

PEDAGOGICAL AND TECHNICAL SUGGESTIONS FOR J. S. BACH'S SONATAS
AND PARTITAS, BWV 1001-1006, FOR FIRST-YEAR COLLEGE STUDENTS IN A
FOUR-YEAR COURSE OF STUDY

by

JI YEON SHIN

A LECTURE-DOCUMENT

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Musical Arts

August 2018

LECTURE-DOCUMENT APPROVAL PAGE

Student: Ji Yeon Shin

Title: Pedagogical and Technical Suggestions for J. S. Bach's Sonatas and Partitas, BWV 1001-1006, for First-year College Students in a Four-year Course of Study

This lecture-document has been accepted and approved in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the School of Music and Dance by:

Kathryn Lucktenberg	Chairperson
Jack Boss	Core Member
Margret Gries	Core Member

Accepted by:

Leslie Straka, D.M.A

Director of Graduate Studies, School of Music and Dance

© 2018 Ji Yeon Shin

DOCUMENT ABSTRACT

Ji Yeon Shin

Doctor of Musical Arts

School of Music and Dance

August 2018

Title: Pedagogical and Technical Suggestions for J. S. Bach's Sonatas and Partitas, BWV 1001-1006, for First-year College Students in a Four-year Course of Study

The purpose of this lecture document is to present a four-year course of study, using the *Sonatas and Partitas, BWV 1001-1006* by Johann Sebastian Bach, for an entering first-year college student. Even though the *Sonatas and Partitas* by Bach have been included in college auditions as repertoire to present the student's musicality and technique as a solo violinist without any accompaniment, many students have little experience with this literature. In the proposed course of study, three case studies (the *Allemanda* in D Minor, the *Gavotte en Rondeau* in E Major, and the *Fuga* in G Minor) of the *Sonatas and Partitas* are presented in two different approaches – the historically informed performance practice (HPP) and the mainstream performance practice (MSP). The list of references for the first-year student in each approach is included.

CURRICULUM VITAE

NAME OF AUTHOR: Ji Yeon Shin

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene
University of Hartford, West Hartford
Pennsylvania State University, University Park
Sookmyung Women's University, Seoul

DEGREES AWARDED:

Doctor of Musical Arts, 2018, University of Oregon
Graduate Professional Diploma, 2014, University of Hartford
Master of Music, 2012, Pennsylvania State University
Bachelor of Music, 2010, Sookmyung Women's University

AREAS OF SPECIAL INTEREST:

Violin and Viola Pedagogy
Historically Informed Performance
Early Childhood Education

PROFESSIONAL EXPERIENCE:

Graduate Teaching Fellow, University of Oregon, 2014-2018
Suzuki Violin Teacher, Community Music Institute, University of Oregon
Teaching Assistant, Pennsylvania State University, 2010-2012
Pennsylvania Centre Chamber Orchestra, Section Violin, 2010-2012
Seoul Metropolitan Youth Orchestra, Section Violin, 2008-2010

GRANTS, AWARDS, AND HONORS:

Graduate Teaching Fellow, University of Oregon
Teaching Assistant, Pennsylvania State University

ACKNOWLEDGMENTS

I wish to express sincere appreciation to Professor Kathryn Lucktenberg, Dr. Margret Gries, and Dr. Jack Boss for their assistance in the preparation of this manuscript. In addition, special thanks are due to Dr. Marc Vanscheeuwijck.

I dedicate this lecture-document to God and my mother, who has never doubted me.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
Purpose and <i>Status quaestionis</i>	1
Review of Published Material	3
Using movements of the <i>Sei Solo</i> by Bach in the Violin Curriculum for the First Year Student	9
Mainstream Performance Practice and Historically Informed Performance Practice	10
The Hypothetical Model Student	11
Prerequisite Process before Learning the <i>Sei Solo</i> in the First Year	12
II. MY RECOMMENDATION FOR TEACHING	16
Sequence of Movements in HPP	16
Sequence of Movements in MSP	20
Recommended Score for the Studying the <i>Sei Solo</i>	22
My ‘Ideal’ Approach	23
Reasons why I would begin with HPP	23
Why this approach might be different from that of other teachers	24
III. COMPARISONS	25
Introduction to the Three Case Studies, HPP and MSP	25
Case Study 1. The <i>Allemanda</i> in D Minor, BWV 1004	30
The <i>Allemanda</i> in D Minor in HPP	30
Introduction	30
Unit 1. Overview of the Musical and Compositional Style of the Movement	31
Edition and Score Selection	31
Musical and Compositional Style of the D Minor <i>Allemanda</i>	33
Unit 2. Score Study	34
Unit 3. Affect	35
Tempo Affect	36
Unit 4. Rhythmic Devices	39
Phrasing and Dynamics	39
Bowing	39
Dynamics	40
Unit 5. Other Suggestions for Teaching in HPP	40
Conclusion	43
Main Purpose of the First year while working on the <i>Allemanda</i> in MSP	44
Introduction	44
Edition of the score	44
Unit 1. Note Reading	46
Unit 2. Left Hand Technical Issues	47

Intonation	48
Unit 3. Right Hand Technical Issues	48
Bow Strokes	48
Bowing Choices	50
Unit 4. Musical Issues	51
Overview of Musical Style	51
Tempo	52
Phrasing	52
Vibrato and Ornamentation	52
Conclusion	53
Case Study 2. The <i>Gavotte en Rondeau</i> in E Major, BWV 1006.....	55
The <i>Gavotte en Rondeau</i> in E Major in HPP	55
Introduction	55
Unit 1. Overview of Musical and Compositional Style	56
Unit 2. Score Study	58
Unit 3. Tempo, Affect, and Dynamics	64
Unit 4. Rhythmic Devices, Articulation, Phrasing, and Character	68
Unit 5. Tessitura and Dynamics	71
Unit 6. Ornamentation and Repetition	72
Conclusion	74
The <i>Gavotte en Rondeau</i> in E Major in MSP	76
Introduction	76
Unit 1. Left Hand Technical Issues.....	78
Double and Multiple Stops	80
Unit 2. Right Hand Technical Issues	81
Bowing Choices	81
Bow Strokes.....	82
Unit 3. Musical Issues	83
Structure	83
Tempo	84
Phrasing and Dynamics	84
Vibrato and Ornamentations	85
Conclusion	86
Case Study 3. The <i>Fuga</i> in G Minor, BWV 1001	88
The <i>Fuga</i> in G Minor in HPP	88
Introduction	88
Unit 1. Overview of Musical and Compositional Style of the Movement	89
Unit 2. Score Study	90
Unit 3. Affect and Tempo	96
Key Affect	96
Tempo Affect	96
Unit 4. Rhythmic Devices, Phrasing, and Dynamics	98
Unit 5. Chordal Playing	98
Unit 6. Interpretation of Measures 35-41	99
Conclusion	100

The <i>Fuga</i> in G Minor in MSP	101
Introduction	101
Unit 1. Left Hand Technical Issues	106
Fingering Choices and Position Choices	106
Chord Preparation and Musical Outcome	106
Unit 2. Right Hand Technical Issues	109
Bow Strokes Used	109
Bowling Choices	110
Unit 3. Musical Issues	110
Tempo	110
Phrasing	111
Vibrato and Ornamentation	111
Dynamics and Phrasing	111
Conclusion	112
 IV. CONCLUSION	 114
 APPENDIX	
 A. LIST OF FIGURES	 116
B. LIST OF TABLES	117
 REFERENCES CITED	 118

CHAPTER 1
INTRODUCTION

Purpose and *Status quaestionis*

My document, “Pedagogical and Technical Suggestions for J. S. Bach’s Sonatas and Partitas, BWV 1001-1006 for First-year College Students in a Four-year Course of Study” will provide a four-year course of study featuring pedagogical and technical approaches for the Six Sonatas and Partitas by Bach (hereafter, *Sei Solo*) from two perspectives: Historically-Informed Performance Practice (hereafter, HPP) and Mainstream Performance Practice (hereafter, MSP).

Objectives of my paper are the following: 1) to present a four-year course for the *Sei Solo* for the first-year student. 2) to introduce the *Sei Solo* in the new approach (HPP) for the first-year student. 3) to describe different perspectives of the *Sei Solo* in HPP and MSP approaches. As examples for my comparison, three movements are selected: the *Allemanda* in D Minor (Case Study 1), the *Gavotte en Rondeau* in E Major (Case Study 2), and the *Fuga* in G Minor (Case Study 3). All of them are included in both HPP and MSP sequences of the *Sei Solo* for the four-year course of study, even though each example may be introduced at a different point in the curriculum, depending on the particular skills being addressed. Through my comparison, each unit is analyzed according to different pedagogical/musical approaches. The instructor and the student might spend more than one lesson (week) on each unit, which is presented with a focus on specific suggestions for each approach.

My pedagogical goal is to provide another way (HPP) of exploring the *Sei Solo* for the first-year student who has, until this point, been trained according to MSP. There are many musical interpretation and technical suggestions that have been published for the *Sei Solo* both in HPP and MSP. The targets for these publications are professionals and students who are devotees of the art. Recently, more courses in HPP are provided in universities and conservatories.¹ In individual lessons, however, the specific curriculum which trains those students to play the *Sei Solo* still seems to be dependent on the instructor's preference. The "American School"² is led by the Juilliard School of Music and the Curtis Institute of Music. This approach emphasizes beautifully-controlled tone production and projection along with developing sound and vibrato.³ The aesthetic aims toward a sound that is even, warm, and well-projected.⁴ The root of the American School is found in the Franco-Belgian School, extending back to the Paris Conservatory.

My desire is to provide a rhetorical foundation and a four-year course of study whereby the student is exposed to the HPP approach to Bach through the *Sei Solo*, and encourage them to extend further study to other repertoire from other time periods. Another desire is to instill the concept that all music can be performed using the HPP approach, not just early music. Once the student notices the power of rhetoric, it enables her to be an orator who communicates with the audience based on concepts studied in

¹ Each school has slightly different name for the HPP program. It is also called *Early Music Program*. Universities and conservatories such as University of Southern California, Boston University, Case Western Reserve University, Claremont Graduate University, Duke University, Indiana State University, Cornell University, Florida State University, Eastman School of Music, and many more, include such programs. Please refer to this article for more details:
https://www.earlymusicamerica.org/files/Where_To_Study_Early_Music.pdf.

² Dorottya Fabian, *A Musicology of Performance: Theory and Method Based on Bach's Solos for Violin*, (Cambridge, UK: Open Book Publishers, 2015), 90.

³ *Ibid.*, 90-1.

⁴ *Ibid.*, 93.

rhetorical research. I believe in the potential positive effects of an early introduction of the “aesthetic principles of the past”⁵ for freshmen studying the *Sei Solo*.

Review of Published Material

A Musicology of Performance: Theory and Method Based on Bach’s Solos for Violin by Dorottya Fabian presents a comparison of modern performers’ recordings of the *Sei Solo* in the two different approaches (HPP and MSP).⁶ Through comparative research of several recordings of the *Sei Solo* by both HPP and MSP performers, she highlights the differences in technique and musical interpretation. In her research, an overview of recent recordings (1980-2010) both in HPP and MSP style is also presented, which inspired this paper to envision the thesis question: Why should HPP be introduced to students who already have a background of MSP? Fabian’s comparison between recording samples of HPP and MSP performances is systematically organized and analyzed in great detail. Her advocacy for neutral, un-biased research is based on “a more balanced, humble, and open-ended approach,”⁷ regardless of the type. This resource successfully compares HPP with MSP.

Judy Tarling’s *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (hereafter, *The Weapons*) is not only for professional performers and students, but also for the audience. According to Tarling, rhetoric is a persuasive art, utilizing the sound

⁵ Wyatt True, “A Modern Violinist’s Introduction to Early Music and Historical Performance Practice,” (D.M.A. document, University of Oregon, 2014), 3.

⁶ Fabian utilizes the abbreviation of HIP for Historically Informed Performance Practice. Occasionally, HIP is labeled differently, HPP, depending on the style of abbreviation. If the full title is written as “Historical Performance Practice,” its abbreviation is HPP. The abbreviation is HIP when the full title is “Historically Informed Performance Practice.” Both HIP and HPP indicate this performance practice.

⁷ Fabian, *A Musicology*, 296.

and rhythm of written and spoken words.⁸ Modern performers, such as Gustav Leonhardt and Nikolaus Harnoncourt, have called our attention to the importance of rhetoric in the performance of Baroque music.⁹ Tarling’s book consists of six parts, including the Preface. In the Preface, Tarling introduces rhetoric to today’s musicians and audiences through various synopses, considering several factors in rhetorical performance. In *The Foundation of Rhetorike* (Part One), the overview of the history of rhetoric is presented, including classical rhetoric, eloquence and persuasion, and the English eloquence manuals. Part Two and Part Three include case studies to present how each element can be displayed: Part Two provides information about audience and affect, including a description of *decorum* (“speaking appropriately”¹⁰) in the rhetorical performance. Part Three consists of two parts: speech, and language-based delivery and articulation. The structure of a classical oration and its rhythm is the subject of Part Four (Structure). Lastly, Part Five is divided into two subcategories, ornamentation and repetition. As the author states in the last chapter (“Coda”¹¹), the purpose of this book is to acknowledge rhetoric and its importance.¹² From this source, the rhetorical evidence from each case study is utilized, especially that having to do with *affect*.

Another book by Tarling – *Baroque String Playing for Ingenious Learners* (hereafter, *Ingenious Learners*) provides practical examples for each case study, a step further from *The Weapons of Rhetoric*. She presents relevant examples extracted from treatises written by Leopold Mozart, Quantz, Corrette, and L’Abbé le Fils. These examples confirm suggestions made in each case study. This book includes information

⁸ Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (St Albans, UK: Corda Music Publications, 2004), 3.

⁹ Tarling, *The Weapons*, 240.

¹⁰ *Ibid.*, 54.

¹¹ *Ibid.*, 239-40

¹² *Ibid.*, 240.

about rhetorical style with five subcategories: Baroque rhetoric, articulation, dynamics, tempo, and ornamentation. It provides more technique-related information using musical examples and samples from treatises written in the sixteenth- and seventeenth- centuries. Even though the major target for this source is performers of the higher string instruments, Tarling also presents information about the lower instruments, including the viola.¹³ In Part Six, she offers suggestions for treatises and facsimile editions pertaining to the instrument and bow, which would be useful for the first-year student.

Jaap Schröder's main purpose in *Bach's Solo Violin Works: A Performer's Guide* is to provide the modern violinist with HPP stylistic and technical suggestions in Bach's music. Each sonata and partita has its own introduction, explaining theory and structure before addressing actual execution. Instead of stating technical and musical suggestions for each measure, Schröder pays attention to essential musical aspects and technical guidelines for the musician. He addresses these in the chronological order of the *Sei Solo* starting with the G Minor Sonata.

In *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style*, Stanley Ritchie provides practical technical suggestions for both HPP and MSP performers.¹⁴ This resource resembles Francesco Geminiani's *The Art of Playing on the Violin* (1751), which he uses as a framework. Geminiani's structure is more similar to current method books written in the twentieth- and the twenty-first centuries. Particularly, Part four can be utilized in lessons for the college student. Compared to Tarling's *Ingenious Learners*, this publication is based more on his

¹³ Judy Tarling, *Baroque String Playing for Ingenious Learners* (St. Albans: Corda Music Publications, 2001), 203-231.

¹⁴ Stanley Ritchie, *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style* (Bloomington: Indiana University Press, 2012).

experience of study and teaching as a HPP performer and pedagogue, even though his approach is in HPP.

