

A STUDY GUIDE TO MAURICE RAVEL'S LE TOMBEAU DE COUPERIN

Maykin Lerttamrab*

Faculty of Fine Arts, Chiang Mai University, Chiang Mai, Thailand

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Abstract

Background and Objectives: Maurice Ravel's *Le Tombeau de Couperin* stands as a significant work in the solo piano repertoire, blending Baroque-inspired dance forms with Impressionist harmonic language. Composed during World War I and dedicated to Ravel's fallen friends, the suite is both a technical challenge and an emotionally profound reflection on grief and resilience. In addition to its historical and artistic significance, *Le Tombeau de Couperin* presents numerous technical obstacles. This research aims to address these challenges by offering a detailed movement-by-movement guide to the suite, combining performance-based insights with analytical strategies. The objective is to assist pianists in overcoming technical obstacles while deepening their interpretive understanding of the work's structure, rhetoric, and historical context.

Methods: The study uses a combination of score analysis, practical performance insights, literature review from books and articles, and teaching experience. Each movement of the suite is examined individually, with particular attention given to aspects of rhythm, articulation, pedaling, voicing, and hand coordination. Technical illustrations and examples drawn from the Durand edition are supplemented by suggestions for alternative fingerings, redistribution of hand roles, and expressive shaping. The research also considers Ravel's performance indications and historically informed practices, placing them in dialogue with contemporary pedagogical strategies. Insights from the author's personal performance experience—including video documentation available on his public YouTube platform—further inform the applied dimensions of the study.

Results: The analysis identifies specific technical and interpretive challenges across all six movements. In the *Prélude*, managing the interplay between flowing triplets and grace-note articulations is essential for preserving rhythmic momentum and transparency. The *Fugue* requires clarity of voicing in polyphonic textures, delicate handling of articulation markings, and flexible solutions for navigating polyrhythmic figures. The *Forlane* presents metric ambiguity and harmonic complexity, demanding careful control of voicing and chordal texture. In the *Rigaudon*, large leaps and hand crossovers necessitate strategic physical positioning to ensure continuity and rhythmic precision. The *Menuet* introduces double trills and intricate pedal transitions that require delicacy and timing, while the *Toccata* culminates in dense chordal textures, rapid alternating hand patterns, and overlapping thematic material that challenge both technique and expressive projection.

* Corresponding author, email: doctormaykin@gmail.com

For each challenge, the study proposes movement-specific solutions grounded in pianistic logic and pedagogical experience.

Conclusions: *Le Tombeau de Couperin* is a technically sophisticated and emotionally resonant work that demands a holistic approach from performers—balancing technical mastery, stylistic fluency, and expressive insight. This study demonstrates that the suite’s most formidable difficulties can be mitigated through strategic hand redistribution, efficient fingering systems, and historically informed interpretive choices. Moreover, it emphasizes the importance of understanding the emotional and cultural significance embedded in the suite’s neoclassical aesthetic and wartime context. The findings offer a valuable resource for pianists seeking to approach the work with confidence, clarity, and depth. The full research, titled *A Study Guide to Maurice Ravel’s Le Tombeau de Couperin*, provides a detailed roadmap for mastering one of the most poetically intricate and pedagogically rewarding works in the piano literature.

Keywords: Ravel / Piano / Le Tombeau de Couperin / Solo Piano / Study Guide

Introduction

Le Tombeau de Couperin is considered one of the most important works in the solo piano repertoire, combining Baroque style dance forms with Impressionist harmonies. The piece presents formidable technical and interpretive challenges that often hinder even experienced pianists from delivering a convincing performance. Recognizing these difficulties, the author presents this research as a comprehensive guide for pianists seeking to master the piece. This study offers detailed solutions to technical challenges that offer from those found in existing literature, providing a fresh perspective on effective practice strategies and performance techniques.

To fully appreciate the depth and complexity of *Le Tombeau de Couperin*, it is essential to understand the life and artistic journey of its composer, Maurice Ravel. An examination of Ravel’s background, musical influences, and personal experiences provides valuable insights into the emotional and structural intricacies that define this remarkable composition.

