesia, XXVII (1979), 131.

McPhee expresses a similar idea in the following terms:

With essentially the same instruments, scale system, basic musical forms and orchestral methods, each island produces its own style of music different from the other in mood and color as night from day.<sup>2</sup>

Dalton, on the other hand, compares the two in the following terms:

The Balinese gamelan is played more vigorously and passionately than the slower, more aimless and haunting Javanese gamelan. The Balinese like their music electrifying, very loud, with sharp changes in tempo and volume.<sup>3</sup>

In the early periods of the Indonesian culture there were two types of gamelan, the strong or loud for outdoor occasions and the soft for indoor performances. Since the post-Hindu period these two have been combined in accompanying both indoor and outdoor events. For an indoor occasion all the instruments are played, but the loudest ones are played softly.

#### Instruments

The instruments of the gamelan can be classified into three major types according to their function in the ensemble:

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<sup>2</sup>(New Haven and London: Yale University Press, 1966), p. 4.

<sup>3</sup>Dalton, Indonesia Handbook, 2nd ed. (Singapore: Bill Dalton, 1978), p. 190.

North



colotomic<sup>4</sup> instruments. The colotomic instruments include both vertically- and horizontally-suspended gong families the most important of which are gong ageng, kenong, kempul and ketuk. Gong ageng, the largest vertically-suspended gong, has a central boss and a turned rim. It has a low-pitched tone of thirty to thirty-five beats per second, and marks the end of the fixed thematic melody. The tone is produced by striking the boss with a mallet (Photo 1).

Kenong, whose function is to punctuate every fourth pulse of the fixed melody, is a large horizontally-suspended gong, also with a central boss (Photo 2). Kempul is a smaller, hanging gong, pitched two octaves higher than gong ageng (Photo 4). Its function is to subdivide the fixed melody into smaller motives. Ketuk is a small variety of horizontal gong (Photo 2). It divides the fixed melody into the smallest sections, like one beat or two beats. The origin of this gong family is usually sought in Southeast Asia, but Jaap Kunst attributes it to the East Mediterranean.<sup>5</sup> Though several large bronze kettledrums of the pre-Hindu period have been excavated in Indonesia recently, they have hour-glass-shaped bodies, and Jaap Kunst believes that these gongs in Indonesia were imported from north India and south China some centuries before the time of Christ.

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<sup>4</sup>The word "colotomy" was created by Jaap Kunst to describe the system of punctuating gongs which sectionalize the fixed melody in Javanese gamelan music.

<sup>5</sup>Sibyl Marcuse, Musical Instruments, (N.Y.: W. W. Norton & Company, 1975), p. 215.

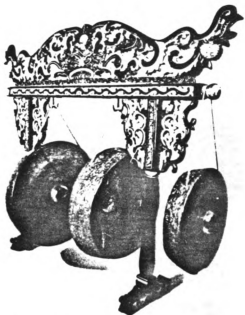


Photo 1: Gong Ageng (two in L), Kempul (R)  
(Courtesy, Field Museum of Natural History, Chicago)



Photo 2: Kenong (L), Ketuk (R)  
(Courtesy, Field Museum of Natural History, Chicago)

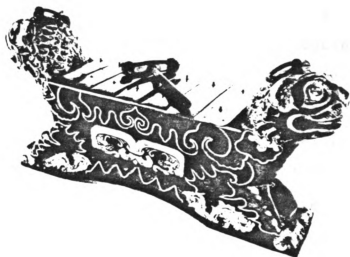


Photo 3: Saron  
(Courtesy, Field Museum of Natural History, Chicago)

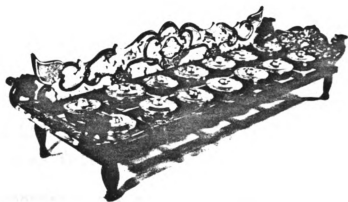


Photo 4: Bonang  
(Courtesy, Field Museum of Natural History, Chicago)

Melody-playing instruments include the saron family and gender panembung. Saron, a type of metallophone which has bronze slabs fixed over a wooden box, is played with a tabuh (beater) made of thick wood (Photo 3). It was first depicted in a Borobudur temple about eight hundred years A.D. The saron family is of three different sizes (Photo 8): the largest, saron demung, the middle sized saron barung and the small saron peking. They all play unembellished fixed themes. Gender panembung is the smallest of the gender family, and has thin slabs over long bamboo resonators. Its mallet is a short-handled wooden disc covered with cloth or rubber. Gender panembung normally plays the fixed melody, although at times it may play a simple anticipation of the melody. At its first appearance in the Majapahit kingdom period, gender has no resonator. The latter was a later invention by Pangeran Buminata (b. 1786 - d. 1820).

Improvising instruments comprise the bonang family, gender barung, gambang, rebab and suling. Bonang is a set of two rows of inverted kettle gong played with two thin beaters (Photo 4). It also is of three in sizes: the largest bonang panembung, the middle-sized bonang barung and the smallest bonang penerus. The function of the bonang family can be described as follows.

1. Paraphrasing the nuclear theme
2. Anticipating the nuclear theme
3. Analyzing the nuclear theme into smaller values

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4. Imitating the nuclear theme
5. Syncopating the nuclear theme; and
6. Filling in melodic gaps.<sup>6</sup>

Various bonang improvisatory techniques<sup>7</sup> are employed by players, including staccato, turns, glissando and broken octave. The date of origin of this bonang family is not certain, but appears to be around the tenth century.

Gender barung and gender penerus are the small varieties of the gender family described above. These are important improvising instruments in soft-style playing. Gender barung is the middle-sized type, and usually plays at a ratio of four beats to one of the nuclear theme. Gender penerus improvises at a ratio of eight to sixteen to one of the main melody. Gambang is a xylophone with sixteen to twenty-one wooden keys over a small wooden trough (Photo 5). It usually encompasses from three to four octaves and moves at the same ratio as gender penerus. The most ancient image of a xylophone is to be found on the Borobudur relief. This has the appearance of a modern gambang cut in half. Rebab is a spiked fiddle, introduced by the Moslems during the Islamic period (Photo 8). It has two copper or brass strings, two elongated lateral pegs and a high bridge, but no fingerboard. Sometimes it is played as a solo, but within the orchestral combination it plays the fixed melody with slight elaborations. Suling

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<sup>6</sup>M. A. Gaetano, Jr., "Definite Pitched Idiophones of the Javanese Gamelan," Percussionist, XV (1978), 133.

<sup>7</sup>See Ibid., pp. 139-140 for illustrations.

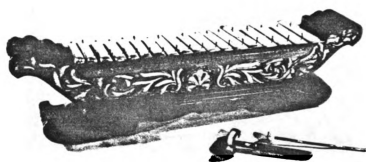
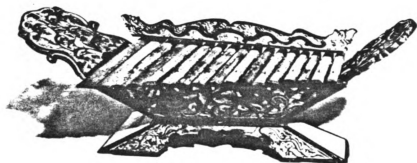


Photo 5: Gambangs  
(Courtesy, Field Museum of Natural History, Chicago)



Photo 6: Suling  
(Courtesy, Field Museum of Natural History, Chicago)

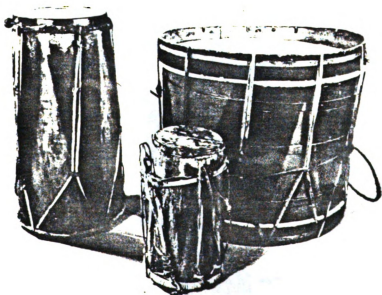


Photo 7: Bedug (Lg), Kendang (two Sm.)  
(Courtesy, Field Museum of Natural History, Chicago)



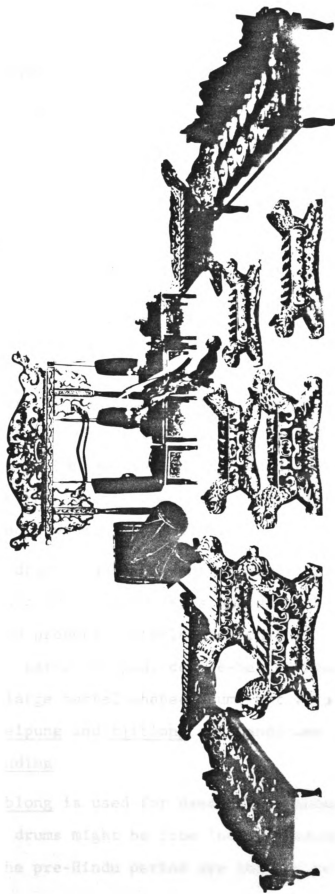


Photo 8: Javanese Gamelan, Entire Set-Up

(Front two rows L. to R.) Bonang Penerus, Saron Demung, Saron Barung, Saron-Peking, Bonang Barung. (Rear L. to R.) Gambang, Bedug and Kendang, Gong Ageng and Kempul, Ketuk and Kenong, Rebab, Gambang  
(Courtesy, Field Museum of Natural History, Chicago)

is an end-blown flute made of bamboo tube (Photo 6). Four, five or six fingerholes are pierced at the lowest part of the body. This is the most popular solo instrument. In orchestra it penetrates the thick gamelan sound clearly with ornamental tones. This bamboo flute is regarded as an Indonesian-origin instrument.

Besides instruments discussed above, anlung and drums are often employed by gamelan music ensemble. Anlung, a bamboo rattle, is, like suling, also of Indonesian origin. Anlung is a customary signalling instrument, which consists of two or three bamboo segments of different lengths, tuned to several octaves. These tubes are suspended vertically onto the horizontal bamboo frame. The sound can be produced by shaking the instrument to and fro. This instrument is more harmonic and rhythmic than melodic.

The drum is an important rhythmic instrument in gamelan music (Photo 7). It is played with the hands or beaters, and produces interlocking rhythms. Kendang gending is a large, barrel-shaped, double-headed handdrum. Bedug is also a large barrel-shaped drum, but is played with a beater. Keipung and tjiblong are handdrums smaller than kendang gending.

Tjiblong is used for dance accompaniment. These barrel-shaped drums might be from India, because very small drums of the pre-Hindu period are thought to have no connec-

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tion with large barrel-shaped drums, and Jaap Kunst<sup>8</sup> suggests that the names of similar barrel-shaped drums with kendang are derived from Sanskrit word "mrdaqga," which means drum. In strong gamelan playing the drummer plays a role as a leader; in soft style, the rebab player does.

In sum, the various gongs of the bonang family, saron family, gender family, gambang, rebab, suling and drums are the major instruments used in all gamelan orchestras. Because each instrumental family comprises several octaves of range produced by different-sized varieties, the total range of a gamelan usually reaches six to seven octaves.

In regard to the style of Indonesian music, D. A. Lentz says:

In spite of the strong Indian influence on the islands for such a long time, surprisingly little of Hindu musical theory or practice is noted in the technical aspect of the music of the gamelan.<sup>9</sup>

This implies that Indian music introduced in the Hindu period was reinterpreted into typical Indonesian music as it was at a certain time in history. Jaap Kunst's research seems to suggest that this probably occurred around the tenth century:

at the time that prosa-redaction of the Mahabharato-Canto (996), the instrumen-

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<sup>8</sup> Music in Java, p. 202.

<sup>9</sup> The Gamelan Music of Java and Bali, (Lincoln, Nebraska: University of Nebraska Press, 1965), p. 5.

tarium of the ruling castes still bore a predominantly Hindu character. One may take it as certain, however, that in many respects the music played on it differed considerably, already at that time, from the music of the Indian homeland. Just like the architecture and the poetry of that period it probably possessed its own pronounced Hindu-Javanese character.<sup>10</sup>

Whatever their precise origins, the characteristics of the Indonesian music that we hear at the present day can be generalized on several levels, such as nuclear theme or fixed melody, scale system, modes, colotomic structure, musical form and orchestration.

#### Nuclear Theme

Nuclear theme, to borrow a A. Gaetano's definition, is a "fixed melody which is equivalent to a western cantus firmus--usually an eight to sixteen-beat melody, slow and simple, and of equal values, around which layers or ornamentations and elaborations are built."<sup>11</sup> The saron family and the gender panembung play this fixed melody. The nuclear theme is the base of all gamelan compositions. The combination of the melodic pattern and the mode of the nuclear theme established the actual identity of a gamelan piece.

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<sup>10</sup> Music in Java, p. 112.

<sup>11</sup> "Definite Pitched Idiophones of the Javanese Gamelan," Percussionist, XV (1979), 126.