Ritchie also published *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin*. This resource is quite different structurally from Schröder’s *Performance Guide*. Ritchie categorizes each movement by form and character. After presenting an overview of dance forms that are found in the *Sei Solo*, all movements are discussed as part of a particular theme, such as the improvisatory movements, the ostinato movements, the dancelike movements, the virtuoso movements, the philosophical movements, and the lyrical movements.¹⁵ This resource aids in the college student’s comprehensive understanding through comparison of movements. Ritchie focuses on essential elements and sections of each movement while providing his technical suggestions in realms such as fingerings and bowings.

Principles of Violin Playing and Teaching (hereafter, *Principles*) by Ivan Galamian is a method book presenting his technical and pedagogical statements about violin playing. Especially, Chapter Two and Three provide a clear vision of his technical suggestions containing verbal description, visual reference, and relevant musical examples. The body of the book is divided roughly into two large sections, left hand and bow arm. This aids the student’s understanding of each technique in a systematic fashion.

Galamian published his edition of the *Sei Solo* in 1971 with the title, *Six Sonatas and Partitas for Violin Solo, with facsimile of the autograph manuscript*. As one of the most popular editions both in performance and academia, this edition is utilized in my paper as a main source for each case study in MSP. Compared to other twentieth century

¹⁵ Ritchie, *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin* (Bloomington, Indiana University Press, 2016), vii-ix.

editions, two distinctions are noticed: 1) his edition includes the composer's manuscript as an appendix in the back of the publication, and 2) the level of arranging and editing is limited to bowings and fingerings. However, compared to Bach's manuscript and the more recently published unedited text by Bärenreiter, the editorial decisions by Galamian are still noticeable. In each case study, one can perceive that Galamian's editorial suggestions promote his musical and technical preferences. These preferences define MSP aesthetics.

Burton Kaplan wrote a book, *Practice for Artistic Success*, designed to teach practice strategies for MSP students. Each chapter focuses on practice strategies for each specific topic. For instance, a reader may consult Chapter Twelve ("Strategies for Improving Intonation") for intonation accuracy. Furthermore, his book aids readers, including students, to establish their own practice routine. His book begins with philosophical questions about practice in general: definition of practice, elements for practice, and types of activities that do not count as practice. Kaplan also tackles a list of practicing myths while giving readers a clear vision of topics such as the proper 'slow' speed and timing for slow practice. Through "the Basic Work Process,"¹⁶ he suggests a series of specific, practical steps in a practice session. "The Basic Work Process" consists of four sequential techniques: "the Technique of Observation,"¹⁷ "the Technique of Success at Any Cost,"¹⁸ "the Technique of Intimacy,"¹⁹ and "the Technique of the First

¹⁶ Burton Kaplan, *Practicing for Artistic Success* (New York: Perception Development Techniques, 2004), 29.

¹⁷ Ibid.

¹⁸ Ibid., 35.

¹⁹ Ibid., 39.

Try.”²⁰ This book addresses the training of the performer’s mind more than the instrumental technique.

Simon Fischer’s *Basics* is highly recommended for MSP students and instructors.²¹ This method book contains practice strategies and descriptions of every aspect of technical factors in MSP violin playing. It is divided into seven parts: Right Arm and Hand, Tone Production, Key Strokes, Left Hand, Shifting, Intonation, and Vibrato. Its musical examples provide exercises specifically focused on each concept, rather than borrowing from previous compositions and examples by other pedagogues and authors.

Fischer’s other book, *The Violin Lesson: A Manual for Teaching and Self-teaching the Violin*, is mainly focused on “Basics” rather than a musical interpretation of a specific repertoire. He recommends readers (students and instructors) follow three simple steps: 1) notice everything by hearing, seeing, and sensing every element in their playing, 2) categorize issues under three groups (technical and musical aspects, and background essentials²²), and 3) prioritize the list based on importance and necessity.²³ The first chapter (“The Tone Production Lesson”) of his book paraphrases the aesthetic of MSP.

All of these resources are valuable in providing a rich background for study for the undergraduate violinist. The list of references for both HPP and MSP approaches will be presented in Chapter Two of this document.

²⁰ Kaplan, *Practicing*, 43.

²¹ Simon Fischer, *Basic: 300 Exercises and Practice Routines for the Violin* (New York: Edition Peters, 1997).

²² Fischer introduces other relevant elements about violin playing that support the performance and the practice session.

²³ Fischer, *The Violin Lesson: A Manual for Teaching and Self-teaching the Violin* (New York: Edition Peters, 2013), xviii.

Using movements of the *Sei Solo* by Bach in the Violin Curriculum for the First Year Student

As one of the most revered works among violinists in the twentieth and twenty-first centuries, the *Sei Solo* has frequently been on college audition repertoire lists both for undergraduate and graduate studies. The *Sei Solo* did not become prominent on the performance stage until the twentieth century. These pieces reveal every inch of the skills needed to perform any genre in addition to the musical challenges: the virtuosic violinistic skills include multiple stops, various bow strokes, and *moto perpetuo* movements that rival Paganini. It also calls for the MSP aesthetic ideal of a pure and even tone.²⁴ Due to these characteristics, the *Sei Solo* is often used in auditions and recitals, and used by students of the art.

The “American School”²⁵ of violin playing, led by Julliard and Curtis, developed the systematic structure of MSP under two major pedagogues, Ivan Galamian (1903-1981) and Dorothy Delay (1917-2002).²⁶ Meanwhile, conservatories in Amsterdam and The Hague on the European continent pioneered institutionalized HPP training.²⁷ Along with the active educational movement in HPP by European HPP performers and scholars during the 1970s and early 1980s, Amsterdam and The Hague were the places for studying period instruments.²⁸ At that time, the educational environment for HPP seemed to be limited to a few institutions on the European Continent. In recent times, it has also been accepted in higher education in America, where HPP was introduced to the Julliard

²⁴ Fabian, *A Musicology*, 21.

²⁵ *Ibid.*, 90.

²⁶ *Ibid.*

²⁷ *Ibid.*, 93.

²⁸ *Ibid.*, 93-4.

graduate program in 2008.²⁹ The influence of HPP in MSP has been growing incrementally at both the individual and institutional level.³⁰

In the narrow sense, the *Sei Solo* provides opportunities for students to present their technique and musicianship in an unaccompanied setting. For a college student, it also offers a different musical experience from her previous ones.

Mainstream Performance Practice and Historically Informed Performance Practice

In this paper, MSP indicates the performance practice handed down from teacher to student and is typically utilized by modern musicians.³¹ Violin pedagogy in the style of MSP is dominant, especially in conservatories. The aesthetic ideal in MSP has to do with tone production: pure and even.³² Along with this ideal, several common features are found among performers and students in MSP: 1) every note is treated with equal importance; 2) technical perfection is heavily emphasized; 3) musical aesthetics are strongly influenced by the musical tastes of recent generations; 4) the presentation of musical phrases is required to be vocal-like in delivery; and 5) the historical context is limited to two or three generations of teaching. Thus, teachers of MSP emphasize the development of personal interpretation and intuitive musical choices based on the aesthetics and pedagogy of their teachers' generation.

On the other hand, HPP is an approach based on rhetoric. This approach is not limited to the knowledge one can gain from the composer's biography, the publication date of the repertoire, theoretical information, and technical suggestions. It is deeply

²⁹ Fabian, *A Musicology*, 94.

³⁰ *Ibid.*

³¹ *Ibid.*, 8.

³² *Ibid.*, 21.

rooted in classical Roman rhetoric. Classical authors, including Quintilian and Cicero, identify the divisions of rhetoric as invention, arrangement, expression or decoration (suitable style), as well as memory and delivery.³³ During 1500-1800, rhetoric was a principal element in music, both in performance and composition. Specifically, the sixteenth and seventeenth centuries were the peak period of this rhetorical approach to music, though treatises of composition based on rhetorical principles continue into the eighteenth century (such as Heinichen and Mattheson). All elements of music study were centered around the concept of rhetoric during this time.³⁴ According to Judy Tarling, rhetoric applies to a speech that is crafted in a certain speaking style by an orator to persuade the audience.³⁵ Various skills in delivery that can induce the emotional response of the audience are the main source of a successful persuasion. Therefore, the main goal for HPP is to communicate with and convince the audience using rhetoric.

The Hypothetical Model Student

In a college audition, the first-year student would hypothetically perform (1) the *Gigue* from Partita No.3 in E Major from *Sei Solo* by Bach, (2) the first movement of the Violin Concerto No.3 in G Major by Mozart, (3) one two-octave scale, and (4) one selection from *75 Melodious and Progressive Studies, Op. 36, Book 1: Thirty Special Studies* by Mazas. This college uses a semester system of thirteen weeks: two semesters in one academic year. This student has never been exposed to the HPP approach before college.

³³ Tarling, *The Weapons*, 1.

³⁴ *Ibid.*, i-ii.

³⁵ *Ibid.*, i.

Prerequisite Process before Learning the *Sei Solo* in the First Year

The reading list in HPP for the first-semester freshman includes treatises and guidance written by many violin specialists/pedagogues and musicologists. The list can be divided into two categories: (1) treatises written from the seventeenth century to the early nineteenth century; and (2) treatises written by twentieth- and twenty-first century HPP scholars. These lists can be studied in any order within the categories. The student should study the Resources in these lists (Table 1) when she is working on *Sei Solo* in the HPP approach.

The materials for HPP should be distributed in advance. The instructor should have a discussion with the student over the weekly reading assignments, based on careful consideration of the academic schedule. It is recommended to set appointments on a regular basis to confer over these reading assignments; however, a certain portion of the weekly lesson should also be reserved for this.

This document will introduce suggestions concerning the performance of the *Sei Solo* in HPP in comparison with MSP. Once a student enters college, the pedagogical approach for this student is up to the faculty. In the MSP tradition, instruction for all repertoire, including the *Sei Solo*, follows the aural/oral tradition and the mold of the “master-apprentice.”³⁶ Ultimately, I hope my document can be used in a comprehensive or selective fashion, even though the student may wish to stay in the venue of MSP.

As there are many resources to aid the student and the instructor in establishing fundamentals of violin set-up and bow hold, my document will not address these issues in depth. Instead, I hope it will serve as an introduction to students and instructors in

³⁶ Fabian, *A Musicology*, 66.

academia who are less familiar with HPP. In my three case studies below, each unit will concentrate on one or more relevant concepts in each approach (HPP and MSP).

Table 1. The Reference List for the HPP Approach.

Time period	Author (Publication Year)	Title of Publication
The seventeenth century to the early nineteenth century	Georg Muffat (1695)	<i>Georg Muffat on Performance Practice</i> ³⁷
	Francesco Geminiani (1751)	<i>The Art of Playing on the Violin</i> ³⁸
	Johann Joachim Quantz (1752)	<i>Quantz and his Versuch: Three Studies</i> ³⁹
	Leopold Mozart (1756)	<i>A Treatise on the Fundamental Principles of Violin Playing</i> ⁴⁰
	L'Abbé le Fils (1761)	<i>Principes du violon</i> ⁴¹
	Michel Corrette (1782)	<i>Michel Corrette and Flute-playing in the eighteenth century</i> ⁴²

³⁷ Georg Muffat and David Wilson, *Georg Muffat on Performance Practice : The Texts from Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumentalmusik : A New Translation with Commentary* (Bloomington: Indiana University Press, 2001).

³⁸ Francesco Geminiani, *The Art of Playing on the Violin* (New York: Performer's Facsimile, 2001).

³⁹ Johann Joachim Quantz, *Quantz and his Versuch: Three Studies* (1752), trans. Edward R. Reilly (New York: Galaxy Music Corporation, 1971).

⁴⁰ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (New York: Oxford University Press, 1948).

⁴¹ Le Fils L'Abbé, *Principes du Violon* (Genève: Minkoff Reprint, 1761).

⁴² Michel Corrette and Carol Reglin Farrar, *Michel Corrette and Flute-playing in the Eighteenth Century* (Brooklyn: Institute of Mediaeval Music, 1970).

Table 1. (continued).

Time period	Author (Publication Year)	Title of Publication
The twentieth to the twenty-first century	David Boyden (1965)	<i>A History of Violin Playing from its Origins to 1761</i> ⁴³
	Robin Stowell (1999)	<i>The Historical Performance of Music: An Introduction</i> ⁴⁴
	Judy Tarling (2001)	<i>Baroque String Playing for Ingenious Learners</i> ⁴⁵
	Judy Tarling (2004)	<i>The Weapon of Rhetoric</i> ⁴⁶
	Jaap Schröder (2007)	<i>Bach's Solo Violin Works: A Performer's Guide</i> ⁴⁷
	Stefano Montanari (2012)	<i>Metodo di Violino Barocco: Tips and Tricks</i> ⁴⁸
	Robin Stowell and Colin Lawson (2012)	<i>The Cambridge History of Musical Performance</i> ⁴⁹
	Stanley Ritchie (2012)	<i>Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style</i> ⁵⁰
	Stanley Ritchie (2016)	<i>The Accompaniment in "Unaccompanied" Bach: Interpreting the Sonatas and Partitas for Violin</i> ⁵¹

Comparatively, the Reference List in the MSP approach (Table 1.2.) is relatively short, yet important: *The Principles of Violin Playing and Teaching* by Galamian, including *Contemporary Violin Technique, Volumes 1 and 2*. While the reading of *Principles* is required in the first semester, it will be reviewed throughout the four years

⁴³ David Boyden, *The History of Violin Playing from Its Origins to 1761* (London: Oxford University Press, 1965).

⁴⁴ Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 1999).

⁴⁵ Tarling, *Baroque*.

⁴⁶ Tarling, *The Weapons*.

⁴⁷ Jaap Schröder, *Bach's Solo Violin Works: A Performer's Guide* (New Haven and London: Yale University Press, 2007).

⁴⁸ Stefano Montanari, *Metodo di Violino Barocco: Tips and Tricks* (Milan: Carish, 2012).

⁴⁹ Colin Lawson and Robin Stowell, *The Cambridge History of Musical Performance* (Cambridge: Cambridge University Press, 2012).

⁵⁰ Ritchie, *Before the Chinrest*.

⁵¹ Ritchie, *The Accompaniment*.

of study as a supplementary source to comprehend specifically Galamian’s pedagogical approach.

Table 2. The Reference List for the MSP Approach.

Time Period	Author (Publication Date)	Title of Publication
The twentieth century	Ivan Galamian (1962)	<i>Principle of Violin Playing and Teaching</i> ⁵²
	Ivan Galamian and Frederic Neumann (1966)	<i>Contemporary Violin Technique (Volume 1 and 2)</i> ⁵³
	Elizabeth A. H. Green, Judith Galamian and Josef Gingold (1993)	<i>Miraculous Teacher: Ivan Galamian and the Meadowmount Experience</i> ⁵⁴
	Simon Fischer (1997)	<i>Basics: 300 Exercises and Practice Routines for the Violin</i> ⁵⁵
	Barbara Lourie Sand (2000)	<i>Teaching Genius: Dorothy Delay and the Making of a Musician</i> ⁵⁶
	Dorottya Fabian (2014)	<i>A Musicology of Performance: Theory and Method Based on Bach’s Solos for Violin</i> ⁵⁷

⁵² Ivan Galamian, *Principle of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, Inc., 1962).

⁵³ Ivan Galamian and Frederic Neumann, *Contemporary Violin Technique: Volume 1 and 2* (Boston: ECS Publishing Home, 1966).

⁵⁴ Elizabeth A. H. Green, Judith Galamian, and Josef Gingold, *Miraculous Teacher: Ivan Galamian and the Meadowmount Experience* (Ann Arbor, MI: University of Michigan, 1993).