Historical Background

1. Maurice Ravel (1875-1937)

Maurice Ravel was born on March 7, 1875, in the Basque village of Ciboure, located in southwestern France near the Spanish border.¹ His father, Pierre Joseph Ravel, was an engineer and amateur pianist, while his mother, Marie Delouart, was closely connected to the high-fashion industry. Ravel’s mixed French-Basque heritage played a significant role in shaping his identity and musical style.

¹ Jessica Duchen, *Ravel: A Life* (London: Phaidon Press, 2000), 9.

From an early age, Ravel demonstrated musical talent, and his parents strongly encouraged his artistic development. At the age of seven, he began piano lessons with Henry Ghys, a respected teacher in Paris. Ravel's musical progress was evident, and by 1889 he enrolled at the prestigious Paris Conservatoire, where he studied piano with Émile Decombes and studied harmony with Charles-Wilfrid de Bériot. Although Ravel showed promise, he struggled to achieve significant recognition within the Conservatoire's competitive environment.²

In 1897, Ravel returned to the Conservatoire to study composition under Gabriel Fauré,³ a prominent composer and influential figure in French music. Under Fauré's guidance, Ravel began to refine his compositional voice, blending classical forms with modern harmonic innovations.

During his time at the Conservatoire, Ravel composed several notable early works, including *Pavane pour une infante défunte* (1899) and *Jeux d'eau* (1901), which showcased his innovative harmonic language and delicate use of color. These works earned him respect within artistic circles, particularly within the *Société Nationale de Musique*, an organization dedicated to promoting French music.

In the early 20th century, Ravel became associated with a group of avant-garde artists, musicians, and writers known as Les Apaches. This informal collective met regularly to discuss literature, visual arts, and music. Ravel's association with Les Apaches encouraged his creative independence, allowing him to develop his distinct style outside the confines of traditional institutions.

The outbreak of World War I in 1914 profoundly affected Ravel's life and artistic direction. Although he attempted to enlist in the French Air Force as a pilot, he was repeatedly rejected due to his small stature and weak constitution. Determined to contribute, Ravel eventually served as a driver for the French Army's Motor Transport Corps in 1915. His service took a physical and emotional toll, particularly during the grueling conditions of the Battle of Verdun.⁴

In 1916, Ravel fell seriously ill with dysentery and was discharged from the army shortly afterward. During his recovery in Paris, he suffered a devastating personal loss when his mother died in early 1917. Ravel's mother had been his closest emotional connection, and her death left him deeply grief-stricken.

It was during this period of emotional turmoil that Ravel composed *Le Tombeau de Couperin*. This suite not only reflects his sorrow but also served as a tribute to the friends he lost during the war. Each movement is dedicated to a fallen soldier, making the work both a deeply personal expression of grief and a reflection on France's cultural heritage.

² Arbie Orenstein, *Ravel: Man and Musician* (New York: Columbia University Press, 1975), 24.

³ Roger Nichols, *Ravel* (New Haven: Yale University Press, 2011), 19.

⁴ Vlado Perlemuter and Hélène Jourdan-Morhange, *Ravel According to Ravel* (London: Kahn & Averill, 1988), 36.

Following the war, Ravel's compositional output shifted significantly. He turned to orchestral works and arrangements, producing celebrated pieces such as *La Valse* (1920) and the orchestral version of *Le Tombeau de Couperin* (1919). His reputation as one of the most distinguished French composers was further solidified when he succeeded Claude Debussy as the leading figure in French music after Debussy's death in 1918.

Despite his achievements, Ravel continued to face personal struggles. In 1932, he suffered a car accident that left him with persistent neurological problems. His condition gradually worsened, and by 1935 he struggled to write, sign his name, or even speak fluently.⁵

In 1937, Ravel underwent experimental brain surgery in an attempt to restore his health. Although the operation was initially deemed successful, he fell into a coma and passed away on December 28, 1937.

2. The Evolution and Revival of the Tombeau in Music

The term *tombeau*, derived from the French word for "tomb", originally referred to a literary work – often a short poem or a collection of poems – written to commemorate the passing of a distinguished individual. By the mid-17th century, this concept was adopted in music, particularly in instrumental compositions. Over time, the genre expanded beyond the lute, finding a place in keyboard music, particularly for the harpsichord.

