

## Debussy - Le Petit Negre

### **Title:** Le Petit Negre - Cakewalk

Cakewalk popularised in 1880s - slave parodied masters's manner of dancing. Prize awarded to best dancers. Featured strutting dance in partners with high kicks. Characterised by rhythm in bar 1.

### **Keys:**

C major with chromatic thirds in LH

Bar 17 F major

Bar 24 C major

Bar 26 Bb major

Bar 28 Gb major

Bar 29 F major

Bar 32 C major

Bar 34 Bb major

Bar 39 C major

Bar 54 F major

Bar 57 C major

Bar 59 Bb major

Bar 61 Gb major

Bar 62 F major

Bar 65 C major

Bar 67 Bb major

Bar 72 C major

### **Structure/Form:** Ternary (double)

### **Notation:**

Allegro giusto - strict fast and lively

time signature - 2 crotchet beats per bar - simple duple

marcato - marked

f - forte - loud

crescendo - gradually getting louder

diminuendo - gradually getting softer

mezzo staccato - moderately short and detached

mf - mezzo forte - moderately loud

molto - much

accent - sudden loud note

fermata - pause - hold note longer than written

Un peu retenu - a little held back

a tempo - back to original speed

p - piano - soft

pp - pianissimo - very soft

doux et espressif - sweetly and expressively

pedal - damper pedal marking

acciaccatura - short note before main note

tenuto - stress the note - hold for full value

senza ped - without pedal

sim. - simile - similar

sub f - subito forte - suddenly loud

martellato - hammered accent (last two notes)

R.Hocking - quick analysis sheet

**Period:** 20th century (early)

**Style:** Cakewalk/ragtime (rhythm)

20th century pieces were predominantly rhythmic or textural over melodic, rhythmic complexity increased, new harmonies such as polytonality, polychords, atonality, serialism, (rejection of functional harmony), increased linear movement in texture, other influences such as jazz, pop music etc. Re rhythm, changing time signatures. Forms often through-composed or other formal structures such as palindromes. Cell-like motifs, modulations and chromaticism – unresolved tension in harmony, independence/emancipation of pitch, extreme differences in dynamics, exploration of instrumental technologies, rhythmic motifs.