

## THE ROLE OF PEDAL POINT (ORGELPUNKT) IN THE COMPOSITION OF PIANO PRELUDES BY CLAUDE DEBUSSY

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**Abstract.** *This paper analyses the piano preludes by Claude Debussy since they represent inspiring material that fosters a comprehensive study of their complexity and versatile structure. The acknowledgment of the pedal point, the orgelpunkt, as a justified and theoretically proven factor of stability and tonal orientation as well as a significant coloristic element, created a novel attitude towards these interesting programme and Impressionist sound images. The pedal point which Claude Debussy used in the composition of the piano preludes is recognized as part of an accompanying, layered texture on the tonic and/or the dominant notes, and also as the pedal quints, pedal environment, osinato motifs, figures and bass, marked pedal points, all of which offer a possibility for versatile and creative analytical reflection.*

**Key words:** *pedal, orgelpunkt, preludes, Debussy, factor of stability, coloristic element.*

### 1. INTRODUCTION

The copious and versatile opus of Claude Debussy includes twenty four pieces for solo piano divided into two books of preludes. Claude Debussy composed these picturesque and virtuoso miniatures between 1910 and 1913, and they are the crown of his piano creation and a true reflection of Impressionism. Considered to be Debussy's *Opus summum*, the collection of twenty four piano preludes is a continuous source of analytical, musicological and interpretative approaches to this work as a whole as well as to each of the preludes. A detailed analysis of the piano preludes offers a possibility for various analytical approaches, identification and systematization of standard Early Classical and coloristic procedures. The recognizable Impressionist atmosphere is created by the fusion

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of various tonal and modal contents, scales of particular texture, layers of diatonic and chromatic chords of the major third, chords with accompanying tones on the one hand, and parallelism, themes, rhythm, dynamics, on the other.

The Impressionist atmosphere in Debussy's piano preludes is additionally reinforced by the piano pedal points ('orgelpunkt') which, owing to their Classical and coloristic features, contribute significantly to the organization of the tonal environment. The analysis of each of the preludes proves the joint role of the pedals – standard Classical and coloristic.

As a crucial and substantial element in the compositions of various genres and styles, the pedal point present in the piano preludes is recognized as part of long, layering tones on the tonic and/or dominant notes, pedal quints, pedal circumstances, marked pedal point, ostinato motifs, figures and bass. Therefore, it is an important factor of the chord, structural and tonal or modal dynamics.

## 2. ABOUT THE PEDAL POINT

Pedal point ~ orgelpunkt,<sup>1</sup> a sustained, layering tone, is a term that clearly describes melodic and harmonic tones in compositions created in different periods and belonging to various genres. Originally related to the Baroque period, the pedal point is "a sustained note during which (since it is typically in the bass) other tones are sounded in other parts, thus creating harmonic alterations which can be dissonant in relation to the sustained tone" (Despić 1989, 73). The same author, Despić, points out the dual role of the pedal: it is a chord tone and a non-chord tone. Being a sustained tone, the pedal point belongs to "the opening chord and to the final chord, predominantly as the basic tone" (Ibid., 73). The pedal, as a rather common element of the fugue, plays a significant role in forming the polyphonic movement of a composition, either on the dominant in the development section or towards the end of the development section, or on the tonic in the final section. It appears in the form of long pedal tones, similar to organ fugues (Peričić 1998).

The pedal point is examined in various ways in the literature:

- **Marked pedal** is a tone interrupted by intervals and thus latent and indispensable. The effect of continuity is achieved by pedal tones sounded occasionally in regular periods at pronounced points;
- **Pedal quint** is a type of a double voice pedal positioned in the lowest, bass tone as layering, connected and sustained tones. The terms like quint pipe or pastoral quint denote pedal quints recognized in the folklore pieces created by the composers of national orientation in various epochs. The use of pedal fifths can also be recognized in the compositions that "stir associations to the sound of primitive instruments" (Despić 1989, 79). The pedal, being a somewhat independent harmony, may be supplemented by non-chord tones that have a motoric effect – intensification of motion. Non-chord tones can have a pronounced, specific rhythm and can sustain the pedal sound in the trills;
- **Figured pedal** is a distinctive group of pedals including the inner pedal, pedal (ostinato) figure and pedal (ostinato) motif;
- **Inner pedal** is a double tone in the octave, enriched by voiced and unvoiced transitions. The constant dissonance in the inner pedal does not produce an acute effect since it is understood as being purely figurative and decorative;

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<sup>1</sup> Two terms are noticed in the reference materials: orgelpunkt ~ orgelpunkt

- **Outer pedal**, contrary to the inner pedal, refers to a particular pedal environment;
- **Pedal figure** is an alternating repetition of the whole tone group in the upper voice, thus having an accompanying role;
- **Pedal (ostinato) motive** is characterized by the repetition of quite pronounced and independent motifs;
- **Ostinato bass** (basso ostinato) is a multiple repetition of the rhythmic, melodic and harmonic pattern with the alteration of other harmonic parameters (The New Grove Dictionary of Music and Musicians 2004; Despić 1989; Peričić 1998).