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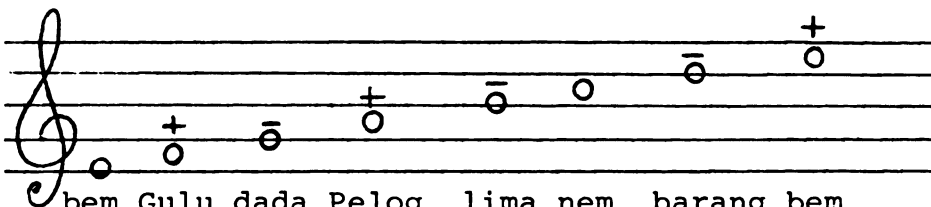
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## Scale

There are two basic scale systems in the gamelan: pelog and slendro.<sup>12</sup> The pelog system consists of seven tones, and slendro includes five tones in an octave. Traditionally, pelog is considered a feminine or sad system, and slendro a masculine or festive system. It seems that various kinds of tuning systems have been used in Indonesia throughout history. But M. Hood<sup>13</sup> says that the modern form of gamelan slendro and pelog had been established by the late seventeenth or early eighteenth century. The five tones of slendro have an equal intervallic relationship, but those in pelog do not. The names of the tones and their intervallic arrangement<sup>14</sup> are as follows:

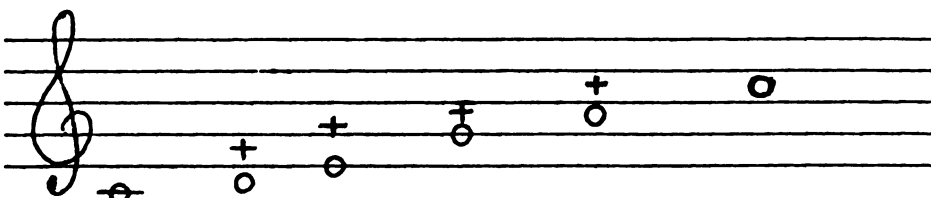
Pelog



bem Gulu dada Pelog lima nem barang bem

120 130 270 130 115 165 250

Slendro



Name: barang Gulu dada Lima Nem barang

Cents: 240 240 240 240 240

<sup>12</sup> The words "pelog" and "slendro" are Central Javanese in origin.

<sup>13</sup> Music of Indonesia, p. 14.

<sup>14</sup> Intervals are from Jaap Kunst, p. 14.

The following chart compares the two systems in an octave of the same level.<sup>15</sup>

|         | Nem        | barang | bem  | Gulu | dada | pelog | Lima | Nem |
|---------|------------|--------|------|------|------|-------|------|-----|
| Pelog   | 165        | 250    | 120  | 130  | 270  | 130   | 115  |     |
| Western | C          | D      | E    | F    | G    | A     | B    | C   |
| Scale   | 200        | 200    | 100  | 200  | 200  | 200   | 100  |     |
| Slendro | 240        | 240    | 240  | 240  | 240  | 240   | 240  |     |
|         | nem barang |        | Gulu |      | dada |       | Lima | Nem |

#### Patet

Each of the two scale systems consists of three modes called "patet." The three modes in the pelog system are patet Lima, patet Nem, and patet Barung. The modes in the slendro system are patet Nem, patet Sanga, and patet Manyuna. All six patet have different sets of principal tones, on which special colotomic and melodic emphases are laid. The table below presents the patet of each system with its principal tones (dasa).<sup>16</sup> The principal tones

<sup>15</sup>To assist understanding, the western tempered scale is added.

<sup>16</sup>This is derived from W. P. Malm, Music Cultures of the Pacific, the Near East and Asia, (New Jersey: Prentice-Hall, Inc., 1967), p. 31.



are indicated by X's :

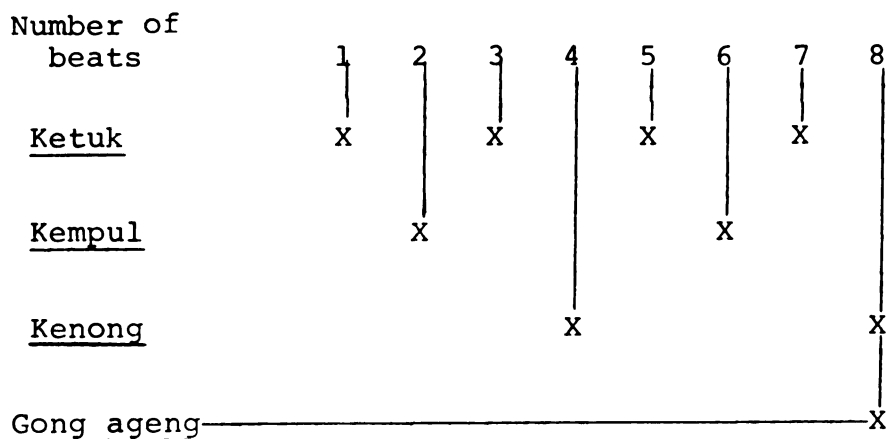
|                                 |               |  |      |      |      |       |      |     |
|---------------------------------|---------------|--|------|------|------|-------|------|-----|
| S<br>L<br>E<br>N<br>D<br>R<br>O | barang        |  | lima | gulu | nem  | dada  |      |     |
|                                 | Patet manyuna |  |      | x    | x    | d     |      |     |
|                                 | Patet nem     |  | x    | x    | x    |       |      |     |
|                                 | Patet sanga   |  | x    | x    | x    |       |      |     |
| P<br>E<br>L<br>O<br>G           | barang        |  | bem  | gulu | dada | pelog | lima | nem |
|                                 | Patet Lima    |  | x    | x    |      |       | x    |     |
|                                 | Patet nem     |  |      | x    |      |       | x    | x   |
|                                 | Patet barang  |  |      | x    | x    |       |      | x   |

### Colotomic Structure

Colotomic structure refers to the unique Indonesian basic rhythmic structure which occurs in an eight to sixteen beat melodic phrase<sup>17</sup> of a nuclear theme. The structure is determined by four colotomic instruments: gong ageng, kenong, kempul and ketuk. These instruments divide music into several sections by entering in a certain time and order. The following illustration represents one of the most common colotomic structures in use today. An eight-beat phrase is presented as an example:

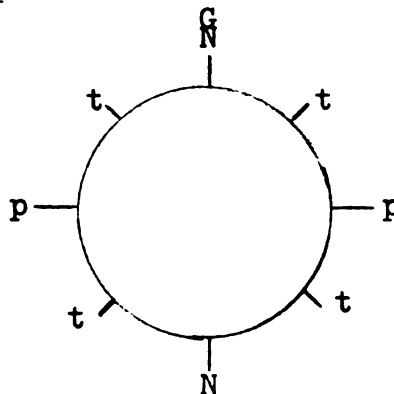
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<sup>17</sup> This is called gongan in Indonesian.



Gong ageng always marks off the end of the nuclear theme or phrase. Then kenong divides this phrase, called gongan, into two equal parts, and kempul beats fall within the kenong beats. Kempul beats are filled by ketuk beats. The principle of this colotomic cycle seems to be strongly connected with Indonesian cosmology. Gongan is thought by Indonesians to be an universal circle which goes round continuously without having beginning or end. The following diagram<sup>18</sup> show the relationship between the eight-beat colotomic structure and the concept of Indonesian cosmology.

G: Gong ageng  
 N: Kenong  
 P: Kempul  
 t: Ketuk



<sup>18</sup>S. B. Hoffman, "Epistemology and Music: A Javanese Example," Ethnomusicology, XXII (January, 1978), 84.

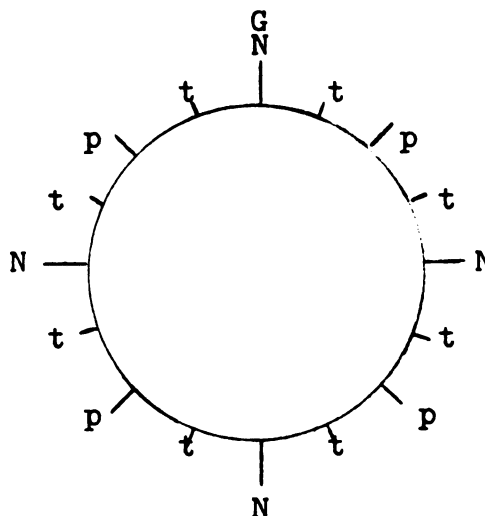
Repeating the rule related to the above diagram, the completion of this circle, which is a phrase of the nuclear theme, is marked by gong ageng, and kenong divides the circle into two equal parts. Kempul beats fall within the kenong beats and ketuk beats fill the kempul beats. The balance of the circle or universe is very important. Thus the order of punctuating this circle always seems to follow this principle. When the length of gongan is more than eight beats, further subdivisions are made in the circle as follows:<sup>19</sup>

G: Gong ageng

N: Kenong

P: Kempul

t: Ketuk



Though the illustration above shows a further subdivision, the same principle as with the eight-beat phrase is implied: gong ageng marks the end of a phrase, and kenong divides it into several equal sections. Kempul beats fall within the kenong beats, and ketuk beats fill the rest of the space for balance. The colotomic cycle also corresponds with the points of the compass and calendrical reckon-

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<sup>19</sup> Sue Carter DeVale, "The Gamelan," Field Museum of Natural History Bulletin, January, 1978, 12.

ing.<sup>20</sup>

S. B. Hoffman attributes the importance of gamelan music in rites and ceremonies to a need to reaffirm the order of the universe, which is thought to be in danger in such times of transition as births, marriages, exorcisms, coronations, etc.<sup>21</sup>

### Form

The musical form of a gamelan piece is usually a two-part construction, consisting of the first introductory movement and the second main movement. The introduction, called bebuka or buka, always comes first in composition (gending). It introduces a nuclear melodic formula or mode, frequently in a melodic pattern similar to that of the fixed melody. During this introduction the players have an opportunity to "get into the atmosphere" of the piece to be played. There are two types of introduction in gamelan: instrumental and vocal. An instrumental introduction can be performed by a solo or an ensemble. The most important instruments employed in buka are rebab, bonang barung, and gender. When these instruments play a buka, the word "buka" is put in front of the name of each instrument: buka rebab, buka bonang barung, and buka gender. It is said that each instrument is played according

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<sup>20</sup>For further discussion see S. B. Hoffman, pp. 79-80.

<sup>21</sup>For further discussion see S. B. Hoffman, p. 78.

to the needs of the occasion. Buka rebab is used for adding luster to festivities, including the accompaniment of dances and puppet plays; buka bonang barung is used for ceremonials (hormat); bebuka gender is used for soft music, such as Puspawarna and Babat Kencheng. In addition to these instruments, buka kendang is used for martial music. Vocal introduction can be performed by a solo, a chorus, or both. When the introduction is performed by an instrumental ensemble or a chorus, the resultant texture is heterophony, in which a few extra tones or ornaments are added to the main melodic line. The instrumental buka is usually no longer than a few measures, but the vocal introduction is longer.

Because the character of the buka is usually in agreement with the section that follows it, the names-gending rebab, gending bonang, and gending gender-are sometimes used to indicate the character of a whole piece. Both instrumental and vocal introductions are concluded by a gong ageng stroke. After a gong beat at the end of the introduction the orchestral playing gradually accelerates, and this is the start of the second, developmental part. In this part comes the fixed melody based on the mode introduced earlier. As this movement develops, a thick orchestral texture is established around the nuclear theme, and the tempo becomes very fast. At the end of this vigorous development the tempo slows down and, after one or two slow measures, the gong ageng beat concludes the piece. It is said that the colotomic structure is not

always maintained in the strict principle in the last few measures of this part: it seems that players tend to change the colotomic pattern during the performance. In short, the form of a gamelan piece might be presented as follows:

First part: buka

Second part: a b c d e f - - - .

The letters a, b, c, d, etc., each indicate a gongan and each gongan can be repeated.

#### Orchestration

The principle of gamelan orchestration may be referred to as stratification. There is an indeterminate number of repetitions of the nuclear theme, and Lentz writes that,

on each recurrence of the theme (or cantus), a new tonal register or a rhythmic intensification is introduced. Later new tonal color is added by instruments such as bonangs, thus stratifying the basic outline. The flexible suling or rebab supply florid embellishment. Improvisatory elaborations of a heterophonic nature develop with the music progressing in a free manner.<sup>22</sup>

Although the essential line of all strata is a simple fixed melody, each stratum produces a thick harmonic texture by adding various improvisatory and contrapuntal lines to

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<sup>22</sup>The Gamelan Music of Java and Bali, p. 44.

the fixed melody at a certain intervallic distance vertically. Improvisation is a very important musical practice in the gamelan orchestra. About the orchestral color, M. Hood says the following:

Another underlying deep structure of this music appears to be an aesthetic preference for a homogeneity in orchestral color rather than the concept of contrast featured in the Western orchestra through the juxtaposition of strings, woodwinds, brass and percussion.<sup>23</sup>

In summary, the general characteristic features of Indonesian gamelan music may be described as follows: the use of nuclear theme, which is equivalent to a western cantus firmus; two basic scale systems, pelog and slendro, and their six modes; colotomic structure; orchestration, whose principle can be referred to as stratification; two-part formal structure; and instruments composed primarily of idio-phones.

Despite successive periods of foreign influence, the peoples of Indonesia have certainly established richly diversified modes of their own cultural expression. Among these, the highly-developed gamelan music in Java and Bali is probably the most important tradition, which has developed into a form uniquely Indonesian in character, in connection with religion, literature, drama and dance.

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<sup>23</sup>Music in Indonesia, p. 10.

## CHAPTER II

### THE JAVANESE MUSIC AT THE 1889 UNIVERSAL EXPOSITION IN PARIS

In a broad sense, expositions and fairs are events where people gather to present or see exhibits that show other people's works and goods. The terms "exposition" and "fair" have often been used interchangeably, but the general distinction between them is that fairs traditionally are gatherings for immediate trade, and expositions are a form of advertisement. Fairs thus are meetings of people for the sale and purchase of goods, taking place regularly in a known or fixed locality. Expositions are set up not so much to sell goods as to display the industrial, scientific and artistic achievements of a given country or period, and are not necessarily at regular intervals. The origins of fairs date as far back as the second millenium B.C., when caravans of merchants customarily travelled to the most important religious festivals in Syria, Palestine, Mesopotamia and Egypt. Compared with these fairs, expositions seem to be of very recent origin. It is said that the first exposition founded on a fine arts exhibition was held by the French Academy of Paintings and Sculpture in 1673 A.D.

