

Water and Fire Images Dancing in Debussy's Impressionistic Piano Preludes

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Abstract: *As a representative of Impressionist music, Debussy made bold innovations to his preludes in terms of tuning, harmony, weaving, etc. This paper will deepen students' understanding of the style, connotation, and emotional treatment of the "firework" prelude by classifying Debussy's 24 preludes into personalities and analyzing the musical structure, harmonic system, and performance techniques. The course will also provide students with a deeper understanding of the style, meaning, and emotion of the "firework" prelude and deepen their understanding of Impressionist music.*

Keywords: *Debussy; Debussy's 24 piano preludes; Firework*

1. Introduction

Debussy has achieved a remarkable milestone on his piano prelude across the history of the whole prelude development. [1] For example, he especially brought us his concentrated expression - "24 Piano Preludes" of his creative thoughts, which greatly impacted later musicians. Debussy has added many unique and novel features to the world's piano music with impressionism: simplicity, refinement, emphasis on depicting colors and the rendering of emotions, etc.

Taking the advantage of having practised and performed one of his pieces, in this thesis, I introduce the composer Debussy and analyze the musical style, harmony style and specific examples of the 24 piano preludes and one of the piano preludes I have played named "feux d'artifice". I analyze the musical style of the composer Debussy, and I reveal the source of inspiration that influenced Debussy's creation, then deeply analyze the special charm and unique beauty of Debussy's music. The analysis and research of this article are based on the representative piece "Fireworks" in Debussy's piano prelude.

To achieve this, I start with categorising all Debussy's 24 piano preludes with detailed stories, followed by one of the piano preludes I have played - Fireworks. I combined the performance experience of the work, from the control of playing strength and speed, the interpretation of expression terms, the design and use of fingering, and the use of pedals, etc., to perform technical problems encountered in the performance of the work. I focus on analyzing the musical style and harmony style from my practical viewpoints as well as the theoretical one, i.e., ranging from comprehensive theoretical analysis of his pieces, key features that can be adopted by musicians like us, to practical skills of performing the preludes in real-life. Particularly, based on my performing experience of his work, 1) I detail the importance of using wrist power instead of relying on fingers; 2) moreover, I point out that it is easy to make mistakes when using the pedals and how we can avoid that.

2. Debussy's Prelude and its Influence

From 1901 to 1913, Debussy composed 24 piano pieces consecutively, which he called "preludes". The special charm of Debussy's twenty-four piano preludes lies in the composer's skilful use of all means on the color palette of piano acoustics to create a novel and unique musical language, vividly depict a series of unique musical images, and open up the field of expression of "preludes".

Debussy was between 40 and 50 years old when he wrote twenty-four piano preludes, which was the stage of his full artistic maturity. At this time, Debussy combined the various elements from different sources, e. g., nature of music, language and other forms of arts, their connections and differences, etc. In this way, the combined music has its novelty and uniqueness, distinguished from Chopin, Bach, Rameau Couperin and other composers of creative ideas. He believes that "music is the beginning where language stops" and hopes to "endue music with inner freedom" in his creation. He also points

