the whole melody together.

The continuity depends not only on melodic motifs, but also, of course, on chords and their progressions, and on the relationships among pitches in both chords and melodies. If we think of the rise and fall of melodies as co-ordinating the dimension of pitch with that of time, then the harmonic aspect of the music is a third dimension, a deep background from which the melody can come toward us and into which chords can open vistas. In some kinds of music, melody and its accompanying harmony can be distinguished as "elements." Saint-Saëns, for one, made much of this distinction. To him and some other listeners Debussy's *Prelude* seemed deficient in melody, while the euphonious chords and unconventional successions of chords seemed to hold attention for their own sake, regardless of their place in the long time span. But in fact the thrilling quality of the chords depends on their whole moving context, and especially on their relationship to melody, while at

the same time every note in a melodic line has harmonic value too—often more than one value in equivocal balance. Debussy's lifelong friend Paul Dukas understood this relation of melody and harmony at once. Debussy himself, in 1893, spoke of "melodic harmonies" in Palestrina.[4] Later he claimed for himself the right to "blend the elements." [5] Often he insisted on the primacy of melody in his own music, and on whole contexts as determining the value of chords. Perhaps his way of beginning the *Faun,* like his earlier orchestral suite *Printemps,* with unaccompanied melody is a clue to his kind of harmony. In any case, we do well to consider the harmonic aspect of the melody before we focus on chords.

In the opening phrase of melody the first and last notes are especially memorable. Neither of them sounds like a tonic, a suitable resting point, but they are not clearly subordinated to the note that ultimately proves to be the tonic, E, or to any other note. They do not point ahead. They hang in our memories uncertainly. They seem to vibrate with uncertainty. This uncertainty is not at all the same as mere harmonic indifference, such as characterizes speech melody or some electronic music. Debussy's notes are in precise relations to each other, ambiguous relations that suggest more than they make clear or emphatic. Our memories of these notes surely work throughout the composition, accumulating as the various harmonic possibilities of the notes become explicit in accompanying chords and melodic contexts.