

บทความวิจัย (Research Article)

A Comprehensive Practice Guide for Debussy's Sonata for Cello and Piano

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Abstract

Claude Debussy was one of the most prominent and influential figures in classical music towards the end of the Romantic period and the early Twentieth century. Generally known for his compositions for piano and orchestra, his chamber music works have often been overlooked. Composed in 1915, Debussy's *Sonata for Cello and Piano* marked Debussy's return to composition after a period of inactivity. The *Sonata for Cello and Piano* reflects compositional techniques from the 17th and 18th centuries while showcasing his refined and innovative techniques over the span of his career. The *Sonata for Cello and Piano* departs from traditional forms of the Classical and Romantic periods, incorporating Impressionistic elements such as fluid tonalities, ambiguous harmonies, and unpredictable rhythms, which challenge performers to experiment with their technical and interpretative skills. Comprised of three movements—Prologue, Sérénade, and Finale—the *Sonata for Cello and Piano* demonstrates Debussy's ingenuity and expressive depth.

This research examines the technical challenges in *Sonata for Cello and Piano* and offers methods to address them, while incorporating the researcher's interpretative insights. It focuses on bowings, fingerings, special effects, dynamics, expression, tempo, and ensemble, supported by a detailed practice guide. *A Comprehensive Practice Guide for Debussy's Sonata for Cello and Piano* is based on artistic research. Music performance's structured

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daily routines make it well-suited to practice-based methods, allowing for systematic recording and analysis of techniques and interpretative approaches. The initiation of the research was first established with the selection of the piece. The researcher will then review a variety of literature including relevant books, articles from peer-reviewed journals, theses and dissertations collected from ProQuest, audio recordings, and videos of masterclasses in order to build a strong foundation for studying Debussy's *Sonata for Cello and Piano*. Data collected in the preliminary phase do not hold conclusive results.

Therefore, substantial findings will be derived from the process of artistic research drawn from the researchers own experience during the preparation for the performance of the sonata. The researcher will be actively involved in the creative process of experimenting with techniques and interpretation during practice. Simultaneously, the researcher will reflect on the results of the creative process and document them in detail. Being that artistic research is an iterative process, this will require the researcher to revisit and refine their own work. By embracing this approach, not only will this foster continuous improvement but also enable a more profound exploration of the artistic possibilities.

The practice guide is laid out mainly into two parts. The first part presents the researcher's interpretation of the *Sonata for Cello and Piano* whereas the second part presents efficient solutions and methods of practice for addressing technical challenges inherent in the sonata. A recurring challenge in the *Sonata for Cello and Piano* is phrasing. Although Debussy's original slurs are intended to shape the phrasing, they can create technical difficulties during performance. To overcome these challenges, the researcher presents modified bowings and fingerings that maintain Debussy's artistic intentions. The *Sonata for Cello and Piano* highlights timbre and presents interpretative challenges. *Pizzicato* plays a significant role in the *Sonata for Cello and Piano*, featuring six types of *pizzicati*—*pizzicato* with *staccato*, *pizzicato* with *tenuto*, chord *pizzicato*, slurred *pizzicato*, *pizzicato* marked with *arraché*, and left-hand *pizzicato*. For each type of *pizzicato*, the researcher has designed specific methods of execution. Furthermore, the researcher has assigned specific techniques such as *spiccato*, *sautillé*, and *ricochet* to certain passages in order to effectively perform each passage. Both artificial and natural harmonics appear in the sonata, however, the researcher presents more than one way in which these can be played. The practice

guide enhances the interpretative analysis by providing practical solutions to the technical challenges in the sonata. It underscores the importance of precise bowing techniques and systematic fingerings, particularly in passages featuring frequent string crossings, contrasting dynamics, rapid runs, and wide leaping intervals. This research offers a simple corrective string crossing exercise, methods to achieve seamless string crossing, points on how to use specific bow techniques for certain passages, and four practice methods for the left hand.