out that " this may be the characteristic that distinguishes music from other art forms because it is not limited to reshaping nature, but reveals the mysterious agreement that nature and fantasy co-exist. " [2] In his creation, the art of fantasy guides the direction of his music, and the mysterious color comes from the inner freedom of music and his fervent love for music and nature. With the wind, the sky and the sea in his ears, eyes, the bottom of his heart reverberated, one after another style unique piano sketch quietly came out. In many of his works, there is no musical percussion resonance and excessive expression, and some even fragments and fragments are unfettered only to obtain sound to pursue sensory satisfaction. He uses melody, harmony, rhythm, tonality and other aspects to create strange sounds in order to express the demands of music in his sense of the world. Debussy is an epoch-making master in the history of piano music creation. He has added many unique and novel treasures to the world's piano music literature treasure house [3] . His " 2 4 Piano Preludes" is a concentrated expression of his creative thoughts. His creative spirit in his musical works had a huge impact on later musicians [4] . Stravinsky, the originator of modern composers, once said sincerely, " Most of the success of our generation of musicians and myself is due to Debussy" . Regarding the importance of Debussy's works, Debussy created hundreds of piano works in his lifetime, and " Prelude" is a representative of his piano works. The rigorous structure, complex texture, changeable harmony, and its uniqueness in the variation of scale modes make it not only a cross-age advancement in composition techniques but also a page in the development of the entire piano art. The important position of linking the previous and the next. The first volume of Debussy's piano prelude was composed in December 1909 -February 1910 [5] and the second volume was composed in 1910 - 1913[5]. Regarding the source of creative inspiration, Debussy himself once said: " Every sound we hear around us can be copied. There are various rhythms in the world, and every movement that can be heard by sensitive hearing can be made with music. which performed. " [6]

3. The key characteristics in Debussy's style

Most of Debussy's works take natural objects as the subject matter, with the aesthetic characteristics of unreal, hazy and elegant, we should pay attention to the timbre, strength, touch the key, pedal several aspects.

3.1. The tone

Debussy paid great attention to the color in his music. Perform the piano works of Debussy requires the sound to be pure and transparent, elegant and soft, hazy and indifferent, and extend the acoustics as far as possible in order to produce a rich resonance effect. He used endless skills to explore the ability of the piano while emphasizing the expressive force of musical colors, and fully explored the possible acoustics of the piano. He used techniques rarely used by musicians of the Classical and Romantic eras, such as playing MF- FF with a crescendo. He believed that the piano could produce the same sound like an orchestra and could produce the sounds of different instruments in different regions with different timbers. Also note that by the music as a whole rather than part to determine timbre, that is to say, timbre is in the music as a whole to deal with uniformly. Colour is the primary factor of impressionist music, and colour must be obtained through the change of timbre. Therefore, listening carefully and naturally to and controlling every sound should be the top priority in the performance of Debussy's works. In Debussy's works, tonality is weak, vague, using a variety of scales. His discovery of medieval and eastern music, the Indonesian gamelan, allowed him to add colour to the archaic western system of music. With a pentatonic scale, the music has exotic colour and Oriental charm.

3.2. Strength

Debussy's impressionism music of piano sound is characterized by thin tenderness, hazy, its scope of overall control within a weak or very weak. within the scope of this change out thousands of hierarchy, so you can't have any part of sex and should be completely relaxed arm and wrist, connecting the moderate internal force to the fingertips, with fingertips extremely sensitive control of changes in the magnitude of the fine performance. Several principles should be followed in the performance of its strength. 1. Color becomes the purpose of strength expression. The same " fireworks" before and after the PP appeared, are colorful, colorful. Sometimes the meaning of intensity is even greater in color than in volume. For example, the crescendo in bars 12 and 15 of The Flax Hair Girl mainly indicates the change of its color from dark to bright. 2." Change" is the principle of immutability. His music layers change mysteriously, melody cadence, showing the structural

characteristics of the combination of instantaneous color changes and the overall uninterrupted flow. 3. The strong is the weak supplement. In his music, weakness becomes the center of strength, and strength becomes the foil to render the tranquil musical atmosphere. The levels of each sound part are independent. Debussy extends the tone layer to a larger range of range, the extreme nature of the tone area makes each tone layer more separate.

3.3. *Touch*

The keys when playing Debussy's piano works, we must be extremely careful to handle the changes in timbre brought by touching the keys. When playing Debussy's works, many times, the touch of fingers on the keys is similar to touching the keys with flat fingers. Touching the keys with the belly of the fingers produces a "soft" sound, which makes the audience feel the presence of the hammer as if the fingers were immersed in the music rather than hitting the keyboard. The shoulders should be relaxed and flexible enough to give great resonance to the voice. For example, in *Sunken Church*, close to horizontal movements such as "hook", "touch", "grasp" and "drag" should be used in the direction of touching the keys, and the coordinated movements of the wrist and arm should be used to help the fingers pop out a beautiful and mellow sound.