From the middle of the eighteenth century to the first half of the nineteenth century expositions grew rapidly



in size and number, perhaps because of the economic, social and political changes during this period. The striking economic change was the industrial revolution, involving the introduction of manufacturing machines. With the new machines, vast quantities of goods and materials could be produced rapidly. Thus, machinery and industrial products became very important parts of an exposition. As industry developed further, factories were built in many cities, railroads linked these cities, and the invention of the telegraph furnished instant communication between distant places. All these factors led to more frequent expositions around industrial centers.

The growth of industrialism brought a social change of great importance: a middle class grew in size and influence. The members of the middle class were neither noblemen nor peasant, but rather businessmen and wealthy landowners. They owned most of the factories and operated the banks, mines, railroads and shops. These people played an important role in the development of expositions. Since they deemed it a great honor to win the first prize in an exposition, they competed with each other to make new products, inventions and objects of distinguished workmanship.

Politically, democracy, nationalism and imperialism began to take shape during this period. Democracy developed in part from revolutions--the American and French revolutions--

that established the right of people to govern themselves. Nationalism developed from strong feelings of national pride that united the people of each country as they fought for their democratic ideal. Nationalism for many European countries meant a sense of separateness, a sense of national identity, and a pride in their own achievements and traditions. These political movements caused keen rivalries between industries among the European countries. The competition among industries in turn created the colonial expansionism which later became known as imperialism. Partly because the industrial nations needed large supplies of raw materials for their factories, they began to establish many colonies in Africa and Asia, which had these materials in abundance. The nations which had the most colonies during this period were Great Britain, France and Germany; important colonies were also established by Belgium, Netherlands, and Portugal. With all the above changes, expositions became very important tools for displaying a nation's power and achievements, and from the second half of the nineteenth century expositions on an international scale began to appear alongside the already numerous national expositions.

The "Exposition of the Industry of all Nations" organized by the London Society of Arts in 1851 is regarded as the first international exposition. The important universal expositions after this were those of 1855 (Paris), 1862 (London), 1867 (Paris), 1871-1874 (London), 1873 (Vienna),

1876 (Philadelphia) and 1878 (Paris), to name just a few. The 1889 Exposition held in Paris was one of these universal expositions, organized by the French government. While there were several international expositions held in other European countries between 1879 and 1889, the French government did not organize any international expositions in France for ten years after the 1878 universal exposition. This was because France wanted to hold a magnificent exposition in the year of 1889, the centenary of the French revolution (1789).

In the year 1889 it was very important to the French people to reassess their strength. Industrialism and imperialism climaxed in the late nineteenth century, and most European countries became economically wealthy and militarily strong. Their arts, sciences and scholarship reached high levels of development. France had been one of the leading powers in this course of development since the time of Napoleon's domination over Europe. During the eighteenth-sixties, however, France became alarmed over the growing strength of Prussia, fearful that an united Germany under Prussian leadership would upset her power.<sup>24</sup> After a series of disputes, France declared war on Prussia in 1870.<sup>25</sup> Following disastrous Prussian victories, the French established the Third republic. Although France held an exposition in

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<sup>24</sup> Now the northern part of Germany. Bismark of Prussia united other German states between 1866 and 1871.

<sup>25</sup> Franco-Prussian war or Franco-German war.

1878, most Frenchmen felt that they needed a stronger display of their power throughout Europe. Therefore, France carefully planned a centenary exposition in commemoration of the French revolution, an event which sparked nationalistic feeling throughout the country.

Great endeavours were undertaken for ten years to make the exposition of 1889 worthy of its centenary character. The Eiffel Tower, completed in 1888, was one of the new monuments established during these years of preparation. Jules Bertaut explains the circumstances of the year 1889 as follows:

The year 1889 was a year of excitement. Events tumbled over each other in every department of national activity, as though, after ten years of apprenticeship to the tempo of modern life, the nation had at last reached its full stride.<sup>26</sup>

The 1889 exposition was held from the 6th of May to the 31st of October. It is said that the exposition comprised altogether 55,486 exhibitors, including 30,000 French ones, and the space the exposition occupied was larger than on any previous occasion. The whole plan of the exhibition was to show the progress accomplished in every branch of human activity during the last century, ranging from small cultural products to various industrial works. But above all, the exhibition of 1889 marked the establishment of technological

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<sup>26</sup>Paris 1870-1935, translated by R. Millar, (New York: D. Appleton Century Company, 1936), p. 101.

science as predominant among human activities.

An immense gallery of machines was thought to be the backbone of all exhibitions, and the French seemed to be very proud of theirs. This gallery was said to have been the largest ever constructed up to that time. However, the most picturesque and interesting parts of the exposition were the displays of various French colonies and protectorates in Africa and Asia: Algeria, Tunis, Senegal, Madagascar, Tahiti, Guiana, Gabon, Cochinchina, Annam, Tonquin, etc. William Walton states the purpose and plan of the colonial exhibition as follows:

Its purpose was to faithfully reproduce the physiognomy of France's principal possessions, to raise a grand central palace (an Annamese palace and Cambodian and Tonquinese pagodas), as well as types of native villages, and to give life to the whole by the presence of military and civilian natives, to show the location of the public services, to exhibit maps and statistical documents prepared with the most scrupulous care, to publish information to enlighten persons who might be disposed either to enter into commercial relations with the colonies or to go there in order to study their resources.<sup>27</sup>

In addition to all these French colonial exhibitions, there was a special colonial exhibition which greatly attracted people's attention. This was the Javanese exhibition from Indonesia.

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<sup>27</sup> Library ed., Paris from the Earliest Period to the Present Day, 10 vols., (Philadelphia: G. Barrie & Son, 1899-1922), "Expositions," in vol. 9, p. 391.

In the year 1889 Indonesia was under Dutch control and it was the Dutch who decided to organize the Javanese exhibition, along with their other industrial items, to show off their colony. The Dutch erected a Javanese kampong<sup>28</sup> beside the Cochín-Chinese village and brought in Javanese native artisans, dancers and musicians with their families. These artisans demonstrated their drawings and crafts live in the village houses, and dancers and musicians performed in a big pavilion, which served as a theatre in the middle of the kampong. The number of native artisans and musicians is not certain, but according to E. Raoul's Javanais et Javanaises à l'Exposition,<sup>29</sup> there were four court dancers and two public dancers.<sup>30</sup> The four court dancers and musicians were sent from Solo,<sup>31</sup> a city in Central Java, but it is not certain from what region in Java the native artisans and two

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<sup>28</sup> A village or migrant living compound in the city or country. Usually it is made up of hundreds of shanties separated by narrow lanes or footpaths. Each kampong reflects the ethnic background of its inhabitants.

<sup>29</sup> (Paris, Quantan, 1889).

<sup>30</sup> Javanese dancers are generally grouped into two social classes, the tandak and the runggeng. The tandak constitutes the high-class court dancers, and the runggeng comprises the low-class public dancers.

<sup>31</sup> A different opinion suggests that these performers were sent from Jogya, which is also a city in Central Java. But Arthur Pougin says in his Le Théâtre à L'Exposition Universelle de 1889, (Paris: Librairie Fischbacher, 1890, p. 110) that these four court dancers were sent by the prince, called Mangko-Negro, who resided in Solo. He also says (*Ibid.*, p. 111) that the one of the four dancers, named Sariem, was

public dancers were sent. However, the Javanese dances and music, which shall be discussed presently, were said to be the most noticeable of all the exotic parts of the exposition.

The Javanese performance at the exposition included processional music, a court dance and a public dance with gamelan accompaniment. It is possible that several more musical pieces and dances were performed at the exposition, but in light of available documents written around that time,<sup>32</sup> it is thought that the above program was performed several times per day.

The court dance called Serimpi<sup>33</sup> was performed by four girls,<sup>34</sup> Wakin, Saekia, Sariem and Tamina, aged between

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the daughter of one of the musicians of the troupe. Thus, it is presumed that these court dancers and musicians were all from Solo. Actually, before 1755 these two cities were under the same empire, sharing the same cultural background, but Solo had more of a reputation for the traditional court dance than Jogya.

<sup>32</sup>A. Pougin, Le Théâtre à L'Exposition Universelle de 1889, E. Raoul, Javanais et Javanaises à l'Exposition. (Paris, Quantin, 1889), and J. Tiersot, Musique Pittoresques: Promenades Musicale à l'Exposition de 1889, (Paris: Le Menestrel, 1889).

<sup>33</sup>Debussy's friend Godet says that this dance was Bedaya. Both Serimpi and Bedaya are very famous Central-Javanese court dances, but Bedaya is usually performed by nine dancers, and Serimpi is performed by even-numbered dancers (like four, six, eight and so forth). Therefore it is thought that the piece performed at the exposition was Serimpi.

<sup>34</sup>See Illustration 2.

twelve and seventeen, in compliance with the tradition which requires that when the dancers reach the age of twenty, they are no longer allowed to dance in court.

Javanese court dance is generally characterized by its restraint and control of movement and emotion. There are rigid rules prescribed by tradition, and each movement or posture has a name and meaning. Every movement must be made with absolute precision, while the facial expression of the individual must remain detached and immobile throughout the performance. The stories of Serimpi are mostly derived from Hindu epics such as Mahabarata and Ramayana. This classical dance is really a highly-skilled art requiring hard training. Jules Bertaut<sup>35</sup> quotes an European's impression of this dance movement, which describes the characteristics of the dance very well, as follows:

It is a frieze of youthful bodies offered in prayer. They approach each other with stiff, hieratic movements, their arms taut from their bodies, the hand flat from the wrists. Their eyes stare blankly ahead as their files approach and mingle. All their gestures signify their utter obeisance before their Divinity.

In contrast with the court dance, a public dance, whose theme was based on a love story, was performed by

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<sup>35</sup>Paris, 1870-1935, pp. 108-109.



female and male public dancers.<sup>36</sup> Public dancers move town to town to entertain at weddings, birthdays and festivals. Julien Tiersot<sup>37</sup> describes this dance in the following terms:

The dance, far from having a general character, is composed of unique figures and evolutions of both dancers, the male and female running after each other and escaping from each other all the time, according to a theme which is as old as humanity, and which can be found in the popular tradition of all races.<sup>38</sup>

It seems that curious Europeans gave secondary attention to this piece because of its less mystical character. However, it must also have given every European who visited the Javanese theatre an unforgettable visual impression of these dances.

Another element of the Javanese performance which piqued Europeans' curiosity and some musicians' artistic

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<sup>36</sup>

The title of this dance is not available to us, but in view of its theme and the life of these dancers explained by A. Pougin (*Ibid.*, pp. 114-115), we may say that it was joged gandrung (love-dance). Joged gandrung is a kind of folk dance in Central Java which is generally accompanied by a complete or little abridged gamelan. Therefore, we might conclude that the public dancers were also sent from Central Java.

<sup>37</sup> Musique Pittoresque, p. 44.

<sup>38</sup> "la danse, loin de prendre jamais un caractère général, se compose uniquement des figures et des évolutions des deux danseurs, l'homme et le femme se poursuivant l'un et se fuyant sans cesse, suivant un thème aussi vieux que l'humanité, et que l'on retrouve dans les traditions populaires de toutes les races."

interest was the Javanese gamelan music performed to accompany the procession and dances. A transcription of these musical pieces is made available by Julien Tiersot,<sup>39</sup> and other versions of the music were given by Bendictus.<sup>40</sup> However, for the purposes of this study the work of Benedictus will not be considered because its pianistic adaptation makes it difficult to observe the detailed instrumentation of the gamelan orchestra, and this discussion will be based on the transcription by Julien Tiersot.

The processional music is generally played in special festivals and celebrations, such as processions of ruling princes, principalities, some members of the nobility, and for a bride in a wedding. The Javanese performance which began the procession of musicians at the exposition was one of these special occasions. The processional music could be played by the regular gamelan, by the anlung ensemble, or by a number of membranophones. At the exposition the procession was accompanied by the anlung ensemble. J.

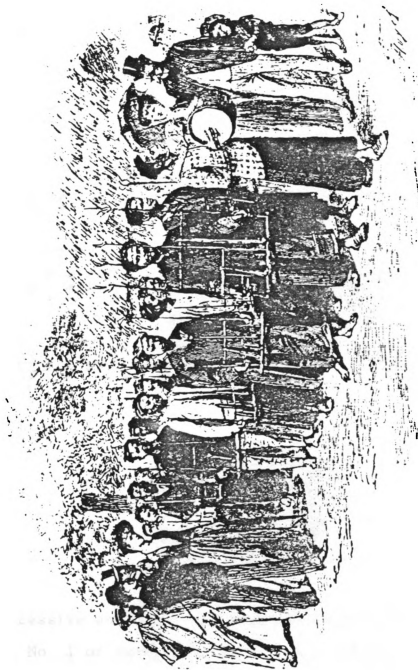
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<sup>39</sup> Musique Pittoresques.

<sup>40</sup> Les Musique Bizarres à l'Exposition. (Paris: G. Hartmann et Company, Editeurs, 1889).



