

An analysis comparing Ravel's String Quartet to Debussy's String Quartet

To what extent was Ravel's String Quartet in F Major influenced by Debussy's String Quartet in  
G Minor?

Music

Word Count: 3,880

## Table of Contents

I. Introduction.....	1
II. Debussy.....	2
III. Ravel.....	3
IV. Analysis.....	4
Movement One of Both Quartets.....	5
Movement Two of Both Quartets.....	11
Conclusion.....	19
Bibliography .....	22

## *I. Introduction*

Claude Debussy and Maurice Ravel were arguably the most influential composers of the impressionist era of music in France, and in the world. Their careers both consisted of many orchestral, piano, and chamber compositions. Even with the tremendous amount of music they composed - each only composed one string quartet throughout their lives. In being each other's contemporaries, it was only natural that they would find some influence from the other in their compositions. Debussy finished composing his string quartet in 1893, with Ravel composing his ten years later, in 1903. Arbie Orenstein, a musicologist primarily focusing on the works of Ravel, argues that Ravel's quartet is modelled after Debussy's, and as a result is superficially similar. Orenstein further claims that Ravel's quartet was composed in a method that was "opposite to that of Debussy's symbolism" and rid itself of "the vagueness and formlessness of the early French impressionists in favor of a return to classic standards."<sup>1</sup> This in turn established a consensus on the influence of Debussy's string quartet on Ravel's string quartet. Therefore, this essay will investigate the answer to the following question: **To what extent was Ravel's String Quartet in F Major influenced by Debussy's String Quartet in G Minor?**

---

<sup>1</sup> Arbie Orenstein, *Ravel: Man and Musician* (Dover Publications, 2011.)

## II. Debussy

Prior to investigating the influence of Debussy's Quartet on Ravel's Quartet, it is necessary to address Debussy's influence as a composer in order to better understand his compositional style, and to compare it to Ravel's. Debussy drew much initial influence from Russian composers, particularly, "The Mighty Handful," composed of Balakirev, Cui, Mussorgsky, Rimsky-Korsakov, and Borodin.<sup>2</sup> This influence accounted for his heavy use of oriental modal systems and distaste for traditionalist rules found within music. Debussy also had a strong fascination with oriental culture, and would frequently spend much of his money on oriental trinkets.<sup>3</sup> This fascination also continues with his interest in the Javanese gamelan ensemble, of which he first viewed, along with Ravel, at the World's Fair in 1889.<sup>4</sup> As a result of these influences, Debussy's music contained much use of the pentatonic and whole-tone scale, elaborately built chords and harmonies for an impressionist tone color, exotic use of instruments and instrumentation, as well as free form and non-metrical rhythms. Debussy's string quartet was composed earlier in his development of style, so the stylistic impressionist elements he is known for are more muted, but still present, such as a clear and lyrical melodic line, and the slight use of exotic modality. One major difference however, is the lack of chromaticism found within the quartet, which Debussy often used much of during his later, more impressionist pieces.

---

<sup>2</sup> Seroff, Victor I, *Debussy: Musician of France*. (New York: G. P. Putnam's Sons, 1956.)

<sup>3</sup> Trezise, Simon. 2003. *The Cambridge Companion to Debussy*.

<sup>4</sup> Orenstein, *Ravel: Man and Musician*.