This research provides a comprehensive analysis of Debussy's *Sonata for Cello and Piano*, offering performers practical guidelines to improve technical skills and interpretative understanding. By emphasizing the connection between technique and expression, it highlights that successful interpretation requires both technical mastery and emotional depth. The research combines scholarly insight with practical guidance, equipping cellists to approach the sonata meaningfully and bring their unique voice to the music. While focused on Debussy's work, the methods presented serve as a flexible framework applicable to other musical genres and repertoires, encouraging musicians to adapt these methods across styles and periods.

Keywords: Debussy / Sonata / Cello Performance / Artistic Research / Practice Guide

Claude Debussy was born on the 22nd of August 1862, into a humble family of modest means.¹ Debussy became one of France's most prominent composers and was to be recognized for his aesthetic and "Impressionistic" style.² He was one of the composers who found themselves between the Romantic period and the Twentieth century, two contrasting periods in music. Often trying to escape the bounds of traditional music and its conventional techniques in composition, he would time and again find himself in contradiction with his own beliefs.³ Undoubtedly, he was one of the precursors who bridged the gap between the

¹ Léon Vallas, *Claude Debussy: His Life and Works* (London: Oxford University Press, 1933), 1.

² William W. Austin, *Music in the 20th Century: From Debussy Through Stravinsky* (New York: W. W. Norton, 1966), 24.

³ Edward Lockspeiser, *Debussy: His Life and Mind* (Cambridge, MA: Cambridge University Press, 1962), 230.

late Romantic period and the early Twentieth century, establishing new techniques and reintroducing ancient ones.⁴

Renowned for his orchestral compositions and solo piano works, a few of his notable compositions includes *Prelude a l'apres-midi d'un faune* (1894), *Pelléas et Mélisande* (1902), *Nocturnes* (1899), *La mer* (1905), *Images* (1907), *Preludes for Piano* (1913), and *Jeux* (1913).⁵ In 1915, Debussy conceived the idea of composing a collection of six sonatas “in the ancient, flexible mould with none of the grandiloquence of the modern sonatas.”⁶ This would come to be known as the *Six Sonatas for Various Instruments*. The first of these sonatas was the *Sonata for Cello and Piano* (1915), followed by the *Sonata for Flute, Viola, and Harp* (1915), and the *Sonata for Violin and Piano* (1917). Unfortunately, Debussy’s declining health led to his passing in 1918, resulting in the completion of only three of the six planned sonatas.

Debussy composed the *Sonata for Cello and Piano* after spending nearly a year being unable to compose any music, as a result, it was as if he had to relearn it, so much so that Debussy expressed that “It was like a rediscovery and it’s seemed to be more beautiful than ever!”⁷ This is very much apparent as Debussy wrote in another account that “I’ve actually written nothing except ‘pure’ music: twelve etudes for piano; two sonatas for various instruments, in the old French style.”⁸ His late works embody a deliberate effort to return to the old compositional ways of the 17th and 18th centuries.⁹ As a result, Debussy’s compositional techniques developed over the course of his career were presented in a different and more refined way.¹⁰

⁴ Edward Lockspeiser, 187.

⁵ Wendy Thompson, *The Great Composers* (London: Hermes House, 2010), 187.

⁶ Cited in François Lesure and Roger Nichols, *Debussy Letters*, trans. Roger Nichols (Cambridge, MA: Harvard University Press, 1987), 303.

⁷ Cited in François Lesure and Roger Nichols, 303.

⁸ Cited in François Lesure and Roger Nichols, 309.

⁹ Léon Vallas, 261-262.

¹⁰ Sunkyoung Hong, “A Stylistic Analysis and Technical Consideration of Debussy’s Sonata for Cello and Piano” (DMA diss., The City University of New York, 2002), 9.