Ill. 2: Javanese Court Dancers at the Exposition  
 Drawing of Em. Bayard  
 (From Francois Lesure, Claude Debussy, Genève:  
 Editions Minkoff, 1975, p. 32).



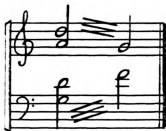
Ill. 3: The Procession of Javanese Musicians at the Exposition  
 Sketch published in *L'Exposition de Paris* (1889), t. I.  
 (From *Francois Lesure*, *Claude Debussy*, Genève, Editions  
 Minkoff, 1975, p. 31).

Tiersot gives the transcription of the principal melodic textures of the anklung music performed on that occasion:<sup>41</sup>

Ex. 2-1a



Ex. 2-1b



The successive entrances are made to a slow movement, as seen in No. 1 of Example 2-1a, and this movement gradually speeds up as more instruments enter, like those of No. 2 and 3 (Ex. 2-1a). As the procession proceeds, the movements

<sup>41</sup>Ibid. pp. 34-35.

are further accelerated as is shown in No. 4 to 8 (Ex. 2-1a). In the meantime the drum, in conformity with the movement of the ensemble, marks the strong beats with its fundamental note. Then all the instruments are agitated together and create a sort of tremolo as is illustrated in Example 2-1b. Each numbered unit can be repeated any number of times, in accordance with the procession. Looking at the transcription it can be observed that the anklung had five pitches: d', f', g', a', and d'. The manner of development of this music represents the same characteristic as gamelan ensemble music: the simple rhythmic and melodic plan or motive develops through repetitions and variations, and thus creates a rich texture. J. Tiersot expressed his view of the last, tremolo-like portion of the music as follows:

What is this chord? A chord of the ninth with a full and rich harmony, an absolutely modern, Wagnerian chord, of which characteristic examples could be found in Tristan et Yseult and Les Maitres chanteurs. This is a witness of the artistic feeling of the Javanese brought by them from their remote island, that we could not consider as indifferent.<sup>42</sup>

After the processional music the musicians settled at the back of the stage. Then, with the entrance of the

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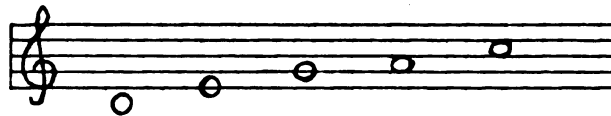
<sup>42</sup>Musique Pittoresques, p. 35, "Et quel est cet accord? de neuvième, harmonie riche et pleine, absolument moderne, accord wagnérien, dont on pourrait trouver des exemples caractéristiques dans Tristan et Yseult et Les Maitres Chanteurs, Voilà un témoignage de sentiment artistique des Javanais, apporté par eux de leur île lointaine, que nous ne saurions considérer comme indifférent."

four court dancers, the gamelan music for this dance started. It is said that the rebab played the introductory melody, and the dancers left their seats and danced to it. The introductory melody was transcribed by J. Tiersot (Ex. 2-2a):<sup>43</sup>

Ex. 2-2a



Ex. 2-2b



An instrumental introduction was placed by buka rebab. Since the introduction's scale system determines the scale of the following section of a piece, it can also be said that the whole piece was in the five-tone slendro scale system like Example 2-2b. It is said that the introductory melodic sentence was punctuated by a colotomic instrument at the end of the melody, which always happens in gamelan music, and the colotomic instrument must have been a gong ageng. The intervals of the descending fourth and descending second are a characteristic of this melody.

The introduction was followed by the developmental section which started the nuclear theme with a slow and simple accompanimental line.<sup>44</sup> The following nuclear

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<sup>43</sup> Ibid., p. 39.

<sup>44</sup> For an illustration, see J. Tiersot, p. 39.

theme,<sup>45</sup> which nearly always remained the same, was played by the rebab:

Ex. 2-3



The nuclear theme above has a sixteen-beat phrase, which is a very commonly-used length in a gamelan music, and a five-tone<sup>46</sup> slendro scale system. The use of the intervals of descending fourth and descending second as predominant intervals shows a melodic similarity to the introduction. Based on this melody the piece slowly develops. In the course of this development several instrumental lines are added around the theme, and the texture becomes a little thicker, as in the following excerpt:<sup>47</sup>

Ex. 2-4

<sup>45</sup>Derived from J. Tiersot, p. 40.

<sup>46</sup>The note c was played in the other parts.

<sup>47</sup>Ibid., p. 40.



According to Tiersot, the first line represents the rebab, the second line is played by saron barung, the third line, upper part is bonang ageng, and the third line lower part is gongs. The fragments of the nuclear melody appear in the part for the bonang ageng, which is one of the improvising instruments. It seems that the last measure of the above score the movement becomes agitated with groups of eighth notes. Soon the movements of the orchestra become much faster, and all the instruments participate in it. With the increase of instrumentation a fast, contrapuntal and polyphonic section is created, carrying a rich harmonic texture and orchestral color. Tiersot provides us with an excerpt of this highly-developed section:<sup>48</sup>

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<sup>48</sup>Ibid., p. 41.

## Ex. 2-5

\*bonang aigu

rebab

xylophones

bonang grave  
et  
gongs

drums

The musical score for Ex. 2-5 consists of two systems of five staves each. The instruments are labeled on the left: \*bonang aigu, rebab, xylophones, bonang grave et gongs, and drums. The first system shows the initial rhythmic patterns for each instrument. The second system shows more complex rhythmic patterns, including triplets and sixteenth notes, with some instruments playing in a more active role than others. The drums play a steady, complex pattern throughout.

\* The names of instruments are added by the author according to the description by J. Tiersot, p. 41.

In this section the nuclear theme is only slightly ornamented. The small bonang appearing in the first line must be a bonang penerus, which is a small-sized bonang; here it plays contrapuntal improvisatory figures of the nuclear theme, with rapid sixteenth notes. The third line is indicated as the part of xylophones. It could be gambangs or genders or sarons or a combination of all these instruments. However, the third line improvises on the nuclear theme by dividing it into smaller note values. The fourth line is for bonang grave, which is probably a bonang ageng and gongs.<sup>49</sup> This line simply marks the principal beats of the nuclear theme. The bottom line, lower voice is for a drum with a beater. The drum played by a beater may be either bedug or ketipung. The bottom line, upper voice is said to be a sort of sistrum. It might be a kelontong of Chinese origin, because at first sight it seems like a kind of sistrum. A kelontong is a very small drum, placed on a long stem and usually barrel-shaped. The skin covers both sides of the head; and in the middle of the body of the drum two small balls--one on each side--hang on chords. The player moves the handle to and fro to give a swinging movement to the balls, and they hit each of the two skins in turn. The eighth-note figures which occur in the bottom line, upper voice seem to be a note-figure produced by this instrument,

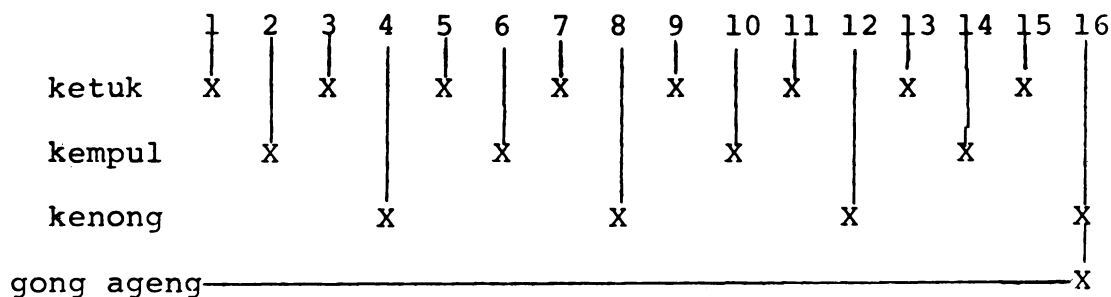
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<sup>49</sup> The names of the gongs are not specified in Tiersot's document.

each two-note figure by one swinging movement. However, this section provides vigorous improvisational lines of the nuclear theme at some intervallic distance vertically, and thus establishes a rich harmonic texture.

It is hard to analyze the colotomic structure of this piece from the above excerpt, because the colotomic instruments share the fourth line under the indication "le bonang grave et les gongs," without further specification. But supposing that all the notes in the fourth line are played by both bonang and gongs, it might be said that the colotomic structure of this piece follows the regular principle of an ordinary sixteen-beat phrase.<sup>50</sup> This conclusion receives further support from the fact that gamelan pieces nearly always follow a certain order of colotomic pattern. If all the notes in the fourth line were shared by colotomic instruments in the regular fashion, the colotomic structure of this piece would have been as follows (dividing the sixteen beats):

Ex. 2-6



<sup>50</sup> See the diagram in Chapter I, supra. P. 24-25.

After the big agitation the tempo of the piece slows down again, and stays in a slow tempo for a few measures. The piece is ended by a gong-ageng stroke.

The music for the public dance is not available to us, except for the following nuclear theme<sup>51</sup> played by the rebab:

Ex. 2-7



Although the whole transcription is not available, this music seems to have the same characteristics as the court dance music analyzed above. J. Tiersot<sup>52</sup> states that the music of the public dance does not differ from the preceding one, and his further explanations about the piece present the same features and development as the court dance music.

The features of the gamelan music heard at the exposition then could be summarized as follows: first, this piece

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<sup>51</sup> J. Tiersot, p. 44.

<sup>52</sup> Ibid.

has sixteen-beat phrase nuclear theme which is very common in gamelan music, and this theme is the base of the piece; second, it has the five-tone slendro scale; third, the form of the piece is in two part structure, the instrumental introductory section and the developmental section; fourth, most of the important gamelan instruments are employed by this piece, such as rebab, saron, bonang, drums, gongs and xylophones; fifth, the rhythmic structure probably follows the regular sixteen-beat principle; sixth, the manner of development is in the principle of polyphonic stratification, in which the various improvised lines of the nuclear theme establish a thick orchestral and harmonic texture. Jaap Kunst<sup>53</sup> says that the serimpi orchestra, in its ancient form is like a much reduced ordinary gamelan, including kendang gending, ketipung, gong, kenong, ketuk, and kenmanak,<sup>54</sup> and that the melodic lines are presented by unison choir singing.

The exoticism that sprang up with the rise of colonialism in Europe in the late nineteenth century, combined with the exposition of 1878, had brought the revelation of the music of the Hungarian gypsy and that of the Tunisian and Algerian. But the Javanese music was still absolutely foreign to European laymen and musicians, and the performance at the 1889 Exposition created diverse reactions among

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<sup>53</sup> Music in Java, p. 279.

<sup>54</sup> Kemanak is an idiophone in the shape of a banana with a stalk.

them "horrible noise," "metallic sonorities tear your ears," and "strange music" were some of the comments. J. Tirsot compared this music with that of the fifteenth- and sixteenth-century polyphonic school. Saint-Saëns felt that the music was exquisite, with delicate instruments and unexpected rhythms. But for Debussy this music was not merely a curiosity, but became something that would affect him deeply. Edward Lockspeiser quotes Debussy's impression of this music as follows:

Their conservatoire is the eternal rhythm of the sea, the wind among the leaves and the thousand sounds of nature which they understand without consulting an arbitrary treatise. Their traditions reside in old songs, combined with dances, built up throughout the centuries. Yet Javanese music is based on a type of counterpoint by comparison with which that of Palestrina is child's play. And if we listen without European prejudice to the charm of their percussion we must confess that our percussion is like primitive noises at a country fair.<sup>55</sup>

The Javanese performances at the 1889 Exposition in Paris certainly captured the admiration of those who heard them, arousing artistic interest in some, while in others they created a feeling of awakening of regard and respect for cultures other than their own.

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<sup>55</sup>3rd ed. Debussy: His Life and Mind, (Cambridge, New York, Melbourne: Cambridge University Press, 1978), p. 115.

### CHAPTER III

#### DEBUSSY'S STYLE BEFORE 1889

The time between the late nineteenth and early twentieth centuries was for composers a period of searching for fresh and new modes of musical expression. Although linked with tradition, composers began to make their way in various new directions.<sup>56</sup> One of the most important figures of this time in France was Claude Achille Debussy, whose style is often called "impressionism."

Debussy, born in 1862, was intensively trained in the classical tradition from 1873 to 1884 at the Paris Conservatory. Debussy's attitude toward this traditional training that he received during his school years is well demonstrated in a conversation with Ernst Guiraud, his composition teacher:

Guiraud: (Debussy having played a series of intervals on the piano) What's that?

Debussy: Incomplete chords, floating. One can travel where one wishes and leave by any door. Great nuances.

Guiraud: But when I play this it has to resolve.



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<sup>56</sup> The nationalistic composers, post-Wagnerian composers and the French impressionistic composers made up the main streams which were to flow into the new music of the twentieth century.



Debussy: I don't see that it should. Why?

Guiraud: Well, do you find this lovely?



Debussy: Yes, yes, yes!

Guiraud: But how would you get out of this?



I am not saying that what you do isn't beautiful, but it's theoretically absurd.