### *III. Ravel*

Ravel, unlike Debussy, was less influenced stylistically by more exotic musical cultures, in instead looked more towards French composers. His primary influences include composer Emmanuel Chabrier, as well as his teacher and mentor, Gabriel Faure.<sup>5</sup> Specifically, Ravel's musical nature is incredibly similar to that of Faure's, as both used traditional forms and aspects of music, but integrated more modern melodies, rhythms, and harmonies. Later in life, Ravel was strongly influenced by jazz, and incorporated many syncopated rhythms and melodic lines akin to those found in jazz. Ravel is stylistically similar to Debussy in regard to their views on harmonies, modal systems, and melody, with Ravel believing that a strong melodic outline was vital in all good music.<sup>6</sup> Additionally, both used extended chords in order to diversify and elaborate on the tone color of their music, and to further separate from the Romantic tradition, both used non-Ionian modes such as the pentatonic scale to exotify their music. While Ravel was influenced by Debussy, he remained in the Classical tradition more than Debussy. Instead of composing free-form, loosely structured pieces like Debussy, Ravel often stuck to pre-established rules and traditions within form and structure, composing in common forms such as ternary or binary form.

---

<sup>5</sup> Seroff, Victor I, *Maurice Ravel*. (New York: Henry Holt. 1953.)

<sup>6</sup> Orenstein, *Ravel: Man and Musician*.

#### *IV. Analysis*

##### *Premise*

Given the scope of this investigation, it would be impossible to analyze every movement of both quartets in depth – so there will be an emphasized focus on the first and second movement of both. It is also important to define what aspects of music will make the pieces more than “superficially similar.” Given that Orenstein establishes the structures are very similar, it can then be defined that aspects of the quartets beyond structure, such as modality, tonality, harmony, melodic lines, etc., are more than a “superficial” resemblance, and therefore will bolster the evidence for there being a stronger influence on Ravel’s String Quartet from Debussy’s String Quartet. It should also be noted that similarity in structure is in regard to the overall qualities of the individual movements, for example, the second movement in both quartets see an incredibly heavy usage of pizzicato, yet Orenstein implies that is all that is similar.

## *Movement One of Both Quartets*

### **Melody**

Both movements of each quartet revolve around a melody presented directly at the beginning, with no introduction. The first theme, Theme A, established for the Debussy Quartet is as such:



Figure 1 (Debussy Mvt. I Theme A mm. 1-11. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications.)



Figure 2 (Debussy Mvt. I Theme B mm. 69-74. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications.)

Throughout the movement, there are slight variations on this theme, but the theme and its variations are only present on the first violin as a main melody. This idea of strictly keeping the melody in the first violin continues throughout the first movement, and as a result, the first movement possesses a mostly polyphonic texture with the first violin being the focus. The variations mostly occur within key changes, and utilize the repetition of brief motives increasing or decreasing in pitch being implanted within the theme before resolving to Theme A. These motives tend to be transitions between Theme B and Theme A, often introducing a key change.

Theme B is simpler than Theme A, and is less touched upon within the movement, but is still reintroduced with slight variations many times. Theme B can be found in Figure 2. The themes the first violin presents are mostly conjunct, and all variations of the theme are primarily within the same intervals. The largest interval present within the theme A melody is a minor sixth, found in mm. 2-3, but most other intervals seem to be a major third or less.

Meanwhile, Ravel relies on more variation on a singular, present theme, displayed in Figure 3.



Figure 3 (Ravel Mvt. 1 Main Theme mm. 1-8. Ravel, Maurice. 1987. *Quartet in F Major*. Mineola: Dover Publications.)

This melody is not exclusive to the first violin, differentiating Ravel's use of melody within this first movement. While still mostly homophonic in texture, the melody appears to jump between the first and second violin, the viola, and the cello, making no one instrument exclusive to a specific role in the harmony. To further the almost sporadic nature of the first movement, Ravel also utilizes a less conjunct, but not necessarily disjunct, melody within the Main Theme. There are frequent uses of fourths and fifths, and the most dramatic interval being a minor seventh jump at m. 5. Furthermore, Ravel also utilizes some polyphonic elements, posing countermelodies within instruments that do not possess the melody rather than simply backing the melody harmonically. While he does use polyphonic elements, his melodic ideas are still incredibly clear, even clearer than Debussy's, given his use of dynamics, where Ravel will clearly express the melody. As the theme progresses through the movement, it simply adds and subtracts from the main theme, not necessarily proving to be a theme and variations, but altering



the main theme by adding melodic ideas or altering existing melodic ideas in reference to rhythm or intervals, in order to keep the piece dynamic, while remaining in a sonata form. Ravel also has clearer melodic lines which are not as muddled by other instruments creating an intense soundscape of sorts – Ravel, as a composer, is simpler in such regard.