The sonata represents a departure from the traditional sonata form prevalent in the Classical and Romantic periods, showing Debussy's inclination towards innovative structures and harmonies.¹¹ However, Debussy's exploration of Impressionistic techniques, such as fluid tonalities and ambiguous harmonies paired with unpredictable tempo and rhythm, may present challenges for the performer.¹² At the same time this also presents the opportunity for the performer to experiment with their technical and interpretive skills. Apart from this, the sonata holds significance both within Debussy's oeuvre and the cellist's collective body of works, as it is one of his few chamber works that includes stringed instruments.¹³ Debussy's style is remarkably unique in its character, and without a proper understanding of his compositions and artistic approach, the performer may struggle to navigate the technical complexities and interpretive nuances in his music.¹⁴

The *Sonata for Cello and Piano* consists of three movements: Prologue, Sérénade, and the Finale. Each movement presents its own unique character, exploring new sonorities and color. Moreover, the sonata exhibits ingenuity, expressive depth, and musical innovation, exhibiting the versatility and continuous evolution of Debussy.¹⁵

The main objectives of the research are: 1) to examine the technical challenges inherent in Debussy's *Sonata for Cello and Piano*; and 2) to document effective methods for overcoming technical difficulties encountered within the sonata, whilst also providing interpretative input regarding expressiveness.

This research aims to provide cellists with solutions and strategies to navigate and overcome the technical challenges inherent in Debussy's *Sonata for Cello and Piano*. Given the relative scarcity of research focusing on the performance and technical aspects of this sonata, the researcher aims to contribute to the existing body of knowledge by offering a detailed exploration of its interpretative and technical demands. By doing so, the researcher

¹¹ Elizabeth K. Cantrell, "Analysis of Debussy's Sonata for Cello and Piano" (DMA diss., University of Georgia, 1988), 24.

¹² Sunkyoung Hong, 3.

¹³ Elizabeth K. Cantrell, 1.

¹⁴ Sunkyoung Hong, 28.

¹⁵ Léon Vallas, 262.

aspires to not only enhance pedagogical resources for cellists but also to deepen the broader understanding of Debussy's *Sonata for Cello and Piano*.

Although explicitly written for “Cello and Piano”, the researcher will be focusing solely on the performance aspect of the cellist, while also taking the piano part into consideration where necessary for the interaction and connection between the two instruments. For the purpose of this study, the score edition used will be from Editions Durand,¹⁶ the publishing company that Debussy himself was closely acquainted with.

Debussy's *Sonata for Cello and Piano* may present intricate technical difficulties for the performer. Challenges may encompass establishing bowings and fingerings and determining interpretations for special effects, dynamics, expressions, and tempo throughout the sonata. Focusing on these issues, the researcher acknowledges the complexity of making these decisions, recognizing that there might be more than one way to approach the technical challenges inherent in the sonata. Furthermore, the piano part will be taken into consideration where it is crucial and necessary for the cello to adapt seamlessly in context with ensemble playing.

Methodology

“*A Comprehensive Practice Guide for Debussy's Sonata for Cello and Piano*” follows an artistic research approach. Ginsborg argues that practice-based methods align well with music performance due to musicians' regular practice routines, which can be objectively recorded.¹⁷ In “*A Comprehensive Practice Guide for Debussy's Sonata for Cello and Piano*” the researcher addresses specific practice challenges whilst proposing possible solutions. The researcher will also incorporate their personal experiences, suggested exercises, and interpretative ideas regarding expression, dynamics, and tempo.

¹⁶ Claude Debussy, *Sonate pour Violoncelle & Piano* (Paris: Editions Durand, 1915).

¹⁷ Jane Ginsborg, “Research Skills in Practice: Learning and Teaching Practice-Based Research at RNCM,” in *Research and Research Education in Music Performance and Pedagogy*, ed. Scott D. Harrison (Dordrecht: Springer, 2014), 82.

Before beginning the iterative process of practice, it is essential to study elements beyond the printed music, such as historical background and musical analysis, to make informed technical and interpretative decisions. This foundational understanding, supported by listening to recordings and observing masterclasses, helps establish criteria for the desired outcome.

