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## Narrative in Debussy's Sonata for Flute, Viola and Harp: Annotated Bibliography

### Publication Statement

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## Narrative in Debussy's Sonata for Flute, Viola and Harp

### Annotated Bibliography

#### Encyclopedia

1. "Debussy, Claude Achille." The Columbia Encyclopedia, 2018.  
The reference entry "Debussy, Claude Achille" from The Columbia Encyclopedia, a comprehensive music reference encyclopedia, provides a balanced overview of Debussy's life and history. It discusses Debussy's life, style, and compositions. This would be a good article to start building research on because it provides thorough information on Debussy's background which can be helpful to analyzing his Sonata for Flute, Viola and Harp.

#### Essay

2. Gibbons, William. "Debussy as Storyteller: Narrative Expansion in the 'Trois Chansons de Bilitis.'" *Current musicology* (2008): 7–173.  
This 2008 essay by musicologist William Gibbons for the publication *Current Musicology* explores how Debussy inserts storytelling into his music, specifically his song cycle 'Trois Chansons de Bilitis'. He talks about tempo, dynamic and texture usage and how it relates to text painting. This essay would be interesting to compare with Julian Johnson's book about the relationship between language and music to help support the idea that there is an intentional narrative in Debussy's sonata.

#### Dissertation

3. Ambrosio, Matthew. "Debussy and Ritournelle: Space, Time, and Narrativity". ProQuest Dissertations Publishing, 2019.  
This recent 2019 dissertation by PhD student Mathew Ambrosio for the University of Wisconsin-Madison uses Debussy's late works as case studies to depict Debussy's narrative intentions through his use of time as a musical element. This would be useful in conjunction with Walker's thesis to gather a solid perspective on Debussy's compositional intentions regarding time.
4. Leydon, Rebecca Victoria. "Narrative Strategies and Debussy's Late Style". ProQuest Dissertations Publishing, 1997.  
Rebecca Victoria Leydon writes in her 1997 dissertation for McGill University about the relationship between linguistics and music and the specific ways Debussy's late style approaches this connection. Diving into the study of narratology, Leydon investigates different ways to approach narrative in Debussy's music such as looking at the larger structures of his late works. This paper explores a similar topic as several of the resources looked at in this bibliography; the relationship between music and language. This could be useful to support the thesis of understanding the narrative in Debussy's sonata for Flute, Viola and Harp.
5. Walker, Deanne Elaine. "An Analysis of Debussy's 'Sonata for Flute, Viola, and Harp'". ProQuest Dissertations Publishing, 1988.  
In this 1988 dissertation by author Deanne Elaine Walker at Rice University, intermovement motives are examined and analyzed in the context of understanding Debussy's late style. Attention is given to the instrumental techniques used to create different colors. This would be exceptionally useful to deciphering the musical narrative of the piece.

## Articles

6. de Medici, Francois. "Linda Cummins. 2006. Debussy and the Fragment." *Intersections* (Toronto. 2006) 29, no. 2 (2009): 115–. In this 2006 article by University of Montreal Professor Francois de Medici, the author explores Linda Cummins' book about the topic of Debussy and his compositional use of the fragment, which is compared to a fragment in literature. He agrees with her analysis of Debussy's work and comparison to literary techniques, while also suggesting further looks into fragments in Debussy work be considered. This article is helpful to further understanding the techniques that Debussy and music in general borrows from literature.
7. Day-O'Connell, Jeremy. "Debussy, Pentatonicism, and the Tonal Tradition." *Music theory spectrum* 31, no. 2 (2009): 225–261. Music theorist Jeremy Day-O'Connell provides a theoretical look into Debussy's use of pentatonicism as an innovative tonal technique. This article is helpful to comprehend Debussy's approach to complex harmony in his late style.
8. Somer, Avo. "Musical Syntax in the Sonatas of Debussy: Phrase Structure and Formal Function." *Music theory spectrum* 27, no. 1 (2005): 67–96. In this 2005 article by musicologist and music theorist Avo Somer, the use of phrase structure in Debussy's music is examined in depth. He discusses the different historical and theoretical influences that shaped Debussy's impressionist style. This article would be valuable to read to understand the music theory behind Debussy's style which would help analyze the sonata.

## Books

9. Johnson, Julian. *After Debussy: Music, Language, and the Margins of Philosophy*. New York: Oxford University Press, 2020. In this recent 2020 book by Julian Johnson, Regius Professor of Music at the University of London, the connection between music, language and narrative in Debussy's works is explored. Focus is given to the relationship between French literature and philosophy of the time with Debussy's music. This would be valuable information for understanding the broad themes within Debussy's music.
10. Keller, James. *Chamber Music: A Listener's Guide*. Cary: Oxford University Press, Incorporated, 2014. James Keller, an acclaimed program annotator, provides short summaries of famous works of chamber music in this book published by Oxford University Press in 2014. The chapter on Debussy's Sonata for Flute, Viola and Harp gives details on the premiere venue and musicians while also giving in-depth information on the music theory and historical context of the piece. This chapter is very valuable to helping under Debussy's compositional and artistic intentions.
11. Klein, Michael L. "Debussy and the Three Machines of the Proustian Narrative." In *Music and the Crises of the Modern Subject*, 67–. Indiana University Press, 2015. In this book printed by Indiana University Press in 2015, author Michael L. Klein dives into comparing narrative with time in Debussy's music. The chapter on Debussy's narratives would be particularly useful to compare with Mathew Ambrosio's dissertation on the similar topic of space, time, and narrativity.
12. Ravel, Maurice, Gabriel Fauré, Claude Debussy, and François Devienne. "The

Orpheus Trio plays Ravel, Faure, Debussy, Devienne.” Santa Monica, CA: Vanguard Everyman Classics, 1987.

In this 1987 recording by The Orpheus Trio, the listener hears a beautiful rendition of Debussy’s Sonata for Flute, Viola, and Harp. This high quality recording would be useful to hearing and comprehending the musical ideas of the piece.