### **Meter**

The first movement in Debussy's quartet is mostly declared to be a 4/4-time signature. This is also true throughout the piece, but it is often not exclusively perceived in a strict 4/4 at any given moment, creating a form of hemiola. Debussy uses syncopated rhythms, for example, starting a measure with an eight note and following it with a quarter note, in order to also convey a 12/8-time melodic idea while keeping the piece in a 4/4-time signature (Figure 4). Debussy also uses triplets (Figure 5) frequently as another method of incorporating a 12/8-time meter, but more often, these triplets are played at the same time as another duple rhythm, meaning Debussy frequently uses a three-against-four polyrhythm within the first movement. The movement begins with a tempo described as "lively and very firmly," which is intended to be played at a slightly faster *allegro moderato*. The piece contains heavy use of *ritardando* and *accelerando* – but the slowest and fastest marked tempos, respectively, fall at an *andantino* and an incredibly quick *prestissimo*. At the *prestissimo*, which is twelve measures from the end of the movement, the piece changes into a 6/4-time signature, and completes as such.

VIOLIN I

VIOLIN II

VIOLA

CELLO

Figure 4 (Debussy Mvt. 1 use of syncopated rhythms. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications.)

VIOLIN I

VIOLIN II

VIOLA

CELLO

Figure 5 (Debussy Mvt. 1 use of triplets against duple meter. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications.)

In Ravel's quartet, the first movement is also declared to be in 4/4 time. Unlike Debussy, Ravel utilizes a stricter adherence to the 4/4 he establishes. There are no clear polyrhythmic sections within the movement, and while Ravel does use triplets – they are not used in the same

frequency or reliance as they are within Debussy's first movement. Ravel also uses some syncopation, typically in the form of a dotted quarter note and an eighth note following immediately afterwards (Figure 5), but these syncopated rhythms again, are not as prevalent within this movement as they are within Debussy's quartet. The inclusion of these syncopated rhythms, though, draws some attention to the possible influence Debussy had on Ravel's quartet, as they are used in similar methods. When the piece does transition into a complex meter, the amount of time it remains in one is more brief and occurs less often than in Debussy's first movement. For example, the movement briefly transitions into a 12/8 time beginning on m. 114 and ending on m. 118. In contrast, a section like this within the Debussy, including polyrhythms, begins at m. 39 and makes its way until the end of the piece. In regards to tempo, the piece begins at around the same tempo as Debussy's, an *allegro moderato*. Ravel, akin to Debussy, includes many contrasting tempos – incorporating the use of many *accelerando* and *ritardando*.



Figure 6 (Ravel Mvt. 1 Syncopation mm. 152-154. Ravel, Maurice. 1987. *Quartet in F Major*. Mineola: Dover Publications.)

## Harmony

Both composers begin the first movement of their respective quartets with the tonic chord for the key their quartet is in, not including any other intervals besides the first, third, and fifth. Debussy, however, begins the movement using a G Phrygian mode rather than a G minor mode, as seen with his inclusion of the  $A^b$  in the first implementation of Theme A (Figure 1), while Ravel begins with F major until transitioning into an  $A^b$  Major for the second half of Ravel's Theme A. This is noteworthy for Ravel, as previously mentioned, is stricter and adheres to a Classical tradition, whereas Debussy is more willing to experiment, even within his earlier work.

