



UNIVERSITI PUTRA MALAYSIA

TEMPO INTERPRETATION OF DEBUSSY'S IMAGES BOOK 2

WONG SUET LI

FEM 2020 18



TEMPO INTERPRETATION OF DEBUSSY'S IMAGES BOOK 2

By

WONG SUET LI

**Thesis Submitted to the School of Graduate Studies, Universiti Putra
Malaysia, in Fulfilment of the Requirements for the Degree of Master of
Science**

June 2020

All material contained within the thesis, including without limitation text, logos, icons, photographs and all other artwork, is copyright material of Universiti Putra Malaysia unless otherwise stated. Use may be made of any material contained within the thesis for non-commercial purposes from the copyright holder. Commercial use of material may only be made with the express, prior, written permission of Universiti Putra Malaysia.

Copyright © Universiti Putra Malaysia



Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Master of Science

TEMPO INTERPRETATION OF DEBUSSY'S IMAGES BOOK 2

By

WONG SUET LI

June 2020

Chair : Loo Fung Chiat, PhD
Faculty : Human Ecology

Many amateurs or professional performers usually encounter a major challenge in determining an appropriate tempo of the twentieth-century music. Despite the tempo marking is usually uniform, most pianists have different interpretation results from the sources often mention the desirability of non-literal implementation. The objective of the study was to investigate the ambiguity of tempo in Debussy's *Images* Book 2 in the hope to obtain a more faithful interpretation in performance. This study made use of qualitative methods research design.

Despite Debussy's work has been widely discussed in several published readings, these materials are rather controversial. In addition, they are more about nuances of harmony than discussing the tempo or rhythm of Debussy's work. Through thorough analysis, this study provides pianists with insights into problem-solving techniques based on analysis by examining passages that help analyse specific performance problems. It is important to analyse this not only because the ambiguity of tempo in Debussy's era, but also to understand the meaning of description tempo (carefully marked by Debussy) based on his characteristic, background and its influence on later composers.

A qualitative approach was used in this research. Data collection was by score analysis, examining compact disc (CD recordings) and live performance recordings, as well as reviewing recorded interviews in obtaining the result of this study. Nine representative pianists from various schools and traditions for each CD recordings, live performance recordings and recorded interviews videos were examined and reviewed. The pianists in the recordings are chosen based on different preparation, experience, age, gender and national origin. Thereafter, I took notes the beats per minute (BPM) of each performance, after which I analysed how the variance of tempo affected the technique of playing and how the choice of tempo reflected what the performers intended to communicate to the audiences.

The findings showed that there was a large variance especially the second movement *Et la lune descend sur le temple qui fut*. In general, it was found that the pianists did not strictly adhere to the tempo marking as suggested by Debussy, they seem to be faithful to their emotion and expressiveness in the playing, which showed a sense of liberty. It is perceived that even though metronome marking and description of tempo change were given, tempo *rubato*, clarity, expression, phrasing, dynamics, characterization and moods, rhythm/technical difficulties, notation and specific performance directions and strong individuality have a decisive influence on tempo. As a conclusion, one is suggested to try to get an alert tempo that is close to Debussy's tempo markings, or at least close in spirit to his expressive performance directions, with slight liberties.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Sains

TEMPO INTERPRETASI UNTUK BUKU 2 IMAGES DARIPADA DEBUSSY

Oleh

WONG SUET LI

Jun 2020

Pengerusi : Loo Fung Chiat, PhD
Fakulti : Ekologi Manusia

Ramai amatir atau penggiat profesional biasanya menghadapi cabaran besar dalam menentukan tempo yang sesuai apabila memainkan muzik dari abad ke-20. Walaupun penanda tempo biasanya seragam, kebanyakan pianis mempunyai hasil tafsiran yang berbeza dari sumber-sumber yang sering menyebutkan keinginan pelaksanaan tidak literal. Objektif kajian ini adalah untuk mengkaji kekaburan tempo dalam Debussy's *Images Book 2* dengan harapan mendapatkan penafsiran yang lebih setia dalam prestasi. Kajian ini menggunakan reka bentuk penyelidikan kaedah kualitatif.

Walaupun karya Debussy telah dibincangkan secara meluas dalam beberapa bacaan yang diterbitkan, bahan-bahan ini agak kontroversi. Di samping itu, mereka lebih banyak membincangkan tentang nuansa akord muzik daripada membincangkan tempo atau irama karya Debussy

Melalui analisis yang teliti, kajian ini menyediakan pianis dengan pandangan mengenai teknik penyelesaian masalah. Yang mana berdasarkan analisis dengan memeriksa bahagian-bahagian dalam muzik tersebut yang membantu menganalisis masalah prestasi tertentu. Analisis tersebut adalah penting bukan sahaja dari segi kekaburan tempo dalam era Debussy, tetapi juga untuk memahami makna keterangan tempo (yang ditanda oleh Debussy dengan teliti) berdasarkan sifatnya, latar belakang dan pengaruhnya pada komposer kemudian.

Pendekatan kualitatif digunakan dalam kajian ini. Pengumpulan data adalah melalui analisis skor, mengkaji cakera padat (rakaman CD) dan rakaman prestasi secara langsung, serta meninjau rakaman temuduga untuk mendapatkan hasil kajian ini. Sembilan pemain piano perwakilan dari pelbagai sekolah dan tradisi untuk setiap rakaman CD, rakaman prestasi langsung dan video wawancara yang sedia ada telah diperiksa dan diperhatikan. Para pianis dalam rakaman adalah berdasarkan tahap penyediaan, pengalaman, umur, jantina dan asal negara yang berbeza. Selepas itu, saya

mencatat perbejaan seminit (BPM) bagi setiap persembahan, kemudian menganalisis bagaimana variasi tempo mempengaruhi teknik bermain dan bagaimana pilihan tempo mencerminkan apa yang ingin dikomunikasikan oleh pianis kepada penonton.

Penemuan menunjukkan bahawa terdapat variasi yang besar terutamanya *Et la lune descend sur le temple qui fut*, secara umum didapati bahawa pemain piano tidak tegas mematuhi penanda tempo sebagaimana yang dicadangkan oleh Debussy, mereka nampaknya setia kepada emosi dan ekspresi mereka dalam permainan, yang menunjukkan rasa kebebasan. Walaupun tandaan metronome dan perihalan perubahan tempo telah ditunjukkan dengan jelasnya dalam skor muzik, tetapi tempo *rubato*, kejelasan, ekspresi, ungkapan, dinamik, pencirian dan mood, irama/kesukaran teknikal, notasi dan arah prestasi spesifik dan keperibadian yang kuat mempunyai pengaruh yang menentukan pada tempo.