In preparation for the research, the researcher will gather a wide range of literature related to Debussy's Sonata for Cello and Piano and its performance aspects. This includes books, peer-reviewed articles, theses, audio recordings, and masterclass videos. The collected data will then be analyzed by studying its relevance to the research, exploring the historical and theoretical background of the sonata, observing professional performances, examining the origins of the techniques used, and reviewing scholarly texts that address the sonata's technical challenges.

Since the initial data does not yield conclusive results, key insights will emerge from the researcher's hands-on artistic process while preparing the sonata for performance. The procedure involves defining the research objectives, experimenting with practice techniques informed by the data, reflecting on and documenting the creative outcomes, and continuously refining the outcome through an iterative process in order to deepen artistic exploration.

The presentation of research data will unfold in three phases: performance, documentation, and dissemination. The researcher will first perform Debussy's Sonata during their Master's Recital, applying the research findings in a live and recorded setting. Next, the findings will be thoroughly documented, including the methods and decisions involved in the preparation and performance.

Upon the initial study of the *Sonata for Cello and Piano*, the researcher has decided to divide the practice guide into two main parts. The first part will address interpretation, covering bowings, fingerings, special effects, dynamics, expression, tempo, and the interplay between cello and piano. The second part will focus on effective strategies for overcoming technical challenges that may arise throughout the *Sonata for Cello and Piano*.

Summary and Discussion

To establish a cohesive progression of this research, the researcher refers to Cantrell's¹⁸ formal analysis of the *Sonata for Cello and Piano*. For the most part of this research, the researcher agrees with Cantrell's formal analysis of the *Sonata for Cello and Piano*. Cantrell contends that the Prologue is in a simple A-B-A' form, whereas the Sérénade is divided thematically into sections with a rondo form of A-B-A-C-A. As for the Finale, Cantrell claims that this movement is divided into two parts with an axis in between. However, the researcher would like to argue that instead of viewing the short section between the two parts as an axis, it can be viewed simply as a link or a bridge between the two parts.

Example 1 Prologue: Fingerings

Example 1 displays musical notation for the Prologue, specifically measures 5 and 6, with fingerings indicated above the notes. Measure 5 is in 13/4 time and measure 6 is in 13/8 time. Fingerings are indicated by numbers 1-4 and 0 (open string). Slurs and phrasing marks are present. Measure 6 includes a 'Cédez' instruction and a 'p' dynamic marking.

An issue that will frequently reappear throughout the *Sonata for Cello and Piano* is phrasing. While the slurs originally written by Debussy aim to shape the phrasing, the researcher finds that they can present technical difficulties. The researcher proposes modified bowings to address these difficulties while preserving Debussy's intended phrasing.

¹⁸ Elizabeth K. Cantrell, 12-26.

String crossing, particularly in mm. 5-7 (Example 1) and mm. 35-36 of the Prologue, is another issue that can be mitigated by designing fingerings that help reduce the need to cross strings. However, such solutions are limited when considering other factors such as bowing and phrasing. Ultimately, the goal is to make fingering and bow changes as seamless as possible, with mindful and smooth movements from both of the left and the right hand.

Often throughout the *Sonata for Cello and Piano* materials are reused repeatedly. This presents the opportunity to play the same material differently according to the context of each passage. In mm. 20 of the Prologue, a similar set of repeating notes is presented. Instead of using the same set of fingering for each recurring set of notes, the researcher opts to use three different kinds of fingerings for each recurring set. By doing so this adds nuance to a simple set of recurring notes.

The *Sérénade* in particular emphasizes timbre, posing interpretative challenges for performers. In the *Sérénade*, *pizzicato* techniques play a central role, likely inspired by guitar strumming techniques¹⁹ and Spanish music.²⁰ In the *Sérénade* the researcher identifies four types of *pizzicati* in total—*pizzicato* marked with *staccato*, *pizzicato* marked with *tenuto*, *pizzicato* of the chord, and slurred *pizzicato*. Each type of *pizzicato* requires a specific technique to achieve the desired sound. A common issue within these types of *pizzicati* is ensuring clarity, especially in the cello's lower register. The cellist should make sure to maintain a balanced sound with the piano part.