3.4. *The pedal*

Pedal in Debussy piano music performance in the important role is incomparable. Flexible and diverse pedal application is Debussy integral music style reflects a very important means, pedal to acoustics strength and color of two aspects of the change of the effect, to meet the performance of Debussy piano music requirements. Generally speaking, the pedal's treatment should follow the following principles: according to the bass pedal change; Change the pedal according to the harmony, this is the same as a traditional pedal, but for the Debussy's music, there is still a little difference. Debussy uses pedals in order to enhance the mood, the sense of the picture, and make the music more vivid, so that the performers and the audience have a Full sense of picture; Change the pedal according to the rhythm; Use the muted pedal to change timbre; Learn to press the slow pedal lightly and shallowly. In addition, pay attention to the following three aspects when using pedals. 1. The use of pedals should be determined according to such factors as phrase structure, volume, sound quality, speed, part processing, the performance of the musical instrument, harmony effect and indoor acoustics conditions, and can not be generalized. 2. Trace of changing pedal. Help students overcome the lack of control, fulcrum, elasticity, and squeaky pedal usage. 3. In the connection pedal, there should be enough time between the stepping and placing of the pedal; otherwise, the first tone's acoustics will continue to the second tone, and there will be a partial overlap of harmony.

3.5. *The rhythm*

Rhythm in Debussy's music does not have a skeleton role as most traditional music does. In other words, his music is not as easy to capture the pattern as we can for other music. For instance, we can hardly capture the exact things in the music but only have to follow a sense or a character. He characterizes a special arrangement of rhythm that does not appear regularly in accordance with the traditional sense of stress, therefore, it is unpredictable. Moreover, he often uses a variety of compound rhythms, such as 5/4, 7/4, 6/8, 13/8, etc., to make the rhythm of the music changeable, forming a sense of natural flow that is constantly innovative.

Two important elements of Debussy's music is 1) loose and floating and 2) strong motoric drive. That is, he often characterizes his music with loose and floating sense from time to time to make the music more abstract and encourage listeners to have some imagination. On the other side, he sometimes mixes the strong motoric drive to make the music more stretching and powerful. Moreover, he plays full usage of the two fragments by switching these two poles through the music, to make the music more representative and various when conveying the mood and/or the content.

3.6. *The melody*

As the soul of the music melody in Debussy is very rich. His melodies are very consistent with the keen sense he expresses and the wonderful combination of light and color in nature. The melody is tonal, with asymmetrical, shining melodic fragments everywhere. The "Voiles" in the prelude is almost entirely based on the scale of the whole tone, which is short but unusually concise and concise, and

reflects the picture of the ship rocking slightly with the ups and downs of the waves in the harbor, turning the still picture into a vivid scene, and making people "watch" the imagined picture with their senses.

3.7. The harmony

Debussy's harmony plays a key role in creating atmosphere and shaping images in his works. He broke the traditional system of major and minor keys and the standard of harmony. He often used high stack chords, ninth chords, thirteenth chords, etc., and connected these complex chords side by side, which made the progression of chords without the sense of direction to the main chord, and each chord was independent. These intense, flickering chords sound blunt and straightforward but have the most powerful, primal power.

4. Categorizing the preludes with narrative

In this Chapter, I will categorize the preludes with narratives, based on my own understanding from five perspectives, namely, image of characters, landscape objects, artistic conception of poetry, feelings of soul, and social style. I will detail them each next.