Debussy frequently reverts to the G Phrygian at various points within the movement in order to restate the theme. Debussy has moments within the movement where the key is relatively ambiguous, or simply less obvious than what Ravel establishes. This can be seen in mm. 139-146 (Figure 7) and ends around the recapitulation. Ravel is less ambiguous about tonality and harmony within his first movement and uses clear progressions, such as the aforementioned F-Ab (I-III). Furthermore, Ravel sticks to more conventional Western modes, mostly remaining within Major and Minor, but does include various Mixolydian and Lydian modes (Figure 8). Looking further into this example, Ravel's clear direction of key is also evident, as this progression is an unmistakable B-Lydian, followed by a measure of an A-Lydian followed by a measure of a G-Lydian.

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Cello. The score is for a piece by Debussy, titled 'Quartet in G Minor, Op. 10, Mineola: Dover Publications'. The music is in 3/4 time. The key signature is one flat (F major/D minor). The score shows a passage of music with a key signature change to one flat. The second measure of each instrument has a key signature change to two flats (B-flat major/D-flat minor). The third measure of each instrument has a key signature change to three flats (E-flat major/A-flat minor). The fourth measure of each instrument has a key signature change to four flats (C major/C minor).

Figure 7 (Debussy Mvt. 1 Ambiguous Tonality. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10. Mineola: Dover Publications.*)



Figure 8 (Ravel Mvt. 1 B Lydian - A Lydian - G Lydian mm. 205-208. Ravel, Maurice. 1987. *Quartet in F Major*. Mineola: Dover Publications.)

### *Movement Two of Both Quartets*

#### **Melody**

Debussy uses more polyphony within the second movement of his quartet, and unlike his first, has a melody appearing in more than just the violin. This is seen through the use of countermelody and more complex harmonic backing that the other non-melody carrying instruments play. The first melodic motive is introduced within the viola in the second measure (Figure 9). The viola plays the motive as a melody until the first violin becomes the main melodic focus at m. 9 (Figure 10). The viola then turns this motive into a countermelody while the violin begins to play the second motive. Debussy then throughout the movement cycles between his use of the first motive and the second motive, and cycles the focus of the melodic idea within different instruments, even giving the first motive to the cello as a solo melodic idea. Also, unlike the first movement, the melodies do not all have the same legato lyricism present. The second motive is inherently less lyrical not only due to Debussy's use of pizzicato, but also due to the use of duplets, which interrupt the 6/8-time flow of the piece. That being said, the melodies presented within the movement are also very conjunct, often not exceeding a perfect fourth in terms of intervals. In using the polyphonic elements, he again creates a melody which is

not as clear, as at time the harmonies and countermelodies presented overwhelm what is meant to be the melody, which is also evident in Figure 10, as no one part is replicated by another.

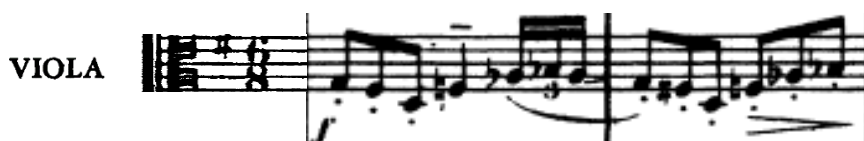


Figure 9 (Debussy Mvt. 2 Viola Motive, mm. 2-4. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications.)

Figure 10 (Debussy Mvt. 2 Countermelody and Second Melody Motive. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications.)

Ravel deviates from his typical implantation of melody within his music, and results to making a Debussy-esque introductory 12 measures. This is due to the blending of the melody, found within the first violin, with the moving quarter-note harmonies found within the viola and second violin (Figure 11). Given the melodic line is intended to be a pizzicato, the sound created dissipates quickly, leaving opportunity for other pizzicato parts playing on different beats to take up small fragments of a perceived melody. Ravel then develops a clearer melody starting on m. 13, but the polyphonic nature of the first 12 measures, especially lining up with Debussy's style, hints at inspiration drawn from his quartet, especially since the melodic section appears again throughout the movement and is not simply an isolated implementation. Following this, Ravel

introduces a melody motive which fits his typical use of melodic clarity and rigidity more (Figure 12), but strongly resembles a motive presented within Debussy's earlier second movement (Figure 13). Both contain a fast-moving harmony line within the second violin and viola, while the first violin plays an expressive and isolated lyrical melody, and the cello is playing arpeggiated chords.