During the Baroque period, composers such as Louis Couperin (1626-1661), Johann Jakob Froberger (1616-1667), and François Couperin (1668-1733) wrote *tombeaux* for the harpsichord. These pieces were typically structured as laments, either as standalone works or as part of a collection. Despite their popularity in the 17th century, *tombeaux* – like many other Baroque forms, including the prelude, fugue, and suite – fell out of favor during the Classical and Romantic periods.

The early 20th century saw a renewed interest in the *tombeau*, coinciding with the emergence of neoclassicism. This revival can be understood as a reaction against the complex and emotionally charged style of late Romanticism. Seeking clarity and structural balance, 20th-century composers revisited historical forms and musical techniques, embracing a return to traditional tonality, harmonic simplicity, and earlier compositional practices. Neoclassicism, led by figures such as Igor Stravinsky, spread across Europe and influenced numerous composers. Among them were Claude Debussy and Maurice Ravel, who aimed to establish a distinctive French musical identity by drawing inspiration from earlier styles.

This resurgence of interest in past musical traditions led to the reintroduction of the *tombeau* as a compositional form, demonstrating the ongoing dialogue between historical influence and contemporary innovation in Western classical music.

⁵ Jessica Duchen, *Ravel: A Life* (London: Phaidon Press, 2000), 210.

3. The revival of the Baroque Suite in Neoclassicism

The resurgence of the Baroque suite was another significant outcome of the neoclassical movement. During the Baroque period, the suite became a well-established musical genre, particularly by the time of J.S. Bach. Traditionally, it comprised a sequence of dance movements, all set in the same key. However, similar to the *tombeau*, the suite declined in popularity during the Classical era. By the Romantic period, the term “suite” was repurposed to describe collections of character pieces rather than structured dance movements.⁶

It was not until the late 19th and early 20th centuries that composers revisited the suite in its original form. This revival aligned with the broader neoclassical interest in historical musical traditions, as composers sought to restore and reinterpret earlier styles within a modern framework.

4. Maurice Ravel's *Le Tombeau de Couperin*: A Tribute to Tradition and Loss

Maurice Ravel's *Le Tombeau de Couperin* is not solely a dedication to *François Couperin*, despite the title's implication. Instead, the work serves as a broader homage to French composers of the 17th and 18th centuries, with Couperin recognized as a leading figure among the French *clavecinistes*.⁷ This connection reflects Ravel's earlier association with the *Société Nationale de Musique*, an organization dedicated to promoting French music.

Le Tombeau de Couperin combines two revived musical forms: the *tombeau* and the Baroque suite. The work is structured in six movements, adhering to the suite tradition while also embodying the introspective nature of a musical *tombeau*.

Ravel's return to early Baroque structures was influenced by the emotional toll he experienced during and after World War I. Faced with the devastation of war and the profound loss of his mother, Ravel found solace in the familiar forms of 18th-century music. This retreat into traditional compositional methods functioned as a protective refuge, enabling him to process his grief and maintain emotional stability.⁸

In this work, Ravel's use of classical forms underscores his commitment to established structures, revealing his dedication to musical tradition. Known as a reserved individual who typically concealed his emotions, Ravel's wartime experiences and personal losses had a profound psychological impact that inevitably influenced his compositional style.⁹

Ravel had previously expressed a desire to write a piano suite before the war, and *Le Tombeau de Couperin*, completed in 1917 stands as one of his most personal and nationalistic works. The emotional

⁶ Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester, NY: University of Rochester Press, 1996), 41.

⁷ Roy Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier* (New Haven: Yale University Press, 2009), 136.

⁸ Jillian C. Rogers, “Musical ‘Magic Words’: Trauma and the Politics of Mourning in Ravel's *Le Tombeau de Couperin*, *Frontispice*, and *La Valse*,” *Nineteenth-Century Music Review* 20, no. 1 (2023): 185-226.

