Triads and Text in *Ariettes Oubliées*

Emily Milius

Dr. Nathan Fleshner

C’est L’Extase, mm. 1-11. The key signature suggests the key E Major, but that is not always the case. The dominant material in mm. 2-8 going to the tonic material in mm. 10-11 proves the E Major key. Debussy toys, however, with the B#’s in mm. 7-8. The melody in mm. 6-7 is blatantly triadic.

Points of Interest

1. Claude Debussy attended the Paris Conservatoire, which had very strict rules on composing music “correctly”.
2. He decided that he would not “ever be able to cast [his] music in a rigid mould.”
3. He kept the basic structure of tonality, but essentially rubbed their noses in the fact that he broke the rules.

Spleen, mm. 22-30. The descent from major to minor emphasizes the emotional text. Mm. 23-24 is a B-flat Major chord and the text says “and of the shiny boxwood, I am weary.” Then, in mm. 27-29, we have a b-flat minor chord. It says, “and of everything [I am weary], except of you.” It means defeat.

**KEY:** Green=Key Signature, Purple=Dominant (V) Material, Orange=Tonic (I) Material, Blue=Triadic Melody, Red=Distraction from the Tonal Center