⁵⁵ Fischer, *Basics: 300 Exercises and Practice Routines for the Violin* (New York: Edition Peters, 1997).

⁵⁶ Barbara Lourie Sand, *Teaching Genius: Dorothy Delay and the Making of a Musician* (Portland, OR: Amadeus Press, 2000).

⁵⁷ Fabian, *A Musicology*.

CHAPTER II

MY RECOMMENDATIONS FOR TEACHING

Sequence of Movements in HPP

In my document, the sequence of movements for the four-year course in each approach will be different, as each sequence is designed for different musical and pedagogical purposes. That is, the sequence of movements in the *Sei Solo* does not necessarily begin with the G Minor *Adagio* – the first movement in the *Sei Solo*. The priority in this approach is neither number of movements nor accomplishment of the perfect instrumental skill. The goal in HPP for my hypothetical student is to obtain and strengthen the ability to use rhetoric in an unaccompanied musical context. The rest of her lesson will be conducted in MSP; however, she will participate in at least one ensemble in HPP along with the larger ensemble requirements standard in MSP.

The first movement that the student will study in both approaches is the *Allemanda* in the D Minor Partita, for three reasons. The first reason is related to the more straightforward compositional structure of the movement. The D Minor *Allemanda* seems to have similar scalar melodic lines and skips compared to the E Major *Gigue* that the student auditioned with. Therefore, it can be ‘less surprising’ for the first year student in terms of compositional structure (both rhythmic and melodic). The second reason is that the length and the tempo of the movement is relatively close to the E Major *Gigue*. In the Galamian edition, both movements are one page or slightly more than a page with a repeat at the end of each half. According to Fabian, the tempo for the D Minor *Allemanda* is around 56 to a quarter note; the E Major *Gigue* is around 72 equal to a dotted quarter

note.⁵⁸ The last reason is related to the first reason. In terms of pedagogical aspect, the gap inbetween the D Minor *Allemanda* and the E Major *Gigue* is manageable.

The selection of additional movements for the student should be carefully planned based on pedagogical, musical, and technical needs. In the first year, the student will learn two movements: the D Minor *Allemanda* and the D Minor *Gigue*. As stated previously, the D Minor *Allemanda* is assigned for the first semester while the student establishes the rhetorical fundamentals. The reason for choosing the D Minor *Gigue* for the spring semester is to provide an opportunity for the student to apply rhetoric that she worked during the first semester to a musical context while envisioning the similarity between it and the E Major *Gigue*. Thus, studying the D Minor *Gigue* provides a parallel experience to the one in E Major. The goal for the first year in HPP is to build a strong foundation of rhetoric through numerous references to it in the lessons and to build the student's Baroque instrumental skills. The instructor should carefully and consistently check on her understanding of rhetoric and how it is reflected in her playing. During the first summer break, the instructor can ask the student to review and/or complete the reading reference list. She may study the G Minor *Siciliano* and the G Minor *Presto* on her own during the summer, and may complete the process of determining the rhetorical approach to these movements.

In the second year, the student will study the *Siciliano* and the *Presto* in the G Minor Sonata. In the first lesson, she should be able to present her research on the rhetorical aspects of these two movements, including studying the *Siciliano* dance form, tessitura, *affect*, and structural notes. The main concentration in the second year is to refine the student's rhetorical and proper instrumental skills in order to be a successful

⁵⁸ Fabian, *A Musicology*, 133.

orator. The lesson in HPP consists of a discussion of the rhetorical vision in these movements. During this year, the lesson is conducted both in HPP for the *Sei Solo* and MSP for other repertoire. Therefore, it is expected for the student to reach a certain level of rhetorical maturity and to switch more comfortably between HPP and MSP in the lesson.

In the last lesson of the second year, it is important for both the instructor and the student to have a discussion about her career plan. If the student would like to continue study in HPP, the lesson plan for the next two years should be presented differently. The time given to MSP as opposed to HPP can be varied based on the student's desires regarding future career and graduate study. If the student wants to learn more about HPP at the graduate level, it is recommended for her to participate in workshops and conferences in HPP. Through these events, the student may explore opportunities and construct a plan for the graduate school application process. If the choice is made to continue the emphasis in HPP, my recommendation is to deepen her rhetorical study for graduate programs. At this point, there are many summer programs globally, including workshops and conferences that will allow the student to learn and grow.

The third-year student will continue studying the *Largo* and *Allegro assai* in C Major, Sonata No.3, during the fall semester and add the E Major *Gavotte en Rondeau* during the spring semester. In the beginning of the third year, the student may decide the type of set-up (period, or modern violin and bow). In my personal anecdotal experience, the demonstration of HPP performance as part of the graduate audition presented a wide range of study at the undergraduate and graduate levels, which can be a positive influence for acceptance. If it is desired and/or asked for, the student could present the audition

repertoire with the baroque bow and the modern violin. This ‘hybrid’ instrumental set-up is a practical solution, allowing the student a degree of comfort in the audition. The E Major *Gavotte en Rondeau* is not heavily emphasized in my curriculum, yet it still allows the student to continue her HPP journey in the *Sei Solo* while preparing for auditions.

In the fourth year, the amount of repertoire learned will be increased. The reason for having the E Major *Preludio* and the E Major *Minuet II* is to extend rhetoric to a different musical context. The E Major *Preludio* will allow the student to comprehend its rhetorical function and the purpose of the prelude in Bach’s music. The E Major *Minuet II* will provide an opportunity for the student to study the minuet – one of the most popular Baroque dances – while studying the multiple stops and their rhetorical functions. The *Minuet I* is another piece that the instructor and the student may work on, along with the *Minuet II*. However, the *Minuet II* will provide opportunities for the student to have an experience of the dance with a more subtle minuet characteristic. The student can study *Minuet I* after studying the second minuet or simultaneously to complete a whole set of minuet. In the last semester, the student will study the G Minor *Adagio* and *Fuga*. The *Fuga*, one of the representative compositional genres of the Baroque for which Bach is renowned, should be studied for pedagogical and musical reasons.

The goal for the sequence in HPP is to explore various musical and compositional contexts (genres), while the student’s ability to use rhetoric in playing becomes stronger and extends to other compositions in different periods and by different composers.

Sequence of Movements in MSP

The sequence of movements for the MSP student contains more movements compared to the one for HPP. In MSP, the ideal in studying the *Sei Solo* are to complete the E Major Partita and the G Minor Sonata. These two are considered to be less challenging for the student, compared to the B Minor Partita (No. 1), the A Minor Sonata (No. 2), the D Minor Partita (No. 2), and the C Major Sonata (No. 3).⁵⁹ The full recommended sequence for the curriculum in HPP and MSP will be presented later in the second chapter.

In the first year of the MSP approach, the student will learn the *Allemanda* in D Minor and the *Loure* and the *Bourrée* from the E Major. The main focus for the fall semester is to have a firm grasp of “Basics” while studying the *Allemanda*. The *Loure* and the *Bourrée* are assigned for the spring semester. In case the student needs to have another movement to replace the *Loure* due to the double and multiple stops, the *Gigue* in D Minor is one possibility. However, I believe that the *Loure* prepares the student for the double and multiple stops in the *Gavotte en Rondeau* in E Major and the *Fuga* in G Minor. The *Loure* and the *Bourrée* will allow the student to explore other Baroque dance movements while completing the E Major Partita.

The movements that the student in the second year will learn are the *Preludio* in E Major and the *Minuet I* and *Minuet II* in E Major. The goal for the second year is to complete the E Major Partita. The *Preludio* allows the student to practice the right-hand technique, *bariolage*. The E Major *Minuets* will be assigned for the spring semester. They

⁵⁹ The A minor Sonata (No. 2), the C Major Sonata (No. 3), and the D Minor Partita (No. 2) are considered to be difficult due to inclusion of the *Fuga* and the *Ciaconna*. On the other hand, the B Minor Partita (No.1) is considered to be challenging as a whole. It contains eight movements, including *Doubles* for each movement, the *Allemanda*, the *Corrente*, the *Sarabande*, and the *Tempo di Bourée*.

provide opportunities for the student to be prepared for the *Gavotte*, by featuring double and multiple stop usage in pieces of more manageable length.

In the third year, the main concentration is the graduate audition and/or the auditions for the profession. In the fall semester, the student will learn the *Gavotte en Rondeau* in E Major, and the *Siciliano* and the *Presto* in G Minor. It is important for the student to prepare two movements (slow and fast) for the audition early. It is recommended that the instructor and student have a discussion over the repertoire for the audition. My first recommendation for the audition is the *Siciliano* and *Presto* in G Minor. My second recommendation is the *Andante* and *Allegro* in A Minor. During the summer break before the third year, the student will be asked to try both options and work on one recommendation out of two. However, both will be included in the curriculum for the MSP student.

In the fall semester of the last year, the student will learn the *Andante* and *Allegro* in A Minor if the student already completed the *Siciliano* and *Presto* in G Minor. These movements can be learned as her audition process is completed. She will learn the *Adagio* and the *Fugue* in G Minor in the last semester. Her senior recital will likely include these movements that she has been studying.

While the student learns the *Sei Solo*, other repertoire should be included such as concertos, sonatas for violin and piano, and various ensemble literature. The time period of these repertoires should not be isolated to a single period. College time for the violin performance student should provide an opportunity to explore beyond the repertoire that she has been introduced to before the audition. During this time, the student's musicianship and technical skills will be developed through a disciplined practice

regimen. The concept of ‘the Balanced Plate’ was coined by Galamian and developed into method books by Fischer. This indicates a pedagogical sequence of “Basics”: scales, etudes, solo music, sonatas for violin and piano, chamber music, orchestral excerpts, and standard concertos. This gives opportunities for the student to develop instrumental skills as a soloist, a chamber musician, and an orchestral player for their potential graduate studies and future career.

As stated, a primary reason to study the *Sei Solo* for the MSP student is to master her technique and musicality in an unaccompanied setting. The *Sei Solo* will provide her the means to achieve the perfect level of the MSP aesthetic in a solo context.

Recommended Score for the Studying the *Sei Solo*

My recommended edition for studying the *Sei Solo* are the facsimile of Bach’s only extant manuscript, regardless of the type of approach.⁶⁰ In other words, I suggest that both HPP and MSP students refer to the composer’s manuscript. Schröder insists that Bach’s written slurs function as a genuine bowing, and this affects the phrasing immensely.⁶¹ Fortunately, the Galamian edition includes the manuscript in the back as an appendix, even though the editor did not mention the reason specifically. One possibility

⁶⁰ Sarah Vandemoortele, “Studying the Editions of Bach’s Sonatas and Partitas, (1): Manuscripts” last modified March 17, 2014. <http://www.violinist.com/blog/SarahVDM/20143/15639/>; There are six sources in manuscript of *Sei Solo* available. Source A is used on this course projection. Source B is a copy of source A transcribed by Anna Magdalena: Bach’s wife. Source B contains editorial markings by the violinist Georg Heinrich Ludwig Schwanberg. Source C is a second copy produced by several copyists (BWV 1001-5 by Bach’s pupil – Georg Gottfried Wagner (1698-1756), and BWV 1006 by anonymous copyist at the end of the eighteenth century) and owned by Staatsbibliothek zu Berlin. Henryk Szeryng and Glüxam stated that source C was copied from a lost model for source A or a lost copy of the model of source A. Thus, it was highly possible that Source C could include important knowledge of Bach’s original intentions, which were not presented in source A. Source D was by Johann Peter Kellner, who was a collector of Bach’s works. This source only carries portions of the *Sei Solo* with a reduction (three sonatas and selected movements from Partita No.2 and No. 3). Its *Ciaconna* and the C Major *Fuga* are drastically shortened. Due to this reduction, this source is considered less reliable. The last source, source E, was produced by a Cöthen copyist and organist Emanuel Leberecht Gottschalck. It was based on source A.

⁶¹ Schröder, *Bach’s Solo*, 17.

is his interaction over publication of *Contemporary Violin Technique (Volume 1 and Volume 2)*⁶² with Frederick Neumann, whose background included authentic performance practice of the seventeenth and the eighteenth centuries.⁶³ It is possible that Galamian followed the ‘tradition’ of inserting the manuscript, as other twentieth century editors of the *Sei Solo*, including Joachim and Flesch.⁶⁴ However, the difference between Galamian’s edition and their editions is in the manner of presentation. Their editions placed the corresponding measure of the manuscript in modern notation under their edition so that performers could compare the differences quickly and efficiently. Galamian’s was the first modern edition to include the autograph facsimile.⁶⁵

My ‘Ideal’ Approach

Reasons why I would begin with HPP

My ideal approach for the first-year student is to study the *Sei Solo* in a genuine HPP approach. Regardless of types of approaches, it is believed that the earlier introduction of a new concept and approach is pedagogically beneficial.⁶⁶ In other words, I believe that the first year in undergraduate program is a proper time for students to explore this new approach. The HPP approach may require more of an obligation and strong commitment from the student and the instructor, yet it ultimately can only be

⁶² Ivan Galamian, *Contemporary Violin Technique*, 1966.

⁶³ Ibid.

⁶⁴ J. S. Bach, *Sonaten und Partiten, BWV 1001-1006 für Violine Solo*, edited by Carl Flesch (New York: Edition Peters, 1948); Bach, *Six Sonatas and Partitas for Violin Solo*, edited by Joseph Joachim and Andreas Moser (New York: International Music Co., 1942) ; Bach, *Six Sonatas and Partitas*, edited by Joseph Joachim and Andreas Moser (New York: International Music Co., 1976).

⁶⁵ The Galamian edition was known as the first case of including the autograph manuscript. In fact, the attempt to include it in the edition was made by earlier editors as well. According to Andreas Moser’s foreword in the Joachim’s edition of the *Sei Solo*, his edition includes the *Adagio* in G Minor only due to the negotiations with the owner of the autograph manuscript. Because of it, the publication of this edition was delayed.

⁶⁶ Galamian, *Principles*, 107.

beneficial for the student in the end. This approach is not only for the student as future teacher/performer. It is believed to be influential for them as audience members as well. The reason I would begin with HPP can be found in the book written by John Butt who believes that HPP offers MSP performers an “imagined slice of the past”⁶⁷ and allows them to “appreciate a difference that we would have not otherwise have noticed.”⁶⁸

Why this approach might be different from that of other teachers

My desire is to provide a systematic sequence and guidance through the *Sei Solo*, introducing HPP for students and instructors while designing the sequence based on academic realities. I am fully aware that each instructor may have a specific idea concerning order of movements. My suggestion is not the ultimate solution for every case. In my own teaching, these samples of sequences might be slightly modified based on the student’s needs and observations by the instructor. For an average college student in a music major, other academic requirements are equally important. It is crucial for her to be academically successful, even though individual lessons and other ensemble classes should be prioritized in a performance major.

⁶⁷ John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 145.

⁶⁸ *Ibid.*, 65.

CHAPTER III

COMPARISONS

Introduction to the Three Case Studies, HPP and MSP

In this chapter, I will introduce three case studies – three specific and representative movements from Johann Sebastian Bach’s unaccompanied *Sei Solo* for violin – in which I compare a number of issues as they are currently dealt with in the mainstream performance world (MSP) and in the group of musicians who primarily work with historical performance practice (HPP). In terms of methodology, I will approach relevant issues from each perspective, first HPP, then MSP through a pedagogical lens, and will offer a summarizing table that compares both approaches.