Sebagai kesimpulan, seseorang dicadangkan untuk cuba bermain dalam tempo yang hampir dengan penanda tempo Debussy, atau sekurang-kurangnya dekat dengan semangat untuk arahan prestasi ekspresifnya, dengan sedikit kebebasan.

ACKNOWLEDGEMENTS

Many thanks to my supervisor committee, Assoc. Prof. Dr. Loo Fung Chiat (chairman) and Dr. Ahmad Faudzi Musib for their continuous support and advice throughout my Master degree.

I would like to express my deepest gratitude and admiration to my supervisor, Assoc. Prof. Dr. Loo Fung Chiat, for her inspiration, insights, tremendous guidance, support and patience throughout every stage of my thesis. Without her, this thesis could not have been written, and she has forever changed my perspective of performance.

I am grateful to all who have taught me and given me guidance, including the pedagogy teacher group mentor, Dr. Kathryn Ang; and piano teachers and lecturers in mass communication. They have all helped shape my ability to think critically, laterally and creatively. Words cannot express how grateful I am for their guidance, teaching and wisdom.

Special thanks to my beloved husband, Chan Yee Hoe, for his strength, patience, moral support and financial aid through this endeavor. To his abiding faith in me, I am eternally and affectionately indebted.

Finally, my most heartfelt appreciation goes to my parents Wong Sai Chong and Lim Chew Chin who started me on this path twenty nine years ago with continuous, unconditional love and understanding that have sustained me throughout my work.

I certify that a Thesis Examination Committee has met on 30 June 2020 to conduct the final examination of Wong Suet Li on her thesis entitled "Tempo Interpretation of Debussy's Images Book 2" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Master of Science.

Members of the Thesis Examination Committee were as follows:

Ahmad Tarmizi bin Talib, PhD

Associate Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairman)

Chan Cheong Jan, PhD

Associate Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Internal Examiner)

Mohd. Nasir Hashim, PhD

Associate Professor
Cultural Centre
University of Malaya
Malaysia
(External Examiner)



ZURIATI AHMAD ZULKARNAIN, PhD

Professor Ts. and Deputy Dean
School of Graduate Studies
Universiti Putra Malaysia

Date: 02 October 2020

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Master of Science. The members of the Supervisory Committee were as follows:

Loo Fung Chiat, PhD

Associate Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairman)

Ahmad Faudzi Musib, PhD

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)

ZALILAH MOHD SHARIFF, PhD

Professor and Dean
School of Graduate Studies
Universiti Putra Malaysia

Date: 08 October 2020

Declaration by graduate student

I hereby confirm that:

- this thesis is my original work;
- quotations, illustrations and citations have been duly referenced;
- this thesis has not been submitted previously or concurrently for any other degree at any other institutions;
- intellectual property from the thesis and copyright of thesis are fully-owned by Universiti Putra Malaysia, as according to the Universiti Putra Malaysia (Research) Rules 2012;
- written permission must be obtained from supervisor and the office of Deputy Vice-Chancellor (Research and Innovation) before thesis is published (in the form of written, printed or in electronic form) including books, journals, modules, proceedings, popular writings, seminar papers, manuscripts, posters, reports, lecture notes, learning modules or any other materials as stated in the Universiti Putra Malaysia (Research) Rules 2012;
- there is no plagiarism or data falsification/fabrication in the thesis, and scholarly integrity is upheld as according to the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) and the Universiti Putra Malaysia (Research) Rules 2012. The thesis has undergone plagiarism detection software.

Signature: _____ Date: _____


Name and Matric No.: _____

Declaration by Members of Supervisory Committee

This is to confirm that:

- the research conducted and the writing of this thesis was under our supervision;
- supervision responsibilities as stated in the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) are adhered to.

Signature:
Name of Chairman of
Supervisory
Committee:



ASSOC. PROF. DR. LOO FUNG CHIAT
Head
Department of Music
Faculty of Human Ecology
Universiti Putra Malaysia

43400 UPM Serdang, Selangor Darul Ehsan

Signature:
Name of Member of
Supervisory
Committee:



DR. AHMAD FAUDZI BIN MUSIB
SENIOR LECTURER
Department of Music
Faculty of Human Ecology
Universiti Putra Malaysia

TABLE OF CONTENTS

	Page
ABSTRACT	i
ABSTRAK	iii
ACKNOWLEDGEMENTS	v
APPROVAL	vi
DECLARATION	viii
LIST OF TABLES	xiii
LIST OF FIGURES	xiv
CHAPTER	
1 INTRODUCTION	1
1.1 Background of Study	1
1.2 Statement of Problem	3
1.3 Research Question	5
1.4 Objective of the Study	5
1.5 Significance of the Study	5
1.6 Limitation of the Study	6
2 LITERATURE REVIEW	8
2.1 Introduction	8
2.2 The Life and Background of Claude Debussy	8
2.3 Debussy's Piano Works	9
2.4 Musical Aspects in Tone, Dynamics, Tempo and Rhythm, Pedalling and Fingering in Debussy's <i>Images</i> Book 2	12
2.4.1 Dynamics	12
2.4.2 Tempo and Rhythm	13
2.4.3 Pedal	14
2.4.4 Fingering	15
2.5 Terminology and Definition of Tempo in Impressionistic Piano Music	15
2.6 Musician's Tempo Interpretation on Debussy's Music	16
2.7 Examples of Scholar Research on Tempo/Rhythm Issues of Debussy's Music	17
2.8 Conceptual Framework	20

