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French Keyboard Works from the 17th and 18th Centuries: Francis Couperin, Claude Debussy, Gabriel Fauré, and Maurice Ravel  
Choirs and Organ

no Sonata In

Balok Pada Teknik Pembacaan dan Jari dan Angka Pada Usia Lanjut

Salah satu dalam pengisian Baris Pada Buku dan Populer Indonesia

Pengaruh Desain Ruang Terhadap Penggunaan Standar Kaitannya Terhadap Seni dan

of The Six Sonatas  
an Bach

o. 1 Oktober 2016

Fakultas Seni Musik  
Tawaci Tangerang



## PENGANTAR

Jurnal SENI MUSIK Volume 8, No. 1 Oktober 2016 ini memuat enam tulisan dari berbagai kajian dan tinjauan, baik dari segi musik klasik, musik Jazz, maupun *sound design*. Topik pembahasan ini diantaranya adalah tinjauan mengenai analisa piano Beethoven Sonata, model pembelajaran notasi balok melalui pendekatan notasi angka, wacana dalam pengarsipan partitur pada buku antologi musik Jazz, studi kasus desain ruangan dengan menggunakan standard akustik musik.

Penulis-penulis artikel dalam edisi jurnal ini adalah para staf pengajar Jurusan Seni Musik Fakultas Ilmu Seni Universitas Pelita Harapan Karawaci. Dalam kesempatan ini, tim redaksi mengucapkan terima kasih kepada seluruh kontributor atas tulisannya sehingga jurnal ini dapat diterbitkan. Selanjutnya kami juga ingin menghimbau kepada seluruh staf pengajar musik di Universitas Pelita Harapan untuk dapat terlibat sebagai penulis maupun penelaah dalam terbitan jurnal selanjutnya. Kami akan selalu berusaha untuk mengembangkan isi materi jurnal ini sehingga dapat bermanfaat untuk pengembangan ilmu pengetahuan musik di Indonesia.

Demikian kami sampaikan jurnal ini kepada pembaca dan semoga tulisan yang dimuat dalam edisi ini memberikan manfaat bagi bidang musik. Kami pun sangat terbuka dengan kritik dan saran yang membangun.



**Pemimpin Redaksi**

**Anjelica Reisa, S.Sn.**

# French Keyboard Works from Time to Time: FRANCIS ÇOUPERIN, CLAUDE DEBUSSY, GABRIEL FAURÉ, AND FRANCIS POULENC

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## Abstrak

Perancis adalah salah satu negara yang menjadi pusat perkembangan musik klasik dari berbagai era. Banyak komposer ternama yang belajar dan menghabiskan masa hidupnya di Paris. Musik-musik yang dihasilkan pun memberikan ciri khas tersendiri yang berbeda dari gaya musik klasik Jerman atau Italia. Melalui pembahasan beberapa karya komposer Perancis dari berbagai jaman seperti Çouperin, Debussy, Faure, dan Poulenc, penulis berusaha menarik benang merah akan karakter dan gaya musik Perancis yang ditampilkan secara umum.

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French performers and composers have their own distinct characteristics and expression in music. They have preserved the traits of clarity, delicacy, and precision for centuries.<sup>1</sup> Many important piano techniques were also developed by the early French keyboardists, Jean-Philippe Rameau (1683-1764) and François Couperin (1668-1733). Even though they worked with harpsichord during that time, many skills are suitable with the modern piano that was invented centuries after their lifetime. Couperin's book, *L'art de toucher le clavecin* (1717), and Rameau's book, *Pieces de clavecin* (1724), talk in detail about finger and hand movement that reflect the same points of what today's pianist mostly strive for.<sup>2</sup>

Furthermore, many great pianists came to Paris during the first half of nineteenth century, such as Frédéric Chopin (1810-1849), Franz Liszt (1811-1886), Clara Schumann (1819-1896), Anton Rubinstein (1829-1894), Felix Mendelssohn (1809-

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<sup>1</sup> Charles Timbrell, *French Pianism: A Historical Perspective*, 2nd ed. (Portland, Oregon: Amadeus Press, 1999), 25.

