

Debussy

Inside Chamber Music
with Bruce Adolphe

Whole Tone Scales (there are only two transpositions): Some Pentatonic Scales:

The image shows four musical staves. The first two staves represent whole tone scales: the first is in C major (C-D-E-F#-G-A-B) and the second is in Bb major (Bb-C-D-E-F-G-A). The last two staves represent pentatonic scales: the first is in C major (C-D-E-G-A) and the second is in Bb major (Bb-C-D-F-G).

HARMONIES:

This section illustrates four types of chords and their relationship to the whole tone scale. The top staff shows the chords: Major (C major), Dominant 7th (F7), Dominant 9th (F9), and "Half Diminished" (F7b9). The bottom staff shows the whole tone scale (C-D-E-F#-G-A-B) with annotations: "Augmented" with an arrow pointing to the F# note, and "whole tones" below the scale. Explanatory text includes: "May be heard as whole-tones plus one note out of collection" for the Dominant 9th; "One 1/2 step away from diminished 7th" for the Half Diminished chord; and "One 1/2 step (up or down) away from whole-tones" and "One 1/2 step away from minor 7th chord (could also move the Bb up to B-natural)" for the Dominant 7th chord.

See bars 145 to 147 in Movement I

This section shows a sequence of five dominant 7th chords rising chromatically: F7, F#7, G7, G#7, and A7. The top staff is labeled "Parallel Harmony: 5 dominant 7ths rising chromatically". The bottom staff shows a melodic line with triplets and various intervals: "11th (dissonant)", "minor 9th", "major 9th", "appoggiatura", and "major 9th etc.". The bottom right corner notes: "Ah! This chord 5 resolves the F, G, and E-flat".

If the opening were in G Minor:

Actual opening bars:

This section compares two versions of the opening. The left side, starting at bar 13, shows the opening in G minor. The right side shows the actual opening bars. Annotations include: "half-diminished" pointing to a chord in the actual opening; and "French 6th (whole-tone collection) because of F#" pointing to a chord in the actual opening.

2 THEMATIC TRANSFORMATION WITHIN MOVEMENT I

Opening
17 Intervals: Bars 13 -14 Bars 63 - 64

23 Bars 88 -89 Bars 92-93 Bars 97-98 (En animant, Reh. No. 3)

Interval augmented Interval diminished Whole Tone Scale for entire phrase

Pentatonic Scale at the end:
29 From Bar 193 to end etc. to end of Movement I

Opening intervals of tune generate Pentatonic Scale

THEMATIC TRANSFORMATION BETWEEN MOVEMENTS

31 Movement I Movement II opening Movement II (compare to Movement I, bar 153)

39 Later, Movement II From Movement III Theme Same, transposed to show same notes as Movement I

45 Movement IV Same, transposed to show relationship to opening of Movement II Movement IV (En animant peu a peu) Compare to second phrase of tune in opening Movement II

48 Movement IV (Très mouvementé et avec passion) Here it is uncompressed, revealing the same intervals once again

Compare to Movement I, Bar 93 shown above

52 Violin I plays decompressed version of tune, showing the fixation intervals At the very end, a pure statement!