General differences between the perspectives of each approach (HPP and MSP) will be overviewed before examining differences in individual pieces and presenting my suggestions for the *Sei Solo*. Two major discourses between the approaches are presented in what follows. The first discussion will center on the differences between each approach. The starting point, essence, and operative system of HPP are all based on classic rhetoric. Judy Tarling states that “the term ‘rhetoric’ applies to a particular way of speaking by an orator whose main aim is to persuade the listener.”⁶⁹ Its purpose is to communicate through music using various techniques to convince a message and emotions to an audience.⁷⁰

The history of rhetoric began in ancient times. The evidence of the affects shared by rhetoric and music are easily found through myth and literature of the time. According

⁶⁹ Tarling, *The Weapons*, i.

⁷⁰ In the HPP, the term ‘technique’ includes an instrumental skill as a tool of delivery; however, the term also includes all rhetoric skills in orating.

to Aristotle's description, the reaction of the audience to the speaker is highly valued in rhetoric.⁷¹ This is deeply relevant to the concept of "the perfect orator,"⁷² who presents a strong moral authority, honesty, and passion in delivery.⁷³ The imitation by instrumentalists of effective speech was especially encouraged from the late sixteenth to the early nineteenth centuries.⁷⁴ HPP is the approach that uses rhetoric based on historically- and culturally-informed knowledge and understanding. In order for this to be heard in performance, the learning process of the student needs to start from the broad question of 'where the piece belongs' so that all aspects can develop alongside each other for a 'holistic' completion of the education process. The student should be aware of her identity as an orator, types of rhetorical strategies for *decorum*, and most importantly, should have a firm fundamental knowledge of rhetoric.

I chose the D Minor *Allemanda* as the beginning piece in the undergraduate program for several reasons.⁷⁵ First, it represents the characteristics of a courtly Baroque dance.⁷⁶ The second reason is associated with structural similarities between the D Minor *Allemanda* and the *Gigue* in E Major, BWV 1006. Both movements are in binary form. Both of them have the same number of measures (thirty two) with sixteen measures in each half. Their first halves both begin in tonic, and the second halves are in the dominant key, going back to tonic. Arguably, the visual presentation of both the *Gigue* and the *Allemanda* is not fundamentally different from a student's perspective. The D Minor *Allemanda* seems to have similar scalar lines and melodic skips compared with the E

⁷¹ Tarling, *The Weapons*, i.

⁷² *Ibid.*, 6-7

⁷³ *Ibid.*

⁷⁴ *Ibid.*, i.

⁷⁵ These reasons are not specifically based on a certain approach. The *Allemanda* is assigned as the first piece for both approaches, even though the sequence with movements from *Sei Solo* for each is slightly different later in the undergraduate program.

⁷⁶ Ritchie, *The Accompaniment*, 10.

Major *Gigue*, thus, less surprising for the first-year student. Additionally, the *Allemanda* and the *Gigue* have similar bowing patterns that are equivalent in technical challenge.

The student in the HPP approach needs to have a more comprehensive understanding of the work, including the composer's biography, the composition's general circumstances and purposes, the genre, and any other relevant information about the composition. In consideration of *decorum*, the student of HPP also considers other factors to adapt the performance to the circumstances in a rhetorical point of view, as HPP contemplates those elements from a holistic perspective.

The main focus of MSP is a presentation of a refined instrumental technique, seeking an intuitive connection to the music and developing note-accuracy from the beginning of study. Along with the development of technical aspects of the performance, the initial stage of music learning requires a solid knowledge of musical notation, including notes, performance markings, bowings and fingerings. Indeed, many pedagogues in the twentieth and the twenty-first centuries have published method books based on experience and information passed down from their teachers and mentors for such technical accomplishments.

As previously stated, the pedagogical direction in HPP is based on rhetoric. The core concept of HPP pedagogy for the instructor is to explain to the pupil the music within its own communicative context. This does not indicate that the HPP approach considers any other approach as less important. Once music is rhetorically understood, the technical aspect functions in a self-explanatory way through the practice process. Additionally, HPP celebrates the instruments themselves in Bach's time. The Baroque

violin and bow are different than the ones we currently use, and gut string are also considered a tool for rhetoric.

The MSP approach focuses on note-accuracy first. Fischer describes the technical principles of MSP as “Well-aimed exercises [that] develop individual parts of technique.”⁷⁷ The pedagogical journey in MSP consists of specific technical goals in order to obtain a diversity of techniques for a performer, up to the level of automaticity in order to present the most musically refined performance. Galamian states that technique only exists to serve the music.⁷⁸ The repertoire studied under the MSP model is designed to follow the concept of the ‘Balanced Plate.’ Minor differences among students in one teacher’s violin studio can be witnessed; however, common technical preferences can easily be discerned.

Additionally, basic knowledge about the piece, including the composer’s biography, the composition’s publication date, any critical information about the composition, and the genre of the composition is required for a student in MSP to some degree. However, the major concern in the music learning process in MSP is more technique-oriented rather than based in cultural and historical knowledge of the piece.

Another important discrepancy between HPP and MSP is the instrumental equipment along with relevant instrumental technique. The student in HPP will use the Baroque violin and bow, while the student in MSP will stay on modern equipment. Compared to the modern violin, the Baroque violin has a shorter fingerboard. The height and the curve of the bridge are different from the modern one. The bow’s design was entirely different with balance and length designed as a tool for rhetoric. The neck and

⁷⁷ Ritchie, *The Accompaniment*, 10.

⁷⁸ Galamian, *Principles*, 6.

fingerboard on the modern violin were lengthened, allowing for higher register playing and greater dynamic possibilities.⁷⁹ The material for the strings is different: gut strings for the Baroque violin, and silver- and aluminum-wound strings with a synthetic core for the modern violin.⁸⁰ This is important to understand when drawing a sound out of the violin. Practically speaking, a gut string takes more weight and slower bow speed in order to produce a sound. With MSP, a free and open sound is valued. Using the synthetic materials available since the mid- twentieth century allows for the production of sound using less weight and more bow speed. The homogeneity of timbre throughout all four strings in MSP is highly sought, therefore the performer will often shift into higher positions, where HPP performers would celebrate the characteristic sound of each string of the instrument. A refined shifting technique is a major tool in the development of a MSP student's musicianship.

Through presentation of different pedagogical suggestions in each case study, these fundamental differences will be explicitly and implicitly addressed. The different direction of music learning will function as the core of this paper. In each case study through specific movements of the *Sei Solo* (the *Allemanda* in D Minor, the *Gavotte en Rondeau* in E Major, and the *Fuga* in G Minor), the different presentations will be addressed pedagogically to the student: the HPP approach based on rhetoric and MSP based on "the American School"⁸¹ tradition. The purpose of each case study is to envision differences between the approaches using specific movements of the *Sei Solo* through comparison and contrast. As a student from the MSP perspective who found the

⁷⁹ John Dilworth, "The violin and bow – origins and development," *The Cambridge Companion to the Violin*. Edited by Robin Stowell (Cambridge: Cambridge University Press: 1992), 21.

⁸⁰ Ibid.

⁸¹ Fabian, *A Musicology*, 92.

benefits of using HPP in the *Sei Solo*, I hope to build a bridge between the two approaches for students and their instructors in undergraduate programs who may be interested in what awareness of HPP can do for their interpretation, and that a melded approach has merit.

Case Study 1. The *Allemanda* in D Minor, BWV 1004

Both in HPP and MSP, the *Allemanda* in D Minor will be assigned in the first semester in first year, as is previously stated. The similarities between the *Gigue* in E Major and the *Allemanda* in D Minor will help the student to have less difficulties. The pedagogical plan for the first-year student including the musical and technical goal will be presented differently based on the type of approach that the student is in.

The *Allemanda* in D Minor in HPP

Introduction

The main focus of the first year in the HPP is to be solidly acquainted with rhetoric before working on the *Allemanda*. Preparation of the instrumental skills in the HPP style along with the Baroque violin can be simultaneously conducted during the process of acquisition of this rhetorical knowledge, at least up to a fundamental stage. Another important characteristic of HPP that the first-year student should be aware of is its rather holistic approach. The music should be learned in a comprehensive frame based on rhetoric rather than in a selective fashion focusing on a single or a few elements. This might conflict with previous experiences that the student had before college. Beginning with a biography of J. S. Bach and historical and theoretical knowledge of the *Sei Solo*,

the student should understand that several elements – affect, tessitura, tempo, rhythmic devices, harmony, pitch, temperament, counterpoint, function (i.e. ornamental and structural components) and even allegory – in rhetoric present a hierarchy within HPP. This process of establishing a sense of rhetoric can be enhanced during the first three weeks while the instrumental set-up proceeds. During this process, the instructor may test the student’s understanding of rhetoric by asking her to describe each element. This process will confirm and strengthen her knowledge in the context of the *Allemanda*.

Unit 1. Overview of the Musical and Compositional Style of the Movement

Edition and Score Selection

As noted in the previous chapter, the student will study the *Allemanda* from the autograph manuscript of Bach (Figure 1.⁸²). This might be an uncomfortable experience for the student at first as she has been studying from modern notation up to this point. The autograph manuscript of the *Sei Solo* allows the student to envision Bach’s musical, pedagogical, and rhetorical ideas through this visual representation that emerged directly from the hand of the composer. It shows his ideas of phrasing, affect, and grouping of notes in great detail. Based on this writing that contains an implicit rhetoric, the student will be aided in accessing the music in a culturally and historically proper way.

⁸² Bach, the *Sei Solo*.

Partia 2^a à Violins Solo scilicet Basso.

Allemanda

1
3
7
9
13
15
19
21
24
28
31

Segue la Canente

Figure 1. The Autograph Manuscript of the *Allemanda* in D Minor⁸³

⁸³ Numbers on the left margin indicate measure numbers. As the manuscript does not include any

Unit 2. Score Study

Tarling defines tessitura as “the relative position of the voice within its natural range, [...] a tool used frequently for affect.”⁸⁸ In the *Allemanda*, the D in measure 14 as the highest note in the movement can be more highlighted more and carry more intensity. Shimmery and brief vibrato, as an ornament for this note, can be added lightly. Indeed, vibrato can be added to other notes to decorate them, based on rhetorical reasoning, yet not ‘overly’ used. For example, the high E in measure 1, the low C in measure 5, the low C sharp in measure 6, the low G sharp in measure 7, the high F on beat 2 in measure 18, the low E flat in measure 19, the low C in measure 24, the low A in measure 25, and the high A in measure 27. These notes are smaller indicators of higher/lower arrival within local phrases. The dotted eighth notes in measures 1, 17, and 23 also can be considered for vibrato, however, the amount and the size of oscillation is recommended to be even smaller. My suggestion is to consider them as a pedal note of the organ, metaphorically speaking, to let them function as a ‘flag of noticeable harmonic change.’

The importance of “tone of voice”⁸⁹ is essential to keep the audience concentrated on the oration along with a variety in sound. The high D in measure 14 also carries a surprising message, which draws attention by presenting a wide leap (minor seventh). The last slur in measure 14 also supplements this leap by encouraging a *decrescendo* after the arrival of the D in measure 14 and moving back to A Minor in measure 15. This section might allow the audience to have a feeling of being raised up to the top of a slide that would take them to arrival at the other side of a tunnel. As an orator, the student can

⁸⁸ Ritchie, *The Accompaniment*, 75.

⁸⁹ Ibid, 24. According to Tarling’s *Weapons*, Cicero indicates the tone of voice as a “prop to eloquence.”

consider a slight *diminuendo* on the B and the E before proceeding to emphasize the D more strongly.

Unit 3. Affect

Among the various tools to recognize or understand affect, a study of the harmonic structure of this movement, or a harmonic analysis, should be conducted first. This means that the student is learning Bach from ‘the bass line up.’ Different harmonic presentations of each section may influence different rhetorical and technical plans, ultimately promoting a proper eloquence. The *Allemanda* contains two equal sections of sixteen measures. The harmonic progression in the first half can be divided into two sections: measures 1 to 8 and measures 9 to 16. The first quarter (measures 1 to 8) of the movement begins in D Minor and moves to A Minor through F Major. The second quarter (measures 9 to 16) arrives at A Major (dominant). The second half of the section can also be divided into two sections. The third quarter reaches F Major through G Minor, while the last quarter goes back to the key of D Minor. The harmonic progress in this movement is clearly set.

The affect of the *Allemanda* is determined by the key of D Minor. Tarling’s chart about affect compiles the opinions of such composers as Rousseau (1691), Charpentier (1692), Mattheson (1713-9), and Rameau (1722), and shows differences and similarities between keys (both major and minor keys).⁹⁰ This indicates the presentation of a certain affect of each key, which can be subjective, based on the individual orator, and in musical terms, based on temperament. Tarling states, “The principal aim of the orator is to

⁹⁰ Tarling, *The Weapons*, 76-7.

persuade the listener's emotions, to bend his will, leaving aside reasoning, judgement or deliberation."⁹¹ According to Tarling's chart, the affect of D Minor can have many subtleties: it can be *serious* (Rousseau, 1691); *serious and pious* (Charpentier, 1692); *devout, grand, flowing not skipping* (Mattheson, 1713-9); or *sweet and tender* (Rameau, 1722). Based on these descriptions, the color of the D Minor *Allemanda* can be described as pious, grand, and tender yet serious.⁹²

The *Allemanda* consists of more scalar than arpeggiated or skipping figures. This compositional feature of the *Allemanda* matches the description of Mattheson above. The affect of the *Allemanda* should be more poised and serious than overly active and animated. The bow remains naturally placed on the string, without adding any artificial weight.

Tempo Affect

In order to present the proper affect, the speed of the movement matters. It is not related to technique, but it is relevant to the affect. As the suggested affect of the movement is somewhat narrative, the speed of this narration can be intermediate to describe a pious, grand, and tender yet serious mood. Schröder's metronome suggestion is quarter note equal to 58.⁹³ My suggestion related to the usage of the metronome is to set the tempo to a smaller rhythmic unit ('musical figure'⁹⁴) than the quarter note at first, as the metronome is a tool for the student to gain the human pulse.⁹⁵ The oration of the

⁹¹ Tarling, *The Weapons*, 70.

⁹² These affects are similar to the ones attributed to *dorian mode*, D Minor's predecessor in a sense, in medieval times.

⁹³ Schröder, *Bach's Solo*, 182-3.

⁹⁴ In this paper, the term unit is differently used. In terms of compositional elements, the term unit indicates a small segment that represents a musical cell and/or motif.

⁹⁵ Schröder, *Bach's Solo*, 182.

Allemanda cannot be properly presented at a single speed for the whole movement. Once the student has successfully established a consistent, appropriate tempo based on her rhetorical research, use of a metronome should be terminated.

The student, as an inexperienced HPP performer, might misunderstand that HPP musicians may perform more freely, up to the point of inconsistency. This could lead to practicing the music at an inconsistent and irregular tempo. Therefore, she should be careful not to use rubato too freely or use it without any proper rhetorical reasons.

Additionally, technical difficulties should never be a reason for the student to adopt a noticeable tempo change – slow or fast. Thus, rubato as a rhetorical tool should be used to show phrases and transitions rather than as a tool to allow time for overcoming any technical demands required by the music. In the case of a large leap from string to string (“string crossing”) as in measure 6 (C sharp - E) or measure 7 (G sharp - B), it is tempting for the student to pay more attention to the string crossing itself than envisioning the pause musically.

Certain notes (C sharp in measure 6 and G sharp in measure 7) mark the arrival of previous melodic lines. The note C sharp clearly seems to be part of the previous three notes (F - E - D), and the G sharp to be part of the previous four notes (D - C - B - A). Pauses between C sharp - E (measure 6) and G sharp - B (measure 7) can function as a breath to divide each phrase and present the difference between higher and lower registers.