The pedal tone is always accompanied by the prominence of a particular tone and its significance. Considering its psychological effect in relation to its position and role in a music composition, this phenomenon is significant in many ways.

The use of pedal tones can be conditioned by style and genre. The pedal tones in the Baroque music pieces create monumentally sounding and musical-architectural effects. In Classicism, the pedal point is approached from a constructive perspective, emphasizing its stabilizing and structural effect within a composition. The composers of the Romantic period place the pedal point in the context of the atmosphere and/or folklore expressions. Regarding Impressionism, the pedal point is suitable for the coloristic context and applied with the purpose of creating explicit tonal images.

### 3. ABOUT THE PRELUDE

The term prelude (Fr. *Prelude*, Ger. *Vorspiel*) is related to the Latin verb *praeludere*, which means to practice, rehearse or improvise. The prelude is the oldest purely instrumental form, originally a solo form, composed for keyboard instruments or lute, characterized by free and improvising traits. As regards its form, the prelude is an introduction to a larger, more substantial work and/or an independent, self-contained piece (Skovran and Peričić 1986).

The emergence of preludes is associated with the 15<sup>th</sup> century, and they are mostly three-part in form, while in character some are closer to the form of an étude. The period of development of this instrumental form is reflected in the works of composers from various European countries in the 16<sup>th</sup> century. They are made up of figurations or emphasize virtuoso effects, or in some cases, contrapuntal elements. This leads to the formation of two principles of shaping preludes:

- the prelude based on improvisation
- the prelude with seemingly polyphonic sections (The New Grove Dictionary of Music and Musicians 2004).

The prelude began to develop from formally completed introductory movements and the first movement of the suite, chamber sonata, concert and fugue exposition. The work of Johann Sebastian Bach, *Das Wohltemperirte Clavier, oder Praeludia, und Fugen durch alle Tone und Semitonia*<sup>2</sup>, contributed to a greater popularity of the prelude, increasing its quality as the work of diptych. Future period, marked by versatile styles and genres,

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<sup>2</sup> Two books of the *Well-Tempered Clavier* contain 24 preludes and fugues that involve all degrees of the chromatic scale arranged by the gradual, ascending movement of major and minor tonalities (1722; 1744). These pieces were composed for keyboard instruments (clavichord, organ, harpsichord). Composed as the inspirational and didactic material, these preludes contain versatile motifs, ranging from lyrical and pastoral to humorous and dramatic. This rich and comprehensive material includes various types of preludes: toccatas, etudes, two-voiced and three-voiced inventions, arios lines, pastorals) (The New Grove Dictionary of Music and Musicians, 2004).

involved a great number of compositions resembling the idea of the *Well-Tempered Clavier*<sup>3</sup>. The preludes in the works of the Romantics have the structure of independent small piano compositions of diverse content – some are built on figuration, similar to etudes, and others are closer to pieces of a lyrical character (Skovran and Peričić 1986).

The concept of the prelude as a self-contained piece of music that reflects atmosphere, rather than a particular musical program, is recognized in the work of George Gershwin, *Three Preludes* (1927), Alberto Ginastera in *12 American Preludes*, opus 12, and Bohuslav Martinů in the preludes for piano and orchestra.

Moreover, other composers appropriated this genre: Ludwig van Beethoven, *Two preludes*, opus 39; Felix Mendelssohn, *Preludes and Fugues*, opus 35 and 37; César Franck, *Preludes, Fugues and Chorals* (1884), B minor, FWV 21, *Preludes, Fugues and Variations*, opus 18; Max Reger, *Preludes* opus 131, Suite no. 3 for chello solo;<sup>4</sup> Sergei Prokofiev, a cycle of *Ten Pieces for Piano*, opus 12; Shostakovich, opus 34; Karol Szymanowski, *9 Preludes*, opus 1, arranged in the order of the third and parallel tonalities; Maurice Duruflé, *Preludes, Recitatifs and Variations*, opus 3, and organ pieces: *Prélude, adagio et choral varié sur le theme du 'Veni Creator'* opus 4; *Prélude et fugue sur le nom d'Alain* op. 7, *Prélude sur l'introit de l'epiphanie* op. 13.