<sup>2</sup> *Ibid.*, 35-36.

1847), and many others. Many composers and pianists also opened a piano manufacturer and tried to refine the instrument to meet the musical goals that they wanted to achieve. Paris is also a birthplace of the modern piano and its double escapement action, and by 1847 there were one-hundred-eighty piano firms in the city.<sup>3</sup>

This article will examine the works of four significant French composers from Baroque to the Twentieth-Century. While each of them has their own uniqueness of musical language and development, it is interesting to see how they carry on the French musical quality and bring out the character in their own way.

1. *Les Baricades Mistérieuses* and *La Bersan* (Book 2, *Ordre* 6, 1717) by François Couperin (1668-1733)

François Couperin or Couperin *le grand* (the great Couperin) was the son of Charles Couperin, a famous organist in Baroque era. Being born into a large musical family, François had strong training in his childhood and became a royal harpsichordist as well as music teacher for the royal family in the early part of his career. Couperin's harpsichord music was well known abroad, in Italy, England, and Germany during his lifetime.<sup>4</sup> J. S. Bach (1685-1750) played his music and Richard Strauss (1864-1949) was inspired by and orchestrated some of Couperin's harpsichord works. Many other composers also dedicated some works for him, such as Maurice Ravel (1875-1937), who wrote *Le tombeau de Couperin* as a tribute to Couperin's clarity and elegance, and Claude Debussy (1862-1918), who dedicated his *Etudes* to Couperin as the embodiment of French spirit.<sup>5</sup>

Harpsichord is the most intimate instrument for Couperin. He understood and loved this instrument deeply.<sup>6</sup> He wrote two hundred and thirty-four

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<sup>3</sup> Ibid., 27.

<sup>4</sup> Edward Higginbottom, *The New Grove French Baroque Masters: Lully, Charpentier, Lalande, Couperin, Rameau*, The Composer Biography Series (New York: W. W. Norton, 1986), 163.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid., 185.

harpsichord pieces that are compiled in four books, which he called *orders* (order), a new term that he choose to entitle his collections instead of using the common term *suite*, which contained the sequence of French dances at that time. The word *ordre* shows the arrangement of the piece based on the order of particular key, both in major and minor. Starting on the second book (*ordre* six to twelve), he became more sensitive and created similar mood throughout each *ordre*.<sup>7</sup> He also gave descriptive title for each song as he explained in his 1713 collection:

In composing these pieces, I have always had an object in view, furnished by various occasions. Thus the titles reflect ideas which I have had; I may be forgiven for not explaining them all. However, since among these titles there are some which seem to flatter me, it would as well to point out that the pieces which bear them are a kind of portrait which, under my fingers, have on occasion been found fair enough likenesses, and that the majority of these flattering titles are given to the amiable originals which I wished to represent rather than to the copies which I took from them.<sup>8</sup>

Since he explored every technical possibility that can be afforded by the harpsichord, most of his works require a virtuous skill in harpsichord playing.<sup>9</sup> He also explained specifically the technique, fingering, and correct way to play the ornamentation in his works in his famous book, *L'art de toucher le clavecin* (The Art of Harpsichord Playing).

Couperin has a solid contrapuntal skill and contributes significantly in writing linear musical qualities.<sup>10</sup> He reflects his aristocratic style in an elegant

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<sup>7</sup> Ibid., 187.

<sup>8</sup> Ibid.

<sup>9</sup> David Tunley, *François Couperin and 'The Perfection of Music'* (Burlington: Ashgate, 2004), 105.