3	METHODOLOGY	21
3.1	Introduction	21
3.2	Research Design	21
3.3	Edition	25
3.4	Recordings	26
3.5	Tempo Analysis	32
3.6	Interviews	33
3.7	Summary	37
4	RESULTS	38
4.1	Introduction	38
4.2	Score Analysis	38
4.2.1	First movement: <i>Cloches à travers les feuilles</i>	38
4.2.2	Second Movement: <i>Et la lune descend sur le temple qui fut</i>	40
4.2.3	Third Movement: <i>Poissons d'or</i>	42
4.3	Analysis of CD Recordings	44
4.3.1	<i>Cloches à travers les feuilles</i>	44
4.3.2	<i>Et la lune descend sur le temple qui fut</i>	48
4.3.3	<i>Poissons d'or</i>	54
4.4	Analysis of Live Performance Recordings	56
4.4.1	<i>Cloches à travers les feuilles</i>	56
4.4.2	<i>Et la lune descend sur le temple qui fut</i>	59
4.4.3	<i>Poissons d'or</i>	63
4.5	Research on Interviewees' View on Debussy's Music	67
4.5.1	Precision	68
4.5.2	Timbres	68
4.5.3	Use of Harmonies	69
4.5.4	Asian Music Elements	69
4.5.5	Imagination	69
4.5.6	Relationship Between Debussy's Life and His Music	70
4.5.7	Relationship Between Debussy's and Chopin's	71
4.6	Summary	72
5	DISCUSSION	73
5.1	Introduction	73
5.2	Tempo <i>Rubato</i>	74
5.3	Clarity	76
5.4	Expression	76
5.5	Phrasing	77
5.6	Dynamics	77
5.7	Characterisation and Moods	78

5.8	Rhythm/Technical Difficulties	79
5.9	Notation and Specific Performance Directions	80
5.10	Strong Individuality	80
5.11	Summary	81
6	CONCLUSION AND RECOMMENDATIONS FOR FUTURE RESEARCH	82
6.1	Conclusion	82
6.1.1	Restatement of Objectives of Study	83
6.1.2	Summary of Findings	84
6.1.3	Answering the Research Questions	84
6.2	Recommendations for Future Research	86
	REFERENCES	87
	APPENDIX	92
	BIODATA OF STUDENT PUBLICATION	93
		94

LIST OF TABLES

Table		Page
3.1	Diversity of metrical scheme found in three compositions of Debussy's <i>Images</i> Book 2	22
3.2	The pianists and their recordings of Debussy's <i>Images</i> Book 2	27
3.3	The pianists and their live performance of Debussy's <i>Images</i> Book 2	29
3.4	The musician and interview on Debussy	35
4.1	Opening tempo comparisons of nine pianists in <i>Cloches à travers les feuilles</i>	44
4.2	Opening tempo comparisons of nine pianists in <i>Et la lune descend sur le temple qui fut</i>	48
4.3	First tempo change comparisons of nine pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 20-24	49
4.4	Tempo change comparisons of nine pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 25-26	50
4.5	Tempo change comparisons of nine pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 27-34	51
4.6	Tempo change comparisons of nine pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 39-50	52
4.7	Tempo change comparisons of nine pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 51-57	53
4.8	Opening tempo comparisons of nine pianists in <i>Poissons d'or</i>	55
4.9	Opening tempo comparisons of nine pianists' live performance recording in <i>Cloches à travers les feuilles</i>	56
4.10	Opening tempo comparisons of nine live performance pianists in <i>Et la lune descend sur le temple qui fut</i>	59
4.11	Tempo change comparisons of nine live performance pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 20-24	61
4.12	Tempo change comparisons of nine live performance pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 25-26	61
4.13	Tempo change comparisons of nine live performance pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 27-34	62
4.14	Tempo change comparisons of nine live performance pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 39-50	62
4.15	Tempo change comparisons of nine live performance pianists in <i>Et la lune descend sur le temple qui fut</i> , bars 51-57	63
4.16	Opening tempo comparisons of nine live performance pianists in <i>Poissons d'or</i>	64

LIST OF FIGURES

Figure		Page
2.1	The conceptual framework of elements that have a decisive influence on the tempo	20
3.1	Methodology of this study	25
4.1	<i>Cloches à travers les feuilles</i> , bars 6-7	45
4.2	<i>Cloches à travers les feuilles</i> , bars 9-12	46
4.3	<i>Cloches à travers les feuilles</i> , bars 23-24	46
4.4	<i>Cloches à travers les feuilles</i> , bars 39-40	47
4.5	<i>Cloches à travers les feuilles</i> , bars 44	48
4.6	<i>Et la lune descend sur le temple qui fut</i> , bars 18-20	50
4.7	<i>Et la lune descend sur le temple qui fut</i> , bars 24-25	51
4.8	<i>Et la lune descend sur le temple qui fut</i> , bar 27	51
4.9	<i>Et la lune descend sur le temple qui fut</i> , bars 38-39	52
4.10	<i>Et la lune descend sur le temple qui fut</i> , bars 42-43	52
4.11	<i>Et la lune descend sur le temple qui fut</i> , bars 48-51	53
4.12	<i>Et la lune descend sur le temple qui fut</i> , bars 55-57	54
4.13	<i>Poissons d'or</i> , bars 8-10	55
4.14	<i>Poissons d'or</i> , bars 16-17	55
4.15	<i>Cloches à travers les feuilles</i> , bars 21-23	58
4.16	<i>Cloches à travers les feuilles</i> , bar 42	59
4.17	<i>Et la lune descend sur le temple qui fut</i> , bars 14-15	60
4.18	<i>Poissons d'or</i> , bar 30	64
4.19	<i>Poissons d'or</i> , bar 46	65
4.20	<i>Poissons d'or</i> , bars 49-50	65
4.21	<i>Poissons d'or</i> , bars 55-56	65
4.22	<i>Poissons d'or</i> , bars 58-60	66
4.23	<i>Poissons d'or</i> , bars 64-65	66
4.24	<i>Poissons d'or</i> , bars 70-71	66
4.25	<i>Poissons d'or</i> , bars 83-86	67
5.1	Debussy, <i>Poissons d'or</i> , bars 78-80	74

CHAPTER 1

INTRODUCTION

1.1 Background of Study

The ambiguity of tempo in many composers' work was studied and investigated in the hope to obtain a more faithful interpretation in performance. Many attempts have been made to study the tempo of music. Some research focused on the relationships among motor response to a steady beat in music (Fristad, 1979). By focusing on Rudolf Laban's ideas, Conway, Marshall, & Hartz (2014) discussed suggestions on using movement to improve steady tempo. Seitz (2005) reviewed the theory and research between the body and the music, and Dalcroze seems to be the basis of musical thought and expression. Johnson (2011) used two different mental exercise techniques to investigate the beat competency: non-motor imagery and motor imagery was assessed through the measurement of excerpt duration fluctuations. He also observed two important interactions between successive mental rehearsals: the complexity of the music and the density of the excerpts. In addition, repeated mental rehearsals of a musical tempo seem to make the tempo more accurate, and motor imagery may support this phenomenon. Greene (2013) investigated if music students' rhythmic ability in playing an instrumental music can be improved by adding physical movements to the teaching. Others have associated tempo with expressive performances features such as rhythm (Repp, 1997), tonality (Arberg, 1980) and stylistic (Jameson, 1942). Despite these surveys helped us to learn more about musical abilities and timing deviations within a performance, there is little perception of tempo involved in the process of interpreting Debussy's work, and whether there are optimal tempi, in which performers will consider the most appropriate, perhaps expressive for a piece of music.