Regarding the opus of Serbian composers, there are preludes as pieces for various solo instruments and orchestras. The composers of preludes for piano are: Marko Tajčević, *Five Preludes for Piano*; Milutin Radenković, *Cycle od 12 Preludes*; Milan Ristić, *12 Preludes for Piano* op. 15; Vasilije Mokranjac, Piano cycle *Preludes* (1984); Milan Mihajlović, *Three Preludes for Piano*; Dušan Radić, *Three Preludes* (UKS, 1985); Konstantin Babić, Piano cycle *Preludi giocosi*. Also, preludes for solo instruments and orchestras were composed by Mokranjac, *Preludes for Solo Clarinet* (1984); Radić, *Preludio, Arijeta and Tokatina* for harp; Rajko Maksimović, *Prelude a l'avant midi d'un faune* (1994) for flute and chamber orchestra.<sup>5</sup>

### 3.1. Piano preludes by Claude Debussy

In his most prolific period, Claude Debussy composed 24 preludes divided into two books. These works of music are masterpieces of piano music and a reflection of Impressionism. The preludes are “the purest symbols of the composer’s universe” (Petković 2018, 179) since Claude Debussy was a master of color and expression, light and dark, harmony, melody and rhythm. The piano preludes composed by Claude Debussy are distinguished by sounded articulatory and coloristic moments. “The piano is a powerful instrument that can create wanted effects. A complete knowledge of the piano potentials, the presence of all registers and dynamic nuances, and new pedalization contribute to the creation of the melodic-harmonic-rhythmic complex” (Nagorni Petrov 2015, 297).

The topics considered in these preludes originate in legends, myths, literature, contemporary poetry (Symbolism), natural phenomena (Petković 2011). Depicted as

<sup>3</sup> The principle of 24 major and minor tonalities in the preludes as independent pieces are recognized in the works of Frédéric Chopin, opus 28,<sup>3</sup> Alexander Scriabin, opus 11,<sup>3</sup> Dmitry Kabalevsky, opus 38,<sup>3</sup> Dmitry Shostakovich, preludes and fugues, opus 87, Charles-Valentin Alkan, *25 Preludes*, opus 31 for piano and organ, Ferruccio Busoni, opus 37, César Antonovich Cui, opus 64, Stephen Heller, opus 81, Sergei Rachmaninoff,<sup>3</sup> Claude-Achille Debussy, a collection of 24 preludes in various tonalities.

<sup>4</sup> The preludes composed by Mendelson, Reger and Franck are related to the Baroque style in their character since they are part of the diptych and triptych.

<sup>5</sup> There are also versions for flute, violin and piano, as well as for piano, flute and string quarter.

particular visual impressions and free pieces of music (Skovran and Peričić 1986), the piano preludes have taken the identity of their own from both musical and thematic perspective (Roberts 1996).

The identification of the piano preludes with visual impressions is encouraged by the titles placed at the end of each miniature, which actually helps shape free associations created during listening and thus enable each listener to recognize and express their own ideas through understanding and interpretation of each prelude (Jarocinski 1970; Popović Mladenović 2008; Wheeldon 2009).<sup>6</sup>

The titles of the preludes from Book 1 (French and English):

1. *Danseuse de Delphes; Delphic dancers;*
2. *Voiles; Sails or veils;*
3. *La vent dans la plaine; The wind on the plain;*
4. *Les sons et les parfums toument dans l'air du soir; Sounds and perfumes swirl in the evening air;*
5. *Les collines d'Anacapri; The hills of Anacapri;*
6. *Des pas sur la neige; Footprints in the snow;*
7. *Ce qu'à vu le Vent d'Ouest; What the west Wind has seen;*
8. *La fille aux cheveux de lin; The girl with the flaxen hair;*
9. *La serenade interrompue; The interrupted serenade;*
10. *La Cathedrale engloutie; The engulfed cathedral;*
11. *La danse de Puck; Dance of Puck;*
12. *Minstrels; Minstrels.*

The titles of the preludes from Book 2 (French and English):