<sup>10</sup> Higginbottom, 165.

dance rhythms and forms with a great deal of ornamentation.<sup>11</sup> He also inherits the gentle, flowing, and natural melodic style of French music and combines it with the enthusiasm of Italian music. He once wrote, "I love much better the things which touch me than those which surprise me," and so he kept the sense of tonal stability and forward feeling in his music, which resemble the Italian harmonic language.<sup>12</sup> However, he also comes across little "brushstrokes" of harmony and adds fascinating colors to the music, which is more of the nature of French expression (without using excessively chromatic harmony).<sup>13</sup>

*Les Baricades Mistérieuses* is written in rondo form and is one of Couperin's finest works, where he creates a sonorous harmonic development of a single figure throughout the whole piece. He uses a seventeenth-century French harpsichord style, *style brisé* (breaking style) technique, where the chords are usually arpeggiated to produce a sense of movement and a lightness of touch. In this piece, he uses it specifically to create the passages of eloquent dissonance by shifting the harmony and holding each group of notes in different times to create a blurry sound.<sup>14</sup> Another feature that he liked to use and appears in this piece is called *romanesca*, where the old dance melody occurs in the bass for most of the time.<sup>15</sup>

*La Bersan* is another piece in the sixth *ordre*, where Couperin utilizes the highly imitative and closely-knit texture inspired by Italian technique.<sup>16</sup> The development of running passages motive provides an Italian characteristic in building the piece. Here, he seems for a moment moved away from the French style. Nevertheless, there is no doubt that Couperin brought out the union of French and Italian style throughout his works.

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<sup>11</sup> David Pountney, *Studying Music History: Learning, Reasoning, and Writing About Music History and Literature*, 2nd ed. (Upper Saddle River, New Jersey: Prentice Hall, 1996), 95.

<sup>12</sup> Tunley, 118.

<sup>13</sup> *Ibid.*

<sup>14</sup> Tunley, 115.

<sup>15</sup> *Ibid.*, 113.

<sup>16</sup> *Ibid.*, 117.

2. *Thème et Variations* Op.73 (1895) by Gabriel Fauré (1845-1924)

Fauré has been considered as the greatest master of French songs, especially for song cycles. His melodic invention always matches the richness of his harmony. The melodic line becomes so important that he tends to keep the same rhythmic pattern for a long passage.<sup>17</sup> Tonality also holds an important position in his work, even though the concept is much broader than in Couperin's time, where the seventh chords, ninth chords, and the alteration of median do not cause a change of tonality.<sup>18</sup> The use of piano also takes an essential role in all of his works and given the fact that he is a left-handed person, he favorably writes for both hands equally in which many passages alternate and complement each other for the presentation of a theme or the development.<sup>19</sup>

*Thème et Variations* in C-sharp Major was composed when Fauré was fifty years old, a period of time of increasing emotional expression and maturity. Previously he has been through a happy, charming, and positive life with his circle of friends until the age of forty, where he starts to have more violent temperament and some severe depression because of a broken engagement and other life crises. But 1890s is a turning point in his life and work, where he realizes a clearer ambition and passion in his life and gains more recognition from other musicians.<sup>20</sup> Having been influenced by Frédéric Chopin (1810-1849), Camille Saint-Saëns (1835-1921), and Franz Liszt (1811-1886), Fauré's piano works also show the trait of lyrical expression and the use of free counterpoint in certain passages.

*Thème et Variations* is one of the piano works in which Fauré displays his unique characteristics of having extreme variety. Charles Koechlin (1867-1950), one of his friends, describes it as the precious gift of passing from severe to tender

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<sup>17</sup> Jean-Michel Nectoux, *The New Grove Twentieth-century French Masters: Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, Boulez*, The Composer Biography Series (New York: W. W. Norton, 1986), 19.

<sup>18</sup> *Ibid.*, 18.

<sup>19</sup> *Ibid.*, 24.

<sup>20</sup> *Ibid.*, 7-8.

or from grave to gay.<sup>21</sup> This work consists of eleven variations that are built on a heroic and noble theme. He uses counterpoint to accompany the original theme in many variations, which is a very useful and important framework to develop the theme.<sup>22</sup> The harmony and rhythm also diversified broadly across the variations. The first ten variations generally show the *scherzo* and quick feeling, but it concludes with an elegant, tender, and peaceful disposition at the last variation.