The purpose of this paper is to investigate Debussy's tempo more comprehensively and one selected work will be Debussy's *Images* Book 2. Investigation of tempo mainly focuses on interpreting the expressive timing deviations of musicians' performances. Since these deviations mark moments in music frequently that improve the expressiveness of the work, these evidences are essential for us to understand the music.

In this study, tempo interpretation of Debussy's *Images* Book 2 was chosen to be examined through the analysis of scores, interviews and also recordings. Debussy dedicated this second volume of the *Images* to three of his friends: the first piece to the painter Alexandre Charpentier (who died the following year), the second to the critic and musicologist Louis Laloy, and the third to his preferred pianist Ricardo Viñes.

The origin of the first two titles is not entirely clear. *Cloches à travers les feuilles*, as Laloy suggested, recalls "the moving custom of the death knell resounding from Vespers on All Saints' Day to the funeral mass on All Souls' Day and traversing, from village to village, the yellowing autumnal forests in the silence of eventide" (Lesure, 1990, preface). *Et la lune descend sur le temple qui fut*, again according to Laloy,

derives from Chinese poetry, while Robert Godet sees in this piece “an India coruscating in the manner of Kipling but rarified through the sieve of distant archipelagos”. As for “Poissons d’or” (Lesure, 1990, preface), Debussy must surely have been inspired by a black enamel painting, ornamented with mother-of-pearl and gold marquetry, which was formerly in his possession and can now be seen in Saint-Germain-en-Laye. Debussy played the second volume of the *Images* on 26 November 1907 at his premises after dining with two of the work’s dedicatees, Laloy and Viñes. The score was published by Durand on 7 January 1908, and the first public performance was given by Ricardo Viñes in the Cercle musical on the following 21 February. The success of the work with the public is attested by the 6000 copies printed in Debussy’s lifetime. One of the work’s major advocates, Louis Laloy, did not hesitate to claim that the score marked “a veritable revolution in the art of writing for the piano”. (Lesure, 1990, preface)

A major challenge for many amateurs or professional performers in playing twentieth-century music is how to determine an appropriate tempo as well as perform a steady beat. There is a controversy regarding the “appropriate” delivery of tempo in the literature on twentieth-century performance practice, particularly in French music where they are well known with the changed speed. The performance of various paces was a controversial subject because although tempo marking is usually uniform, the sources often mention the advisability of non-literal implementation. When we listen to some established recording, we will find that pianist might have a different interpretation of the style, tempo, sound, phrasing of the pieces they perform, with the same indication from the composer.

Thus, the overriding question as a performer in the field is what are the basic reasons for playing in this tempo? How can the performer justify his/her point of view? How did those variances of tempo affect the technique on playing and did the tempo reflecting anything that the performers wanted to pass through to the audiences?

Musical interpretation is not a matter of quick judgement or spontaneous inspiration, nor is it the result of emotional fanaticism. On the contrary, it is an interpretation of what the composers intended to express after a long period of careful study and analysis by the performers, and the recreation through a performance of his vision.

All these questions and issue appear similarly to Debussy’s *Images* because, throughout the recordings, one may find that by the corresponding sensibilities of the moment and the structural line, there appear to be many descriptive tempi. For example, the slow, yield, tempo changed and flexible passages which are most prevalent in the *Images* book 2, but try to get an alert tempo that is close to Debussy’s metronome indications or at least close in spirit to his expressive performance indications.

In discussing tempo, we are faced with two problems: first, the determination of the correct tempo for the composition as a whole; second, tempo rubato, or those

variations in accuracy of timing demanded by the expressive character of the phrase (Normann, 1939, p.17).

Therefore, the purpose of this research is to analyse the tempo in Debussy's *Images* Book 2, in aim to provide a more faithful interpretation and performance of this work.

1.2 Statement of Problem

According to Briscoe (1999), starting with *La mer*, Debussy began to insert the metronome markings, consistent throughout the orchestral *Images* and ballet *Jeux* (except *Gigue* from the *Images*).

Two aesthetic urges compelled him to do this. The first was his evolution away from the highly nuanced music of the *Faune* and the *Nocturnes*, in which the linear sense is less driving and the abundant nuances of tempo make set metronome markings inappropriate; the second was his desire to maintain an alert tempo that in turn would propel the structural line. He nonetheless would quip to Durand that "You know my opinion of these metronome markings: they are good for just one measure, as 'roses last the length of a morning.'" His depreciation notwithstanding, he clearly intended the metronome markings as general guides to his music (p.83).

Factors such as the number of notes in each bar, irregular rhythms, the richness of harmonic colouring, and the content of the melody all have a decisive influence on the tempo because the apparent speed does not depend much on the actual duration of the beat as on the emotional significance of the music. For example, if the harmonies in a composition change frequently, the tempo will necessarily be slower for richer expression. Emotional expression requires considerable deviation from the original strict tempo. Therefore, the count of number of beats per minute may underestimate the tempo.

The more controversial is the problem of *rubato* - from the various types of deviations in the interpretation of traditional norms. When the available recorded legacies of the contemporary commentators who were also the strongest performers are placed beside what they advised, there would be a considerable gap: bluntly speaking, although they advocated performing in time, they themselves did not, and they showed considerable freedom of expressive playing.

"Musically, everything must be rigorously exact, be sung with metronomic precision, and the same is true whether of Debussy or Duparc," claims Croiza. Long cites the amusing anecdote she claims was frequently recounted to her by Debussy: "A pianist, who had come to play some of his work to him stopped at a certain passage and said 'here, it's free, isn't it?'... Debussy, fuming, replied:

‘There are people who write music, and people who edit it: and this man who does as he wants... All I want is a faithful interpreter.’ (Briscoe, 1999, p.20).

In Philip’s (as cited in Briscoe, 1999) second chapter of his book, his study of rhythm *rubato* has widely referred to the work of Margaret Long, who linked Debussy to Chopin:

Rubato... is as much a part of Debussy as of Chopin. This delicate rubato is difficult to obtain in both Chopin and Debussy. It is confined by a rigorous precision, in almost the same way as a stream is the captive of its banks. Rubato does not mean alteration of time or measure, but of nuance or *élan* (Briscoe, 1999, p.25).