1. *Brouillards; Mists;*
2. *Feuilles mortes; Dead leaves;*
3. *La Puerta del Vino; Wine Gate;*
4. *Les fees sont d'exquises danseuses; The fairies are exquisite dancers;*
5. *Bruyeres; Moors;*
6. *General Lavine, excentric; General Lavine eccentric;*
7. *La terrasse des audiences du clair de lune; The terrace for moonlight audiences;*
8. *Ondine; Undine;*
9. *Hommage a S. Pickwick; Homage to S. Pickwick;*
10. *Canope; Canopic jar;*
11. *Les tierces alternees; Alternating thirds;*
12. *Feux d'artifice; Fireworks.*

The systematization of the harmonic means used in the composition of 24 preludes as various Impressionist sound images shows the use of a wide range of different and/or combined procedures. The emphasis placed on the coloristic effects initiated by harmony proves the significance and meaning of color, light, atmosphere, impression. Debussy moves the boundaries of classical tonality by introducing a particular structure and Medieval church modes, whole-tone scales and pentatonic scales. The Impressionist sound color is reinforced by complex piano fractures and multi-voiced diatonic and chromatic scales, as well as by chords with added tones. The novelty lies in the use of parallel chords (mixture parallelism of chords) that reflects a different harmonic, metric and dynamic

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<sup>6</sup> The titles of the piano preludes can be placed at the beginning of each piece.

solution (Ulehla 1989). The fusion of the diatonic and chromatic modes and idiosyncrasies of various modal colors is a true distinctive quality of Debussy's preludes (De Voto 2004).

Describing Debussy's harmonic expression, the author Despić indicates an intention of dissonance to achieve independence within consonance, thus becoming "an element of color, whereas their expressive potential, judging by the tenets of Romanticism, is suppressed and lost, or is discreet and veiled – in accordance with the general principles of Symbolism and Impressionism in arts: the contents, particularly thoughts or emotions, are only to be implied" (Despić 1989a, 131).

Owing to their diverse expressions, Debussy's piano preludes can be classified in the following way:

1. Tonally stable preludes characterized by the traits of Early-Classical harmony (Book 1: preludes no. 8, 9, 10; Book 2: preludes no. 5, 9, 10);
2. Harmonic preludes with bitonal and atonal elements (Book 1: preludes no. 1, 4, 6, 12; Book 2: preludes no. 2, 3, 6, 7);
3. Modal preludes (Book 1: preludes no. 3, 5, 10; Book 2: preludes no. 1, 2, 10).<sup>7</sup>
4. Atonal preludes (Book 1: preludes no. 2, 7, 11; Book 2: preludes no. 4, 8, 11, 12);

#### 4. ABOUT THE PEDAL IN THE PIANO PRELUDES BY CLAUDE DEBUSSY

A frequent use of the pedals is detected by a detailed analysis of the texture and structure of the piano preludes composed by Claude Debussy. The most frequent is the localization of a sustained, layering tone on the tonic and/or dominant notes, described as the *classical* role the pedals play in stabilization and clear organization, as well as the orientation in the tonal environment.

Created to consistently use the whole-tone scales and the pentatonic scales in the horizontal and vertical structure, the second prelude in Book 1, *Sails or Veils*, might be considered a faithful example of the Impressionist idea of harmony as having a predominantly coloristic role (Ibid., 2015). The elements of the formal tripartite and the reflection of the scale tripartite (whole-tone – pentatonic – whole-tone scale) are recognized through the pulsation of tone B in the lowest piano section. The constant presence of this tone means that it is a potential source and an actual basis of the B whole-tone scale (B, C, D, E, F#, G#, A#) and of the B pentatonic scale (B, D#, E#, G#, A#) as the basic one. It is heard in the lowest bass piano section as the ostinato, marked bass, pedal tone.

This example shows a clear distinction between the lines of development within the piano sections. Shrouded in the veil of pianissimo, the lowest, bass section literally imposes the sound of the sustained tone B on the whole-tone scale. The inner, harmonic layer is based on the sound of the parallel, complete, excessive quintal chords in the four voices (mixture parallelism of chords). The highest, treble layer in this multilayered fragment conceals two lines: an ostinato sixteen note motif spreading through six takts, and a gradual melodic line. This fragment suggests both a fusion and a conflict of different harmonic and expressive means in the expressed accompaniment and vividness<sup>8</sup>.

<sup>7</sup> The preludes no. 10, Book 1, and no. 2, Book 2, belong to two groups, thus having the traits characteristic for both groups.