3. *Deux Arabesques* L.66 (1888-91) by Claude Debussy (1862-1918)

Debussy is a well-known precursor of impressionist style of music, which the aesthetics of poets and paintings become a powerful source of musical inspiration.<sup>23</sup> He creates a new harmonic color in music and writes numerous significant piano works that strongly reflect his personality and knowledge. He treats chords based on their sound rather than their function to the melody. As far tonality, major and minor scales no longer satisfy the needs of nineteenth-century musical language, he starts using the whole tone, pentatonic, and ancient modal scales to create a different atmosphere in his music.

*Deux Arabesques* is one of Debussy's early piano works that shows balance and symmetry in his form as well as the delicacy, joyous, and unpretentious spirit of French.<sup>24</sup> The term arabesque itself came up during the fifteenth/sixteenth centuries to describe traditions of Islamic arts in the Middle East (Arab), where the elaborate and curvilinear motifs influence architecture and painting in Europe.<sup>25</sup> These artistic motifs are usually inspired by nature, such as the leaves, vines, or branches. After several centuries, this term is applied in music to show the

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<sup>21</sup> Charles Koechlin, *Gabriel Faure (1845-1924)*, 2nd ed., trans. Leslie Orrey (London: Dennis Dobson, 1946), 34.

<sup>22</sup> *Ibid.*

<sup>23</sup> Poultney, 179.

<sup>24</sup> E. Robert Schmitz, *The Piano Works of Claude Debussy* (New York: Duell, Sloan & Pearce, Inc., 1950), 43.

<sup>25</sup> Gurminder Kaur Bhogal, "Debussy's Arabesque and Ravel's *Daphnis et Chloé* (1912)," *Twentieth-century Music* 3, no. 2 (2006): 171, accessed October 3, 2013, <http://journals.cambridge.org/TCM>.



contrapuntal decoration of a basic theme or the rapidly changing series of harmonies, which decorates a point in the progress of a composition.<sup>26</sup>

Being inspired by J. S. Bach's (1685-1750) *Divine Arabesque*, Debussy writes his own arabesques with the new harmonic texture.<sup>27</sup> He reveals his individual art by combining the diatonic and modal scales smoothly throughout the piece. The first arabesque begins with a lyrical line in gentle arpeggiated chords of the Dorian scale that finally finds the tonic of E Major after a few measures. He also plays around with the rhythmic pattern by not giving a clear downbeat, but instead keeps the melodic line flowing up and down with the peaks or accents in different beats. The basic contrapuntal texture between the right and the left hand appears many times in clarity and so it does not allow the use of excessive pedal as in Bach's music. The used of successive seventh chords also becomes an important harmonic decoration in this piece without weakening the tonal structure.<sup>28</sup>

The second arabesque is written in the same ternary form (ABA) as the first one, but with a livelier tempo and more active rhythmic pulsation. Debussy explores more chromaticism and the use of pentatonic scales in this piece. The light and gay spirit of the French emerges naturally as the harmonic tension increases across the section. And again, the contrapuntal texture appears toward the end of the piece. Finally, this arabesque conveys an active forward feeling with an occasional dance-like sturdiness.<sup>29</sup>

#### 4. Images: *Reflets dans l'Eau* (1905) by Claude Debussy (1862-1918)

*Reflets dans l'Eau* or *Reflection in the Water* is the first of three independent pieces in the first set of *Images*. This piece opens in a slow tempo with a melody of A-flat, F, E-flat, which is repeated through out the piece, while the right hand is playing a set of chords to accommodate the melody. The outline of

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<sup>26</sup> Ibid.

<sup>27</sup> Schmitz, 43.

<sup>28</sup> Ibid., 44.

