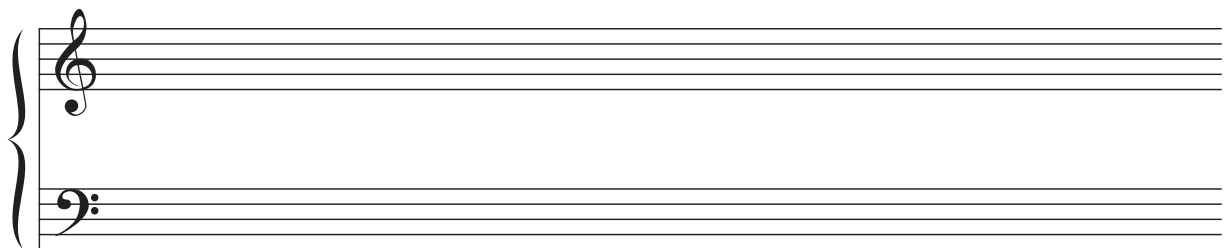
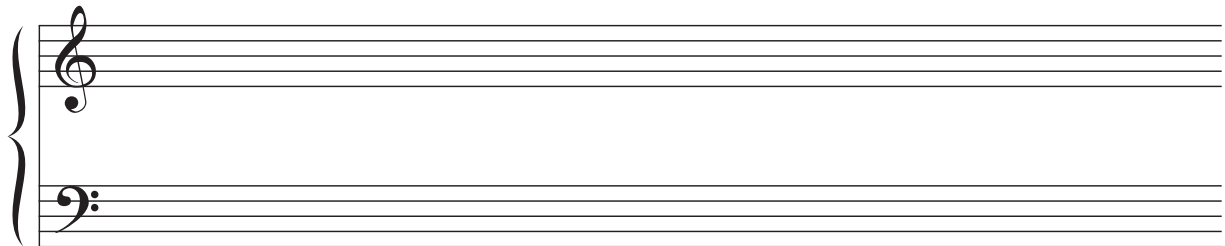
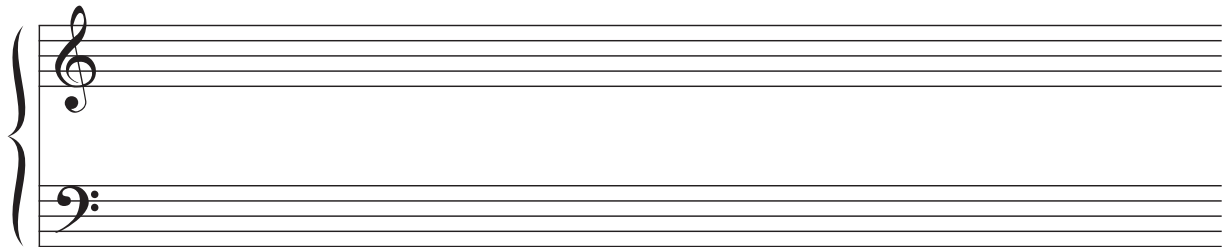
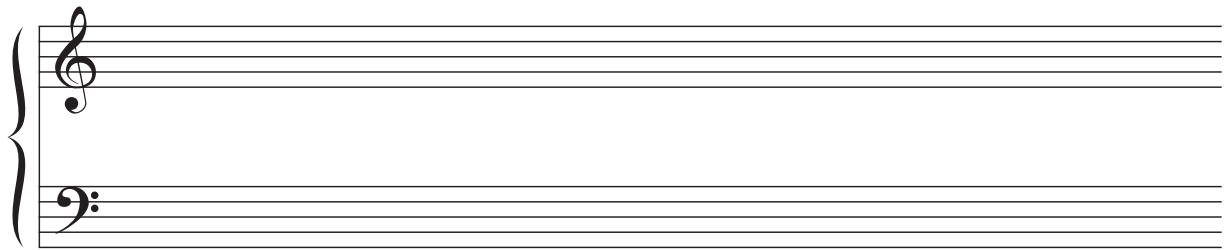


Impressionist Techniques

SUPPLEMENTARY MATERIAL

Compose with Parallelism

Use the blank staves below to compose one or more short compositions that demonstrate the use of parallelism. You may use exact or inexact parallelism with three- or four-note chords. Use the examples in the book as your models for inspiration. Use additional staff paper if needed.



Music for Analysis

Below each example, describe the compositional techniques used, including parallelism, modes, and/or scales.

Maurice Ravel, *Jeux d'eau*, mm. 73–74

The musical score for Maurice Ravel's *Jeux d'eau*, measures 73–74, is presented in two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together, creating a shimmering, water-like effect. The left hand provides a harmonic accompaniment with chords and moving lines. A *rall.* (rallentando) marking is placed above the right hand in the second measure of the excerpt.

Claude Debussy, *Estampes*, “La Soirée dans Grenade,” mm. 17–20

The musical score for Claude Debussy's *Estampes*, “La Soirée dans Grenade,” measures 17–20, is presented in two systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking is *Tempo giusto*. The music is marked *pp* (pianissimo). The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together, creating a shimmering, water-like effect. The left hand provides a harmonic accompaniment with chords and moving lines. The score includes a measure number of 19 at the beginning of the second system.

Debussy, *L'isle joyeuse*, mm. 21–24

The image shows a musical score for Debussy's *L'isle joyeuse*, measures 21–24. The score is written for piano and consists of two systems. Each system has a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 21–22) features a right hand with a continuous sixteenth-note pattern and a left hand with a melodic line starting on a whole rest. The second system (measures 23–24) continues the right hand's pattern and the left hand's melodic line, which includes a triplet in measure 24. The dynamic marking *pp* is present in the first system.

Compose with Whole-Tone and Pentatonic Scales

Use the blank staves below to compose one or more short compositions based on whole-tone and/or pentatonic scales. You may choose to use the scale in a purely melodic manner or combine your use of these scales with parallelism. Use additional staff paper if necessary.

A blank grand staff consisting of a treble clef and a bass clef, with five lines each, intended for student composition.

A second blank grand staff, identical to the first, consisting of a treble clef and a bass clef, with five lines each, intended for student composition.

A blank musical staff system consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. A large brace on the left side groups both staves together.

A blank musical staff system consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. A large brace on the left side groups both staves together.

A blank musical staff system consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. A large brace on the left side groups both staves together.

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