<sup>8</sup> Some fragments of this prelude are also part of the textbook *Harmony with Harmonic Analysis* by Dejan Despić, who emphasizes the effect of a deep marked pedal on "creating *tonality* in conditions of a consistently whole-tone structure of the musical flow" (Despić 2002, 365).

Example 1, *Sails or Veils*, takt 33–36

*The hills of Anacapri*, the fifth prelude from Book 1, was inspired by the beauty of the island of Capri and its highest reach, Anacapri, from whose summit the clangor of bells and the sounds of tarantella are heard and spread over the magnificent landscape on the mild breeze.

Example 2. *The hills of Anacapri*, takt 44–52

This example is overwhelmed with the layering tones that are primarily the functional basis of B major as the prelude tonality. Starting from takt 44, the dominant pedal of B major is identified, and it transforms its syncopated static line into the marked one. From takt 45 to 49, there are sustained layering tones on the tonic notes, which participate in the shaping of the pedal quintals. Their static, accented note is accompanied by a clear, functional vertical expressed by the decomposed fourth chords on the dominant of B

major, as well as by the switch of the off-tonal dominant for the subdominant. From takt 49 onward, a new facture situation starts. This multilayered facture is dominated by the metric pedal impulse – pulsation of the tone of the dominant in now accented and highlighted pedal environment where the rhythmic transition into the hemiola in the tenor section is formed with the conflicting meter (takt 49–51; 2/4 and 3/4). Therefore, the pedal becomes an important factor of the structural dynamics of the prelude. The melody depends on the inner layer and the tenor section. The rhythm of harmonic changes is very slow, based on the alteration of the scale and altered triads and quattro chords of the classical basis (the highest point of the chord dynamics is the use of the off-tonal dominants for the subdominant and the second degree of B major).

Following the old legend, Debussy inserted a new sound image into his Impressionist frame – emerging and submerging of the cathedral, the clangor of the church bells, the sound of the organ, the songs of the priests, and a new sound complex of the *Engulfed (sunken) cathedral*. *The Engulfed cathedral*, the tenth prelude of Book 1, is characterized by a large sound volume with the effect of the Medieval “fo bourdon” (Fr. faux bourdon). The coral theme is accompanied by a series of parallel quinta chords on the ostinato figure in the deep register.

The pedals in the texture of this piano prelude act on three levels – three ways of use. The first level is the basic and tonal one, a layering tone in the lowest piano section as the static accented note (takt 28–41). The pedal tone of C major and C Mixolydian mode are accompanied by the parallel chord movement of the scale quintal chords in the contrasting fortissimo dynamics. The preludes reveal a prominent use of the pedal quintals with the double tone of the basic, tonic function as the second level. This powerful tonal basis is reinforced by the creation of the pedal environment with the right-hand section in the high piano register and by the pianissimo dynamics, the reflections of the emerging and submerging of the cathedral.

This prelude exemplifies the final takts of the prelude characterized by the static, meandering pedal figures in the lowest bass section, as the third way of implementing the pedal (72–83). It is composed of a series of six tones, representing a specific arrangement of the pedal quint without the trait of the harmony of certain tonal heights but having the coloristic effect of a meandering, winding noise in the pianissimo dynamics. The pedal figure is followed by the coral theme with the consistent parallel quinta chord in the free, modal context (mixture parallelism of chords). The Mixolydian mode slides into the Dorian mode (takt 80–81).

The final takts of the prelude *Engulfed cathedral* introduce a new, contrasting facture moment of the homophone character with the pedal quintals in C major in the pedal environment (the pedal quintals in discant are supplemented by a tone of the second). The inner chord layer is composed of the simultaneously established quinta chords on the tonic notes, of VI and II degrees of the final plagal cadence of C major.



Example 3. *Engulfed cathedral*, takt 81–89

81

84

88

Dans la sonorite du debut

pp

piu pp

( ... La cathedrale engloutie)

Inspired by a postcard, Debussy manages to enliven the Spanish traditional atmosphere in the prelude *Wine gate* by hinting the guitar sounds, followed by the melodies of the Phrygian mode with occasional oriental moments, as well as the sounds of Flamenco, the rhythmic dance of Habanera.

The finale of *Wine gate*, the third prelude of Book 2, contains a subito dynamic crescendo and decrescendo ( $ff < p > pp$ ) on the note of the ostinato bass on the tonic of D flat major. The simultaneously arranged tonic quinta chord in the section of the piano right hand is supplemented by the tone of the second major, introduced by the decreasing passage movement of all chords. This procedure effectively portrays the picture of the Alhambra gate.