⁹ Jessica Duchén, *Ravel: A Life* (London: Phaidon Press, 2000), 123.

depth of the piece is reflected not only in its introspective character but also in Ravel's choice to dedicate each movement to individuals who perished during World War I.¹⁰

Analysis: *Le Tombeau de Couperin*

The *Prélude* combines Baroque-inspired structure with Impressionist harmonic language. While traditional preludes establish the tonic key early on, Ravel introduces tonal ambiguity by suggesting both E minor and G major in the opening measures. The movement is built on a six-note motif that undergoes various transformations throughout. Structurally, the *Prélude* follows a rounded binary form with an introduction. Its rapid sixteenth-note patterns demand precision, fluidity, and control. Ravel's own instructions and recordings emphasize clarity over excessive speed, with minimal pedaling to maintain transparency. According to Marguerite Long, the pianist who premiered the suite and had a close association with Ravel, he was concerned with finding a delicate balance between agility and precision.¹¹ Playing too slowly could weaken the movement's energy, while playing too fast might blur the clarity of the notes.

The *Fugue* is a tightly woven contrapuntal piece in three voices that mirrors traditional fugue techniques while incorporating Ravel's Impressionist harmonic language. Despite its chromatic complexity, the movement retains a calm and introspective character. Ravel's *Fugue* requires careful articulation, controlled dynamics, and strategic hand distribution to achieve clarity and balance. Ravel's use of thematic material from the *Prélude* further unifies the suite. Long said that Ravel recommends shallow and frequent pedal changes to maintain clarity while allowing for subtle blending of harmonies.¹² Additionally, effective hand distribution can improve control over voicing and assist with navigating the movement's frequent polyrhythms.

Based on a traditional Baroque dance, Ravel's *Forlane* follows a rondo structure with frequent metric ambiguity. While maintaining the rhythmic qualities of the original dance, Ravel introduces innovative harmonic language that blends augmented chords, diminished harmonies, and dissonances. The movement's technical demands include precise control of shifting registers, articulation, and judicious pedaling to maintain clarity in dense textures.

The *Rigaudon* combines elements of a traditional folk dance with modern harmonic shifts and unexpected phrase structures. Ravel adopts a ternary (A-B-A) form, with lively outer sections and a more lyrical, introspective middle section. The movement's staccato articulation, rapid leaps, and energetic character present significant technical challenges, requiring control and agility. Strategic pedaling is essential to preserve the clarity of melodic lines within its brisk texture.

¹⁰ Jillian C. Rogers, "Musical 'Magic Words': Trauma and the Politics of Mourning in Ravel's *Le Tombeau de Couperin*, *Frontispice*, and *La Valse*," *Nineteenth-Century Music Review* 20, no. 1 (2023): 185-226.

¹¹ Marguerite Long, *At the Piano with Ravel* (London: J.M. Dent & Sons, 1973), 95.

¹² Marguerite Long, *At the Piano with Ravel* (London: J.M. Dent & Sons, 1973), 97.

Ravel's Menuet blends the delicate elegance of the traditional French court dance with modern harmonic complexity. The ternary form features a rustic Musette section with a droning bass reminiscent of bagpipe music. Ravel's harmonic innovations, including polytonality and tonal ambiguity, enrich the movement's introspective quality. The Menuet reflects Ravel's personal wartime experiences. In particular, Ravel reportedly described a haunting moment during the Battle of Verdun when the deafening noise of war was followed by an eerie silence, punctuated only by the sound of birdsong.¹³ Mastering this movement requires refined touch, seamless phrasing, and dynamic control.

The Toccata concludes the suite with virtuosic brilliance. Structured in sonata-allegro form, the movement features rapid repeated notes, chromatic motifs, and complex harmonic language. Its energetic character reflects Ravel's admiration for Liszt's virtuosic style. The movement's technical challenges demand agility, precision, and stamina. Ravel's recording reveals a preference for clarity over excessive speed, underscoring the importance of control in performance.

Further discussion of the detailed analysis on each movement in Ravel's *Le Tombeau de Couperin* is provided in the full research report.