Marked as *fantasque et léger*, translated as whimsical and light, the *Sérénade* exhibits dance-like rhythms with abrupt shifts in tempo. Coordination with the pianist is essential for maintaining synchronization especially in passages where the cellist must lead the pianist. Special effects like *flautando* and *sur la touche* create airy, flute-like sounds, however, the researcher argues that the cellist must remain audible at all times. In mm. 8-9 of the *Sérénade*, opposed to the E artificial harmonic written by Debussy, the researcher opts to play the E natural harmonic using finger 3 placed on the E4 on the A string. By doing so, the

¹⁹ Léon Vallas, 262.

²⁰ Edward Lockspeiser, 255-256.

risk of playing the note out of tune is greatly reduced with the addition of having a clearer sounding note with more reverberation (Example 2).

Example 2 Sérénade: Bowings and Fingerings

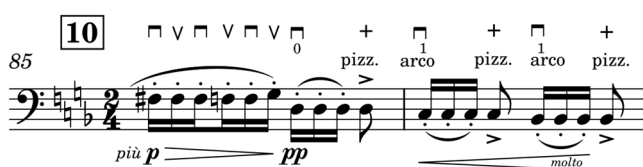


The Finale is lively with energetic rhythms, sharp tempo changes, and contrasting dynamics. It is perhaps in the Finale that Debussy emphasizes this type of undulating rhythm and dynamic. While the Finale contains fewer *pizzicati* passages compared to the Sérénade, the same types of *pizzicati* appear with one added element—*pizzicato* marked with *arraché*. Marked during the first few measures of the Finale, Debussy requires the cellists to play the *pizzicato* in an aggressive, tearing manner. Measures 19-34 is dominantly played with *pizzicato*, however, the researcher has specifically designed patterns and directions to cater to the ease of the performance for the cellist. For instance, in m. 19, the researcher uses a slanted upward *pizzicato* using the thumb for the chord and a downward *pizzicato* using the index finger for the single note. The same idea is implied in m. 20. The upward *pizzicato* direction of the chord ensures that the top note of the chord is audible. However, for the chords in mm. 33-34, the researcher opts to play the chord assertively in a downward motion, using as much force as possible in order to coincide with the written *sforzando*.

Another interesting aspect of this movement is the researcher's decision to employ left-hand *pizzicato* in mm. 85-86. By using left-hand *pizzicato*, the cellist is allowed a smoother performance by reducing unnecessary movement between *arco* and *pizzicato*. Additionally, the researcher also employs the *ricochet* technique during the *arco* parts during this passage, allowing the cellist to perform these notes with as much articulation as possible (Example 3). Another notable technique within the Finale is the use of *sur le chevalet*, a

special effect employed to create dry metallic sounds that may suggest tension in music.²¹ This particular effect can be found in in mm. 39-41 and mm. 77-78. Although mm. 39-41 is marked as *pianissimo*, the researcher would like to highlight that consistent bow weight is crucial for maintaining sound quality. At mm. 77-78, the researcher applies a heavier weight to the bow to enhance the metallic effect further, adding intensity to the passage.