A similar case of string crossing from the D string to the E string can be found in measure 21. The first notes of each figure in measure 20 and 21 proceed in a descending transition. The low E flat in measure 21 functions as an arrival yet a ‘springboard’ to G.

The segment of the second half of measure 21 seems to be a small ornamented section that leads to the downbeat D in measure 22. The rhythmic figure in this section, specifically two thirty-second- and one sixteenth note, should flow at a moderate speed, not rushed or dragged. I would suggest the student to imagine a leaf from a tree in the autumn.

The student should be aware of these motivic characteristics as they relate to harmonic function. The tempo in these motifs can have a more forward motion to the arrival notes to show the flow of the oration. The following leap ('breath') can have the space that rhetoric dictates, but should never be large enough that the tempo artificially slows down or the pulse is interrupted.

The end of the first half should not be slowed too much. The reason for maintaining the same tempo in the first repeat is to show the half-cadence of the music without any interruption of the oration. The ending of the *Allemanda* in measure 32 can bring more change of tempo to show the final arrival. However, beginning the *ritardando* too soon or making drastic tempo changes can change the introductory character of the *Allemanda*. I recommend a simple elongation of the last three notes.

Planning for each phrase aids determination of the flow within them, which produces a different affect. Prioritizing phrases and grouping them can be discussed after the rhetoric is studied and comfort with the Baroque violin and bow are in place. This process can be planned before 'score reading' or can occur simultaneously. By 'score reading' in this context, I mean learning the notes and bowings. In HPP, a "fingering-and-bowling learning" process is not the main focus; however, it is necessary for the

student to have this process firmly and clearly in place as the orator delivering a musical speech in a rhetorical style would.

Unit 4. Rhythmic Devices

Phrasing and Dynamics

Phrasing in HPP is defined by the articulation of larger syntactic figures into its motivic components.⁹⁶ The delivery of phrasing can be determined by grouping and prioritizing of phrases, both rhythmically and dynamically speaking. Putting it in a public speech context, a verbal delivery requires understanding and prudence in the grouping of those phrases. Variation of dynamics allows a delivery that is more active and even attractive to the audience. The bow functions as the speaker's vocal cords and tongue. It ultimately produces and articulates sounds. The longer and larger arches in phrasing are important; however, the student should always keep this in mind: "Follow the bass line!"⁹⁷ The blueprint of the bass line in the *Allemanda* provides a harmony and metric hierarchy for the musician.

Bowing

Bowing can differ based on rhetorical understanding; however, this does not indicate any 'artificial' distortion or addition of bowings. The anacrusis is an up-bow that starts around the lower half of the bow. From the perspective of the student based on her previous experience, the bowing of the *Allemanda* may seem "uneven and inflected."⁹⁸

Technically, the student is coping with uneven bow distribution. Understanding the

⁹⁶ Fabian, *A Musicology*, 110.

⁹⁷ Ibid.

⁹⁸ Ibid.

combination of these bowings and the Baroque bow will be an answer for this. The shorter length of the Baroque bow will allow the student to produce lightly lifted and buoyant strokes. The instructor needs to encourage the student to construct a different aesthetic of this ‘irregularity’ and to surrender to the mechanism of the bow. The lower half of the bow is used primarily, except for the longer slurred phrase in measure 9 and 10. In general, the student respects the original bowing that is notated in the manuscript.

Dynamics

In the *Allemanda*, there are no dynamic markings evident by the composer. The structural characteristics of the Baroque bow allows for natural shading as it moves from the frog to the tip and back. Compared to the sustained volume featured in MSP, a diminuendo occurs naturally on a down-bow. A slur indicates *diminuendo* in many cases and highlights the important first note of each slur in measures 10, 15, and 16. A series of slurs in a longer sequence can create a larger dynamic scheme, such as in measure 20-1 and 31-2.

Unit 5. Other Suggestions for Teaching in HPP

As is previously addressed, the composer’s manuscript does not include any editorial suggestions of fingerings and bowings. Ritchie suggests favoring fingerings in low positions.⁹⁹ The reason for this is closely related to the harmonic character of each section (Figure 3. Ritchie’s Suggestion: Fingerings in Low Positions).¹⁰⁰ Fingerings and bowings are fundamental in crafting desired rhetorical gesture. In the *Allemanda*, the first

⁹⁹ Fabian, *A Musicology*, 7.

¹⁰⁰ *Ibid.*, 91.

suggest that students and performers consider using finger three on both notes so that the shifting can be accomplished over a smaller distance and can minimize the risk of ‘mis-shooting.’ Ritchie suggests utilizing the fourth finger for the C (measure 15), which I agree with and would suggest the student consider this to avoid any sliding. As this suggestion likely demands a very different technique from her previous experience, the student should be able to demonstrate the shifting conducted by a contracting left hand reaching the C with the fourth finger. Therefore, the fingerings from the D in measure 14 are the following: 4 – 3 – 2 – (shift to the second position by placing the fourth finger to the second finger) – 4 – 3 – 2 – 1 – 2.

Along with this, Ritchie suggests fingerings that require a shift once more to low D (second sixteenth-triplet) in measure 15.¹⁰⁵ His fingerings ask performers to shift a whole step from the second position to the first with the third finger. This still avoids any shifting during a slur. For those who find this whole-step move strange, I suggest a shift from the second position to the first with the first finger (C to B). If the student would like to consider Ritchie’s bowing and fingerings in this section, a shift to low D in measure 15 works while avoiding changing a position during a slur. For my fingering suggestions, the bowing should stay as it is presented in the manuscript.

Another suggestion is to celebrate the different timbres of each string, even an open string in this context. Based on previous experience before college, the student might notice the difference and try to diminish it. The *Allemanda* provides an opportunity for the student to explore string color in a resonant key and lower-position tessitura.

¹⁰⁵ Ritchie, *The Accompaniment*, 93. The second sixteenth-triplet has a slur, which is different from the manuscript.

Through the simple choice of fingerings, the student is introduced to a new way of experiencing timber, including the tone color of each string.

Conclusion

The pedagogical goal for the first year student in HPP is mainly focused on rhetoric, along with an introduction to the Baroque violin and bow. Additionally, the student should be reminded that the principles of the rhetorical style and HPP are holistic. The instructor needs to encourage the student to explore and experiment during the process. Related to this goal, there are a few objectives: 1) comprehension of the concept of rhetoric, 2) utilize the knowledge obtained from written sources to the musical context during score study, and 3) establishment of fundamental instrumental skills to orate in the rhetorical fashion. Through studying the D Minor *Allemanda*, the student exercises the rhetoric that she learns from various sources in a musical context. The D Minor *Allemanda* is not overwhelmingly different from the previous repertoire (the E Major *Gigue*). It provides an opportunity for the student to put into practice the concept of rhetoric in a less difficult context.

Lastly and most importantly, the role of the instructor is more subsidiary than MSP so that the student can find her concept for the *Sei Solo*, develop her own style such that it serves her rhetorical performance, present a certain affect properly planned based on rhetorical reasons, and can independently develop her 'voice' as an orator. I hope to leave space for the student to consider her emerging preferences.

Main Purpose of the First year while working on the *Allemanda* in MSP

Introduction

In MSP, the goal for the first year is to set Basics and routines for a daily practice schedule. In *Basics*, we can recognize three subcategories: *Basics I*, *Basics II*, and *Basics III*. *Basics I* consists of right-hand technique, including open string bow exercises, such as “whole bow warm-ups,” “paint brush stroke (*détaché*),” and other types of bow strokes with both passive and active finger motion – from *Principles*. It also includes hand frame, vibrato, and shifts in the left-hand category. *Basics II* contains scales (three- and four-octave in all twenty four keys in major and minor), arpeggios (same as scale), and double stops (seconds, octaves, thirds, sixths, tenths, and fingered octaves). *Basics III* is structured as a more comprehensive concept than the other two as its main purpose is to bridge fundamental techniques from *Basics I* and *Basics II* to actual repertoire that the student is studying at the moment. Thus, *Basics I* and *II* within a frame of *Basics III* can be applied to all repertoire. In this process, the student solves technical problems in each work studied. She practices those findings and issues in a technical setting and a musical context. *Basics I* and *II* can be chosen by themselves or together as a solution to technical difficulties. Therefore, designing the practice routine using all three subcategories of *Basics* are crucial in the first year.

Edition of the score

The inner workings of MSP are to be found in the fingering and bowing choices in *Six Sonatas and Partitas for Violin Solo* by Galamian (Figure 4. Galamian’s Edition of

the *Allemanda* in D Minor).¹⁰⁶ The editor's note states that his edition follows Bach's manuscript faithfully. However, upon careful scrutiny, one can see this pertains only to the addition of dynamics not already present in the manuscript. His editorial bowings and fingerings dictate a specific use of the bow and left-hand technique that embody the musical ideals of MSP. Therefore, the printed fingerings and bowings should be honored as all of them contain pedagogical and musical reasons from generations before Galamian, as well as his own wisdom and expertise.

PARTITA No. 2

Allemanda

Figure 4. Galamian's Edition of the *Allemanda* in D Minor¹⁰⁷

¹⁰⁶ Bach, *Six Sonatas and Partitas for Solo Violin*, ed. Ivan Galamian (New York: International Music Co., 1971), 28-9.

¹⁰⁷ *Ibid.*

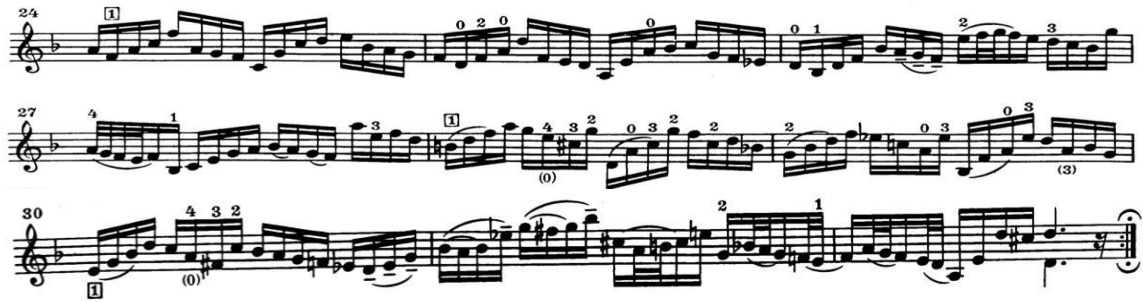


Figure 4. (continued)

Unit 1. Note Reading

Before the student learns the notes, it is important for her to understand the meaning of two symbols that Galamian explains in the *editor's note*. In the Galamian edition, these two signs are utilized: □ and ○. The sign □ is designed to reach a new position or to move through positions using a “*creeping fingering*”¹⁰⁸ technique to shift a short distance. It proceeds in two steps: 1) reaching the new note with the finger first, then 2) moving the hand. During that process, the student should be careful not to produce any ‘unnecessary’ slides. The student should be able to plan the shift without any disruption to the intonation or tone production. For example, measure 2 has two notes in a row of the sign □ in an alternative fashion (regular - □ - regular - □). While the fourth finger plays F, the second finger should extend back, reaching C sharp in the second position. From this position, the first finger extends back to access the A. The sign □ in measures 11, 12, and 13 is used to unify the timbre of each rhythmic segment. The hand stays in the new position after the first note of each figure defined by the sign □.

The sign ○ does not indicate a ‘shifting’ motion of the hand. It remains in position while a finger extends or contracts to access a note just out of position. The

¹⁰⁸ Galamian, *Principles*, 32.

Allemanda does not include any case of the \circ signs yet. This will be discussed in the second and third case studies. However, it is important for the first-year student to be aware of its function before learning other movements of the *Sei Solo*. Galamian's system of arpeggios prepares the student for this.

Unit 2. Left Hand Technical Issues

In the *Allemanda*, the student is in familiar territory with regard to position; much of Galamian's choices place the performer comfortably in first, second and third position with extensions to reach notes just beyond. Additionally, effort is made to avoid open strings (e.g. measure 3). This makes the opening motif smoother and more homogenous, a delivery prized by MSP performers. Galamian considers the E, A, D, and G strings in the fashion of *Soprano*, *Alto*, *Tenor*, and *Bass*. This is revealed in measure 1, which places the violinist in third position on the G string. The resulting opening motif melody on the G and D strings makes for a darker and richer sound by avoiding open D string usage and first position brightness. The seriousness in the opening is well-maintained by taking higher positions of each string and circumventing open strings.

As briefly introduced in Unit 1, the *Allemanda* requires the student to be fluent in demonstrating various intervals and be able to move cleanly and accurately from one position to another. It is important for the student to develop a smooth shifting technique as left hand fluency is tied to the MSP ideal: a smooth, connected, and homogenous sound. A rigid left hand interrupts fluency in shifting, and gentle reminders will guide the student towards a left hand technique that is easy and accurate, and serves all repertoire.

Intonation

For the *Allemanda*, Pythagorean, or melodic intonation is more frequently used. Prior to the study of this movement, the student should be comfortable with the Galamian Scale System (twenty-four notes without the repeated top note and with a “turn-around”¹⁰⁹) that helps establish a firm sense of melodic intonation.

Unit 3. Right Hand Technical Issues

Bow Strokes

In MSP, a rich and consistent tone throughout is a prime goal, and the relevant technique to achieve this is often begun in the first lesson. The principal bowings used in this movement are: smooth *détaché*, *portato*, and *legato*. The *détaché* is the most commonly used bow stroke in the *Allemanda*. Galamian defines the *détaché* as “a separate bow taken for each note and the stroke is smooth and even throughout with *no variation* of pressure.”¹¹⁰ Therefore, the main focus of the first two lessons will be on the *détaché* with attention to ease while employing a paint brush-like motion of the hand and fingers. In this movement, notes without editorial bowings (e.x. slur, dash, and/or both) can be played with the smooth *détaché*.

The *portato*, or *louré*, is for all practical purposes, “a series of *détaché* notes performed on one and the same bow stroke.”¹¹¹ Galamian uses this bow stroke where there are bow distribution problems. This marking is editorial and is not found in the

¹⁰⁹ The term “turn-around” indicates a sequence of scale degrees one - three - two - one - two of the scale applied in the beginning and the end of the scale. For example, C Major Galamian scale is sequenced as “C, E, D, C, E, F, G, ... F, E, D, E, D, C.”

¹¹⁰ Galamian, *Principles*, 67.

¹¹¹ *Ibid.*, 68.

composer's manuscript. However, the musical outcome of the *portato* stroke by a modern bow and the light *détaché* with a Baroque bow can be quite similar.

The primary function for the *portato* stroke is to 'catch-up,' and bring the bow back to the place where it can be more comfortably used. There are two types of *portato* used in this movement. The first type (three sixteenth notes slurred with a *portato* marking) can be found in measures 6, 7, 15, 26, and 30. In these measures, generous bow is used for the up-bow *portato* notes in order to be in the right part of the bow for the following passage. The second type (three or more *legato* notes with one *portato* at the end of the section) is found in measures 8, 11, 12, 20, 21, 22, and 31. In measure 8, the editorial bowing suggests a *portato* bowing for the last note. This allows the student to produce a lightly articulated last note, similar in sound to a Baroque bow used near the frog. In measure 4, a two-note down-bow with a *portato* stroke is presented on the downbeat. This is designed to work to the tip, however, this can be executed with the original bowing if one also takes out the *portato* indication on beat 2.