This is our first major contradiction: Debussy insists on interpreters to follow his markings on the one hand, yet on the other admits that the rhythm cannot be exactly notated; on the one hand insists that the singers follow exactly his rhythm and nuances and yet appreciates those who took a slightly free in time.

Maurice Dumensnil was charitable to Debussy when the latter accused him of not playing triplets exactly: Dumensnil thought he was playing in time, and could perceive no difference when Debussy demonstrated how they should be played. He concluded that Debussy must have had an especially perceptive ear, only to be reprimanded at the next attempt for playing too much in time! (Briscoe, 1999, p.21).

However, there has been a conductor who thinks good sense is more important than accuracy. Ernest Ansermet was scrupulous in his devotion to Debussy. He studied the scores closely, judging from his writings, and he coached with the composer at the end of Debussy’s life on matters of tempo and interpretation. Nevertheless, Ansermet also found it appropriate to revise Debussy’s score in a few details. He wrote “In the final pages of *Ibéria* there are some *glissando* passages for trombone that come off better if they are reinforced by horns. So I add the horns.” (Briscoe, 1999, p.69). In terms of structural line, Ansermet stated, “must understand that musical time is not metric time. The conductor doesn’t beat time; he beats the cadence.”

Philip also cites Mahler: produced immaculately notated scores; on the other he could claim that all the most important things: the tempo, the total conception and structuring of a work are almost impossible to pin down. For here we are concerned with something living and flowing that can never be the same even twice in succession. That is why metronome markings are inadequate and almost worthless; for unless the work is vulgarly ground out in barrel-organ style, the tempo will already have changed by the second bar (Briscoe, 1999, p.5).

When comes to deciding on the interpretation of a piano piece, teachers, students or even performers sometimes can get confused about how fast or how slow they should play when referring to the existing established recording. Even if metronome marking is stated, performers will have a different approach on *ritardando*, *accelerando*, *tenuto* and resolve on phrasing, all these are relevant to tempo. Thus, the question will be why a particular pianist applies a longer *ritardando*? what is his/her intention? A Situation like the uncertain direction in tempo interpretation could be partly due to lack of understanding of the reason behind the player's choice of a specific tempo and approach in tempo change.

1.3 Research Question

The main research question can be described as follows:

How to determine an appropriate tempo in Debussy's *Images* Book 2 to provide a more faithful tempo interpretation of this work?

Several sub-questions related to the main question have arisen:

- What are the basic reasons for playing in this tempo?
- How can the performer justify his/her point of view?
- How the choice of tempo reflected what the performers wanted to communicate to the audiences?
- How the variance of tempo affected the technique of playing?

1.4 Objective of the Study

The main objective of this study is to examine the tempo interpretation in Debussy's *Images* Book 2. The specific objectives are as below:

1. To analyse and understand the indicated tempo description in Debussy's *Images* Book 2 from selected editions
2. To examine the tempo execution and interpretation from recordings and live performances.
3. To identify the tempo to present a more faithful interpretation of Debussy's *Images* Book 2.

1.5 Significance of the Study

Although there has been a considerable amount of material published about Debussy's work, it is of a controversial or on harmonies nuances rather than tempo interpretation. Repp (1997) mentioned in his research which focused on the expressive timing in a Debussy's *Prélude* that "it remains unclear to what extent the greater diversity of the expert performances may reflect the existence of multiple or changing norms of expressive timing" (p.265). The main significance of this study is its attempt to present accurate data concerning the tempo interpretation of Debussy's *Images* Book 2. "A

primary element of any music is the type of rhythm which it contains.” (Jameson, 1942, p.37).

This study, through thorough analysis, provides pianists with insights into analytically-based problem-solving techniques by examining passages in which analysis can assist in solving specific performance problems.

It is important to analyse this not just because of ambiguous tempo in Debussy’s era, it is also to understand the meaning of the descriptive tempo according to Debussy’s characteristics, background and his influences to the subsequent composers.

1.6 Limitation of the Study

Of the 17 of them, not all of them had interviews, only two of them had interviews, who are Pierre-Laurent Aimard and Seong-Jin Cho. The interviews have preceded the performance. I find it is easier and better to watch the interviews at the beginning followed by the performances. Because this helped me to be aware of what to focus on when listening to the recordings for data collection. In order to manage to get all the data to be the same, even though some had interviews and some had no interviews, my solution was to search for more on Debussy’s scholars’ works to overcome the situation.

Even with different questions from the interviewer, I still managed to collect some data which were relevant to my thesis, in order to help to get my findings and my conclusion. Otherwise, I cannot have a very consistent finding throughout if each of the interviewers asked different questions. Fortunately, I felt most of the interviewers asked good questions, which were able to help me to discover the correct type of data that I am looking for. In some cases, the questions the interviewers asked were not very relevant to what I was searching for. Therefore I decided to focus on the interviewees’ perceptions on Debussy’s music, to still manage to get enough data at the end, and in order for me to still come out with my findings.

In this case, some are only audio recordings with no live recordings, and some are live recordings. So in some cases when listened to the performance, it was not even a live recording, it was just an audio recording. If that is an audio recording, the chances are they went through sound engineering, and if these were sound engineered, of course, it may sound more perfect or more accurate than live recordings. Furthermore, in some cases, I could see (with video) and in some cases, I could only hear (audio recording). Maybe it was not a very fair comparison, but because that is all that is available and I could not find any other sources.

I only listen to 18 performances but maybe there are more. The results of this study are not generalizable to a wider group. The majority except for three from the recording and videos watched are performed by Western performers from European and

American, there are no Australians, they are more of the Western nations. Maybe it is not available to find other nations. Therefore, the group sizes of the sample are not necessarily representative of every body's tempo interpretation of Debussy's *Images* Book 2.