<sup>29</sup> Ibid., 47.

the piece is in rondo form with many contrasting dynamics as to create the image of water being quite still, and then becoming rapid, and finally calming down again.

In 1905, Debussy wrote to his publisher that this piece would incorporate his most recent discoveries in harmonic chemistry.<sup>30</sup> He explores the simple diatonic frame of I-I-II-V<sup>7</sup>-I and uses chromaticism to engage audience's ear for predicting the changes of tonality and play them around wherever he wants to. He even interprets the use of intervallic structure in his music by saying that one can travel where one wishes and leave by any door.<sup>31</sup> Moreover, the diatonic frame structure (I-I-II-V<sup>7</sup>-I) in this piece suggests an equivalent with the Fibonacci's series, the mathematical numbers that can show the golden section of each part. From the total length of ninety-four measures, there is a sequence of 34+21+13+8 bars that if 0.618034 multiplies it, there will be a measure number where the climax or the golden section of each part can be found.<sup>32</sup> This calculation can also be found in some other Debussy's works, such as *La Mer*, *Danseuses de Delphes* (the opening of Preludes Book 1), *L'isle joyeuse*, and *Masques*. There is also a photograph of Debussy in his study with Stravinsky, where a picture of *The Great Wave of Kanagawa* by Katsushika Hokusai (1760-1849) is hanging on the wall behind them.<sup>33</sup> This picture, as it is showed in Figure 1 below, has a harmonious composition because of the proportion of the golden section based on Fibonacci's number. This picture inspired Debussy as he explored the musical structures at that time.

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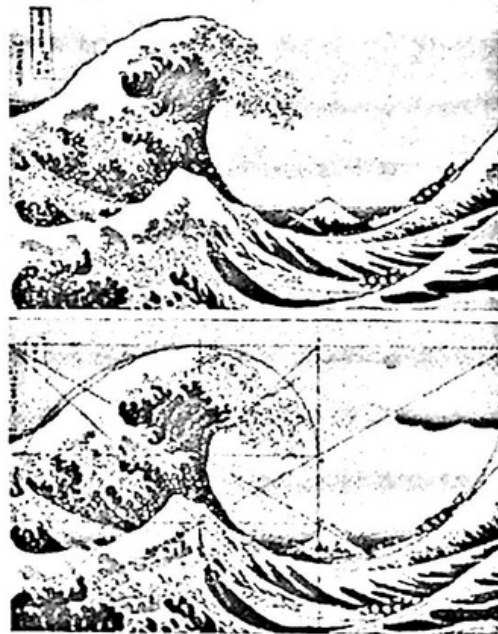
<sup>30</sup> Roy Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier* (New Haven: Yale University Press, 2009), 8.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid., 53.

<sup>33</sup> Ibid., 56.

Figure 1. Katsushika Hokusai: The Great Wave off Kanagawa from Thirty-six Views of Mount Fuji, c. 1820-9, with the graph of the golden section. <sup>34</sup>



The two vertical lines show the peak of the wave and Mount Fuji, while the two horizontal lines show the division of wave and sky, and also the peak of Mount Fuji.

*Reflets dans l'eau* is one example of the new piano tone colors that Debussy discovers during this part of his life. Although later on he refines this style, this piece is part of the greater achievements that he has reached with the instrument.

5. *Trois Novelettes* (1927-28, 1958) by Francis Poulenc (1899-1963)

Francis Poulenc portrays piano music in a more conservative ways as he carries on the traits of Romantic period composers, such as Chopin, Robert Schumann (1810-1856), and Eric Satie (1866-1925). He admits himself that his composition style does not give a new harmonic color like what Debussy and Alexander Scriabin (1872-1915) did, nor a new percussive piano texture like Igor Stravinsky (1882-1971) and Sergei Prokofiev (1891-1953). He is not even similar

<sup>34</sup> Mike Catalonian, "Golden Ratio," *The Great Wave off Kanagawa by Katsushika Hokusai*, Pinterest, accessed November 13, 2013, <https://www.pinterest.com/pin/134474738846620355/>.