Technical Challenges

1. Prélude: Grace Notes

The passages similar to measures 2, shown in Figure 1, from the Prélude present a technical challenge in the coordination of the hands. The left hand sustains a continuous sixteenth-note triplet pattern, which originates in the first measure and must maintain rhythmic stability throughout. Concurrently, the right hand introduces grace notes in the form of a double appoggiatura, adding a layer of complexity that requires precise timing and articulation.



Figure 1 Grace Notes

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 2.

A key interpretative and technical challenge lies in the execution of the grace notes. In the music score, it is indicated that the first note of the grace note group must coincide precisely with the beat, ensuring

¹³ Paul Roberts, *Reflections: The Piano Music of Maurice Ravel* (Milwaukee, WI: Amadeus, 2012), 111-112.

alignment with the established triplet rhythm. Moreover, the grace notes must be performed in a manner that preserves the forward momentum of the triplet pattern, avoiding any disruption to its flow. Failure to address these demands may result in the grace notes sounding either rushed or rhythmically unstable.

To effectively integrate the grace notes into the prevailing triplet pattern, the performer should refrain from accentuating the main note following the grace notes. Overemphasis of this note risks creating the impression that the grace notes occur prematurely. Instead, the pianist should aim to play the first and second grace notes in close succession, with minimal perceptible separation. Given that the main note is often identical in pitch to the first grace note, the performer may consider sustaining the first grace note slightly longer while releasing the second grace note as swiftly as possible. This approach facilitates the illusion of three rapid notes and aids in preserving the continuity of the triplet motion.

2. Fugue: Articulation Indications

The passage, shown in Figure 2, presents the subject constructed in four short phrases, each separated by rests. Each phrase begins with an accented note and concludes with a staccato-marked note. These articulations, combined with the fragmented structure, pose interpretative and technical challenges for the performer.



Figure 2 Articulation Indications

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 7.

The presence of accents and staccato markings risks undermining the overall sense of elegance and introspective grief that characterizes the Fugue. Overly aggressive accents or excessively short staccato notes may disrupt the fluidity and expressive depth required for the piece. Additionally achieving consistent articulation throughout the Fugue presents practical difficulties, particularly when the subject must be played simultaneously with other voices that require legato phrasing.

To preserve the lyrical and mournful quality of the music while respecting Ravel's markings, the pianist should interpret the accents as agogic accents – subtle emphasis achieved through slight elongation rather than increased volume. This approach ensures that the accented notes retain their prominence without sounding harsh or abrupt.

Similarly, the staccato markings should not be interpreted as excessively short or detached. Instead, the performer should allow the staccato notes to linger briefly, ensuring they maintain warmth and resonance. Employing a delicate pedal technique can further support this approach by blending the sound subtly, softening the abruptness of the staccato notes while maintaining clarity.

3. Fugue: Polyrhythm

Ravel's fugue features three independent voices distributed across two staves. The complexity of the texture requires the pianist to navigate between voices while maintaining clarity and balance. While the conventional assumption is that the upper staff is to be played by the right hand and the lower staff by the left hand, this is not consistently the case throughout the Fugue.



Figure 3 Polyrhythm

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 7.

A common misconception among pianists is to rigidly assign the upper staff to the right hand and the lower staff to the left hand. However, such an approach can hinder technical efficiency and disrupt the natural phrasing of the individual voices. Additionally, the presence of polyrhythms introduces further challenges, as attempting to execute contrasting rhythmic patterns within a single hand may compromise precision and control.

To achieve clarity and maintain the integrity of the individual voices, the pianist should prioritize consistency in hand allocation for each voice rather than strictly adhering to staff divisions. Identifying and maintaining the continuity of each voice with the same hand as much as one can helps promote smoother transitions and preserves the melodic line.

In passages featuring polyrhythms, the pianist should consider separating distinct rhythmic patterns between the two hands whenever possible. As shown in Figure 3, redistributing the triplet figure and the duplet rhythm across separate hands facilitates greater rhythmic independence, enhancing the overall precision and coherence of the musical texture.

4. Forlane: Chordal Texture

In the passage where the texture becomes increasingly dense due to the presence of a series of chords in the right-hand part, the chords contribute to a fuller harmonic texture, requiring careful control to maintain clarity and fluency.