Example 3 Finale: *Pizzicato*

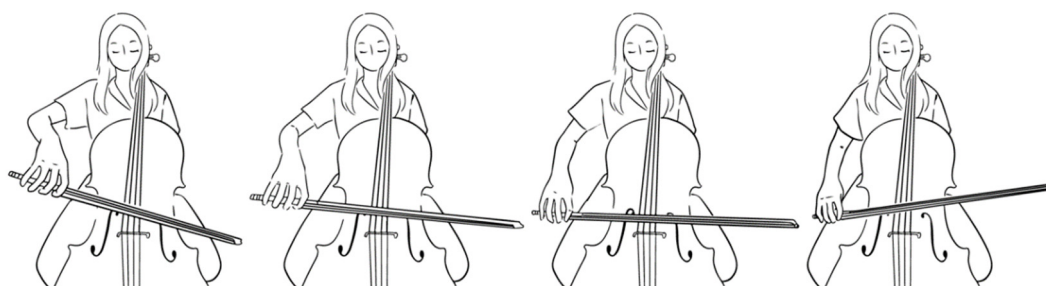


The practice guide complements the interpretative analysis by offering practical solutions for addressing the technical challenges identified in the *Sonata for Cello and Piano*. It emphasizes the significance of bowing techniques and methodical fingerings. This is particularly highlighted in passages that involve plenty of string crossings, contrasting dynamics, rapid running notes, and leaping intervals.

The *Sonata for Cello and Piano* contains a few challenging passages in regard to string crossing. Most notable of them are mm. 5-7 and mm. 35-56 in the Prologue and mm. 69-84 in the Finale. These sections, although brief, can be difficult, especially when performed at a fast tempo or when the passage requires to be played seamlessly. The root of the problem is excessive right-arm movement, which may disrupt fluidity in string crossing resulting in fragmented phrasing. The researcher finds that this becomes appallingly apparent when one does a simple corrective exercise of shifting the bow from one string to another without moving the bow sideways. By doing so, the cellist will find that they don't need to move their arm excessively in order to move to other strings (Example 4).

²¹ Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (New York: Cambridge University Press, 1998), 208.

Example 4 String Crossing Exercise²²



Dynamics and phrasing are crucial elements of the sonata which require nuanced control of the bow. While some passages, such as m. 16, m. 18, and m. 37 of the Prologue and mm. 23-24 of the *Sérénade*, seem simple, they demand mastery of subtle and abrupt dynamic changes. The passages previously mentioned have a repetitive nature, making it possible to isolate the right hand during practice. Longer phrases, such as mm. 69-89 in the Finale, require additional planning due to their lack of repetitive patterns. For this passage, both the left and right hand should be practiced together to achieve seamless coordination.

The researcher suggests enhancing the performance of the *Sonata for Cello and Piano* by incorporating these bow techniques—*spiccato*, *sautillé*, and *ricochet*. These techniques are essential to convey Debussy's expressive intent and to achieve smooth, agile transitions. Measures 37-40 of the *Sérénade* require the cellist to play with a more articulated approach. Given that the tempo is not so fast, the researcher finds that *spiccato* is most suitable for this passage, requiring a more deliberate bounce of the bow. Practice involves lifting the bow after each note, maintaining wrist flexibility, and increasing the tempo gradually.

Measures 69-84 of the Finale is a particularly long passage with a continuous driving rhythm. The researcher finds that *sautillé* is most suitable for this passage. Conversely, Hong claims that this passage is a “large *spiccato* section.”²³ However, using a *spiccato* stroke requires a more controlled bounce, possibly leading to tension and discomfort. Instead, the

²² Sourced by researcher.

²³ Sunkyoung Hong, 122.

researcher uses *sautillé* as it allows a continuous bounce that relies on the bow's natural springiness, granting the performer more ease. The cellist should focus of relaxing the hand and using a light bow weight for fluid motion during faster tempos. In mm. 85-86, the researcher finds that *ricochet* is best suited for this passage as it produces multiple rapid bounces by throwing the bow against the string in one motion. Considering that this passage requires the cellist to shift quickly between *arco* and *pizzicato*, the researcher finds that this one fluid motion of the bow simplifies the execution of the passage whilst keeping the notes highly articulated. In regard to practicing the right hand, the researcher suggests that the cellist isolate the right hand when they can. Playing the notes without having to rely on the left hand promotes independence of the right hand. This isolated practice should be continued until the right hand internalizes the movements, creating a strong sense of muscle memory.

Measures 5-7 and mm. 37-38 in the Prologue, as well as mm. 15-18 and mm. 96-99 in the Finale, require a more systematic approach to fingering. These passages may not feel entirely natural or may prove less than ideal in terms of playability. Challenging fingerings in the *Sonata for Cello and Piano* often require more methodical approach to practice, as they involve not only complex fingerings but also wide leaping intervals and fast tempo.