with his own lifetime contemporaries, Olivier Messiaen (1908-1992) and Béla Bartók (1881-1945), who liked to try the extreme sonorities of the piano. For him, the melody is the most important element and thus he favors the tonal-modal system and uses chromaticism only as a passing function.<sup>35</sup>

Poulenc was a good pianist who paid much attention to tempo and dynamic markings, both in his performance and composition. He preferred a full, vibrant sound with a liberal utilization of pedal, especially for the fast movement where the realization of a harmonic passage could not be rendered completely in writing. He also suggested those who want to perform his songs to make the arpeggios and accompaniment chords in the background most of the time so that the melody can be heard.<sup>36</sup> Robert de Fragny (1924-1977), one of his contemporaries, pictures him as a “veritable one-man orchestra in the keyboard – he plays, he sings, he mimes; he is, at the same time, sound-effects man, stage director, and chorister, all with equal enthusiasm.”<sup>37</sup>

*Trois Novelettes* consist of three short pieces that show Poulenc’s original personality during the middle and late period works of his life. The first two pairs are also called the *Deux Novelettes* and composed in the time where Poulenc abandoned the aesthetic of Les Six, a group of six French composers who work against Richard Wagner’s (1813-1883) heavy romanticism style, and the powerful influences of Satie and Stravinsky as often appears in his earlier piano works.<sup>38</sup> In the first *Novelettes* in C Major, Poulenc shows more flowing and lyrical melodic lines that resemble early Romantic influences, specifically from the two sources of inspiration for him, Chopin and Schumann. He used many seventh and ninth chords

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<sup>35</sup> Roger Nichols, *The New Grove Twentieth-century French Masters: Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, Boulez*, The Composer Biography Series (New York: W. W. Norton, 1986), 211.

<sup>36</sup> Keith W. Daniel, *Francis Poulenc: His Artistic Development and Musical Style* (Michigan: UMI Research Press, 1982), 165.

<sup>37</sup> *Ibid.*, 164.

<sup>38</sup> *Ibid.*, 175.

as the accompaniments, which were no longer considered as dissonant at that time.

In contrast, he plays with the lively rhythmic and more dissonant harmonies in the second *Novelettes* in B-flat Minor. Here we can see his personality of simplicity, where he uses the simple ternary form and simple thematic material with some free modulation.

The last *Novelette* in E Minor is composed thirty years later, the last period of works where he establishes even more lyricism and less virtuosic approach than before. This *Novelette* is based on a theme by Manuel de Falla (1876-1946) from *El amor brujo*.<sup>39</sup> The lengthy theme is exposed four times with a flowing arpeggiation and transparent spirit of the French personality.

## CONCLUSION

Couperin, Fauré, Debussy, and Poulenc clearly display the general French mannerism of delicacy and natural expression in their piano works. All of them emphasize the importance of melodic line and tonal stability to a certain point. Even for Debussy who pursues a different harmonic color, he still uses the diatonic framework in most of his works.

It is also interesting to see that Fauré, Debussy, and Poulenc get many influences from Chopin and Schumann's music as well as inherit the contrapuntal texture from Baroque period. Since all of them grow up, learn, and live in the same central environment of music at that time (Paris), they form many similarities in their style.

However, they also develop their own distinct characteristic. Couperin absorbs many Italian techniques and spirit to his composition such as the running passages and imitation of the motif; Fauré prefers to have a balance texture and conversation between the right hand and the left hand; Debussy uses the diatonic framework and

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<sup>39</sup> Ibid., 196.

explores it with chromaticism to create a new sonority; while Poulenc retains the conservative view of tonality with a high focus on bringing up the melodic line and maintaining a full and broad sound.

Finally, it is impressive to see the correlation and diversity of these four different composers across the centuries. Hopefully this analysis can guide our perspective and performance toward a deeper, closer, and more sensitive approach to French piano music.