4.1. Representing the image of characters

Such as "Danseuses de Delphes", "La fille aux cheveux de lin", "Minstrels" and so on. Among them, The "Danseuses de Delphes" expresses Debussy's feelings about the floating statues of the Dancers of Delphi in ancient Greece. The tempo is slow, the atmosphere mysterious and illusory. Play with a solemn look and gentle gestures. The musical portrait of the "La fille aux cheveux de lin" is also very tender and beautiful. Its melody is full of fantasy but also has an internal rhythm. Joker, also known as a "Minstrels", shows two clowns in a circus class: one mocking the other. The song gives the impression that music is everywhere.

4.2. Describing landscape objects

Such as "Voiles", "Les collines d'Anacapri", "Ce qu'a vu le vent d'ouest" and so on. "Voiles" is a story about what happened on the English Channel. It got its name from a famous landscape painting, "The Sail". Structure and harmony are organized in a diatonic scale, a technique pioneered by the composer. In this song, from the sea to the wind, every natural "noise" has a musical element. It is this natural "noise" that triggered Debussy's extensive and deep musical association. "Les collines d'Anacapri" depicts the author climbing a donkey slowly up a hill on the island of Capri in the Gulf of Naples in southern Italy. The island has beautiful scenery and a reputation as a paradise, but the music is mysterious and lonely. "Ce qu'a vu le vent d'ouest" is a tragic story about a sunken ship. The whole song is magnificent, and the tone changes are great.

4.3. Realizing the artistic conception of poetry

Such as "Le vent dans la plaine" and "Les sons et les parfums tournent dans l'air du soir". These two pieces of music are successful examples of Debussy's transformation of literary language into musical language. Debussy was interested in the poems of Maramet, Baudelaire, and others. It is the excellent poems of these poets that gave Debussy the inspiration for his music creation. In its beautiful melody, "Le vent dans la plaine" became something human beings could touch, a sound of the language. This is a kind of indescribable musical impression retained in Debussy's mind by Maramet's poetic language. And "Les sons et les parfums tournent dans l'air du soir" was originally a French New Romantic period symbol poet Baudelaire's poem "harmony at dusk" in a sentence, it makes Debussy associate: music is like a bouquet of flowers, swinging their stems, like incense burners emitting their fragrance; Sounds and smells float in the evening air, like a tender waltz on a summer night, turning one's homesickness and worries into memories of the past.

4.4. Revealing the feelings of the soul

Such as "Des pas sur la neige". It is said that Debussy fell in love with a girl, but she eventually left him and never wanted to see him again. At that time, Debussy lived in a small town in northern

Germany. He was wandering on the stone road after the snow alone, leaving a trail of disordered footprints on the snow. Snow not only refers to the cold climate but also refers to the bleak state of mind. It is the true portrayal of the writer's feelings when he is lovelorn.

4.5. Show social style

Such as "La sé ré nade interrompue", "La cathédrale engloutie", "La danse de Puck" and so on. "La sé ré nade interrompue" tells an interesting story: at night, a guitarist walks up to the window of his beloved girl and starts playing his guitar. Nocturne interrupted suddenly, the reason is reverie. "La cathédrale engloutie" is a legend: in the northern French city of Dees, often thick fog enveloped the sea, the church, the village, showing a magical sight. Local people can sometimes see the sunken church rising slowly through the thick fog. The sounds of church bells, a choir and the sound of the sea add to the magical sight. "La danse de Puck" depicts the dancing scenes from Shakespeare's "A Midsummer Night's Dream". The music is light and cheerful, with a jazz style.