The image shows a musical score for the first five measures of the second movement of Maurice Ravel's Quartet in F Major. The score is written for four instruments: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat) and the time signature is 3/4. The Violin I part features a melodic line with a 'pizz.' (pizzicato) marking and a forte 'f' dynamic. The Violin II and Viola parts play a fast-moving harmonic line, also marked 'pizz.' and 'f'. The Cello part plays arpeggiated chords, marked 'pizz.' and 'f'. The score is presented in a standard musical notation format with staves and clefs.

Figure 11 (Ravel Mvt. 2, Unclear melodic focus. Ravel, Maurice. 1987. *Quartet in F Major*. Mineola: Dover Publications.)



Violin I

Violin II

Viola

Cello

tr (#2)

A

*tr bien chanté*

*arco ppp*

*pp*

*ppp*

*ppp*

*tr bien chanté*

Figure 12 (Ravel Mvt. 2, motive which resembles Debussy Motive. Ravel, Maurice. 1987. *Quartet in F Major*. Mineola: Dover Publications.)

VIOLIN I

VIOLIN II

VIOLA

CELLO

Figure 13 (Debussy Mvt. 2, Motive resembled by Figure 12. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10. Mineola: Dover Publications.*)



## Meter

Debussy establishes a 6/8 at the beginning of his second movement, and the movement remains in a complex meter throughout, utilizing fewer polyrhythms than were present in the prior movement. Further, this movement has a stricter adherence to the complex time signatures and dabbles less in incorporating unusual signatures. The closest noticeable example can be found exclusively in the cello line from mm. 86-107 (Figure 14). In these measures, the cello is seen playing mostly arpeggiated chords in duplets or dotted quarter notes, rendering the cello part a duple meter against the other parts, playing rhythms more typical of 6/8. The movement continues after that section without any strange irregularities that might disrupt the 6/8-time, but beginning at m. 148, the piece transitions into 15/8, which introduces a new section, and very specific phrasing for the section (Figure 15). This section lasts until m. 172, where the piece returns to a 6/8 similar to the beginning but playing rapid 16<sup>th</sup> notes. Looking at tempo, the piece begins at an *allegro moderato*, and experiences little change throughout.

The image displays a musical score for four instruments: Violin I, Violin II, Viola, and Cello. The Cello part is highlighted in yellow. The score includes dynamic markings such as *mf*, *en diminuant*, *p*, and *pp*. The Cello part features arpeggiated chords in duplets or dotted quarter notes, which is the focus of the figure.

Figure 14 (Debussy Mvt. 2 Cello Duplets and Duple Meter mm. 98-10. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications.)

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Cello. The score is for a 15/8-time transition, specifically measures 146-148. A yellow highlight is placed over the first measure of the transition, marked with a bracket and the number 11. The music features pizzicato (pizz.) and piano (pp) markings, with dynamic markings like sf (sforzando) and sfz (sforzando) indicating accents.

Figure 15 (Debussy Mvt. 2 15/8-time transition mm. 146-148. Debussy, Claude. 1987. *Quartet in G Minor, Op. 10. Mineola: Dover Publications.*)