REFERENCES

- Arberg, H., Goldsmith, O. L., Simmons, W., & Washut, R. P. (1980). Debussy and tonality. *Music Educators Journal*, 66(5), 10–12.
- Bathori, J. (Ed.) (1998). *On the Interpretation of the Méloides of Claude Debussy*. Pendragon Press.
- Briscoe, J. R. (1999). *Debussy in Performance*. Yale University Press.
- Chen, S. L. (2001). *Debussy's Children's Corner: A Pedagogical Approach*. Rice University.
- Clarke, E., Cook, N., Harrison, B., & Thomas, P. (2005). Interpretation and performance in Bryn Harrison's être-temps. *Musicae Scientiae*, 9(1), 31–74.
- Clarke, H. L. (1967). Music in the 20th Century from Debussy through Stravinsky. *Journal of Research in Music Education*, 15(2), 174–176.
- Conway, C., Marshall, H., & Hartz, B. (2014). Movement Instruction to Facilitate Beat Competency in Instrumental Music. *Music Educators Journal*, 100(3), 61–66.
- Creswell, J. W. (2007). *Qualitative Inquiry and Research Design* (2nd ed.). SAGE Publications.
- Creswell, J. W. (2009). *Research Design – Qualitative, Quantitative, and Mixed Methods Approaches* (3rd ed.). SAGE Publications.
- Earis, A. (2007). An Algorithm to Extract Expressive Timing and Dynamics from Piano Recordings. *Musicae Scientiae*, 11(2), 155-182.
- Fristad, D. R. (1979). *A Study of Relationships Among Motor Response to Steady Beat in Music, General Motor Coordination, and Conceptualization of Steady Beat*. The Ohio State University.
- Grayson, D. A. (2001). [Review of the book *Debussy in Performance*]. *Notes* 57(3), 659-660.
- Greene, J. H. (2013). *Effects of physical movement in rhythm instruction in early instrumentalist development*. Rowan University.
- Ho, J. (2009). *Debussy and Late-Romantic Performing Practices: An Investigation of Debussy's Piano Rolls of 1913*. University of Sydney.
- Hong, J. L. (2003). Investigating Expressive Timing and Dynamics in Recorded Cello Performances. *Psychology of Music*, 31(3), 340–352.
- Hornby, A. S. (2015). *Oxford Advanced Learner's Dictionary of Current English*. Oxford University Press.
- Jameson, E. R. (1942). *A Stylistic Analysis of the Piano Works of Debussy and Ravel*. North Texas State Teachers College.
- Jiang, Y. (2018). *A Comparative Study of Selected Recordings of the Etudes of Claude Debussy*. Arizona State University.
- Johnson, R. B. (2011). Musical tempo stability in mental practice: A comparison of motor and non-motor imagery techniques. *Research Studies in Music Education*, 33(1), 3–30.
- Kassel (2012). Preface. In D. Woodfull-Harris (Ed.) *Debussy: Images 2e série* (pp. IX–XIV). Bärenreiter Publisher.
- Kennedy, M. (1980). *The Concise Oxford Dictionary of Music* (3rd ed.). Oxford University Press.
- Lesure, F. (1990). Preface. In Heinemann (Ed.) *Debussy: Images* (pp. III). G. Henle Publisher.
- Loo, F.C. (2005). *Olivier Messiaen's Catalogue d'oiseaux: a performer's perspective* (Doctoral dissertation, University of Sheffield).

- Martin, D. (2005). The Cambridge Companion to Debussy. *Music Educators Journal*, 92(1), 24–24.
- Nicholas, J. (2007). *The Great Composers: The Lives and Music of 50 Great Classical Composers*. Quercus Books.
- Nichols, R. (1972). *Oxford studies of Composers (10): Debussy*. Oxford University Press.
- Normann, T. F. (1953). Rhythm and Tempo: A Study in Music History. *Journal of Research in Music Education*, 1(2), 143-145.
- Normann, T. F. (1939). Some Principles of Interpretation. *Music Educators Journal*, 26(3), 17–20.
- Orledge, R. (1981). *The Musical Times*, 122(1657), 183-183.
- O’steen, W. T (1997). *Analysis and Interpretation: Musical Analysis as a Technique for Performance Decisions in Selected Preludes by Claude Debussy*. Louisiana State University and Agricultural & Mechanical College.
- Pasler, J. (1982). Debussy, "Jeux": Playing with Time and Form. *19th-Century Music*, 6(1), 60-75.
- Repp, B. H. (1997). Expressive Timing in a Debussy Prelude: A Comparison of Student and Expert Pianists. *Musicae Scientiae*, 1(2), 257–268.
- Repp, B. H. (1994). On Determining the Basic Tempo of an Expressive Music Performance. *Psychology of Music*, 22(2), 157–167.
- Rink, J. (2003). In Respect of Performance: The View from Musicology. *Psychology of Music*, 31(3), 303–323.
- Schmitz, E. R. (1950). *The Piano Works of Claude Debussy*. Dove Publications, Inc., New York.
- Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. *Psychology of Music*, 33(4), 419–435.
- Seyfried, D. S. (2017). *Forging a Performance Practice for Debussy’s Douze Études: A Historical and Analytical Approach*. University of North Carolina.
- Stefanovich, T. (2012). Note on fingering. In D. Woodfull-Harris (Ed.) *Debussy: Images 2e série* (pp. XIV). Bärenreiter Publisher.
- Uchida, R. (1990). *Tonal Ambiguity in Debussy’s Piano Works*. University of Oregon.
- Wapnick, J. (1980). The Perception of Musical and Metronomic Tempo Change in Musicians. *Psychology of Music*, 8(1), 3-12.
- Windsor, L. (2005). John Rink (ed.), *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press, 2002, 245 pp. ISBN 0 521 78300 3 (hardback) 0 521 78862 5 (paperback). *Musicae Scientiae*, 9(1), 183–189.

Compact Discs

- Debussy, A. C. (2006). *Debussy: Children’s Corner Suite, bergamasque, Images*. [Album performed by Alain Planès]. Harmonia Mundi.
- Debussy, A. C. (2017). *Debussy: Images, Books I & II, L’Isle Joyeuse, Ravel: Gaspard de la nuit, Jeux d’eau, La Valse*. [Album performed by Alessandro Taverna]. Somm Recordings.
- Debussy, A. C. (1971). *Debussy: Images I & II, Children’s Corner, Préludes*. [Album performed by Arturo Benedetti Michelangeli]. Deutsche Grammophon.
- Debussy, A. C. (1987). *Debussy: Estampes/Images*. [Album performed by Jacques Rouvier]. Denon.