The beauty and mastery of the lyrical expression is recognized in the sixth prelude from Book 1, entitled *Footprints in the snow* by Debussy. The initial, specifically ostinato figure of the ambitus of minor third evokes slow, sluggish steps in the snow, the effect of weary movement of treading through the snow. The significant tonal support is provided by the layering tones on the note of the tonic notes of D minor. The prelude is permeated by the united effect of the tonic pedal and ostinato figure, which is an important factor in the layering of sections.

The ostinato figure is functionally expressed by D minor tonic in the natural and Dorian variant, as well as by the dominant of G flat major.<sup>9</sup>

Example 4. *Wine gate*, takt 78–90

78

*mp*

*pp*

*pp*

Un peu retarde (8<sup>va</sup>) ——— au Mouvement

*pp* lointain

*ff* molto

*p* *pp*

*p* *pp*

<sup>9</sup> From the structural dynamics perspective, the pedal tone on the dominant note emphasizes the functional lability and inclination towards resolution.

Example 5. *Footprints in the snow*, takt 32–36

Plus lent

Tres lent

32

33

34

35

36

pp

pp

ppp

morendo ...

(... Des pas sur la neige)

The prelude is ended by the plagal cadence – a complete subdominant seventh chord and a complete tonic of D minor in the accented registers of the right and left hand in the piano-pianissimo. The plagal cadence is preceded by the pedal (ostinato) figure transferred into the higher register with the octave doubling of the right-hand section and by repeating the layering tonic tone playing the role of the inner voice.

The role that the pedals play in the prelude *Footprints in the snow* indicates that they are clearly included in the creation of the facture dynamics – crescendo (layering) and decrescendo (stratification), dominated by the pedal (ostinato figure) symbolizing footsteps and an accented layered tone skillfully marked by the metric powerful parts.

## 5. CONCLUSION

A detailed analysis, including various horizontal and vertical interpretations of this comprehensive material of Claude Debussy's preludes, proves that the role of pedals varies from the functional to the coloristic one. The number of examples confirms that their effect is both functional (Classical) and coloristic (Impressionist).

The predominant role of the pedals in the form of a sustained, layering tones of the tonic and dominant notes is evident in the structure of a large number of the preludes. This Classical mode is further reinforced by the union of two pedal tones by shaping the long pedal quintals in the lowest section of the piano.

The marked pedal emphasizes the Classical tonal basis but also the *tonal* orientation in the structure of the whole-tone and pentatonic scales (*Sails or Veils*). The pedal (ostinato) figure, owing to its apparent simplicity, may be understood as a particular leitmotif and the basic structural element in the interesting composition of the prelude (*Footprints in the snow*). The

versatile structure of the piano preludes denotes the presence of the outer, inner pedal and of the joined effects of the aforementioned manifestations of the pedal tones.

The identification of various forms of pedal manifestations as a verified and comprehensively explained factor of stability and tonal orientation, but also as a significant coloristic element, indicates that it is present constantly in the composition of the piano preludes by Claude Debussy. The *Classical*, functional role of the pedal as a structural component is determined by its presence in the interesting and occasionally complex structure of the preludes. The coloristic effect of the pedal complements its general, Impressionist feature. The apparently unnoticeable but rather dominant part of the pedal means that it can be expressed through various means of composition to create sound, Impressionist images.

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### ULOGA PEDALA (ORGLPUNKTA) U GRAĐI KLAVIRSKIH PRELIDA KLODA DEBISIЈA

*Radom su obuhvaćeni klavirski preludijumi (prelidi) Kloda Debisiја, kao inspirativni analitički materijal koji svojom provokativnošću pruža širok spektar uglova sagledavanja njihove slojevite i slikovite građe. Prepoznavanje pedala ~ orglpunkta kao proverenog, i u obimnoj literaturi verifikovanog faktora stabilnosti i tonalne orijentacije, ali i važnog kolorističkog elementa, vodio je do još jednog pogleda na ove interesantne programske impresionističke zvučne slike. Pedal u građi klavirskih prelida Kloda Debisiја prepoznat je kao deo prateće, ležeće faktorne podloge na fonu tonike i/ili dominante, ali i u ulozi pedalnih kvinti, pedalnog okruženja, ostinato motiva, figure i basa, markiranog pedala, čime se otvara još jedno raznovrsno i maštovito polje analitičkog promišljanja.*

Ključne reči: *pedal, orglpunkt, prelidi, Debisi, faktor stabilnosti, koloristička uloga*