Figure 4 Chordal Texture

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 14.

Executing this passage smoothly presents a technical challenge, as the repeated chordal structure may result in tension or uneven articulation if not approached with efficient fingering.

To address this difficulty, the suggested fingering, shown in Figure 4, provides an effective strategy to enhance both comfort and technical ease. The recommended combinations – such as 5 -3 2 for the upper chords and 4 – 1 for the rapid note group – allow the pianist to maintain a stable hand position while facilitating smoother transitions between chord changes. This fingering approach minimizes excessive movement and helps maintain the necessary control for a consistent and flowing performance.

5. Rigaudon: Leaps

In this passage, shown in Figure 5, the right hand presents a continuous series of sixteenth-note groups, while the left hand maintains a steady eighth-note rhythm. This contrasting texture requires the pianist to balance the right hand's fluid motion with the stability of the left hand's chordal pattern.



Figure 5 Leaps

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 16.

A technical challenge arises from the significant leaps in the left-hand part. These leaps are further complicated by the need for the left hand to cross over the right hand. If not approached with careful

preparation, this crossover movement risks disrupting the passage's continuity and fluidity.

To mitigate these difficulties, the pianist should adopt several strategies to ensure smoother execution. First, the left hand should be prepared in advanced by adopting an open-hand position, which reduces the physical distance required for the leap. This technique minimizes the risk of abrupt or uneven motion.

Secondly, the right hand should maintain a lower position on the keyboard to create space for the left hand to cross over comfortably. By keeping the right hand closer to the keys, the pianist can reduce the chance of accidental contact between the hands, allowing for a more seamless and controlled performance.

6. Menuet: Double Trills

In the concluding measures of the Menuet, shown in Figure 6, the texture features sustained chords combined with double trills in both hands. The upper trill alternates between D and E, while the lower trill alternates between B and C. These elements create a delicate yet sonorous effect, requiring careful control to maintain clarity.

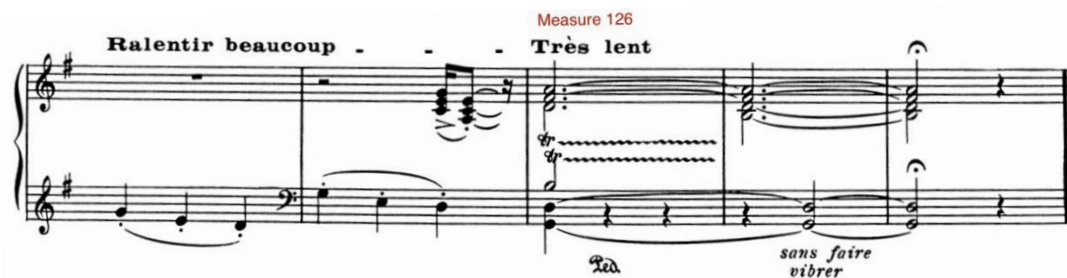


Figure 6 Double Trills

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 23.

Executing the double trills poses several technical and musical challenges. If the two trills are not properly synchronized, the resulting texture may sound chaotic rather than refined. Additionally, if the trills are allowed to linger excessively or if the pedal is fully engaged without control, the sonority risks becoming overly thick and unclear, compromising the intended transparency of the passage.

To ensure the trills are synchronized and effective, the pianist can adopt a coordinated hand distribution. The left hand should play the lower notes of the trills – B and D – while the right hand plays the upper notes – E and C. Alternating these pairs rapidly between the two hands allows the trills to remain rhythmically aligned and balanced.

Regarding pedal technique, the pedal should be engaged but not fully depressed, as excessive pedal depth will blur the texture and obscure the delicate interplay between the trills. Once the trills are complete, the pianist should carefully transition to the final sustained chords. The last notes of the trills should be held

by the right hand, which should then silently press the chord that was intended to sustain throughout the trill. Simultaneously, the left hand should gently press the fifth interval without producing sound. While these notes are silently prepared, the pianist should execute a pedal change to ensure the final chord sounds clear and distinct, free from the resonance of the preceding trills.