Debussy: There is no theory. You have merely to listen. Pleasure is the law.<sup>57</sup>

In 1884, at the age of twenty-one, Debussy gained the Prix de Rome with his Biblical cantata L'Enfant prodigue. This entitled him to a period of three years of quiet work at the French Institute in the Villa Medici in Rome. The Prix de Rome was the highest honor the Conservatory could bestow, and an attached condition to this award was that the recipient should submit each year a composition of some serious value. The first work to be sent by Debussy for consideration was Printemps for chorus and orchestra, and the

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<sup>57</sup> Edward Lockspeiser, Debussy: His Life and Mind, Vol. 1: 1862-1902, (London, Casell, New York: Mcmillan, 1962-1965; reprinted ed., Cambridge, London, New York, Melbourne: Cambridge University Press, 1978), p. 206.

second was a cantata called La Damsiselle élsue. In accordance with the rules of the Institute, the works were to be performed, but neither of these was played. Officials of the Institute objected to the choice of key, F-sharp major, in the first part of Printemps as unplayable, and Debussy didn't want La Damsiselle élsue to be performed alone. Thus, the performance was cancelled, and Debussy returned to Paris in 1887, a year before his scholarship expired.

At the time of Debussy's return, Impressionism in art and Symbolism in poetry were at their height in Paris. Debussy began to establish closer relationships with painters and poets who nourished his imagination. Inspired by their impressionistic paintings and symbolistic poems, he became very interested in the interrelationship among art forms. And in 1888 and 1889 he encountered different experiences when he became acquainted with Wagner's chromatic music and Mussorgsky's Boris Godunov, and when he heard Javanese gamelan music at the Paris Universal Exposition. All these relationships and experiences helped Debussy to develop his own musical technique, and what are commonly regarded as his best works date from 1890 to 1910, including Cinq Poèmes de Baudelaire, L'Aprémidi d'un Faune, Chansons de Bilitis, Péllas et Mélisande and La Mer.

Debussy's output before 1889 shows a predominance of works with text: song, cantatas and choruses. This association with text becomes even more prominent when we include

his earlier works left still unpublished. Debussy's musical style before 1889 sometimes anticipates his later style, but mostly reveals the use of existing musical idioms.

The earliest of the known works are Nuit d'étoiles, Beau Soir and Fleur des blés. Although these are works written at the ages of fourteen and fifteen, they represent Debussy's early, fluent compositional technique which was derived from what he had heard.

Nuit d'étoiles is a good example of his early style.  
The harmonic structure of this song is as follows:<sup>58</sup>

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<sup>58</sup>See Appendix, pp. 115-116, for musical example.

## Ex. 3-1

A

1-8 9 10 11-12 13 14 15 16

$E^b: I^{+6} \quad I_2 \quad VI_7 \quad IV, V_6 \quad I \quad f: ii^{\circ 7} \quad V_7 \quad ii^{\circ 7}_5 \quad V_2$

17-19 20 21-22 23-24

$f: i^{-7} \quad i^{+6} \quad i^{\circ 7} \quad i^{\circ 7} \quad E^b: V_7 \quad iv \quad I$

$E^b: ii \quad ii^{+6} \quad ii^{\circ 7} \quad ii^{\circ 7} \quad ii^{\circ 7}$

B

25-26 27 29 30 31-32

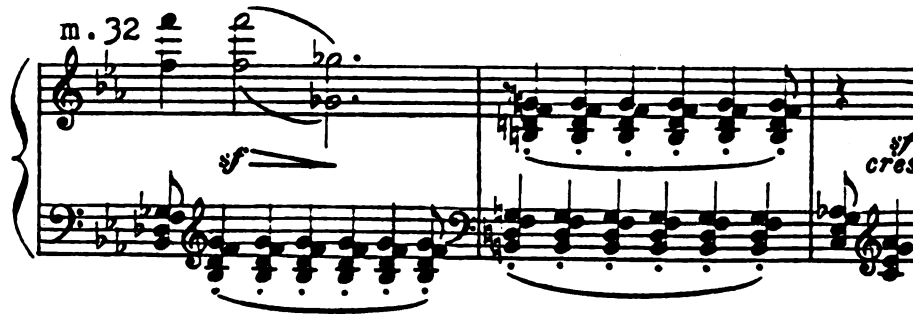
$g: ii^{\circ 7} \quad i \quad \#6 \quad D: IV_7 \quad vii^{\circ 7} \quad I_4 \quad F^{\#}: ii^{\circ 5} \quad I$

33-35 36 37

$F^{\#}: I^{+6} \quad [ ii^{\circ 7} \quad E^b: iv^{\circ 7} \quad V \quad I$

Nuit d'étoiles begins with eight measures of the tonic-added-sixth chord. The chord with added sixth would conventionally be considered the first inversion of a seventh chord. Thus, the theoretical root of the chord is the added-sixth tone, but the actual root that functions is the third tone of a seventh chord. Likewise, the theoretical root of the first chord of Nuit d'étoiles is the note "c" but the real function of the chord is the tonic with the added sixth. Added-sixth chords were also used by other composers of the time (Ex. 3-2).

Ex. 3-2. E. Chabrier, L'invitation au Voyage



Debussy's use of the added-sixth chord in the opening section of Nuit d'étoiles anticipates his preference of the chord for a color modification in his later pieces. One finds this chord frequently in his later works (Ex. 3-3a, 3b, 3c).

Ex. 3-3a. Danse



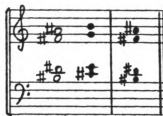
Ex. 3-3b. La Terrasse des audiences du clair de luneEx. 3-3c. Fetes

10-10 Modéré mais toujours très rythmé

Trpts. (Sourdines)

1st Harp

Another harmonic characteristic of Nuit d'étoiles is the use of successive seventh chords followed by ninth chords. This is not only a long-established traditional practice but also a commonly-used harmonic procedure among the French composers of the time. Example 3-4 illustrates other French composers' employment of seventh and ninth chords.

Ex. 3-4a. E. Chausson, Serres chaudes

D: #VI $\frac{\sharp 7}{\sharp 3}$  VII $\frac{7}{7}$  #VI $\frac{\sharp 7}{\sharp 3}$

Ex. 3-4b. Franck, Sonata for Violin and Piano, 3rd mov.

F $\sharp$ : I I iv7 v $\frac{9}{V}$  v $\frac{4}{4/II}$  v $\frac{2}{V}$  IV $\frac{6}{3/3}$  I

Nuit d'étoiles has a traditional I-IV(ii)-V-I harmonic progression, and a five part form, A B A'B'A". Debussy uses the first four lines of the poem (A) as the text for each return of the principal section, and in each case complements

it by returning to the home tonality, E-flat major. The song basically contains standard four-measure phraseology.

Other works written during his school years, until 1884 are in a style similar to Nuit d'étoiles: they exhibit traditional forms, clearly established tonal areas, frequent use of seventh and ninth chords, traditional harmonic progressions and clear phrase structure. The cantata with which he gained the Prix de Rome in 1884 is also written in this style.

Ex. 3-5. L'Enfant prodigue, Lia's air

m. 1  
Andante non troppo

A - sa - bli! A - sa - bli! Pourquoi m'as-tu quit - té - st...  
A - sa - bli! A - sa - bli! Ah! wherefore didst thou leave me?

Et mon cœur ma - ter - nel Ton i - mage est ren - tée.  
Oh my heart thou art gra - ves: I see - row for thee.

The above short excerpt from the cantata L'Enfant prodigue presents the four-square phrasing, the pleasing melodic line and incidental imitations between melody and accompaniment. The perfect authentic cadence is preceded by



the dominant seventh chord of bar seven. After completion of this cantata in 1884, Debussy spent three years in Rome (until 1887). During this time his only output was a few works which remain unpublished.

From 1887 to 1889 Debussy completed two sets of songs to poems of Baudelaire and Verlaine, Cinq Poèmes de Baudelaire and Ariettes Oubliées. The chronological order of these two sets of songs is as follows:

- 1887: Green  
Il Pleure dans mon coeur  
C'est l'extase  
La Mort de amants
- 1888: Recueillement  
Le Balcon  
L'Ombre des Arbres  
Spleen
- 1889: Le Jet d'eau  
Harmonie du soir

The songs written in 1887 still show a derivative style. These songs exhibit exact A B A', or some variant of this form. Tonality is clearly established. The song, Green, will serve as an example of these works. Green is in A B A' form, and the harmonic structure of this song is as follows:

## Ex. 3-6

A

B

A'

Here A-flat minor dominates both melody and accompaniment for the first eight measures. It then moves into a series of dominant chords. In measure sixteen, the last of these dominant chords resolves through the secondary dominant seventh to an A-flat major chord. This chord resolves to a D-flat dominant ninth in measure nineteen, which now cadences to G-flat major to end the section (A). At this point the significance of the whole tonal picture can be understood. The opening A-flat minor enacts the role of a supertonic area. The first dominant in measure nineteen is the real  $D^bV^9$ , and the classical progression of II to

V is present. The following dominants simply maintain harmonic activity, ultimately resolving to the final key center of G-flat major. Thus, the entire first stanza, labeled as 'A', might be regarded as an elaboration of the familiar II-V-I cadential formula.

In Green there can be observed two interesting harmonic aspects, the treatment of the ninth chords and the use of augmented sixth chords. The ninth chord is used first as a secondary dominant chord and afterwards as a chord before resolution to tonic, producing a dissonant chord tone. These harmonic situations can be found in many works of French composers of the time (Ex. 3-7a, 7b) as well as in those of Romantic composers in other countries (Ex. 3-7c, 7d).

Ex. 3-7a. Franck, Sonata for Violin and Piano, 1st mov.

m. 6

A: V9 I

Ex. 3-7b. Faure, Après un Reve

m. 1

*Andantino.* *deux.*

Dans un som - meil que charmaient i... ma - ge Je rêvais le bon -

(Puis le Tourner) Le - ra - ti - ni - rde la la... de - ra - tu Le - ra du - gli verchi

*Andantino.*

*pp*

## Ex. 3-7b (continued)

c: i      G: V<sub>9</sub>/V      V<sub>9</sub>      V<sub>9</sub>/IV

Ex. 3-7c. Brahms, Intermezzo, op. 76, no. 3

Ex. 3-7d. Beethoven, String Quartet, op. 18, no. 1.

d: V<sub>9</sub>      I

In Green, Debussy resolves augmented sixth chords irregularly.  
A German sixth chord in measure thirteen is resolved in the

pattern of  $\text{IV}^{\#6}_{b5}$  - V. It is said that such an irregular resolution was uncommonly used by Debussy's contemporaries but was recognized as a characteristic feature of the harmonic style of Cesar Franck. Since Debussy was once a student of Franck, he must have been familiar with this harmonic implication. One of Franck's well-known works also includes an irregular progression (Ex. 3-8).

Ex. 3-8, Sonata for Violin and Piano. 1st. mov.



In 1888 Debussy visited Bayreuth for the first time, and heard Wagner's Parsifal. It was a period of Parisian enthusiasm for Wagner and influence of Wagner becomes apparent in Debussy's works written in 1888. A Baudelaire song, Recueillement, is one of the obvious examples of that influence; it presents many chromatic passages, including the chromatic root movement which appears in 11-14 as well as measures 32-34 (Ex 3-9). In measures 4, 5 and 6 the diminished chords move chromatically (Ex. 3-10).

## Ex. 3-9

m. 10

m. 13

## Ex. 3-10

m. 4

Rit.

In this work the intervals of the minor second and minor third form the basis of the tonal framework of the piece. For example, the first entrance of the vocal melody is accompanied by elements based on the minor third and the chromatic movement of the minor second (Ex. 3-11).

## Ex. 3-11

m. 7

sa - ge, ô ma Dou - leur,  
wise, oh! sor-row mine!

In Debussy's works written in 1888 the phrases become longer, the accompaniment is much heavier, and the motivic ideas appear to be related to those of Wagner. For instance, Le Balcon has a two-measure-long motive (Ex. 3-12a). The poem is composed of six stanzas, and the individual stanzas, are further connected by the presence of the basic melodic motive which recurs throughout the song (Ex. 3-12b).

Ex. 3-12a



Ex. 3-12a



and m. 72-78, 97, 110-111, 113, 118. . .

Le Jet d'eau and Harmonie du Soir, written in 1889, mark the end of the domination of Wagnerian influence. Texture is lighter and clearer, and melodic activity forms a more arched line. These two works seem to suggest that Debussy is beginning to find himself, anticipating the style that is to come. These songs also reveal further evidence of the composer's imaginative expression of the poem. For example,

throughout Le Jet d'eau Debussy emphasizes the image of the fountain by representing the upward flight of the water with repetitious arpeggios and the fall as the minor second clusters in the accompaniment (Ex. 3-13). The following is a translation of the text of Example 3-13:

The column of water  
which cradles its  
thousand flowers.