To tackle these difficulties, the researcher recommends isolating challenging sections and practicing them slowly, emphasizing the left-hand shape and positioning. Any position changes should be smooth and seamless. For longer passages, breaking them into smaller segments allows for better execution of shifts and extensions. Speed can be gradually increased as comfort improves, ensuring precise intonation and fluidity.

Following this discussion, the researcher will provide alternative methods in practicing complex fingerings. These examples will be based on a short excerpt from mm. 5-6 of the Prologue. However, these methods are not limited to this particular passage as these can be applied and adapted to any passage regardless of the rhythm and duration of the notes. Furthermore, the researcher suggests that the cellist use these methods in passages that the cellist may find challenging or technically difficult. Given that these practice methods are made for the development of the left hand, the bowings in the following exercise always start with a down bow followed by simple alternating bows.

Incorporating rhythmic variations is an effective method to enhance fluidity. Altering the rhythm of a passage using long-short (Example 5) or short-long (Example 6) patterns. This encourages the fingers to adjust to different timings thereby aiding muscle memory. This approach helps refine transitions, precision, and control.

Example 5 Long-Short Pattern



Example 6 Short-Long Pattern



Another strategy involves grouping notes into sets of two, three, or four, which helps focus on specific finger transitions. This technique breaks challenging passages into manageable segments, making it easier to identify and address technical issues. As comfort increases, the cellist should gradually add on more groups until they can play the entire passage smoothly (Example 7).

Example 7 Grouped-Notes Practice Method



Lastly, the researcher suggests practicing varied groupings to build muscle memory and control. This method challenges finger coordination and strengthens execution and precision. The researcher has added visual guides that represent the downbeat in order to easily understand the rhythm. This practice method is not limited to this set of rhythms; therefore, the cellist is free to explore other rhythmic combinations as long as it aids in building muscle memory and the accuracy of the left hand (Example 8).

Example 8 Varied-grouped-notes Practice Method

Example 8 displays four musical staves (a, b, c, d) illustrating varied-grouped-notes practice methods. Each staff shows a sequence of notes with fingerings indicated by numbers 0-4. The notation is in 4/4 time, with measures separated by vertical lines. The notes are grouped together to show the varied groupings.

Ultimately, this article not only provides a thorough exploration of Debussy's *Sonata for Cello and Piano* but also serves as an invaluable resource for performers seeking to enhance their technical abilities and interpretative insight. By combining scholarly analysis and practical guidance, it fosters a deeper understanding of the work's complexities and invites performers to engage with Debussy's music in a meaningful way. The emphasis of the interdependence of technique and expression throughout the research reinforces the idea

that successful interpretation is not solely about technical proficiency. It also requires the ability to convey the emotional and aesthetic depth of the *Sonata for Cello and Piano*.

In conclusion, this article contributes to the field performance, offering both analytical depth and practical advice that can aid cellists in their journey to mastering Debussy's *Sonata for Cello and Piano*. The insights gleaned from the research presented herein will enrich the interpretative choices made by performers, allowing them to bring their own voice to the *Sonata for Cello and Piano*.

Researcher's Suggestions

In recent years, practice guides and artistic research have gained widespread recognition and have become valuable tools for musicians. These iterative processes offer in-depth insight into the researcher's methods, strategies, and approaches to mastering complex repertoire. Although this particular article focuses on Debussy's *Sonata for Cello and Piano*, the techniques and methods presented are not limited to this sonata alone. Instead, this article offers a versatile framework that can be adapted across various musical genres and historical periods, encouraging performers to tailor these methods to suit other compositions and styles.

For those interested in the interpretation of Impressionist music, this article serves as a valuable resource, helping reveal the nuanced expressiveness and the harmonic character of Debussy's compositions. Furthermore, the insights gained from this practice guide may also enhance one's understanding and interpretation of other works within the Impressionistic genre, opening up new possibilities for expressive depth and stylistic authenticity.

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