The legato stroke is, in essence, a slur, executed as a *détaché* stroke with more than one note per bow. Galamian breaks the single slur in measures 9 and 10 into two slurred units (musical figure) with eight sixteenth notes each. For stronger sound projection, this editorial bowing makes sense; however, the bow change between measure 9 and 10 should be hidden in order to honor the score.

Bowing Choices

Tone production consists of three elements: speed, weight, and sounding point.¹¹² A change in one of these elements can produce unwanted variation in sound. A faster speed with an equal amount of weight and sounding point produces a louder sound, while a slower speed with identical conditions of weight and sounding point will create less sound. Therefore, a consistent bow speed is fundamental for the production of equal and consistent tone. Variance of weight also contributes to volume differences: heavier weight for a louder sound and lighter weight for a softer sound. As the tip of the bow is lighter than the frog, a careful effort to add gradual weight during a bow stroke is necessary for such tone consistency. The soundpoint refers to the distance between the bow and the bridge. If the bow is placed closer to the fingerboard, the tone gets softer and more diffused. It becomes stronger and more focused if the bow is placed closer to the bridge. Generally, the mid-point between bridge and fingerboard produces a sound that is neither exceedingly strong nor noticeably weak, yet still gives resonance.

According to Galamian, tone production can be categorized into two types: Type One and Type Two.¹¹³ Type One mainly focuses on the variance of bow speed. The faster the speed, the weight gets lighter and the distance from the bridge is further. Type Two depends on weight combination with a rather slow speed. The combination of the weight and the distance between the bridge is different for each. The bow placement is closer to the bridge and the speed is slower in Type Two.

The *Allemanda* in the MSP tradition requires a resonant, even and sustained tone using a fluid *détaché*. The speed and weight of the bow remain fairly constant with bow

¹¹² Galamian, *Principles*, 55-9.

¹¹³ *Ibid.*, 62.

speed used more often for dynamic shaping. In some case, a slight variance in bow speed is used to facilitate shifting. For slurs, the *legato* stroke is used in two ways: 1) with a minimum amount of bow usage (“saving the bow”), or 2) more freely, often changing the composer’s original phrasing. Bow strokes in general stay on the string in this movement rather than off the string.

Fundamental knowledge and sense of proper modern bowing technique is necessary for the best sound quality and healthy tone production. Galamian strongly emphasized the importance of *Basics*. The student should be acquainted with mixed bowing patterns as explained in his *Principles*.¹¹⁴ Alongside the *Allemanda*, the student will practice all the bowings found in the *Allemanda* on scales. Galamian’s *Contemporary Violin Technique: Volume I Part II*, will be assigned as a tool for practice.

Unit 4. Musical Issues

Overview of Musical Style

In MSP, the characteristic of the dance, the *Allemanda*, carries less importance than its song aspect. If the characteristic of the movement carries a noticeable dance-like style such as the E Major *Gavotte en Rondeau*, it should be reflected in the musical interpretation. However, the *Allemanda* in MSP is usually presented in the style of vocal-like, rather than with a strong feature of the dance. The end result is a delivery that adheres to MSP principles of smoothness and homogeneity, however, one could argue that the dance aspect of the *Allemanda* is lost.

¹¹⁴ Galamian, *Principles*, 64-84.

Tempo

Even though the edition does not indicate any specific guidance in tempo, MSP performances tend to play the *Allemanda* at quarternote to 56.¹¹⁵ This is an average of MSP recordings in Fabian's book, and some musicians have performed in much slower tempos or faster tempos based on their musical preferences.¹¹⁶ The musical reason for tempo choice is to capture the character of a song, not a dance. Therefore, the tempo is rather more poised and supports the singing quality of the movement.

Phrasing

The student might be surprised to learn that fully each half of the movement is one phrase only. Awareness of this helps her conceive a larger musical picture. A long and singing phrase should be conveyed. The last chord in measure 16 is the arrival of the first phrase, even though smaller phrases can be found. This long phrasing plan is also applied to the second half. Any noticeable pause in the middle of phrasing should be avoided as it might interrupt the smooth, connected line sought by MSP. The arrival at measure 23, the downbeat dotted eighth note, can create a brief sense of arrival. However, any sense of lengthy pause should be avoided in favor of the longer line.

Vibrato and Ornamentation

In general, extra ornamentation is avoided by proponents of MSP. Printed trills usually start on the primary note and often continue for full duration. If the trill is started

¹¹⁵ Fabian, *A Musicology*, 133.

¹¹⁶ Hahn performed at quarternote to 40, while Shaham performed to 66.

from the upper neighbor it is often played before the beat. The end result is ornamentation that is deemphasized.

Compared to HPP, the MSP performers tend to use vibrato consistently. Vibrato can be varied based on speed and width of oscillation, though Galamian speaks to a third, more elusive component, “intensity.”¹¹⁷ Since the tempo for the D Minor *Allemanda* is not terribly fast, some sixteenth notes can have vibrato as well. One possible case for the vibrato is the fingered note in the unison double stop (measure 1 and 17). For this case, the open string should be dropped out if vibrato is used on the unison double stops (D in measure 1 and E in measure 17). Other possible notes for vibrato are the following: top two notes of the quadruple chord in measure 16; and dotted eighth notes in measure 1 (E), 15 (A), and 23 (G).

Tone production can be aided by the vibrato. The function and purpose of the vibrato is to beautify the sound. It can be richer on the longer notes in measures 1, 17, and 23. It is crucial for the student to develop a varied, beautiful vibrato that brings variety and emotion to the work.

Conclusion

The pedagogical goal for the first year in MSP are clearly different from HPP. The completion of stronger *Basics* should be prioritized. For the left hand technique, the student should be able to shift fluently and comfortably in a scalar context. Familiarity and comfort with a left hand extension technique is also developed. For the right hand, the student will have learned a smooth *détaché* along with the *legato* and the *portato*

¹¹⁷ Galamian, *Principles*, 37.

strokes, and gained a deeper understanding of the pedagogical and musical choices that Galamian presents.

Other differences are summarized in the following table (Table 3.). My proposed lesson plan and timeline should be adjusted based on careful observation of the student and her progress.

Table 3. Comparison of HPP and MSP in the *Allemanda* in D Minor

	HPP	MSP
Timeline	Fall semester in the first year	Fall semester in the first year
Unit 1	Overview of Musical/Compositional Style Familiarity with Baroque violin and bow	Note reading Technique-building
Unit 2	Score Study	Left hand Technical Issues Fingering Choices Position Choices Extension and “creeping” shifting technique
Unit 3	Affect Tempo Affect	Right hand Technical Issues Bow Strokes Bowing Choices
Unit 4	Rhythm Devices Articulation Phrasing Character of the movement	Musical Issues Overview of Musical Style Structure Tempo Phrasing Vibrato, Ornamentation Dynamics and its phrasing
Unit 5	Manuscript Study	Continuation of previous

Case Study 2. The *Gavotte en Rondeau* in E Major, BWV 1006.

The *Gavotte en Rondeau* in E Major will be assigned in the third year of university study. Each student will learn the *Gavotte en Rondeau* at a different time of the year depending on the approach she is in: the *Gavotte en Rondeau* will be assigned in the spring semester of the third year in HPP while the student in MSP will learn the *Gavotte en Rondeau* in the fall semester of the third year. The explanation for the different timing is related to the reality of different emphases each approach requires.

Students of both HPP and MSP would benefit from participating in other Baroque genres such as trio sonatas, chamber music, and Collegium. My desire is for the student to have an experience that is diverse and enriching, regardless of approach.

In this movement, the characteristic of the gavotte is embedded within the rondo. Through the *Gavotte en Rondeau* in E Major, I will show different pedagogical and technical suggestions in HPP and MSP. As with Case Study 1, a comparison is drawn based on each.

The *Gavotte en Rondeau* in E Major in HPP

Introduction

Each lesson can center around one rhetorical element at a time. However, studying the movement still needs to be conducted based on the holistic concept of HPP. By now, the student has been gaining fluency in rhetoric. The instructor must encourage the student to express her own rhetorical interpretation of the music while confirming her reasons based on written texts and evidence.

Unit 1. Overview of Musical and Compositional Style

As a first step, the student should understand the theoretical form of the *Gavotte en Rondeau*. The student should be able to identify sections that are labeled differently based on compositional functions: the ritornello and the couplet. The main theme (the ritornello) repeats five times without counting the first repeat; the episode (couplet) occurs four times. The length varies: eight measures for the first couplet, sixteen measures each for the second and the third, and twenty measures for the fourth one.

For the concept of ritornello (a diminuted term of *ritorno* in Italian: ‘return’¹¹⁸; ‘small return’¹¹⁹), the instructor may confirm with the student if she is aware of the term before any additional explanation is given from the instructor. In this *Gavotte en Rondeau*, it is the opening theme as well. The instructor also may confirm that the student has had experience with performing it or listening to recordings of the repertoire written in ritornello form. This can be conducted with other standard literature such as that composed by Antonio Vivaldi, who had developed and standardized the form,¹²⁰ yet the student must notice the differences between the E Major *Gavotte* and that repertoire.

In the E Major *Gavotte*, the ritornello recurs in the same key and almost the same rhythmic figures. This feature is closer to the classical rondo than the Baroque ritornello, which can modulate. Without providing the answer, the instructor may ask the student to find those recurring sections from the autograph score. For more clarity, each ritornello can be numbered for a clear outline and understanding of the compositional structure for oration.

¹¹⁸ Michael Talbot, “Ritornello” *Oxford Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.23526>.

¹¹⁹ Richard Taruskin. *Oxford History of Western Music, Volume I: Music from the Earliest Notations to the Sixteenth Century* (Oxford: Oxford University Press, 2010), 352.

¹²⁰ Peter Burkhardt, Grout, Donald, Palisca, Claude. *A History of Western Music* (seventh edition) (New York: W.W. Norton & Co.,2006), 136.

During the seventeenth and the eighteenth centuries, the *Gavotte* (*Gavot*, *gavotta*, and *gavat*) was widely appreciated in various genres. According to Tarling, the gavotte is in common time starting with a two-quarter-note anacrusis, which re-emerges repeatedly for the whole movement.¹²¹ Based on this, the E Major *Gavotte en Rondeau* is closer to a rondo with ‘gavotte-like’ characteristics. She states that the structure of a gavotte is based on a composition with two short phrases and one long phrase. In this *Gavotte*, I believe that the order of these phrases is determined by the half-note double stops. Therefore, the first phrase and the last phrase are relatively shorter than the second phrase. Each two-measure phrase can be enhanced in a more separate fashion, rather than considering the entire ritornello as a single phrase. Another related suggestion from Tarling is to follow a recommendation of Muffat’s of holding back over the second and fourth quarter notes of each measure.¹²² Muffat specifically states that the second and fourth quarter notes should be rather held back than rushed when the marking is *Alla breve*.¹²³ My suggestion related to this is to sustain the rhythmic value of the half-note double stops (measures 2 and 6) to show a clear division of each phrase instead of rushing into the following phrase.

The E Major *Gavotte* contains the characteristic of the gavotte that is emphasized under the name of rondo. The student should keep this feature in mind during the study of this movement.

¹²¹ Tarling, *Baroque*, 109.

¹²² Ibid.

¹²³ Muffat, *Georg Muffat on Performance Practice*, 43.

Unit 2. Score Study

As with the *Allemanda*, the student will work from the autograph manuscript (Figure 5). By now, the student is already familiar with the autograph manuscript of the composer, and visual similarities between the E Major *Gavotte en Rondeau*, the G Minor *Fuga*, the G Minor *Presto*, the B Minor *Double* (of the first *Corrente*), the C Major *Adagio*, and the C Major *Fuga* will emerge.



Figure 5. The Autograph Manuscript of the *Gavotte en Rondeau* in E Major¹²⁴

¹²⁴ Measure numbers are added on left.



Figure 5. (continued)

As an example, the last staff line does not meet the alignment of other staff lines above. Due to this misalignment, the student might get lost while playing or studying it. The first half of measure 91 is placed in the upper line for a lack of space in the same staff line, therefore, the student should be able to follow through the second of the measure. It seems to be helpful visually that groupings of figures in measures 86-87, 88-89, and 90-92 are in the same line. During the lesson, the instructor will confirm that the delivery is cohesive regardless of visual presentation.

Related to this, the instructor should confirm if the student has recognized that a *Da Capo* is necessary, even though it is not written out. The modern edition has conveniently printed the first ritornello at the end of the movement for the performers to follow a more conventional map. The student might have several experiences of ‘forgetting the *Da Capo*’ during practices and lessons. It might seem dogmatic, but I

believe this process can be useful during the lesson to help with the delivery of the oration as a whole.

Another suggestion is for the student to prepare separate copies of the movement for the learning process: one for performance and another for studying. This method can be considered for any repertoire. For the *Gavotte en Rondeau*, this suggestion would help the student to envision the presentation of each ritornello and couplet. The study copy is used for theoretical analysis and historical context to deepen understanding. However, the copy for the performance should remain clean and leave ‘room’ for practical markings all performers need. This may also encourage more freedom on stage for inspiration from the audience and ‘adaptation of the performance circumstances.’¹²⁵

The most important suggestion in unit 2 is to identify the *structural notes* and the *ornamentation*. Quantz labels structural notes as the *principal notes* that should always be highlighted in a proper place in the Italian manner (*good* or *accented* notes and *bad* or *pass* notes).¹²⁶ The structural notes are closely relevant to the musical and compositional structure. Metaphorically speaking, they are musical beams that support the musical structure. The less important notes fall under the category of ornamentation *trills*, *compound trills*, *one note graces*, *slides*, *mordents*, *turns*, *zusammenschlags*, *anschlags*, *arpeggios*, and *vibrato*.¹²⁷ It might help the student to think of ornamentation as any note or notes not functioning as a part of the structure of the music. Tarling states the importance of acknowledging the structure: “Knowledge of the structure of the music being performed is essential in order to make the listener aware of the content of the

¹²⁵ Tarling, *The Weapons*, 58.

¹²⁶ Quantz, trans. Reilly, 123.

¹²⁷ Neumann, *Ornamentation in Baroque and Post-Baroque Music with Special Emphasis on J. S. Bach* (Princeton, Princeton University Press, 1978), xi-ii.

music, and what it has to say.”¹²⁸ She mostly refers to the musical form in the text; however, this statement also emphasizes the importance of the structural notes. As structural notes should be delivered with greater emphasis, the student should consider various rhetorical tools for doing this, including “emphasis of beats and rhythm,”¹²⁹ and diverse types of emotional affect that appropriately serve the musical connotation. This approach provides part of a fundamental foundation for rhetoric.

Firstly, identification of phrase and motif should be conducted along with recognition of the structural notes. The larger phrases can be determined by half-note double stops (7th interval), which carry more harmonic stress.¹³⁰ According to Quantz, several types of notes that should be emphasized are the following: “notes that have dissonances as the second, diminished fifth, augmented sixth, or seventh above them, or those that are raised irregularly by a sharp or natural sign, or lowered by a natural or a flat.”¹³¹

My suggestion is based on the description given above. The structural notes are planted in measures 1, 2, 5, 6, and 8 in the main ritornello (measures 1 to 8). They are the quarter note double stop (A-G) in measure 1, the half-note double stop (B-A) in measure 2, the first note A in measure 5, the half-note double stop (B-A) in measure 6, and the octave double stop (E-E) in measure 8. Notes other than these are basically *ornamentation*. These structural notes are the most highlighted with various affects,¹³² such as *inégaies*, and receive different harmonic attention that lead one to consider

¹²⁸ Tarling, *Baroque*, 10.

¹²⁹ *Ibid.*, 19.

¹³⁰ Quantz, trans. Reilly, 20.

¹³¹ *Ibid.*, 244.