5. Diving in the Prelude "Firework"

5.1. The music structure

The musical structure of Fireworks. It mainly integrates inheritance and innovation, so a more modern whirling writing method is used in writing. Compared with the traditional prelude, "Fireworks" is much larger. This enormous length makes the prelude more capable of showing the characteristics of Debussy's reform and inheritance of the tradition. In the whole layout structure, the introduction of "Fireworks" is longer, but it can connect with the layout of the whole length naturally. For example, the A part of "Fireworks" is mainly formed by the change of theme and the repeated complementation of theme. In subsequent performances, although this part appeared twice, its scale did not exceed. At the same time, it also innovates and transforms the content of this part, improves the richness of the music form, and sublimates and refines the content. Under the premise of interspersing the contents of each part, it can further highlight the contrast, change and expansion of the content. Such piano works can attract the audience and even make the audience feel the variety of music to deepen the feeling and understanding of piano art. In addition, in the introduction part, Debussy also used the creation method of motivational tone superposition. Through the tonal comparison of large paragraphs, he realized a better performance of the current works and even improved the logic and simplicity of the structure of the whole piece to a large extent, highlighting the piano works style with impressionistic characteristics. In the subsequent development of the 20th century, Debussy's piano creation method has been widely used. The combination of inheritance and innovation is the structural feature of "Fireworks". It is written in a modern Rondo style. It is larger than the traditional prelude, which fully reflects Debussy's short length of the traditional prelude, single musical thinking, and no contrast in paragraphs. Reform and innovation that is more consistent from the beginning to the end.

From the perspective of structural layout: the introduction is longer than the main, and it has its own introduction, ending, connection and self-contained paragraph. The main part (A) is composed of theme + theme deformation and repetition + supplementation. Later, the scale of the main part two reappearances (A1, A2) is much smaller than that of part A, and the content of the main part is second. The third transformation makes the music image richer and refined and sublimated. The three inserts respectively reflect the characteristics of contrast, expansion, and variation. The omission of the main part between the two inserts (B, C) is obviously a new way of dealing with modern Rondo. In the end, while using the main part of the material, a new theme also appeared, and even because the termination tone was far away from the theme tone, a non-converging termination effect was produced. All of this seems to be derived from Debussy's "No Anything interrupts it, and never returns to its original appearance." This pursuit of artistic conception shows that although this piece inherits the basic framework of the classical traditional Rondo form, the basic principle of combining repetition and contrast, However, it also possesses the transient stream of consciousness style characteristics of Impressionism. The omission of the theme makes the overall image of the music more coherent and smooth, and the musical structure has a tendency of multi-stage combination. From the perspective of tonality layout, Debussy uses the small second tonality formed by the superposition of the motif in the introductory tone as the basis for the tune layout. The tonality contrast of the passages of the whole song is mostly C and b D (#C), the musical structure of the whole song is supported by strict tonal logic. The main and insert parts of the whole song also reflect this principle of minor second tones, such as: the main body contains the minor second tonal colors of C major and #C major; when the theme of

A 1 is deformed and reproduced Two degrees higher than

the original tone (C- #C); the black and white key double scratches in the supplement of Part A2 also show a minor second relationship: the theme of the new material " Marseille", At the end, Debussy uses the melody of Marseillaise to express the scene of celebration. (" La Marseillaise" is the national anthem of France. The song was written in 1792 by Claude Joseph Rouget de Lisle in Strasbourg after the declaration of war by France against Austria, and was originally titled "Chant de guerre pour l'Armée du Rhin" ("War Song for the Army of the Rhine"). The French National Convention adopted it as the Republic's anthem in 1795. The song acquired its nickname after being sung in Paris by volunteers from Marseille marching to the capital. The song is the first example of the "European march" anthemic style. The anthem's evocative melody and lyrics have led to its widespread use as a song of revolution and its incorporation into many pieces of classical and popular music).at the end and the main theme material are both C major Tones, they form the b D second tonality with the continuous tone and the stop tone, so that the minor second tonality of the whole song is echoed from the beginning to the end, and the effect is complete and unified.The comparison and development of the three inserts as the main part frequently use the major second- degree tonality and the large and second-degree interlaced tonality, which fully reflects Debussy's existing color transformation in the tonal layout.