Ex. 3-13.

m. 21

La g-r - br

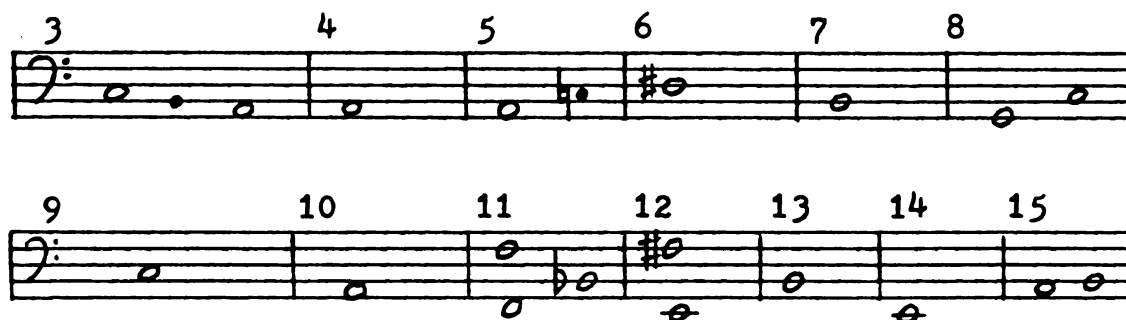
*pp* *ppp legg.*

d'eau qui ber - ce ses mil - le fleurs, Que la

*pp* *ppp*

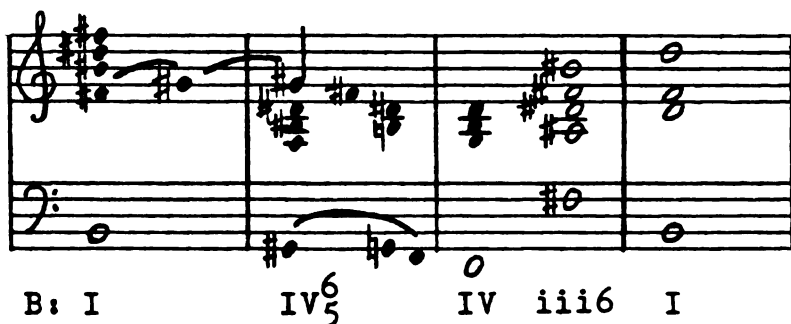
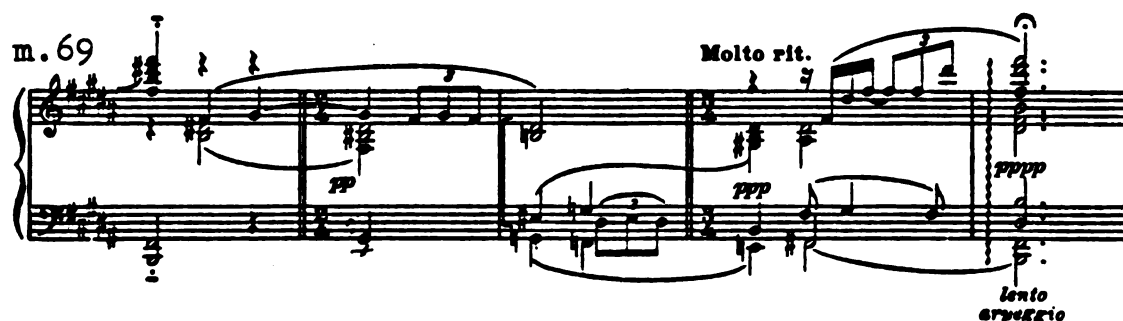
Both Le Jet d'eau and Harmonie du Soir display more repetition than any of Debussy's other songs of this period. Chords are largely released from regular functional rules. Bass notes become more important as temporary centers than as functional chord roots (Ex. 3-14).



Ex. 3-14. Harmonie du Soir

The above reduction, in which barlines separate lines of text, illustrates the careful balance of movement on either side of the central B: moving first by a major second on either side in bar three, then in the sixth and eighth bars by a major third to either side, by a tritone at bar eleven and a perfect fifth at bar twelve; then going back toward the tonic. The conclusion of the song, with a bass line which suggests the traditional IV-V-I pattern, is actually harmonized with a much weaker chord progression,  $IV^7 - iii_6 - I$  (Ex. 3-15).

## Ex. 3-15



Another good example of Debussy's harmonic technique of this period is revealed in the last part of Le Jet d'eau. Here the words "Lager pleur" are accompanied by chords on G-sharp minor, F-sharp and D-sharp major before the music settles into C major (Ex. 3-16). This downward progression contributes to the image of falling water and to a feeling of repose.

Ex. 3-16

m. 32

lar - the - ges pleurs. hours.

pp ppp

C: #V #IV #II I

While these two songs do not yet display the extraordinary harmony exhibited in Debussy's more mature music of his later years, they foreshadow his later practice of employing chords for sonority and color instead of using them to fulfill the demands of harmonic function.

### Summary

From the above discussion it appears that Debussy's works before 1889, though sometimes anticipating his later

style, reveal the existing, traditional musical idiom. In harmony Debussy employs seventh and ninth chords frequently; the chord progressions are largely in conventional I-IV(ii)-V-I formula; many chords are in simple triadic formation. The tonality is clearly laid out and the formal structures are mostly traditional two-part or three-part. Phrase structure is generally short and clear. Debussy's works before 1889 also show his preference for a musical genre connected with text, such as songs and cantatas.

## CHAPTER IV

### INDONESIAN INFLUENCE ON DEBUSSY AFTER 1889

It has been the task of many scholars to trace and identify various influences on the development of Debussy's mature style. The major influences thus far examined are those of the impressionist painters, symbolist poets, Russian music, medieval church modes, and Wagner's chromaticism.<sup>59</sup>

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<sup>59</sup>For example,

IMPRESSIONISM, Ruth Moser, "L'Impressionnisme francais. Peinture-Litterature-Musique," (Dissertation, Geneva: Droz, 1952).

SYMBOLISM, Henry Phillips, "Symbolists and Debussy," Music and Letters XIII (July 1932), 296-311.

RUSSIAN MUSIC, Andreas Liess, "Claude Debussy and die 'Fünf'," Neue Zeitschrift für Musik, 128 (Feb. 1967), 69-77. —, "Der junge Debussy und die Russische Musik," in Bericht über den Internationalen Musikwissenschaftlichen Kongress der Gesellschaft für Musicforschung, pp. 241-244, (Cassel: Bärenreiter Verlag, 1963.)

Rollo, Myers, "Claude Debussy and Russian Music," Music and Letters, 39 (Oct. 1958), 336-342.

MEDIEVAL MUSIC, Katherine Heyman, The Relation of Ultramodern to Archaic Music, (Boston: Small, Mayhard & Co., 1921).

WAGNERIAN MUSIC, Andreas Liess, Claude Debussy and das deutsche Musikschaffen, (Wurzburg: Triltsch, 1939).

Calvocoressi, M. D., "Debussy and the Leitmo-tive," The Musical Times, 11 (Aug. 1925), 695-697.

In addition to these, the Javanese gamelan music performed at the 1889 Paris Exposition has also been considered a strong contributing factor to Debussy's stylistic mold. Much of the literature on Debussy has mentioned this aspect in one way or another.

One finds general comments such as,

An influence that diverted Debussy from the dominant Romanticism of his time was his encounter with the Javanese orchestra at the Paris World Exposition of 1889. He was captivated by their seemingly natural expressive skill and delicacy of sound.<sup>60</sup>

New horizons opened up before him and he realized the tremendous advancement that this form of art (gamelan), apparently primitive, might mean for one who could assimilate certain of its principles and apply them tactfully. This Achille accomplished later.<sup>61</sup>

Sometimes one encounters more specific comments, like those of Leon Vallas and Rollo Myers:

Undoubtedly the gamelan helped to open up new musical paths for Debussy; this soon became evident.<sup>62</sup>

He fortunately came under other influences. . . . he could be heard the famous gamelan orchestra which accompanied the native dancers. Debussy was fascinated by the skill with which the Javanese musicians manipulated their percussion instruments

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<sup>60</sup>Sharon Scholl and Sylvia Shite, Music and the Culture of Man, (New York: Holt, Rinehart and Winston, Inc., 1970), p. 228.

<sup>61</sup>Maurice Dumesnil, Claude Debussy, (Ives Washburn, New York; Vail-Ballou Press, Inc., 1940), pp. 152-153.

<sup>62</sup>Leon Vallas, Claude Debussy: His Life and Works, translated by Maire and Grace O'Brien, (London: Oxford University Press, 1933), p. 59.

and by the extraordinarily rich and subtle rhythm and harmonies. This was also his first introduction to the oriental pentatonic scale; the experience thus gained undoubtedly tended to influence his musical thinking.<sup>63</sup>

The above-mentioned comments illustrate the generalized presence in the literature on Debussy of some kind of influence by the Javanese gamelan on the development of his musical expression. Before proceeding further, we shall review, in chronological order, the existing literature on this topic.

In 1954 Chou Wen-Chung stated that:

When he (Debussy) spoke of Javanese music as being based on a counterpoint beside which that of Palestrina pales, he reveals himself as having perceived not only the multilayered structure in gamelan music but also its rhythmic intricacy.<sup>64</sup>

Constantin Brailioiu commented in 1979 that the episodes showing marked Javanese influence are Nuages, measures 65-78; La Mer, Part I, measures 33-34; and the last bars of Part II,<sup>65</sup> but he included no further explanations.

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<sup>63</sup>Rollo Myers, Debussy, (New York: A. A. WYN., Inc. 1972), p. 39.

<sup>64</sup>"Asian Concepts and Twentieth-Century Composers," The Musical Quarterly LVII (April 1971), 212.

<sup>65</sup>"Pentatony in Debussy's Music," in Studiae Memoriae Belae Bartók Sacra, (London: Boosey and Hawkes, 1959) p. 415.

On the other hand, in 1963 Edward Lockspeiser's work included the following description, followed by musical illustrations: 66

Pagodes makes use of the five-note scale that Ravel used so effectively in his Ma Mere l'Oie and which was borrowed from or suggested by, the music of the Javanese and Cambodian dancers heard at the Paris World Exhibition. It appears first simply and nonchalantly:



The following is R. Nichols' observation in 1973:

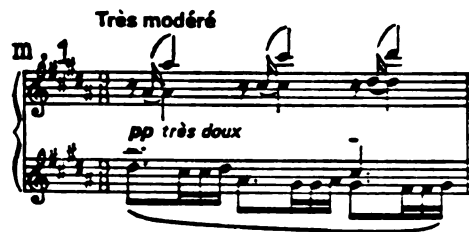
In Clair de lune, Debussy abandoned an earlier version altogether and started

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<sup>66</sup>Debussy, 4th ed., (London, Dent, New York, Farrar: Straus and Giroux, 1963), pp. 138-139.

afresh, and here for the first time we find the pentatonic scale in prominent use . . . Debussy had been fascinated by the gamelan at the Paris Exhibition of 1889 and it was entirely typical of him that he should later use the sound not only imitatively, in a piece like Pagodes, but also in the String Quartet, in La Mer, and in this song, where it is recreated to serve a different imaginative purpose.<sup>67</sup>

Nichols gives an excerpt from Clair de lune as follows:



In 1978 E. Lockspeiser added new musical titles that he had not mentioned in 1963. Having introduced Debussy's experience, with a friend, in Javanese kampong, Lockspeiser says that "memories of these oriental visions were later evoked, Godet (Debussy's friend) believed, in Pagodes, Et la lune descend le temple qui fut, and perhaps also in the prelude, Terrass des audiences au clair de lune." <sup>68</sup>

And most recently an extensive analytical study of Javanese influence on Debussy was carried out by Louise Ducheneau in regard to Pagodes. She starts with a remark that,

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<sup>67</sup> Debussy, (London: Hutchinson University Library, 1973), p. 21.

<sup>68</sup> Debussy: His Life and Mind, (London: Cambridge University Press, 1978), p. 114.



Several authors have made comments on the more or less important influence of Javanese music on the works of Debussy. In spite of the obvious interest in this aspect of the poetic of the composer, a systematic analysis of Javanese influences has never been undertaken.<sup>69</sup>

And, after a comparative study, she concludes as follows:

There is no doubt that the musics from the Far East guided him (Debussy) in his choices. That's what we have tried to prove concerning the Pagodes. Such elements as scale, colotomy and levels of structure have been easily assimilable, whereas the formal resemblance is only suggested.<sup>70</sup>

Although the authors mentioned above do agree on the existence of a Javanese influence on Debussy's musical language, there still remains a certain degree of contradiction when their opinions are compared with those of some other

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<sup>69</sup> "Element de la Tradition Gamelan dans Pagodes de Debussy," Paper presented at the Annual Meeting of the Society for Ethno-Musicology. (Montreal, 10 October, 1979), p. 1. "Plusieur auteurs ont commenté sure l'influence plus ou moins importante de law musique javanaise sur l'oeuvre de Debussy. Malgré l'intérêt evident pour cet aspect de la poétique du compositeur, une analyse systematique des influences javanaises n'a jamais été entreprise."

<sup>70</sup> Ibid., p. 16, "Il ne fait aucum doute que les musiques d'Extrême Orient le guidèrent dans ses choix. C'est ce que nous avons tenté de prouver en ce qui concerne Pagodes. Les éléments tels les gammes, la colotomie at les niveaux de structure ont été facilement assimilables, tandis qu'une ressemblance formelle n'est que suggérée."

writers. For example, Marion Bauer attributes such influence not to Indonesia but to China:

Debussy's use of exotic subjects with consequent exotic mood and harmony is still another means he cultivated for developing tone-color. In Pagodes he uses at least six patterns based on the pentatonic scale, interweaving them in such a manner as to make the work sound completely Chinese, and, by means of rhythmic variety in the patterns, taking away any feeling of monotony.<sup>71</sup>

And he gives the following excerpts:



Other opinions, such as the following, also reveal contradictions:

The pagodes, striking attention by the

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<sup>71</sup> Twentieth Century Music, (New York, London: G. P. Putnam's Sons, 1933), p. 150.

systematic use, nearly exclusive of a Chinese scale of five notes.<sup>72</sup>

The immediate influence of the Far Eastern music on Debussy seems to have been almost none. The Debussy of the Quartet, of prelude and of Pelleas is obviously a modal composer.<sup>73</sup>

The priority in the introduction of the rhythm and mood of the East into European music remains with our Russian composers. These languors, these tonal ardours, these effervescing and at the same time dreamy rhythms of the impression of life--all these had been presented by the Russians before Debussy, in his Soiree dans Grenade, Nocturns, or Pagodes.<sup>74</sup>

And Franz Liebich describes Debussy's Quartet and Nocturns as Russian-influenced.<sup>75</sup>

All these contradictory opinions which intend to provide precise knowledge, instead create a state of confusion because of their different conclusions. This study will attempt a resolution of this question through direct examin-

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<sup>72</sup>Quoted by Louise Decheneau, p. 2, "Les Pagodes, frappèrent l'attention par l'emploi systématique, presque exclusif, d'une gamme Chinoise de cinq notes."