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## **Biografi Penulis Jurnal Musik 2016**

### **Christina Mandasari**

Christina Mandasari started her musical training at the age of five at Yamaha Music School and then continued at Yayasan Musik Jakarta (YMJ). At a very young age, she also joined children choir at GKI Citra 1 and learned to accompany the choirs and Sunday Worship Services. Her orchestral experience started in high school, where she became the coordinator of chamber orchestra at SMAK 1 BPK Penabur Jakarta. She has grown through many ministry in music and youth organization at the church and school, which led her way to pursue a more serious music study.

In 2007, Christina got a full scholarship from UPH Conservatory of Music and took piano major with individual teaching concentration under the guidance of Alfred Rony Situmorang and Mamoru Yabuki. She graduated in July 2011 and served as a full time music teacher at SPH Lippo Village for two years. During this period, she had an opportunities to enhance her violin playing with Therese Wirakesuma and took conducting lessons with Budi Utomo Prabowo. She was also participated in many different workshops, such as Suzuki Violin Teacher Training, Kodaly, and Dalcroze Method.

In July 2013, Christina was blessed to have another scholarship to pursue her Master degree in Piano Performance with Dr. Scott McBride Smith at The University of Kansas, USA. After graduating in 2015, she comes back to her beloved homeland and serves as semi-full time piano faculty at UPH and accompanist for conducting class at Musicasa, Jakarta.

Throughout her study, Christina also participated in piano master classes with Dr. Kuei Pin Yeo, Christian Leotta, Adam Gyorgy, Dr. Anna Kijanowska, Prof. Henry Barda (European Music Master Classes of Nancy-France in Summer 2011); workshops by Stephen Neely, Dr. Steven Spooner, Linda Beaupre, Gary Matthewman, Vanessa Latache, Ying Ying Ng, Dr. James Cuskelly, Jerrison Harper; and joined many concerts as pianist and accompanist in Indonesia, Malaysia, Kansas and New York, USA.

## JURNAL SENI MUSIK UPH

Jurnal SENI MUSIK adalah berkala ilmiah yang diterbitkan oleh Fakultas Ilmu Seni Universitas Pelita Harapan. Jurnal Seni Musik diterbitkan 2 kali dalam setahun, yaitu Mei dan Oktober. Jurnal Seni Musik terbuka untuk umum dan menerima tulisan dari akademisi, peneliti dan masyarakat pemerhati musik dengan ketentuan sebagai berikut;

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2. Belum pernah dipublikasikan;
3. Mengandung unsur kebaruan (*novelity*);
4. Ditulis dalam bahasa Indonesia atau Inggris;
5. Naskah harus dilengkapi dengan intisari (abstrak) yang tidak melebihi seratus kata;
6. Naskah lengkap terdiri dari minimal 1000 kata dan tidak lebih dari 5000 kata atau setara dengan 6 hingga 10 halaman A4;
7. Sistematika penulisan meliputi:
  - a. Judul (Bahasa Indonesia atau Inggris);
  - b. Nama penulis, email, institusi;
  - c. Intisari (abstrak). Jika naskah bahasa Indonesia abstraknya berbahasa Inggris dan sebaliknya;
  - d. Isi dan pembahasan;
  - e. Daftar pustaka (buku, berkala, dll) ditulis dengan gaya Turabian;
8. Naskah ditulis rapi dengan spasi ganda dalam format *Microsoft word*. Untuk *score* sebaiknya menggunakan program *Sybellius*, *Encore* dan lain-lain atau di convert dalam format jpg. Diserahkan dalam bentuk *soft copy* atau langsung dikirim ke email redaksi;
9. Semua naskah yang masuk akan di *review* dan diseleksi oleh redaksi dan mitra bestari (*peer group*);
10. Redaksi berhak mengadakan perubahan pada naskah tanpa mengubah maksud dan isi tulisan yang bersangkutan.

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