- Debussy, A. C. (1989). *Debussy: Piano Music – Suite bergamasque (including “Clair de lune”), La Plus que lente, Images, Deux arabesque, Préludes*. [Album performed by Klára Körmendi]. Naxos.
- Debussy, A. C. (1991). *Debussy: Children’s Corner Suite, Images (Books I & II)*. [Album performed by Martino Tirimo]. Regis.
- Debussy, A. C. (2002). *Debussy: Images, Estampes*. [Album performed by Paul Jacobs. Apex.
- Debussy, A. C. (2002). *Debussy: Images, Études*. [Album performed by Pierre-Laurent Aimard]. Warner Classics.
- Debussy, A. C. (2004). *Debussy: Suite bergamasque, Children’s Corner, Estampes, Images I & II, L’Isle joyeuse, La plus que lente*. [Album performed by Walter Gieseking]. EMI Classics.

Websites

- Accademia Internazionale Di Musica Di Cagliari (2019). *Jacques Rouvier*. Retrieved August 20, 2019, from <https://accademiadicagliari.com/tatjana-masurenko/piano/jacques-rouvier/?lang=en>
- Armengaud, J. P. (2011-2012). *Biography*. Retrieved November 16, 2019, from <http://www.jeanpierreamengaud.fr/ENG/biography.html>
- Chamayou, B. (n.d.). *About*. Retrieved December 31, 2019, from <https://www.bertrandchamayou.com/about/>
- Cheung, S. (n.d.). *Stanford Cheung*. Retrieved October 5, 2019, from <https://stanfordcheung.com/biography/>
- Cho, S. (2018). *Seong-Jin Cho*. Retrieved September 16, 2019, from <http://www.seongjin-cho.com/about/>
- Colburn School (2019). *Fabio Bidini - piano faculty and Carol Colburn Grigor piano chair*. Retrieved September 25, 2019, from <https://www.colburnschool.edu/faculty-listing/fabio-bidini/>
- Goode, R. (n.d.). *Richard Goode*. Retrieved November 25, 2019, from <http://www.richardgoodepiano.com/bio>
- Hewett, I. (2013, Sep 5). *Ivan’s classic 50 no. 37: Debussy - Cloches à travers les feuilles from Images*. The Telegraph. Retrieved January 30, 2019, from <https://www.telegraph.co.uk/culture/music/classical-music-guide/10283296/Ivans-Classic-50-No-37-Debussy-Cloches-a-travers-les-feuilles-from-Images.html>
- Kaminsky, P. (2016, April). *Listening to performers’ writings and recordings: an analysis of Debussy’s “colloque sentimental”*. Music Theory Online. Retrieved April 20, 2019, from <https://mtosmt.org/issues/mto.16.22.3/mto.16.22.3.kaminsky.html>
- Luminum Productions (2019). *Biography*. Retrieved September 19, 2019, from <https://www.olgastekhLuminumProductionsko.com/bio>
- Morales, A. (n.d.). *Amaury Morales – pianist*. Retrieved September 13, 2019, from <https://www.amaurymorales.com/bio>
- Myer, S. (n.d.). *Pianist - Spencer Myer*. Retrieved September 28, 2019, from <https://www.spencermyer.com/#bio>
- Naxos. (2019). *Klára Körmendi*. Retrieved September 4, 2019, from https://www.naxos.com/person/Klara_Kormendi/396.htm

- PLA. (n.d.). *About*. Retrieved August 23, 2019, from <https://pierrelaurentaimard.com/about/>
- RNCM. (2019). *Denis Herlin - international chair in musicology*. Retrieved November 13, 2019, from <https://www.rncm.ac.uk/people/denis-herlin/>
- Royal Academy of Music (n.d.). *Dr. Roy Howat*. Retrieved November 28, 2019, from <https://www.ram.ac.uk/about-us/staff/roy-howat>
- Sangiorgio, V. (2012). *Victor Sangiorgio (pianist) - biography*. Retrieved from September 22, 2019, from <http://www.victorsangiorgio.com/profile.html>
- Schonberg, H. C. (1983, September 26). *Paul Jacobs, harpsichordist and pianist of philharmonic*. The New York Times. Retrieved August 9, 2020, from <https://www.nytimes.com/1983/09/26/obituaries/paul-jacobs-harpsichordist-and-pianist-of-philharmonic.html>
- Smith, S. (2007, Dec 4). *Haydn, fleet but controlled, Debussy in many textures*. The New York Times. Retrieved August 17, 2019, from <https://www.nytimes.com/2007/12/04/arts/music/04fric.html>
- Sun, M. T. (2013, July 2). *Claude Debussy – Poissons d’or, from Images, Book II*. Classical Connect. Retrieved January 30, 2019, from https://www.classicalconnect.com/Piano_Music/Debussy/Poissons_or/9423
- Taverna, A. (n.d.). *Biography about me*. Retrieved August 29, 2019, from <http://www.alessandrotaverna.com/curriculum/>
- The Editors of Encyclopaedia Britannica (2019, Feb 1). *Arturo Benedetti Michelangeli - Italian musician*. Encyclopaedia Britannica. Retrieved September 1, 2019, from <https://www.britannica.com/biography/Arturo-Benedetti-Michelangeli>
- The Editors of Encyclopaedia Britannica. (2019, May 1). *Pierre Boulez – French composer and conductor*. Encyclopaedia Britannica. Retrieved November 22, 2019, from <https://www.britannica.com/biography/Pierre-Boulez>
- The Editors of Encyclopaedia Britannica (2019, October 22). *Walter Gieseking German pianist*. Encyclopaedia Britannica. Retrieved October 28, 2019, from <https://www.britannica.com/biography/Gieseking-Walter>
- Trinity Laban Conservatoire of Music and Dance (n.d.). *Biography*. Retrieved September 7, 2019, from <https://www.trinitylaban.ac.uk/study/teaching-staff/martino-tirimo>
- Universal Edition (2019, June 14). *Pierre Boulez biography*. Retrieved November 22, 2019, from <https://www.universaledition.com/pierre-boulez-88>
- Victoria Rowsell Artist Management (2019). *Mitsuko Uchida – Pianist*. Retrieved November 19, 2019, from <http://www.mitsukouchida.com/>
- Zhdanov, D. (2010-2015). *Bio*. Retrieved October 2, 2019, from <http://deniszhdanov.com/bio/>

Videos

- Carnegie Hall (2015, March 24). *Richard Goode: Music of Debussy and Fauré* [Video]. YouTube. <https://www.youtube.com/watch?v=q9Rlx5v6Jso&t=3s>
- Cheung, S. (2017, April 19). *Stanford Cheung – Debussy Images, Book II* [Video]. YouTube. <https://www.youtube.com/watch?v=gmdfH9FVPIU>
- Cho Archive. (2018, July 23). *Seong-jin Cho – Debussy Images II (Verbier Festival 23.07.2018)* [Video]. YouTube. <https://www.youtube.com/watch?v=8XQjHgGVLu0>