<sup>73</sup>Antoine Golea, Claude Debussy (Paris: Editions Seghers, 1966), p. 57. "L'influence immédiate de la musique d'Extrême Orient sur Debussy semble avoir été a peu pres nulle. Le Debussy du Quatuor, du Prélude et de Pélleas est évidemment un compositeur modal."

<sup>74</sup>Leonid Sabaneieva, "Claude Debussy," Music and Letters, X (January, 1929), 21.

<sup>75</sup>Claude-Achille Debussy, (London: Jan Lane, The Bodley Hey LTD., 1925), p. 32.

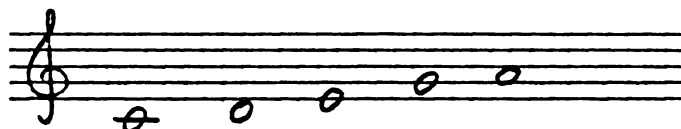
ation of Debussy's music.

If we postulate a Javanese influence on Debussy, several questions may be formulated about its nature. It may be asked:

1. Was it pentatonic scale?
2. Was it Harmony?
3. Was it rhythm (colotomic structure)?

First, was it pentatonic scale which affected Debussy? Perhaps not. A comparison of the pentatonic scale as used by Debussy to the Javanese five-tone slendro scale shows that these are different in their nature, having different intervallic relationships:

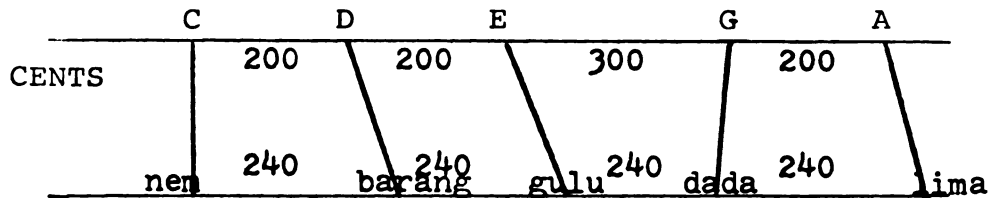
Pentatonic Scale used by Debussy



Indonesian Slendro Scale



## PENTATONIC SCALE

SLENDRO SCALE

Curt Sachs was also aware of the Westerner's misunderstanding which regards a slendro scale in the same light as a pentatonic scale.<sup>76</sup> Furthermore, Constantin Brailiou, in his extensive work, "Pentatony in Debussy's Work," explains that:

Pentatony in his composition is not an unconscious or reflex-like reminiscence. He proves it himself by referring to it whenever he wants to evoke something "not from here": Pagodes; the exotic herdsman and the English soldier of La Boîte à joujoux; the honorable S. Pickwick; La Fille aux cheveux de lin; (conveying a kind of mysteriousness). This admitted pentatony aiming at couleur locale serves in a way as a screen for all that emerges from his works. On the other hand, we must remember that the majority of pentatonic features characteristic of Debussy's idiom appear as early as his first works and persisted up to the last ones.<sup>77</sup>

And this author provides quite a few musical examples. A few of these are given below to show that the pentatonic idiom was already in existence in Debussy's early works:<sup>78</sup>

<sup>76</sup>The Rise of Music in the Ancient World, East and West (New York: W. W. Norton & Company, Inc., 1943), pp. 130-131.

<sup>77</sup>In Studiae Memoriae Belae Bartók Sacra (London; Boosey and Hawkes, 1959), p. 378.

<sup>78</sup>Ibid., p. 379.

La belle au bois dormant (1882)Romance (1883)Paysage Sentimental (1883)La mort des Amants (1887)

Second, was it harmony? This also seems quite doubtful. The Javanese music heard in 1889 at Paris had a five-tone scale system. The harmony produced by this music, resulting from the heterophonic stratification of instrumental lines, displayed a simple characteristic: a nuclear melody was played by the rebab; another modified line of this melody came in, creating an interval of a third or fifth, and later on the intervals

of seventh and ninth chords (when all the instruments were participating).<sup>79</sup> The harmonic characteristic of the Javanese music that caught Western ears, and was discussed by Julien Tiersot<sup>80</sup> was this use of ninth chord. But a ninth chord was not only a commonly-used harmonic tool of the period, but also one that Debussy had already used in his earliest works.<sup>81</sup>

Third, was it then the Javanese rhythmic structure colotomy? Colotomic structure, is in the gamelan orchestra, directly related to Javanese cosmology, and it always follows the same strict rule: gong ageng marks a phrase; kenong subdivides this phrase into several equal parts; kempul further divides the kenong beats equally, and the rest of the odd-numbered beats are played by ketuk. L. Ducheneau says:

It seems that Pagodes manifest a Javanese influence in the level of colotomy: there is surely an impression of temporal accentuation more or less regular.<sup>82</sup>

Pagodes has two measures of introduction and a four-measure phrase in 4/4 meter. The following shows the comparison of the regular Javanese colotomic structure with the rhythmic structure of the first phrase of Pagodes as analyzed by L. Ducheneau:

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<sup>79</sup> See p. 34, Ex. 2-1 and p. 39, Ex. 2-5.

<sup>80</sup> Musique Pittoresque, p. 35.

<sup>81</sup> See p. 58, Ex. 3-1.

<sup>82</sup> "Element de la Tradition," p. 11, "il semble que Pagodes manifeste une influence Javanaise au niveau de la colotomé. A l'audition il y a sûrement une impression d'accentuation plus ou moins régulière des temps."





The following shows, for comparison, the pattern of regular, Javanese colotomy:

|            | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| Ketuk      | X |   | X |   | X |   | X |   | X |    | X  |    | X  |    | X  |    |
| kempul     |   | X |   |   |   | X |   |   |   | X  |    |    |    | X  |    |    |
| kenong     |   |   |   | X |   |   |   | X |   |    |    | X  |    |    |    | X  |
| gong ageng |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    | X  |

For this writer, the structure of Pagodess and Javanese colotomy seem quite dissimilar, and it is difficult to agree that Debussy perceived and followed the Javanese rhythmic structure.

In view of the above, it is this paper's contention that it was not the Javanese musical elements--slendro scale, harmony, colotomic structure--which affected Debussy. Perhaps it was, rather, the source of sound of the gamelan orchestra which astonished him. This view becomes more plausible when we consider the new artistic movements of the time which influenced Debussy's aesthetic view most strongly.

The last fifteen years of the nineteenth century and the first years of the twentieth century, a period of intensive activity in Debussy's life, witnessed great cultural unrest, unrest caused by the rapid strides made in science and technology which the collective conscience of the people was unable to follow and understand. During this time there was a

wide gap between what science and technology offered and the degree to which society was able to adapt it to conform with current ideas. Writers and painters responded sharply to the changes in civilization caused by science and the machine. Rather than trying to speak for the oppressed, most artists now turned their backs on society, seeking escape into an autonomous world of art, where they could impose whatever rules they desired upon elements of their own creation. The most important movements were impressionism in painting and symbolism in poetry.

Impressionist painters had abandoned their studios in order to study the effects of sunlight in nature, which gave them the idea that reality could only be achieved by representing what the artist sees, rather than what he knows. In other words, they were concerned with seizing the image of a reality which had not yet been deformed by the intervention of the intelligence, and transmitting the pure impression in the form in which they had actually experienced it. But things (or reality) appear to the artist in a different light, according to the time of day. Thus, to express this reality, artists tried new techniques, juxtaposing on their canvases all the colors of a visual impression in rapid strokes. They use colors as a material (like clay or bronze) in which they worked. The combination of these colors thus created a reality related to the flow of the time, somewhat hiding the outline of objects.<sup>83</sup>

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<sup>83</sup> See Francois Mathy, Impressionists, translated by Jean Steiberg (N.Y.: Frederick A. Praeger, 1961), pp. 10-30.

The poetic movement called Symbolism, like Impressionism, also places its emphasis on subjectivity. Stephan Mallarme writes:

In a society which lacks stability and unity  
it is impossible to create an art which is  
stable and well-defined.<sup>84</sup>

The symbolists held the view that by penetrating to the depths of one's "self" one can come closer to the essence of the world. As tools they use suggestive and evocative words rather than descriptive words. They believed that symbolic words are mirrors which concentrate the light from a hundred different angles upon the exact meaning.<sup>85</sup>

These aesthetic views of the contemporary painters and poets affected Debussy deeply. Debussy's artistic view began to take shape when he attended Mallarme's Tuesday gathering after returning from Rome. Although Debussy had some vague ideas in his early years about how he was to develop, according to the following conversation with his teacher:

Guiraud: What kind of poet would you yourself have in mind?

Debussy: One who only hints at what is to be said. My idea is of a short libretto with mobile scenes. A variety of scenes in regard to place and character. No discussion or arguments the characters whom I see at the

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<sup>84</sup>Quoted in Stefan Jarocinsky, Debussy, Impressionism and Symbolism, translated by Rollo Myers (London: Eulenburg Books, 1976), p.31.

<sup>85</sup>See Henry Phillips, "Symbolists and Debussy," Music and Letters XIII (July 1932), 296-311.

mercy of life and destiny.<sup>86</sup>

The following comments of Debussy express his artistic view, which was shared by other contemporary artists:

Music is a sum total of scattered forces. You make an abstract ballas of them! I prefer the simple notes of an Egyptian shepherd's pipe; for he collaborates with the landscape and hears harmonies unknown to your treaties. Musicians listen only to the music written by cunning hands, never to that which is in nature's script. To see the sunrise is more<sup>87</sup> profitable than to hear the pastoral symphony.

Music is a mysterious form of mathematics whose elements partake of the infinite. It is responsible for the monuments of water, the pattern of curves traced by the wavering breeze; nothing is more musical than a sunset. For anyone capable of seeing it emotionally, it is the finest development.<sup>88</sup>

And talking about Grieg's music he says:

At first I thought that I could only give a colour impression of Greig's music.<sup>89</sup>

All of the aforementioned comments by Debussy reveal his notion of the aesthetics of his contemporaries in art and

<sup>86</sup>Edward Lockspeiser (1978), p. 205.

<sup>87</sup>Claude Debussy, "Monsieur Croche the Dilettante Hater," in Three Classics in the Aesthetic of Music, translated by B. N. Langdon Davies from the 1927 Noel Douglas ed. (New York: Dover Publication, Inc., 1962), p. 7.

<sup>88</sup>Jarocinsky, p. 95.

<sup>89</sup>Monsieur Croche, p. 54.

poetry as well as his musical thought. In impressionistic art the medium of the expression of reality was color, and in symbolist poetry it was symbolic words. In music it would be sound. When discussing the actual sound of a musical composition, two things have to be taken into consideration; first, the means employed in its performance, and second, the way in which the composer treats his sound material. Before going further about sound, let us go back to the initial question, "What was the Javanese influence on Debussy?"

The year 1889, when Debussy attended the Universal Exposition, was a time when the new aesthetic movements in art and poetry were at their height-movements dealing with light, colour and condensed words. Like the impressionists and symbolists, Debussy was also searching for the proper methods or techniques of expression which could convey his ideas. It was at this point that Debussy had a chance to hear other countries' various modes of expression at the Exposition.

Debussy's reaction to the Javanese music was that it was remarkable, as he himself expressed it at least three times--in 1895, 1903 and 1913. In 1895 he wrote to one of his friends: "Remember the Javanese music which had all the nuances . . ."<sup>90</sup> When he wrote about the People's Theatre, he said in 1903:

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<sup>90</sup>Ducheneau, p. 1.

We could glean valuable hints from the entertainments arranged by the Javanese princes, where the fascination of speech without word almost attains perfection.<sup>91</sup>

And in 1913 he records:

There have been, and they still exist, despite the disorders which civilization brings in its train, charming little people who learned music as simply as one learns to breathe. Their Conservatoire is the eternal rhythm of the sea, the wind of the leaves, the thousand sounds of nature which they understand without consulting an arbitrary treatise. Nevertheless, Javanese music is based on a type of counterpoint by comparison with which that of Palestrina is child's play.<sup>92</sup>

These statements suggest that Debussy was deeply impressed by the Javanese music whose expression as he perceived it, was the direct image of their untouched nature. This view of gamelan music reflects both his personal aesthetics and those of the artistic movements to which he was sympathetic.

Accordingly, Debussy who was searching for a way of expressing his ideas through the medium of sound, must have been very interested in the Javanese source of sound, the means employed in its performance, and the way in which these were treated. Considering the artistic situation of the time, as discussed above, it is possible that the influence of Javanese music on Debussy was in this aspect (sonority)

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<sup>91</sup> Monsieur Croche, p. 43.