5.2. *The firework harmony style*

The harmony system of Fireworks.In Debussy's piano works, he realized the full use of the harmony system, which significantly improved the artistic level of " Fireworks".To be specific, the harmonious color in Fireworks has very obvious characteristics.For example, the 17th bar of Fireworks integrates with the content of the 60th bar mainly through the expression form of single and double counterpoint, which mainly uses the way of natural major and minor.Simultaneously, the Oriental pentatonic scale and the whole tone scale without lead tone also achieves a good integration according to a particular interval relationship.In order to better meet the needs of music creation, music image color needs to achieve the rendering of the music theme. However, in Debussy's Fireworks, this characteristic is fully demonstrated. It mainly uses a superb harmony system to realize the integration of different tonalities and different harmonies, and the audience will not find any trace of modulation in the process of feeling the music. During his creation, Debussy applied a lot of knowledge in the natural world into his musical works, which enriched the expression of harmony and improved the freedom of expression of harmony.

Pursuing the diversity of colors is the principle of the use of harmony in Debussy piano works. In " Fireworks", it is characterized by the pursuit of ever- changing harmony colors. It is used alone (17bars) or double counterpoint (bar 67) and even fusion (bar 60)and other methods use natural and large tones, diatonic scales without lead, oriental pentatonic scales, and some tonal vague tones composed of a certain interval relationship. For the color needs of the music image and the rendering of the atmosphere of the music title, Debussy uses the superb " harmonization" technique to let all tones melt into the light and color, so that people will not feel the trace of the transition. The harmony derived from Debussy's knowledge of natural acoustics is extremely rich, and the harmony progresses more freely, such as: decomposed nine chords inversion (25 - 29 bars), major and minor minus triads and second degrees Intervals are densely paralleled (45 - 52, 85 - 86 bars). It is not the traditionally regular functional harmony from preparation to resolution, but purely for the typical " blocky summation" required to shape the image of music with timbre sound. The strong color effect in the 85-86 section makes the " blocky harmony" more obvious.Impressionist music " ignored" linear melody because of its advocating harmony and pursuing color effects.Debussy replaced the large-scale theme melody in romantic music with some short and incoherent motives (the main part). The changes are repeated to replace the development of the theme and the unfolding of the music.

5.3. *Musical image*

Debussy wrote the title of the piano prelude in brackets at the end of the music, which just shows that he only wanted to provide a title atmosphere, not the real title music. Although Debussy's preludes have titles in each capital, they do not arouse people's very specific associations and deep emotional experiences like the romantic title music.The headline music of impressionism only gives a dim hint.To understand and experience them, you need to have profound historical knowledge, profound cultural accomplishment and an extremely kind spiritual touch. Debussy skillfully used a variety of impressionist music creation techniques in the song " Fireworks", and vividly and delicately described