¹³² The affect should properly be chosen based on a thorough research of the musical context.

different rhetorical tools. They also determine the units (figures) including motifs, phrases, and sections in this movement.

The structural notes in the second (measure 24) and third ritornello (measure 48) stays identical with the first ritornello.¹³³ The beginning of the fourth ritornello in measure 64 is written to avoid a parallel fifth, however, the high E can be emphasized to strengthen the sense of tonic. The rest of the fourth ritornello carries the same structural notes as the beginning.

In the first couplet in measure 8, the structural notes are found on the half-measure. The double stop on the third beat of measure 10 is also part of this feature along with the E on the third beat of measure 12, the E sharp on the third beat of measure 13, and the last half-note C at the end of the section.

As the second couplet in measure 24 gets more complex, the structural notes may be harder to find. They are the following: the first note (B) in measure 25, the half-note (B) in measure 26, the downbeat (F) in measure 29,¹³⁴ the half-note (F) in measure 30, the quarter notes (Es on third and fourth quarter beat) in measure 32, the half-note (E) in measures 33-34, A sharp – C sharp – E in measures 34-36,¹³⁵ the first double stop in measure 37, the half-note chord in measure 40.

The structural notes in the third couplet are also discreetly embedded in eighth note figures: the first note (F) in measure 49, the same F (on the third quarter beat) in measure 50, the first note A in 53, the first note D in measure 54, the first note G in measure 55, the first note C in measure 56, the the first note A sharp in measure 57, the

¹³³ The second ritornello begins in the middle of measure 16; the third one is found in the middle of measure 40.

¹³⁴ From measure 28, it is progressed in a stepwise sequence with structural notes (G sharp, F sharp, and E) leading to B Major.

¹³⁵ In measures 34-36, the bass line note is F. Even though A sharp, C sharp, and E are emphasized as structural notes, the harmonic center is in F.

third note E sharp in measure 59, the first note (B) of the second beat in measure 60, the first note A and the third note (G) of the following figure in measure 61, the first note (F) and the third note (E) of the following figure in measure 62. The final structural note in this third couplet is the downbeat chord in measure 64.

The last couplet of the four starts from the second half of measure 72. The structural notes are in the following measures: measure 72 (the first double stop in quarter notes); measures 73 and 74 (the downbeats); measure 75 (F and G, continuing the sequence from before); measure 76 (the first double stop with A and G); measure 78 (the first quadruple stop as well as the triple stop on the third beat); measure 80 (the half-note triple stop); measure 82 and 84 (the half-note G); measure 86 (the whole note E); and measure 92 (the downbeat).

Understanding and identification of these structural notes aids the student in setting a rhetorical plan with this movement. This is a fundamental for deciding affect, phrasing and dynamics, and envisioning tessitura for *decorum*. Therefore, the student is encouraged to find these structural notes for the following lesson. This should be conducted during the lesson to avoid any misleading or misinterpretation of structural and harmonic analysis. This unit 2 can be assigned for two weeks or longer depending on the needs of the student. During this process, the instructor encourages the student's rhetorical knowledge. It is pedagogically critical for the student not to lose this academic approach to her interpretation.

Unit 3. Tempo, Affect, and Dynamics

The time signature of the E Major *Gavotte en Rondeau* is *Alla breve*; the speed is not so fast as a *Bourée*.¹³⁶ Schröder suggests 74 to the half-note.¹³⁷ My suggestion for tempo aligns with Tarling's and Schröder's suggestions. The tempo for each couplet would be planned based on the intended affect.

Recognizing that key is one of numerous factors influencing musical choices in the tradition of HPP, understanding the affect of E Major is essential. According to the compilation in Tarling's *The Weapon of Rhetoric*,¹³⁸ Charpentier (1692), Mattheson (1713-9), and Rameau (1722) address the affect of E Major quite differently. Charpentier claims that E Major can be *quarrelsome* and/or *clamorous*. Mattheson says it can be *fatally sad*, while Rameau states it as *grand* and/or *tender*. Ritchie (2016) interprets Mattheson's text even more differently, indicating E Major as "triumphant joy,"¹³⁹ which might fit the character of the E Major *Gavotte* most suitably. This cheerful affect can be applied to the *ritornelli*, however, the couplets may have contrasting character. The first *couplet* in measure 9 is in the relative minor key (C# Minor). While maintaining similar articulation executed to the first ritornello, emphasis on the B sharp (measure 10) needs to be presented strongly to provide a *darker* and *mellower* color with a small swell to show the change of affect more vividly. This emphasis can be strengthened with a brief shimmer vibrato without losing the bottom F sharp.

In order to present the affect of "triumphant joy," the suggested bow stroke for the ritornello (especially the opening) is a lifted bow stroke. According to Ritchie, the bow is

¹³⁶ Tarling, *Baroque*, 26.

¹³⁷ Schröder, *Bach's Solo*, 184.

¹³⁸ Tarling, *The Weapons*, 77.

¹³⁹ Ritchie, *The Accompaniment*, 64.

lifted by raising the right arm with the fourth finger of the right hand taking the weight of the bow.¹⁴⁰ The stroke for the anacruses should be light and near the lower half, almost imitating a brass timbre. The bow is quickly placed on the string before the trilled double stop in measure 1 for a stronger bite of the strings to enhance the double stop, which is already emphasized with an ornament (trill). The bowing in the beginning is down-bow, moving back and forth as it comes. The third and fourth quarter notes in measure 1 are up-bows without losing the lifted articulation, so that the half-note double stop in measure 2 can be played with a down-bow. After the double stop trill in measure 1, a brief diminuendo to the third beat (F) is performed over two eighth notes (F and E) with a smoother *détaché* stroke. The following two quarter notes are lightly articulated in the lower half of the bow, carrying a brief crescendo to the half-note double stop in measure 2. For this half-note, the arrival bow stroke should be more rounded without adding any unnecessarily articulation.¹⁴¹ Ritchie suggests taking two up-bows on the anacruses: the two notes (beat 3 and 4) in measure 1, the two eighth-note slurs on the third and fourth beats in measure 2, and the third and fourth quarter notes in measure 6. Taking two up-bows in a row creates lighter articulated strokes. My suggestions are slightly different from his, even though I agree on producing lightly articulated strokes in all cases. I suggest taking down-up for the two anacruses for every ritornello because it is more natural and invites a dance-like delivery. For slurs consisting of two eighth notes throughout the *Gavotte*, the end of each slur should be lifted gently. With this gesture, there is also a slight diminuendo.

¹⁴⁰ Ritchie, *Before the Chinrest*, 6.

¹⁴¹ Ritchie provides a visual reference that is useful (*The Accompaniment*, 64).

After the second ritornello in measure 16, the following couplet in measure 24 expands to sixteen measures (eight plus eight). It ends on the dominant (B Major), yet E is a consistent reminder of the main affect (“triumphant joy”) in measures 32, 33, and 34. I suggest a forward motion to the half-note from the first quarter note (measure 32) and adding a diminuendo on the three-note slur in the first beat. Slurs in general should be executed by slowing bow speed and lightening weight. It is important for the student to address this motivic segment (two quarter notes and one half-note in E) with this forwarding motion, rather than rushing too much into the half-note E. Additionally, this diminuendo will bring prominence to the repeated E’s that follow. For these measures, the bow division for each note should be as follows: smallest - smaller - smallest (first note - second note - third note). The second time in measure 34, the arrival to the half-note is grander, although using too much bow might cause unnecessary elongation and disruption of the flow. The half-note double stop in measure 34 should have more weight than speed and amount of bow for this reason. During these two repetitions, slurs of two moving eighth notes from measure 34 to 36 extend the F sharp dominant for a surprise fragment of the ritornello in B Major. Each slurred figure of two eighth notes is isolated and lightly executed, rather than heavier and connected to each other. The lower half of the bow is suggested without using much bow. For the motif in measures 34 and 35, a similar strategy can be applied. A sharp, C, and F in the first section (measures 34-5) are lightly accented as are A sharp, C, and E in the second section (measures 35-6). In order to accent these notes, it is necessary to have a lighter grip on the string than the one for the half-notes. The bow length for this three-note-unit in measure 35 is no longer than half of the bow and mirrors the conservation of bow needed on the half-note in measure

34. While the first slur in measure 33 demonstrates diminuendo to promote the beginning of the following figure, the one in measure 35 creates a gentle crescendo to empower the final arrival to the end of the second couplet. Again, the student should consider weight difference in the lower half of the bow rather than speed.

The third *couplet* in measure 48 contains “conversational elements,” according to Ritchie, something similar to the *confutatio* in an oration.¹⁴² He suggests breaking the passage down into basic figures to highlight the embedded dialogue. His “A” section begins from the anacruses in measure 48; the “B” section starts from the F sharp (the fourth note of the first eighth note figure with three-note slur) in measure 52.¹⁴³ The A section emerges again in the middle of measure 54 from C sharp.¹⁴⁴ For these types of sections in “conversation,” different affects should be considered to show an alternating communication between the sections/voices. A clear presentation of each phrase will help to reveal this conversation between the two voices. The suggested character from measure 48 to 52 (Section A) would be that of a question (measure 48 to 50) and a more developed question (measure 50 to 52) leading up to Section B (measure 53) in measure 53. Compared to Section B (from the second half of measure 53 to 56), the affect of Section A can be rather simple with two sets of ‘crescendo-decrescendo.’ The first half of Section A is clearly divided into four groups of four notes each. This can be portrayed with a *mezzo piano* dynamic, as Ritchie suggests. While the second half of Section A (measures 50 to 52) is presented in a stronger dynamic (*mezzo forte*), the diminuendo occurs dramatically in the second half of measure 51 on the downward figure (G, E

¹⁴² Ritchie, *The Accompaniment*, 65.

¹⁴³ Some may consider this F sharp less important as it is placed on the weakest beat. However, it is necessary to envision the beginning of the “B” section in measure 52 to understand the conversational elements of this section.

¹⁴⁴ The detailed suggestions of Ritchie is well-presented in his book, *The Accompaniment in “Unaccompanied” Bach*. Please consult the book for more details.

sharp, F, and B sharp; the notes with no slur). Instead of making a decrescendo on the three-note slur in measure 52, the dynamic for this slurred figure stays at a softer dynamic (*piano*) to show an overlap of the end of section A and the beginning of section B. The second half of measure 52 (notes with no slurs) reaches *mezzo forte* through a crescendo. From measure 53 to 55, groups of notes with slurs invite a diminuendo while figures without slur demonstrate a crescendo. Over this detailed dynamic plan, a larger diminuendo would be appropriate (measures 52-56). The first half of measure 56 resolves to A Major and should be played at a healthy *mezzo forte*. After this stronger beginning of the A section, the B section follows a similar dynamic scheme (measures 58-60). The harmonic intensity of the E sharp in measure 62 is highlighted, even though it is on the weaker beat (beat 2 in *alla breve*). In general, crescendos align with scalar/arpeggiated figures of separate eighth notes going upward, while decrescendos are presented in a scalar/arpeggiated downward fashion or as ‘more-than-three-note’ eighth note groups with slurs.

Unit 4. Rhythmic Devices, Articulation, Phrasing, and Character

The ritornello (Gavotte theme) is rhythmically simple. The shortest rhythmic value is the eighth note; an longest value is the half-note. The compositional function of each seems to be clear: eighth note (moving), quarter note (indicating beginning and/or forthcoming arrival), and half-note (arrival). This is closely related to character, phrasing, and articulation. In terms of phrasing, each rhythmic value shows its own function clearly. Half-note double stops set an end of each phrase. Quarter notes before the double stops confirm a cadence. Metaphorically speaking, eighth notes connect the dots in

between quarter notes and half-notes. In the ritornello, the quarter note is quite short and light in terms of articulation. Half-notes are more poised, while eighth notes carry different articulations and characteristics based on the musical notation (slurs). Thus, quarter notes are the most articulated, while half-notes are the least articulated. Eighth notes are interchangeable based on placement and notation.

The rhythmic figure of this unit presents two anacrusis, reflecting character of the gavotte and French music. The unit with three Es in measures 32-34 repeats twice with different moving notes on the bottom. These Es can be a bell to get the listener's attention, metaphorically speaking. Indeed, this segment with E repeats three times; the third time is more discreetly presented in a different rhythm in eighth notes that are placed under these Es. It is possible to consider that Bach chose the open E string on purpose, the most brilliant string on the violin.

While a two-note anacrusis is characteristic of the gavotte, Bach varies these anacrusis in each couplet and the range of variation develops towards the end. The first couplet's anacrusis are identical to the beginning, but quickly modulates to the relative minor. The second one in measure 24 changes the tessitura, as well as the rhythmic device of two quarter notes into ascending scalar eighth notes. The anacrusis in the third couplet in measure 48 are varied than the second one by changing the scalar figure into an arpeggiated one. The transformation of the anacrusis into a unit of double stops (two eighth notes and one quarter note) occurs in the last couplet in measure 72.

The third couplet begins with similar rhythms and intervals to the second couplet. The format is '8+8,' which repeats. Related to the third couplet, most of my suggestions paraphrase Ritchie's presentation in his book and agree with his format of '8+8.'

However, I have found one difference in measures 52-6 and in my interpretation of sections A and B. I read the end of the A section as overlapping the beginning of the B section in measure 52. To prepare for this, the diminuendo occurs earlier in the last four eighth in measure 51 (G sharp, E sharp, F sharp, and B sharp). Three slurred eighth notes (C sharp, F sharp, and E sharp) in measure 52 stay in a softer dynamic, yet function simultaneously as the beginning of Section B. Therefore, the last four eighth notes in measure 52 (G sharp, A, B, and G sharp) can serve the B section as anacrusis.

Metaphorically speaking, a Speaker B interrupts while Speaker A finishes the phrase (Section A). The ascending four-eighth-note sequence in measures 53, 54, and 55 shows a small closure of each unit (four ascending eighth note and three descending slurred eighth notes with one separate eighth note). These ‘four ascending eighth note’ figures, commonly found in this *gavotte*, can function as anacrusis to the following measure.

Compared to the three couplets introduced earlier, the anacrusis are omitted in the last couplet. The middle of measure 72 is the beginning of the last couplet, consisting of three units of “anapest”¹⁴⁵ in double stops. Their arrival is found in a half-note double stop in measure 74. According to Mattheson as presented in Tarling’s *The Weapon*, the anapest is used for sarcastic and satirical poems, and calls for a rebounded or “struck back bow stroke” (“V V –”¹⁴⁶).¹⁴⁷ Bach inserted these anapests in measure 72 as a quick transition; however, my suggestion is to consider down-up on the two eighth-note slurs.

Based on score study, the phrasing can be clearly addressed. The most important factor for the student to remember is that a unit (musical figure) is not a phrase. That is,

¹⁴⁵ Tarling, *The Weapons*, 178.

¹⁴⁶ In terms of bow usage, this bow stroke implies two up-bow strokes in a row by taking the bow back to where it begins each stroke.

¹⁴⁷ Tarling, *The Weapons*, 178.

one phrase can surely contain more than two units. In the ritornello, one phrase contains four units consistently (4+4¹⁴⁸). In the first couplet in measure 8, the first two units stay as one phrase, the rest (from the middle of measure 12 to 16) consists of the second phrase. The second couplet in measure 24 can be divided into three phrases plus one ‘coda-like’ phrase at the end. The first phrase begins in the middle of measure 24 going to measure 32. Starting from the middle of measure 32, the second phrase continues to the middle of measure 36. The rest can be considered as a ‘coda-like’ phrase. The third couplet starts in the middle of measure 48. Due to the conversational characteristic of this couplet, each phrase represents a statement from each communicator. The first Phrase A is from the middle of measure 48 to measure 52. The first Phrase B is from measure 52 to the middle of measure 56. The second Phrase B takes over measure 58 to measure 60 where it is succeeded by the Phrase A until a combination of the Phrase A and B enters in the middle of measure 60 and continues until measure 64. The first phrase in the last couplet (measure 72) is from the middle of measure 72 to the half-note double stop in measure 80. The last phrase begins in the second half of measure 80 and goes to the end of the fourth couplet (measure 92).