Ravel's second movement is also declared to be in 6/8-time, akin to that of Debussy's. With the fast-paced allegro moderato in 6/8, and the prominence of pizzicato within the movement, it is almost impossible to say that Ravel was not inspired in some regard to Debussy's second movement. There are clear relations which are foundational to the movement as a whole. Ravel, although composing this movement to be in 6/8, uses hemiola to treat it more like a 3/4. This is due to his use of quarter notes and triplets (Figure 12), which are typically not the standard within 6/8. We see an inclusion of three strong beats rather than two like a traditional 6/8, or even the 6/8 found within Debussy's movement. Ravel soon does transition into a 3/4, but only during a dramatic shift in tempo in which the 3/4 lasts 9 measures, spanning mm. 89-98. This transition does not necessarily disrupt the standards throughout the piece, given the 6/8 was heavily treated as a 3/4. Beginning also at m. 89 is Ravel's willingness to insert different time signatures within mere measures of each other. He moves from the Lent, largely in 3/4, to a 6/8, followed by another 3/4, which transitions into a quick establishment of a 4/4 which alternates with the 3/4 (Figure 16). This leads us into m. 120, where the piece is in 2/2, until

reverting to 3/4, and finally returning to 6/8 at the end of the recapitulation. Furthermore, when taking a look at tempo and tempo variances, Ravel includes more contrast within his tempos. The piece also begins at an *allegro moderato*, but unlike the Debussy, Ravel's not only possess a *lent* section, it also possesses frequent use of *rallentando* and *a tempo* (Figure 18), showing Ravel added more metrical variety to the second movement. While it appears at first that metrically, Ravel may have been directly influenced by Debussy – this is simply an appearance matter. Ravel's movement is more dynamic and abides to a 3/4-time for most of the development, even though being marked as a 6/8.

The image displays a musical score for the second movement of Maurice Ravel's Quartet in F Major, measures 112-114. The score is written for Violin I, Violin II, Viola, and Cello. The tempo markings are 'a Tempo' and 'pressez'. The score includes dynamic markings such as 'pp' (pianissimo) and 'pizz.' (pizzicato). The score is divided into two systems, with a yellow highlight indicating a tempo change from 'a Tempo' to 'pressez' and back to 'a Tempo'.

Figure 16 (Ravel Mvt. 2 Rapid Meter Changes mm. 112-114. Ravel, Maurice. 1987. *Quartet in F Major*. Mineola: Dover Publications.)

## Harmony

Interestingly, within the second movement, Ravel expresses usage of vague keys and chromaticism than Debussy does within his. Given Ravel's traditional compositional style, it is unlikely he would have included such aspects in his music. This could hint at taking inspiration not exclusively from Debussy's second movement, but from his compositional style as a whole when writing this piece. As seen in the *lent* section, starting on m. 89, Ravel elaborates on a theme within the cello section, in an A-Locrian mode, with accompaniment playing in conjunct chromaticism (Figure 17). Nothing like this is found within Debussy's movement two, and the existence of a non-dominant key is not traditionally found within Ravel's compositional style, and in fact mirrors Debussy's later compositional career. With Ravel's quartet being composed ten years after Debussy's, it is likely that Ravel used not only Debussy's quartet as inspiration, but likely other later works as well. Composing in the A-Locrian mode is also not a typical Western, or even French, technique – and its usage is not belonging to any particular culture as

well – also depicting a departing from the compositional standards of Ravel, given his stricter adherence to Western musical standards and more muted exoticism than Debussy.



Figure 17 (Ravel Mvt. 2, *Chromaticism and the Lydian Mode* mm. 89-93. Ravel, Maurice. 1987. *Quartet in F Major*. Mineola: Dover Publications.)

## V. Conclusion

While Arbie Orenstein claims that the two string quartets are only similar in terms of structure,<sup>7</sup> my investigation into the first and second movements of both quartets has proved that Ravel may have been inspired by more than simply structure when writing his string quartet. Within his first movement, Ravel used many compositional techniques that were more attributed to Debussy, such as implementing various modes besides the Ionian and Aeolian modes. The movements differ, as Debussy does create a stronger sense of a musical atmosphere using polyphony, while Ravel uses a more powerful, clear, and lyrical melody throughout the movement. In that regard – Ravel is expressing his own ideas into this string quartet, and the first movement does seem to coincide with Orenstein's claim. It is essential to note that Ravel being inspired by Debussy's other works within this quartet does not necessarily signify that the

<sup>7</sup> Orenstein, *Ravel: Man and Musician*.

quartets are related in any way. The first movements of both quartets are similar in meter and tempo, and as a result, they further aid Orenstein's claim about the structural similarities.