<sup>92</sup> Jarocinski, p. 95.

rather than the practical musical elements of scale, colotomy and harmony.

The means employed in the gamelan performance are principally idiophones (gong ageng, kenong, kempul, ketuk, bonang, saron, gambang, anklung) and membranophones (kendang-ageng, bedug), besides rebab and suling. The treatment of these instruments, or the principle of gamelan orchestration, is referred to as stratification: there is an indeterminate number of repetitions of the nuclear theme, and on each recurrence of the theme a new tonal register is introduced. Later, new tonal color is added by instruments such as bonangs, thus stratifying the nuclear melody. Improvisatory elaborations of a heterophonic nature develop, with the music progressing in a free manner. According to M. Hood, "another underlying deep structure of this music appears to be an aesthetic preference for homogeneity in orchestral color rather than the concept of contrast."<sup>93</sup>

Conceivably, in view of the above discussion, two of Debussy's most characteristic orchestral features--his fuller use of the potential of the percussion instruments, and his use of sonorities produced by the admixture of a number of registral and timbral variants of a single linear movement--could be regarded as his conscious adaptations of the gamelan orchestra. Debussy used the percussion instruments not so

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<sup>93</sup> Music in Indonesia, p. 10.

much for dynamic intensity or rhythmic emphasis as for their distinctive color attributes. For example, the single stroke of the triangle at the apex of the harp glissando in La Mer has the effect of a sound-color image of spray flung from the crest of a wave:\*

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\*See p. 95.



32

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.  
Cello  
Bass  
Trp.  
Tbn.  
Euph.  
Tub.  
Snare  
Cym.  
Harp

In Debussy's other works there are innumerable passages in which the suspended cymbal or bass drum sustains almost imperceptible rolls (played with soft-headed mallets) as



## Rondes de Printemps, Images, No. 3.

This musical score is for the piece "Rondes de Printemps, Images, No. 3". It is a multi-staff score featuring the following parts:
 

- Flute 1 (Fl. 1):** The first staff, marked with a circled "2" at the beginning, indicating a second ending or a specific measure.
- Flute 2 (Fl. 2):** The second staff.
- Clarinet (Cl.):** The third staff.
- Violin (Vn.):** The fourth staff.
- Viola (Vla.):** The fifth staff.
- Cello (Vcl.):** The sixth staff.
- Double Bass (Cb.):** The seventh staff.
- Trumpet (Tpt.):** The eighth staff.
- Cymbal (Cym.):** The ninth staff.
- 1st Bassoon (1<sup>re</sup> Basson):** The tenth staff.
- 2nd Bassoon (2<sup>e</sup> Basson):** The eleventh staff.

 The score is divided into two systems. The first system contains staves 1 through 11. The second system contains staves 12 through 15. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). The key signature has one flat (B-flat), and the time signature is 4/4.

La Parfums de la Nuit, Iberia, II.

[illegible]

## Printemps

[illegible]

**10** Modéré mais toujours très rythmé

TRUMP. (Sourdine)

1<sup>re</sup> HARPE

2<sup>e</sup> HARPE

TIMB.

**10** Modéré mais toujours très rythmé

guit.

Dis.

pizz.

Dis.

pizz.

ppp

## Nuages

Fl.

Sopr. ANG. arpeggiato

Al.

Ten.

Bass

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

P.

1

Div. cu 6

## Jeux

22

Fl. 1.

Fl. 2.

Clar. A.

Clar. B.

Bass.

Cor Ang.

Trump.

Tromb.

T. & E.

Cymb.

Perc.

Div. 1.

Div. 2.

Div. 3.

Div. 4.

Div. 5.

Div. 6.

C.B.





## Le Martyre de Saint Sebastien

12

Cl. B.

1 2  
Bass.

C. Bass.

1 2  
Cors

4 Trump.  
en Ut

2 Tromb.

Timb.

1<sup>re</sup> et 2<sup>e</sup>  
Harpes

C. B.

ôtez la Sourdine

10 20

10 20

pp

The Classicists, the early Romanticists, and, to a degree, the late Romanticists regarded the orchestra as a nucleus of stringed instruments to which were added the complementary and contrasting sections of woodwinds, brasses and percussion. By contrast, in Debussy mostly the woodwinds are the focal point of his orchestral thought, and often a basic core of woodwind melodies is stratified by strings, brasses and percussion, establishing a thick structure around the basic melodic line:

### La Mer

60

Woodwinds: Flute 1, Flute 2, Oboe, Clarinet A, Clarinet B, Bassoon, Contrabassoon.

Brass: Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Tuba, Euphonium, Baritone.

Strings: Violin 1, Violin 2, Viola, Cello, Double Bass.

Percussion: Timpani, Snare Drum, Cymbals.

Dynamic markings: *molto cresc.*

54

The musical score for "The Rose Tree" is a full orchestration. It includes parts for the following instruments:

- Clarinet in F (Cl. F):** Features a melodic line with dynamics ranging from *pp* to *mf*.
- Bassoon (Bsn):** Provides harmonic support with a similar melodic contour to the Clarinet in F.
- Clarinet in Bb (Cl. Bb):** Plays a steady, rhythmic accompaniment.
- Cello (Cl.):** Provides a low, sustained harmonic foundation.
- Contrabass (Cb.):** Provides a low, sustained harmonic foundation.
- Horns (Hrns):** Includes parts for Horn in F (Hr. F) and Horn in Bb (Hr. Bb), playing sustained notes.
- Maracas (Mara.):** Provides a rhythmic accompaniment.
- Percussion (Perc.):** Includes parts for Snare Drum (Tm.) and Cymbal (Cym.).

The score is written for a full orchestra and includes a variety of musical notation, including melodic lines, harmonic accompaniment, and rhythmic patterns. The tempo is marked "Moderato" and the key signature is one flat (Bb).

Retenu . . . . . 53 Cédex pendant ces 4 mesures . . . .

gde Fl. *pp* *pp* *pp* *pp*

gde Cl. *pp* *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp*

Cors *pp* *pp* *pp* *pp*

gde Harpe *pp* *pp* *pp* *pp*

gde Harpe *pp* *pp* *pp* *pp*

Retenu . . . . . Cédex pendant ces 4 mesures . . . .

gde Fl. *pp* *pp* *pp* *pp*

gde Cl. *pp* *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp*

Cors *pp* *pp* *pp* *pp*

gde Harpe *pp* *pp* *pp* *pp*

gde Harpe *pp* *pp* *pp* *pp*

## Jeux

## 61 Plus modéré

61 Plus modéré

1<sup>re</sup> Fl. *pp legg.* *simile* *simile*

2<sup>de</sup> Fl. *pp legg.* *simile* *simile*

1<sup>re</sup> et 2<sup>e</sup> Cl. *pp legg.* *simile* *simile*

Cl. F. *pp legg.* *simile* *simile*

1<sup>re</sup> et 2<sup>e</sup> Bn. *p intense et expressif* *pp* *simile*

Corn. *p intense et expressif* *pp* *simile*

T. de B. *4<sup>e</sup> p intense et expressif* *pp* *simile*

Cymb. *pp* *pp* *pp*

1<sup>re</sup> Harpe *pp legg.* *pp* *pp*

2<sup>de</sup> Harpe *pp legg.* *pp* *pp*

Plus modéré

1<sup>re</sup> et 2<sup>e</sup> Viol. *pp legg.* *pp* *pp*

3<sup>e</sup> Viol. *pp legg.* *pp* *pp*

4<sup>e</sup> Viol. *pp legg.* *pp* *pp*

Viol. *pp legg.* *pp* *pp*

Violoncelle *pp legg.* *pp* *pp*

Cont. B. *pp legg.* *pp* *pp*

*pp (arco)*



## Sirenes

2

FL.

HAUTS

COR ANG.

CC.

TROMP.

CELLO - VCL.

The musical score is a two-page spread, with the left page containing measures 1 through 10 and the right page containing measures 11 through 20. The score is written for a large ensemble. The top staves are for Flute (FL.), Horns (HAUTS), and Cor Anglais (COR ANG.). Below these are staves for Trombone (TROMP.) and Cello/Violoncello (CELLO - VCL.). The bottom staves are for the string section, including Violins (VCL.), Violas (VCL.), Cellos (CELLO), and Double Basses (BASS). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. The score is presented in a clear, black-and-white format with a vertical line separating the two pages.



## 21

[illegible]



au Mouvi

Fl. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811.

## Gigues

The musical score is for a piece titled "Gigues". It is written in French and includes parts for various instruments and voices. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 14. The instruments and voices are listed on the left side of the page:

- Violon I.
- Violon II.
- Viola
- Violoncelle
- Contrebasse
- Flûte
- Clarinete
- Saxophone
- Trompe
- Trombone
- Tuba
- Organe
- Chœur
- Soprano
- Mezzo-soprano
- Tenore
- Basse

The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked "Allegro". The key signature is one flat (B-flat). The score is written in French and includes the title "Gigues" at the top.

## SUMMARY AND CONCLUSION

In the course of this study, attention has been focused on the question, "What was the real Indonesian impact on Debussy?" In investigating this problem, we have examined various opinions held by scholars concerning Debussy's indebtedness to the Indonesian musical culture in the light of the characteristics of Indonesian music, Javanese music performed at the Paris Exposition, Debussy's musical style before he heard the gamelan music in 1889 and, finally, in the light of those non-musical artistic activities which dominated the period in which Debussy evolved musically, and which might also have had a significant impact on his stylistic development. Having examined Debussy's music from this perspective and in this context, we conclude that the Indonesian influence on Debussy lies in his adaptation of the principle of the gamelan orchestra—his fuller development of the potential of the percussion instruments, and his use of the sonority produced by a number of registral and timbral variants of a single linear movement—rather than in his use of the Indonesian musical rudiments: pentatonic scale, colotomic structure and harmony.

It should be noted that this hypothesis remains a tentative one, for while it seems that Debussy's exposure

to Indonesian music occurred at a time when he was still developing toward his mature style, and was open to congenial outside influences, it is possible that in the context of the music and artistic climate of the time Debussy would nevertheless have undergone the same development, even without having heard gamelan music. Be that as it may, it would seem that the Javanese performance at the Exposition, which clearly impressed him, would have shown him possibilities in the handling of sonority to which he might not otherwise have been exposed.

Debussy's works examined here from the perspective of sonority have been restricted to those for orchestra. It is possible that further examination of these works would bear additional fruit, and in particular it would be valuable to study the works in other genres for additional evidence bearing on the problem of Indonesian influence on the music of Debussy.

## APPENDICES

### MUSICAL EXAMPLES DISCUSSED IN CHAPTER III





re Qui sou- pi - re, Je rê-ve aux a-mours de fants.

*Andant*  
Je rê-ve aux a-mours de fants. Je re-vois à notre fon-

*enjoy cresc.*  
- tel, ne Tes re-gards bleus comme les cieux; Ciel - te re- me, dent ton ha-

- let - me, Et ces é-toi - les sent tes yeux.

*pp*  
Nuit de, tel - les Sous tes plumes

*Diminuendo*  
pi - les, Sous ta bri - se et tes per-fums,

Tels, te ly - re Qui sou- pi - re, Je

*Ritendo*  
*Morando jusqu'à la fin*  
rê-ve aux a-mours de fants. Je rê-ve aux a-mours de fants. *Rit. fine*





[illegible][illegible]

*Allegretto*

was  
just in  
the  
palla-  
ces  
pro-posed  
mar-riage  
and  
now  
I  
am  
in  
the  
midst  
of  
it.

war  
gerade  
in  
der  
Palla-  
des  
Hochzeit  
und  
jetzt  
bin  
ich  
darin  
verwickelt.

[illegible]

*pure voice of autumn's*

Sweet is the first / By the forest / wild - in / pure voice of autumn's

on breezy morn - / now, and ge - n' - er - for

[illegible][illegible]

[illegible][illegible]

The musical score for "The Star-Spangled Banner" is presented in three systems. The first system includes the title "The Star-Spangled Banner" and the lyrics "O say can you see by the dawn's early light". The second system continues the lyrics "that some of the brave" and "have paid the great price". The third system continues the lyrics "that we've taken our stand" and "on the ground that we stand". The score is written for a single melodic line with a piano accompaniment. The tempo is marked "Moderato". The key signature is one flat (B-flat). The time signature is 4/4. The score is arranged in three systems, with the first system starting on a new line and the second and third systems continuing on the same line. The lyrics are written below the notes. The score is written in a standard musical notation with a treble clef and a key signature of one flat. The tempo is marked "Moderato". The key signature is one flat (B-flat). The time signature is 4/4. The score is arranged in three systems, with the first system starting on a new line and the second and third systems continuing on the same line. The lyrics are written below the notes.



## Tranquillo

**to calmato**

**to calmate**

**Tempo animando**

**Tempo animandi**

**Poco a poco string.**

equities





[illegible]



[illegible]

[illegible]

[illegible]

[illegible]

The musical score consists of two systems. The first system is labeled 'Fino mezzo' and the second 'Fino fine'. Both systems feature a vocal line and a piano accompaniment. The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The vocal line includes lyrics in Italian: 'Fino mezzo' and 'Fino fine'.

10

[illegible]



[illegible]

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