

## ABSTRACT

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MODERNISM AND THE REVIVAL OF FRENCH PIANO SUITE IN THE EARLY TWENTIETH CENTURY THROUGH POULENC'S *SUITE FRANÇAISE*

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Keyboard *ordre* was an important genre in French Baroque music. However, regardless of the long history of the genre, composers in the nineteenth century were not inclined to continue writing *ordre*, and it created a void until composers in the early twentieth century expressed an interest of simple, traditional music, including the revival of keyboard *ordre* (the term was not in use any longer and was substituted with piano suite). Several factors contributed to this void, First, nineteenth century composers were challenged to innovate; aware of traditions, but at the same time, strive for novelty unseen previously. Second, the suite also gradually became a sonata, which was highly preferred (in sonata itself or in other forms) because of the nature for composers to express two contrasting ideas. Third, the nineteenth century saw character pieces as its main genre for keyboard music, not suite anymore. Early twentieth century figures who revived piano suite included Debussy, Ravel, Schoenberg, and the subject of this research, Francis Poulenc (1899-1963). Poulenc's *Suite Française* (1935) is analyzed to evaluate how Poulenc specifically revived French piano suite in the early twentieth century. The impact is that the technique (among any others) led to the birth of postmodernism music, in which, although the similar technique had been done previously, it did not open a new path.

Keywords: French, early twentieth century, piano suite, Poulenc, *Suite Française*  
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