Within the second movement, we again see similarity within meter and structure. The movements, however, show that Ravel was more inspired with Debussy's later compositional style than the style he expressed through his quartet. Ravel experimented more with polyphony, key ambiguity, and foreign modal systems. While the movement was not Ravel-like in nature, the styles presented in it could be Ravel obviously hinting at Debussy being an inspiration. This can also be determined from his use of 6/8-time within the movement to ensure the similarity to Debussy's, even though he treated it as a 3/4-time, which would have been a more accurate denomination.

Overall, it appears that Ravel was influenced stylistically by Debussy, but not exclusively by his string quartet - proving Orenstein correct. Ravel attempted very explicitly it seems, to imitate Debussy's structure within his string quartet. Ravel would frequently use ideas from other composers within his early work and be candid about doing so – seeing as he was still developing his compositional style at the time.<sup>8</sup> It is then easy to determine that form and structure was the most that Ravel drew from Debussy's string quartet – but it is not extreme to claim that the composer had influenced Ravel with other works within his string quartet.

### *Implications*

Given the scope of this essay, I was unfortunately only able to cover the first and second movements. With this in mind, there is definitely a chance that the third and fourth movements may contain material that defies the claim of merely a structural similarity between the works.

---

<sup>8</sup> Seroff, *Maurice Ravel*.

Furthermore, given the scope, I was only able to explore very specific sections of each movement, not movements in their entirety, and merely covered melody, meter, and harmony within the two movements. Surely the restraints I must abide to limit my attempt at looking more in depth to all movements in their entirety – and possibly finding more information that may hint at more than a superficial similarity.

For further research, it may prove beneficial to delve into comparing what impressionist music Debussy was creating at the time Ravel was writing his string quartet and determining links through those pieces – especially given Ravel being influenced by Debussy's style. This may provide a more accurate pinpointing of any aspects which Ravel was inspired by, while also changing the nature of comparing Ravel's string quartet to Debussy's, and perhaps instead comparing it to a piece which possesses a stronger influence and similarities to Ravel's quartet.

## Bibliography

Debussy, Claude. *Quartet in G Minor, Op. 10*. Mineola: Dover Publications, 1987.

<http://ks.imslp.net/files/imglnks/usimg/5/57/IMSLP11939-Debussy.pdf>. Accessed May 11, 2018.

Orenstein, Arbie. *Ravel: Man and Musician*. Dover Publications, 2011.

Ravel, Maurice. *Quartet in F Major*. Mineola: Dover Publications, 1987.

[http://conquest.imslp.info/files/imglnks/usimg/a/ad/IMSLP01617-Ravel\\_-\\_String\\_Quartet\\_\(Score\).pdf](http://conquest.imslp.info/files/imglnks/usimg/a/ad/IMSLP01617-Ravel_-_String_Quartet_(Score).pdf). Accessed May 11, 2018.

Seroff, Victor I. *Debussy: Musician of France*. New York: G. P. Putnam's Sons, 1956. Accessed

<http://www.questiaschool.com/read/58575952/debussy-musician-of-france>. May 21, 2018.

—. *Maurice Ravel*. New York: Henry Holt, 1953

<http://www.questiaschool.com/read/9346892/maurice-ravel>. Accessed May 21, 2018.

Treize, Simon. *The Cambridge Companion to Debussy*. Cambridge: Cambridge University

Press, 2003. <http://www.questiaschool.com/read/107282437/the-cambridge-companion-to-debussy>. Accessed May 11, 2018.