7. Toccata: Hand Redistribution

This passage from Toccata features a complex texture that demands both technical precision and effective hand coordination. The right hand sustains a continuous sixteenth-note pattern, alternating between chords (with the thematic material placed in the top voice) and the corresponding lower octave notes of the theme. The left hand simultaneously presents the thematic material alongside the right hand's chords, resulting in overlapping hand positions.

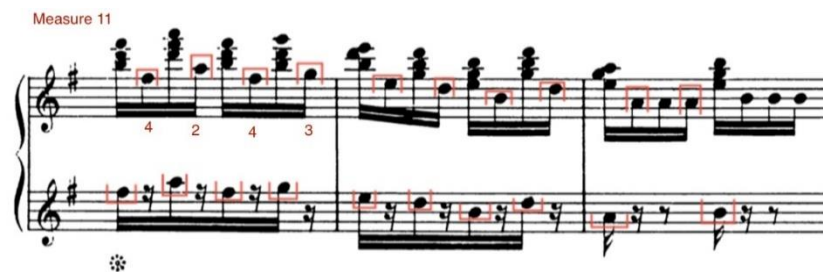


Figure 7 Hand Redistribution

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 24.

The passage presents several technical challenges. First, achieving sufficient projection of the thematic material in the top notes of the right-hand chords can be difficult, as these notes risk sounding thin or underpowered. Additionally, alternating between the right hand's chord and the lower thematic notes (essentially a broken octave) can create physical tension and restrict hand flexibility. Furthermore, because the right and left hands share overlapping ranges in this passage, there is a heightened risk of the hands colliding, further complicating the execution.

To improve technical efficiency and ensure musical clarity, a redistribution of notes between the hands is recommended. Specifically, the thematic material in the left hand can be reassigned to the right hand, while the lower octave notes of the right hand can be reassigned to the left hand. This redistribution creates a hand pattern resembling alternating sixteenth notes between the two hands, reducing tension and improving overall control as shown in Figure 7.

Instead of attempting to forcefully voice the top notes of the right-hand chords, the pianist may achieve greater clarity by emphasizing the redistributed bottom notes of the right-hand chords, followed by the redistributed repeated note from the left hand. By doing so, the thematic material will emerge as part of a continuous sixteenth-note line rather than an implied eighth-note pattern, enhancing rhythmic fluidity.

Additionally, when the left hand's position includes black keys, it is advisable to avoid using the thumb. Employing alternative fingerings (such as finger 2) allows the left hand to maintain a higher position above the right hand, reducing the risk of physical interference and ensuring smoother coordination.

8. Toccata: Hands Interlock

This passage, shown in Figure 8, features alternating sixteenth-note patterns shared between the right and left hands. Simultaneously, a slower melodic line unfolds in the upper voice. The rapid alternation between the hands, combined with consistent presence of black keys, creates a unique technical challenge that requires precision and control.



Figure 8 Hands Interlock

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 27.

The alternating pattern between the two hands presents several technical difficulties. Since both hands play in the same register, the pianist may experience discomfort due to awkward hand positioning. Furthermore, limited visibility of the keyboard in this register may cause the performer to hesitate in moving their hands freely, out of concern for accuracy. This reluctance to move the hands effectively increases the risk of tension and results in fingers remaining on the keys for extended periods. Consequently, repeated notes may fail to project clearly due to insufficient release between repetitions.

To overcome these challenges, the pianist should prioritize confident and intentional lateral hand movement. Since all the notes in this passage are on black keys, the performer can rely on tactile sensation rather than visual guidance to locate the correct notes. Embracing this sense of touch enables the pianist to move their hands fluidly across the keyboard without sacrificing accuracy.

Additionally allowing the hands to move laterally encourages a more relaxed posture, reducing physical tension. The motion naturally facilitates quicker finger release, which is crucial for producing clear and well-defined repeated notes.

9. Toccata: Fingering

The passage, shown in Figure 9, features alternating sixteenth-note patterns distributed between the right and left hands. Both hands are required to execute leaping chord patterns, creating a challenging technical environment that demands precision and control.



Figure 9 Fingering

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 31.