- Deutsche Grammophon. (2012, September 11). *Pierre-Laurent Aimard – Debussy – Préludes (Interview)* [Video]. YouTube. https://www.youtube.com/watch?v=KGcu0MI_prY
- Deutsche Grammophon. (2017, November 17). *Seong-Jin Cho – Debussy (Trailer & Interview)* [Video]. YouTube. <https://www.youtube.com/watch?v=P1sEftVPrds&t=32s>
- Durand Salabert Eschig. (2015, August 12). *Denis Herlin – Interview sur l'Édition Critique Claude Debussy* [Video]. YouTube. <https://www.youtube.com/watch?v=3QIwoqQccII>
- Durand Salabert Eschig. (2014, January 9). *Pierre Boulez à propos de l'Édition Critique Claude Debussy* [Video]. YouTube. <https://www.youtube.com/watch?v=UeABfKBzExw>
- Durand Salabert Eschig. (2013, September 9). *Roy Howat & Edmond Lemaître à propos des Préludes de Claude Debussy* [Video]. YouTube. <https://www.youtube.com/watch?v=RzwU0s9SIvE>
- Govea, S. (n.d.). *Mitsuko Uchida – Debussy* [Video]. YouTube. <https://www.youtube.com/watch?v=oYbgaPNjG3k&t=17s>
- Hall Piano Company. (2013, May 8). *2008 NOIPC SFR 1 Spencer Myer Claude Debussy Images Book II* [Video]. YouTube. https://www.youtube.com/watch?v=yySR24ng_1M
- Morales, A. (2014, November 13). *Debussy Images, book 2 – Amaury Morales, Piano* [Video]. YouTube. <https://www.youtube.com/watch?v=5YSCwQqVRRE>
- OlgaStezhko. (2018, October 2). *Claude Debussy – Images Book Two – Olga Stezhko, piano Live* [Video]. YouTube. <https://www.youtube.com/watch?v=qLzPCOR8WG8>
- Reveriemusic. (2013, February 4). *Claude Debussy – Images I & II (Michelangeli)* [Video]. YouTube. <https://www.youtube.com/watch?v=mskURYO7DiA&t=1474s>
- Shorr, A. (2012, May 28). *Victor Sangiorgio plays Debussy Images Book 2 RCS Piano Festival 10 March 2012* [Video]. YouTube. https://www.youtube.com/watch?v=ET_gmjbWSBY
- Tazzi, R. (2011, May 19). *Pianist Fabio Bidini plays Debussy: Images – Books I & II* [Video]. YouTube. <https://www.youtube.com/watch?v=ZjF0veAe46c&t=38s>
- Warner Classics. (2018, January 31). *In the Footsteps of Debussy – The Warner Classics Complete Works Part 1 of 3* [Video]. YouTube. <https://www.youtube.com/watch?v=FwlBLsbudl8>
- Warner Classics. (2018, February 8). *In the Footsteps of Debussy – The Warner Classics Complete Works Part 2 of 3* [Video]. YouTube. <https://www.youtube.com/watch?v=8ebUxnCuVN0>
- Warner Classics. (2018, February 16). *In the Footsteps of Debussy – The Warner Classics Complete Works Part 3 of 3* [Video]. YouTube. <https://www.youtube.com/watch?v=tdyKYl6QdNw>
- Zhdanov, D. (2018, December 19). *Debussy Images Book II. Denis Zhdanov, piano* [Video]. YouTube. <https://www.youtube.com/watch?v=zSEWZxuC9a4>

BIODATA OF STUDENT

Wong Suet Li began her piano studies at the age of 9. She obtained her Diplomas in Piano Performance from the University of West London (LLCM) and Trinity College, London (LTCL) in 2013; Diploma in music theory from the Trinity College, London (AMusTCL) in 2018. She also received her Bachelor's Degree in Mass Communication from University Science Malaysia (USM) in 2006. During her degree studies in USM, she performed in several concerts as keyboardist. Wong has had over fourteen years of teaching experience. She has taught students of all ages and levels of advancement in music schools such as The Clef Sdn. Bhd. (Kota Kemuning), Ann Perreau's (Petaling Jaya) and SEGi College (Subang Jaya). She has served as the piano instructor of a specialist music training program for pupils (aged between 5 to 16) in Ann Perreau's from 2009-2015. Then, she enrolled as a piano tutor at SEGi College in 2016 in order to develop young musicians.

PUBLICATION

Wong, S. L., & Loo, F. C. (2020). An analysis of tempo interpretation Claude Debussy's Images 2. *Journal of Music and Dance*.





UNIVERSITI PUTRA MALAYSIA

**STATUS CONFIRMATION FOR THESIS / PROJECT REPORT
AND COPYRIGHT**

ACADEMIC SESSION : _____

TITLE OF THESIS / PROJECT REPORT :

NAME OF STUDENT :

I acknowledge that the copyright and other intellectual property in the thesis/project report belonged to Universiti Putra Malaysia and I agree to allow this thesis/project report to be placed at the library under the following terms:

1. This thesis/project report is the property of Universiti Putra Malaysia.
2. The library of Universiti Putra Malaysia has the right to make copies for educational purposes only.
3. The library of Universiti Putra Malaysia is allowed to make copies of this thesis for academic exchange.

I declare that this thesis is classified as:

*Please tick (✓)

CONFIDENTIAL

(Contain confidential information under Official Secret Act 1972).

RESTRICTED

(Contains restricted information as specified by the organization/institution where research was done).

OPEN ACCESS

I agree that my thesis/project report to be published as hard copy or online open access.

This thesis is submitted for:

PATENT

Embargo from _____ until _____
(date) (date)

Approved by:



ASSOC. PROF. DR. LOO FUNG CHIAT
(Signature of Chairman
of Supervisory Committee)
Department of Music
Faculty of Human Ecology
Name: **Universiti Putra Malaysia**
43400 UPM Serdang, Selangor Darul Ehsan

(Signature of Student)

New IC No/ Passport No.:

Date :

Date :

[Note : If the thesis is CONFIDENTIAL or RESTRICTED, please attach with the letter from the organization/institution with period and reasons for confidentially or restricted.]