the sound, light, color, atmosphere, and even emotions of the fantasy grand celebration fireworks show. Which greatly stimulates people's auditory senses, leading to visual illusions, and then opening up the audience's rich imagination. The background music of the entire introduction is a very weak dual-tonality superimposed dense sound type, which creates a dense night, breeze, and rustling leaves. In the high voice, there are occasional octaves and seconds. Flashing, like little stars in the night sky. Suddenly, a strong strumming spanned six octaves from top to bottom, just like a dazzling meteor piercing the quiet night sky. As the semitone Toccata-style connecting sentences became stronger, the grand fireworks show finally kicked off. A gorgeous harp-like sound pattern composed of nine chords inverted flows up and down between the hands, like a waterfall-style firework pouring down continuously from the sky, giving a very spectacular scene. With this sound pattern, the main theme (bar 27). appeared in the lower part with a short motivational monophonic pattern, which was as loud as a horn on a celebration square. After the sentence in the second bar, the theme is transformed (bar 35). and repeated. This magnificent melody is like colorful fireworks in full bloom, and the atmosphere is more enthusiastic. In the supplementary segment after fading out, the decorative tone composed of themed materials jumps up and down in the high-pitched range, and the tone is crystal clear, like a beautiful bell in a church floating in the air. As the volume increases, the block sound of the first plug (B) enters first, as if skyrocketing firecrackers rise into the sky, and countless colorful fire trees and silver flowers bloom in the air. As a piece of contrasting interlude music, it uses purely colored columnar harmony and second interval, with a rapid rhythm, like a crowd of moving heads and excited children jumping in a square. The second insert (C) develops the background material of the main part. The music is soft and expressive, just like a fairy sprinkling a fancy firework snake, floating gently and eloquently, the landscape is really charming and charming. A1 Part is the reappearance of the theme distortion in the # C major. Before the repeating sentence, there is a phrase that approximates orgasm. The whole music alternates in urgency, rigidity and softness. The dual-tone is tossing up and down, just like two dragons roaming and playing in the sea of clouds. A picture of Ssangyong playing a bead with fireworks. The third insert (D) uses the main theme material fragments for variation, and quickly enters A2. Here is the second deformation of the theme, the arpeggio pattern is from low to high, and the mood becomes more exciting. After the repetition of the phrases, a magnificent climax of the whole song gradually formed. The cantata-style strong chords burst out, full of rich acoustic brilliance, and it enlivened the sentiment and the joyous scenes of the crowd. At this time, a burst of black and white keys double-toned scratching, from high to low, from strong to weak, suggesting the end of the firework party and the sky returning to its usual seclusion. The new theme of the French national anthem "Marseillaise" in the epilogue is like a crisp horn from the distant sky, with a few tones, like a picture of a dragon, and a magical pen, which is amazing, people can't forget the grand celebration of the French National Day and express it implicitly. Debussy has deep feelings for the French nation.

5.4. Playing Skills of "Fireworks"

Debussy not only made his own unique contribution to the pursuit of harmony colors, but also made new innovations and developments in piano performance technology, giving the piano this ancient instrument a new life, mainly in the inner sound of the piano. He is a piano sound master after Chopin. He does not advocate expanding the piano volume range, but tries his best to explore the infinite levels in the soft range. As himself said: "People should understand that the piano is a musical instrument that is pronounced with hammers." Therefore, Debussy's piano music scores are always full of p, pp, ppp and even pppp dynamics, And the signs of f and ff interspersed in between appear as contrast and reflection in most cases, and often use $pp < ff, ff > pp$ within one or two measures to produce a short flash, which is fleeting. impression. "Fireworks" does not have the magnificent f, ff or fff that we imagined, but is full of gentle and gentle, hazy and elegant P and PP. Of course, explosive and strong audio climaxes have appeared several times, but they are just There was a brief flash, and calm was restored immediately. This puts forward higher requirements for the player in sound control. The player should adjust the key touch mode at any time according to different timbre requirements.

On the other hand, from my performance point of view, the dense sound pattern of the intro is overlapped alternately on the black and white keys, and the timbre needs to be light and hazy. Both hands must be flat against the key surface with your fingertips to push and bounce lightly and evenly. The soft pedal must be used in the 14th bar. The first 16 measures use a lot of triplets, which need to be played lightly and evenly, as if they were floating from a distance. At this time, the movement of the wrists of the two hands is needed to drive the fluency of the entire triplet. Not only that, but the right hand also has an octave interval. This requires the control of the palm strength, and it needs to pop up as if fireworks are about to rise. (15 - 16 bars) The melody advances upwards, reaches