The primary technical difficulty arises from the need for both hands to perform rapid leaps between chord positions. Attempting to manage these leaps simultaneously in both hands risks compromising accuracy, fluidity, and musical coherence. Furthermore, excessive movement in both hands may increase physical tension, making the passage more difficult to execute at the intended tempo.

To improve technical efficiency, the pianist should adopt a strategic fingering approach that redistributes the movement between the hands. The right hand should utilize fingerings 1-2-5 and 1-2-4, which naturally group the passage into pairs of chords. This fingering encourages the right hand to move laterally rather than engaging in large, less controlled leaps. By limiting the right hand's movement in this way, the left hand becomes the primary hand responsible for the larger leaps.

The provided fingering in the left hand is designed to facilitate comfort and control in these leaps by promoting a stable hand position. This fingering also minimizes excessive stretching, allowing the left hand to achieve greater precision and accuracy in the rapid alternations.

10. Toccata: Voicing

This passage, shown in Figure 10, taken from the climactic section of Toccata, features alternating sixteenth-note chord patterns distributed between the right and the left hands. The texture is notably thicker than previous passages, with larger chord voicings that demand greater control. Additionally, several leaps are embedded within the rapid chordal motion, further increasing the technical difficulty.



Figure 10 Voicing

Source: Maurice Ravel, *Le Tombeau de Couperin* (Paris: Durand Editions Musicales, 1919), 31.

The density of the chords and the presence of leaps create multiple challenges for the performer. Attempting to forcefully project the entire texture at full volume may lead to physical tension, particularly in the hands and wrists. Moreover, excessive focus on playing all chord tones equally can obscure the clarity of the thematic material, which is embedded within the thicker texture. This approach risks compromising both musical coherence and technical stability.

To achieve both clarity and control, the pianist should prioritize the thematic material, which is played alternately by the thumbs in both hands. By emphasizing this line, the melodic contour naturally emerges from the dense chordal texture, allowing the structure of the passage to remain clear and expressive.

Additionally, focusing on the thumb's melodic motion encourages a more flexible hand position. This flexibility reduces the risk of tension and facilitates smoother transitions between leaps. Rather than approaching the passage with force and rigidity, the pianist should maintain a relaxed yet responsive hand posture, allowing natural hand movement to guide the chordal shifts. This approach not only improves technical efficiency but also enhances the passage's musical direction by drawing attention to the essential thematic material.

The Peters edition provides suggested fingerings throughout the piece; however, many of them appear more suitable for pianists who rely primarily on high finger technique rather than weight transfer. Additionally, no fingerings are offered for technically demanding passages, such as those in the *Toccata*. Some hand redistributions suggested in the edition – such as in the *Fugue* – make the passage easier to execute technically but compromise the continuity of individual voices. While the researcher recommends the Peters edition as one of the best available editions for this piece due to its overall clarity and accessibility, its editorial decisions, particularly regarding fingering and redistribution, should be approached with discernment.

Conclusion

Maurice Ravel's *Le Tombeau de Couperin* stands as a remarkable fusion of tradition and innovation, blending Baroque-inspired dance forms with Ravel's distinct harmonic language and expressive subtlety. The work's sophisticated structure, complex technical demands, and deeply personal significance make it one of the most challenging yet rewarding compositions in the piano repertoire. The study has explored the technical and interpretive challenges encountered throughout the suite, offering practical solutions tailored to each movement's unique demands, and the further discussion of these topics are provided in the full research report. Beyond its technical challenges, the suite holds profound emotional depth. Written in the aftermath of World War I and dedicated to Ravel's fallen friends, the work reflects the composer's grief, resilience, and reverence for French musical tradition. The outcome of the combined score analysis, performance practice insights, literature review, and teaching experience is demonstrated in the researcher's performance, available at the following link: <https://youtu.be/d6xDQqODqk0>.

Ultimately, Ravel's *Le Tombeau de Couperin* transcends its technical complexity to offer a profound artistic experience – one that demands thoughtful preparation, emotional depth, and a deep understanding of both its historical context and musical intricacies. By mastering these elements, performers can honor Ravel's intention, revealing the suite's rich tapestry of textures, colors, and emotions.

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