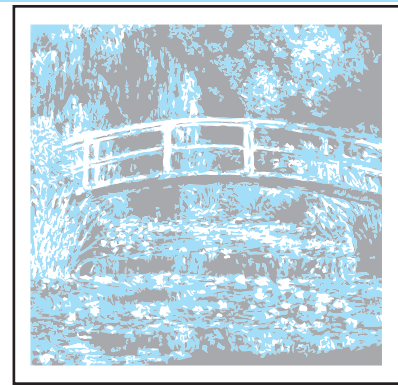
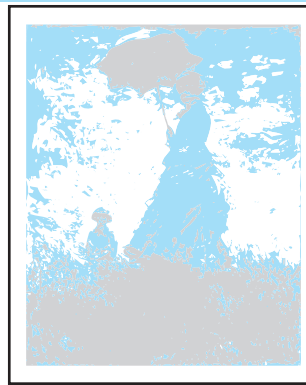


# Impressionism

ALTHOUGH ITS COMPOSERS WERE USUALLY PRETTY **GROUCHY** ABOUT THE COMPARISON, IMPRESSIONISM IN MUSIC HAS A PRETTY CLEAR HERITAGE. IT SHARES A PHILOSOPHY WITH A TYPE OF **VISUAL ART**: SPECIFICALLY, THE WORKS OF THE 19TH-CENTURY FRENCH PAINTER **CLAUDE MONET**!



RATHER THAN REPLICATING FINE DETAILS, IMPRESSIONIST **PAINTERS** SUCH AS MONET FOCUSED ON **LIGHT** AND **MOVEMENT**, USING **BROAD STROKES** OF **UNBLENDED COLOR**. THEY LOVED NATURAL SCENES, OFTEN PAINTING **OUTDOORS**, AWAY FROM HOME, AND PRODUCING A FINISHED WORK IN A **FEW HOURS**!

COMPOSERS WHO USED IMPRESSIONISM INCLUDED FELLOW FRENCHMEN **RAVEL** AND **SATIE**, AS WELL AS OTHERS LIKE **GRIFFES**, **RESPIGHI**, **SIBELIUS** AND **HANSON**... BUT IF MONET HAD A COUNTERPART IN MUSIC, IT WAS **CLAUDE DEBUSSY**!

THROUGH DEBUSSY'S MUSIC WE CAN SEE THE COMPOSITIONAL TECHNIQUES THAT **TIPIFY** IMPRESSIONISM:

**PLANING**: PARALLEL FIFTHS AND OCTAVES? **NO PROBLEM!** DEBUSSY WOULD PAINT MELODIES WITH **ENTIRE CHORDS** MOVING IN PARALLEL MOTION.

FIRST OF ALL, ONE BIG THEME IS THE **AVOIDANCE OF TRADITIONAL HARMONIC TENSION**. FOR EXAMPLE, CHORDS WITH **TRITONES** TEND TO BE PRETTY HARD TO FIND!



**THE WHOLE-TONE SCALE**: THIS SCALE, MADE UP ENTIRELY OF WHOLE STEPS, WAS EMBRACED BY THE IMPRESSIONISTS FOR ITS LACK OF DISSONANCE.



**AUGMENTED TRIADS**: UNLIKE DIMINISHED TRIADS, WHICH LISTENERS ASSOCIATED WITH TRADITIONAL CHORD FUNCTIONS, AUGMENTED TRIADS PROVIDED A **LESS TONAL** SOUND WITHOUT ALL THE **TENSION**!

**NON-FUNCTIONAL HARMONY**: CHORDS WOULD OFTEN BE JUXTAPOSED IN MORE **CHROMATIC** WAYS... DEFYING TRADITIONAL **ROMAN NUMERAL ANALYSIS**!



**CHORDS WITH ADDED NOTES**: ADDING SECONDS, FOURTHS AND SIXTHS TO TRIADS HELP ADD COLOR WITHOUT INTRODUCING HARSH DISSONANCE.

**THE PENTATONIC SCALE**: SPECIFICALLY, THE **ANHEMITONIC PENTATONIC SCALE**... A FIVE NOTE SCALE WITH NO **HALF-STEPS** IN IT!



**UNEVEN HARMONIC RHYTHM**: CHANGING CHORDS IN A LESS PREDICTABLE FASHION DIFFERENTIATED IMPRESSIONISM FROM TRADITIONAL TONAL MUSIC.

**EXTENDED HARMONIES**: ADDING SEVENTHS, NINTHS AND THIRTEENTHS INTRODUCED A RICH TEXTURE TO ANY CHORD, REGARDLESS OF SCALE DEGREE!

INTERESTINGLY, A LOT OF THESE SAME TECHNIQUES WERE ADOPTED INTO **JAZZ**, A STYLE OF MUSIC WHICH BECAME **HUGELY SUCCESSFUL** IN AMERICA... AND **FRANCE**!