a climax, and then falls with a magnificent strumming, as if the fireworks have been set off, and it feels like they are slowly falling. The toccata sound type (2 0 - 2 4 bars) requires lightness and speed. It is necessary to " click" the key slightly shallowly with a firm and dexterous finger, and strive to show clarity in the faint. When playing here, we need to pay attention to the granularity of the left and right hand alternation. It should be very clear. Here we need to lower the speed to practice. When we come to the 24th bar, we come to the climax and push it to the top. We started the left and right hands in (25 - 31 bars), where we need to connect the left and right hands into a line, as if it were done by one hand. The requirements for granularity and fluency are very high, the support of the palm of the hand and the granularity of the fingertips are very high. Sexual requirements are very high, with the melody in the 27th, 29th, 30th, and 31st bars on the left hand. In (35 - 37 bars), the melody comes to the right hand part, and a large number of 15 legatos on the left hand appear as accompaniment. We need to complete the performance here weakly and clearly. In the 38th bar, the left and right hands alternately pushed the apex again, and the performance requirements were the same as before. In (47 - 52 bars), a large number of chords on the right hand and double notes on the left hand proceed, giving us a playful, funny, and joking feeling. In the 53rd bar, strident appeared, which means noisy, followed by pp, which formed a sharp contrast in the intensity of the music. From (57 - 64 bars), it feels like fireworks are slowly rising, bursting out the feeling of various colors in the sky. In (57 - 60 bars), our fingertips must be close to the keyboard to play, Very weak, pay attention to the granularity, and the melody part appears in the first note of each right hand, where the little finger must be played clearly and loudly, and the entire melody line must be connected together. Various kinds of blocky harmony with strong color are also designed by composers to depict different sound and pictures. When playing softly (61 - 64 bars), firstly use the fingers to stick the keys with a good sense of support, and then naturally move towards Arm strength is lowered in the keys to make the sound soft and not vain. (71-75bars), there are a lot of tremolo patterns in the left hand, which need to be clearly presented as an accompaniment, so we need to have a sensitive response. When the right hand comes to the 72 bar, there is a double tone in the form of alternating octaves. Pay attention to the used of fingering, just use the thumb and little finger of your right hand alternately. For me, there is another difficulty in the 75 measures of the coordination of the left and right hands. I practiced slowly and separated the left and right hands. When playing hard (85 - 86 bars), you need to use firm fingers and the weight of the back from the arm to touch the keys, (rather than relying on solitary fingers to hit the keys hard), so that the music is strong but not hard. Leave it alone, let the tone shine in a strong burst. And the use of pedals should be one of the manifestations of Debussy's music innovation. He does not impose restrictions on the use of pedals, and it is precisely the most difficult place for players to grasp. " Fireworks" did not see a pedal mark in the whole song, only in (53 - 54 bars) the term " let it vibrate and make a sound" (*laissez vibrer*) was used. He marked it on the very weak D sound in the low range, so in When using the sustain pedal, also immediately use the soft pedal to make it up with the second second to form a soft, elegant effect, and also form the volume and tone of the high-pitched noise (f) six octaves away from the front and back. The strong contrast on it.

6. Conclusion

In this thesis, I presented one of the most important impressionist composers - Debussy and analyzed his musical style, harmony style and his 24 piano preludes, followed by one of the piano preludes that I have played named "firework".

I first analyzed his musical style and harmony style by combining both the theoretical analysis and my own performance experience. Theoretically, I categorized the preludes from my own understanding into 5 dimensions and detailed them from the 5 dimensions with stories. Then, I particularly analyzed the work that I have performed - "firework". For instance, to analyze the music structure, I analyzed the inner world of Debussy's music and revealed the source that inspired Debussy's creation. Practically, I demonstrated a recording of my performance on firework, which demonstrated that Debussy's music structure is very rigorous, the music texture is more complicated, the harmony is more changeable, and the change of scale mode is also very unique.

I have demonstrated that the analysis can give us a lot of help in both the performance technique and the direction of the music. This theoretical analysis can promote us to better grasp the musical style, touch technique and performance characteristics of the piece. Moreover, I provided my experience of practicing to help the performers who will play this piece in the future. The two typical hints include: 1) the importance of using wrist power instead of relying on fingers; 2) how to avoid mistakes when using the pedals.

As for future works, I plan to explore new pieces, e.g., Maurice Ravel [9] (another impressionism composer of the same time with Debussy), in this way, namely, I will understand the composer and the content of the work first, then I will strive to perform the musical style more accurately. This process will eventually improve my musical performance and accomplishment.

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