Unit 5. Tessitura and Dynamics

The tessitura of the ritornello is voiced mostly on the A and E strings in a comfortable range of the instrument. In order to maintain the intended affect of tessitura in this range, the delivery of the ritornello can be at a moderate dynamic (*mezzo forte*). In the beginning of the first couplet, the tessitura goes lower than the ritornello, matching the darker affect of the relative minor key. In measure 59 in the third couplet, the highest

¹⁴⁸ Four fragments consist of one unit; one phrase is made of these four units.

note (D) serves as a high point for the musical tension that has been growing. During the structural development, the affect is presented mostly in first position until the high D. This peak is actually previewed by the B and A sharp in measure 58. Through three notes (E sharp, C sharp, and B) in measure 59, the tessitura shifts from low to high. Immediately and dramatically, this transition intensifies energy and then bursts it. The first chord of the third ritornello in measure 65 has a sixth chord to avoid parallel fifths,¹⁴⁹ which also allows the harmonic texture to thicken. A pedal note on G sharp 5 in measures 82-5 and E5 in measures 86-7 sustains the higher tessitura. From the beginning of the last couplet through measure 87, this moderate tessitura stays higher. The change of the pedal note from G sharp to E leads to a transition of the tessitura from high through middle to low, through a descending eighth-note figure (two notes per slur). It allows the violinist an opportunity to explore the plaintive quality the open string can have. The general dynamic is moderate, showing a ‘drop in energy’ along with the descending sequence. After the arrival at D sharp in measure 88, the affect of the tessitura changes along with an ascending scalar line beginning in measure 87, which cadences to the final ritornello in measure 92. The rondo form highlights dynamic change in an alternating fashion: moderate – softer or ‘more energetic’ – moderate – softer or ‘more energetic’.

Unit 6. Ornamentation and Repetition

The performer should determine the type of ornamentation based on the compositional style, to satisfy the rhetoric.¹⁵⁰ Tarling suggests examining the written ornamentation in order to determine the best execution. Unlike the *Allemanda* in D

¹⁴⁹ Schröder, *Bach's Solo*, 173.

¹⁵⁰ Tarling, *The Weapons*, 216.

Minor, the E Major *Gavotte* includes the written ornamentation, *trillo* (“t” on the score), in the autograph manuscript. It is found only in the ritornello. Ritchie warns that the trillo and the trill should never be confused. He states that the trillo consists of the accelerating repetition of a note. His example is demonstrated on the open E string without any alternation.¹⁵¹ Tarling suggests considering five elements for trills: approach, starting note, speed of re-iterations, stopping point of re-iterations (*point d’arrêt*), and ending or termination.¹⁵² She also adds that there is no absolute rule about the trill and its starting note, whether to start from above or on the main note.¹⁵³ The execution changes depending on cultural customs and periods. For the trill in the ritornello, I suggest the student to start the trill from the primary note. As a supplement, *Essempio XVIII* no.5 from *The Art of Violin on the Violin* by Geminiani is suggested. He states that the trill should be initiated after the main note is held.¹⁵⁴ Also, my suggestion paraphrases Tarling’s summary about possible situations where the trill might start on the primary note: “to emphasise the arrival on a particular note.”¹⁵⁵ Another reason to start from the main note is to place emphasis on the dissonance of the first downbeat doublestop. After two light anacruses, the quarter note downbeat is a double stop with open A string as a bass line note against the G sharp trill. From my perspective, the trill is a final ‘touch-up embellishment’ of the note. It also carries an affect of “triumphant joy,” and functions as the call of a brass instrument.

¹⁵¹ Ritchie, *Beyond the Chinrest*, 67.

¹⁵² Tarling, *Baroque*, 45.

¹⁵³ *Ibid*, 45.

¹⁵⁴ Geminiani, *The Art of Playing on the Violin*, 26.

¹⁵⁵ Tarling, *Baroque*, 46.

There are two major national styles of ornamentation in Baroque music: the French and the Italian.¹⁵⁶ Alternatively, one could say that there are two major national styles, the German style, and the mixture of the French and the Italian. The French style of ornamentation contains small ornaments on single notes while the Italian style often presents a long flourishing melismatic style of ornamentation. Because the E Major Partita is fashioned after a French suite, smaller and shorter embellishments should be applied.

Mattheson states that ritornello means repetition.¹⁵⁷ The ritornello in the E Major *Gavotte en Rondeau* occurs six times, including the *Da Capo*. Tarling states, “Quintilian considers that repetition is not in itself a figure, but many figures use the device of repetition for emotional affect.”¹⁵⁸ In this case study, the focus is on identically repeating sections as in the ritornello. However, in measures 84-5, the identical figure of measures 82-3 repeats. Interestingly, this section is the only two-measure unit presented twice in a row in the exact same fashion. Tarling suggests two options for short repeated phrases: emphasis or weaken (like an echo).¹⁵⁹ In consideration of affect (measure 86-7), the dynamic in measures 84-5 should lessen to arrive in measure 87, where the cadence leads to the end of the last couplet.

Conclusion

The E Major *Gavotte* allows the student to consider two different compositional and musical structures (genres) mixed into one movement. While presenting the affect of

¹⁵⁶ Tarling, *The Weapons*, 216.

¹⁵⁷ *Ibid.*, 219.

¹⁵⁸ *Ibid.*

¹⁵⁹ *Ibid.*, 222.

“triumphant joy” in the ritornellos, each couplet gives variety and opportunity for different affects. The piece also demonstrates how each couplet is varied with new rhetorical tools that are not presented in Case Study 1. For example with the third *couplet*, the student should be aware of conversational elements that are similar to the *confutatio*. The alternating conversation between two voices (the A section from measure 48 to 52 and the B section from measure 52 to 54) demands a different rhetorical plan to emphasize the conversational aspect.

Based on the understanding of compositional format (the *gavotte* and the *rondo*), the structural notes in both ritornelli and couplets are highlighted with various affects and are utilized to determine the units, phrases, and section in this movement. The first three ritornelli have the identical structural notes. The fourth ritornello has a slightly different emphasis (the upper two notes – B and E), as it is written to avoid a parallel fifth. The condition of these notes are selected based on the description of Quantz: notes with dissonances and/or raised irregularly by accidentals.

Two anacruses present the character of the *gavotte* and French music. As this movement is written in *Alla breve*, the speed should not be as fast as a *Bourée*. However, each couplet is performed in a different tempo with the intended affect. A different affect requires the student to consider different technique. The E Major *Gavotte* provides an opportunity for the student to ‘exercise’ her rhetoric through repetition in a musical context.

The *Gavotte en Rondeau* in E Major in MSP

Introduction

As in other MSP case studies, the main focus is to retain the melodic flow of the music while maintaining ideal tone production.¹⁶⁰ By the third year, the student has had experience approaching many genres of music in the MSP model and has studied the technical hurdles presented in the *Gavotte en Rondeau* in other repertoire, not necessarily in Baroque works. As in Case Study 1 (the D Minor *Allemanda*), note learning and technical execution are the first priority, with musical concepts overlaid later during study. Compared to the *Allemanda* in D Minor, the *Gavotte en Rondeau* in E Major contains more double stops and multiple stops, however, the fingerings for these stops are not challenging. The rhythmic duration of the double stops is fairly longer (i.e. quarter note and half-note) except in measures 25, 32, and 33. In this section, the rhythmic duration for each double stop gets shorter (eighth note) and the bowing changes from separate to slurred bow. This requires a different plan in type of bow stroke.

By this time, the student will find the actual note learning fairly straightforward: the *Gavotte* stays in first position for the most part, and the lack of sixteenth notes gives confidence to the student in learning notes before the first lesson.

As in Case Study 1, the student will learn this movement from the Galamian edition (Figure 6.¹⁶¹), respecting his bowing and fingering suggestions. If the assignment of independent note learning proves difficult, the instructor can isolate the challenging sections and examine them in lesson. However, expectations for the following lesson should be clear.

¹⁶⁰ As it is presented previously, the phonographic ideal in MSP is in a smooth, even and resonant tone.

¹⁶¹ Bach, *Six Sonatas and Partitas*, ed. Galamian, 62-3.

Gavotte en Rondeau

The image displays a musical score for the piece "Gavotte en Rondeau" in E Major. The score is written on ten staves of music, each beginning with a measure number. The key signature is E Major (three sharps: F#, C#, G#). The time signature is 3/4. The notation includes various musical symbols such as slurs, ties, and ornaments. Performance markings include trills (tr), accents (V), and fingering numbers (1, 2, 3, 4, 0). The score is divided into two sections by a double bar line with repeat dots. The first section ends at measure 15, and the second section begins at measure 16. The piece concludes at measure 53.

Figure 6. Galamian's Edition of the *Gavotte en Rondeau* in E Major.¹⁶²

¹⁶² Bach, *Six Sonatas and Partitas*, ed. Galamian, 62-4.

57

61

66

71

77

82

86

90

95

Figure 6. (continued)

Unit 1. Left Hand Technical Issues

As stated, the bowings and fingering given by the editor should be followed as much as possible. However, minor changes can be considered based on the student's physique and musical preferences. Before making a change, the instructor should

diagnose the problem and address the pedagogical and musical reasons behind Galamian's fingering suggestions. Without any comprehension of his reasons, other choices might only rely on personal preference. In this case, one might go against the printed suggestions without any rationale.

The following fingerings indicate shifts in Galamian's edition: measure 11 (Finger 2 on D sharp), 14 (Finger 2 on D sharp); 38 (Finger 1 on F sharp; bottom note of the first double stop with finger 3 on the E); 52 (Finger 1 on C sharp);¹⁶³ 58 (Finger 3 on B); 60 (Finger 3 on A); 75 (Finger 1 on F sharp and G sharp); 90 (Finger 1 on C sharp); and 91 (Finger 3 on A sharp). The shifting distance for fingerings that do not include any symbols (square or circle) is short, mostly shift half-step intervals. My suggestion for these shorter distances is to keep shifts clean with minimum sliding sound. This type of shift is executed by a sudden finger motion resembling the articulated sound of a new finger.¹⁶⁴ In a 1978 recorded performance, Perlman displayed a noticeable shift in measure 11, obviously chosen for musical preference.¹⁶⁵ It is possible for the student to contemplate adopting this in her playing. However, I do not prefer this approach as I would like the student to consider a cleaner move, as does Galamian.

Fingering choices are less complicated due to the compositional structure of the *Rondeau*. As discussed in detail in the HPP section of this paper, the rondo section repeats six times, including the repeat at the beginning. The fingering in the rondo section stays in the first position and remains the same with each repetition, with one exception: measure 64. As explained before, Galamian specifies fingerings outside the "hand frame"

¹⁶³ The C sharp in measure 57 can be a part of these examples, however, a change in positions does not occur. It is in the second position as a result of the previous measure.

¹⁶⁴ Galamian, *Principles*, 32.

¹⁶⁵ Itzhak Perlman, "Itzhak Perlman: J.S. Bach - Partita in E Major, BWV 1006," YouTube video, 19:56, posted by "allegrofilms," Aug 1, 2016, https://youtu.be/kKQ_GyelRsc?t=8m7s

with two symbols: a squared number, and a circled number. The former indicates the suggested execution in shifting. The process in execution is divided into two steps: 1) reaching the note with the printed finger number, and 2) the hand follows in a shifting motion. The latter does not involve any type of shift, it signifies an extension. In the E Major *Gavotte*, measures 14, 39, 55, and 58 contain these symbols. It indicates a contraction or extension of the finger while the hand remains in position. Measures 59 and 90 can be selected for concentrated practice.

The suggested system of intonation for single melodic lines is the *Pythagorean System*. The nature of leading tones highlights the bright E Major and characteristics of the *Gavotte*.

Double and Multiple Stops

The *Gavotte* in E Major contains frequent double stops. The alternation between single melody and double stops is a feature in the ritornello. The first entrance is a double stop, a fifth. The double stops presented in this movement are thirds, augmented fourths (tritone), fifths, major sixths, minor sevenths, and octaves. For the rondo, the following double stops are found in chronological order of stops: a perfect fifth, a major seventh, and a major third. For the first episode, the augmented fourth (measure 10) is a new feature. In measure 26 beginning with the second beat, there are more types of double stops, including a minor sixth. The half-note B in that measure requires that the first finger be kept down. A similar pattern occurs in measure 30. The first finger should be relaxed yet be placed firmly enough to cover both strings for the fifth. The third episode ends on a F sharp tonic, but immediately launches into the fourth rondo. In measure 78,

the first and only quadruple stop in the movement is presented. The finger preparation for this and all chords is set before the bow lands on the D and G strings. For single line notes, melodic intonation (*Pythagorean Intonation*) is preferred so that the section with these notes can present the melodic flow more obviously. Mostly, double stops in the E Major *Gavotte* appear as a ‘harmonic flag’ at the end of cadences, except measures 6, 22, 70, 72, and 73. The technical approach for measures 82-87 is quite different, as each slurred figure requires repeated finger patterns. Additionally, there is a brief switch to a single line (third two-note eight-note group) in measures 82 - 83. Measures 84 and 85 are repetitions of measures 82 and 83. In general, fingers should be lifted from the string no more than necessary.

Unit 2. Right Hand Technical Issues

Bowing Choices

Bowing choices are based on the printed suggestions by Galamian. My suggestion is to follow them except in measure 24. After the downbeat down-bow, the following eighth notes may begin with another down-bow by retaking after the previous double stop octave E. More commonly, an MSP performer might make a gentle stop at the end of the half-note, conserving enough bow to continue on the same down-bow near the tip. One could conceive of this as a single *portato*. As only a modest breath between the second rondo and the second episode is acceptable, retaking the bow is executed smoothly and quickly.

Bow weight is used judiciously in order to avoid any scratch. Again, a body of sound generated by bow speed is the preferred technique in MSP. The balance between

two strings is produced by finding a mutual angle which allows for playing double stops without any poor sound production. Usually in MSP, a triple stop is executed two strings at a time. The middle note in those triple stops functions as a pivot in playing ‘2+2.’ The chord is often begun slightly before the beat. The triple stops usually start from the air without a hard attack. The *Fouetté* (“Whipped Bow”¹⁶⁶) is another possibility for additional clarity when presented with a chord on an up-bow. The pivoting motion should be quick. For the quadruple stop in measure 78, the pivoting motion will be larger yet still conserving enough bow for the following three eighth notes after the chord. In measure 78, Galamian suggests an alternate bowing, two eighths slurred and two separate. This solution allows the student to have a down-bow on the triplestop (B, F sharp, and D sharp) in that measure.

Bow Strokes

With MSP, the primary bow strokes used in the E Major *Gavotte* will be the *détaché* and its derivatives: the accented *détaché*, the *détaché lancé*, the *détaché porté* and the *portato* (*louré*). Even though the movement requires some lifted strokes as well, the two types of bow strokes most prevalent are the *accented détache* and the *portato*.

According to *Principles*, the *accented détaché* is the stroke beginning with an accent or articulation due to a sudden increasing pressure and speed without any pinching process as in the *martelé*.¹⁶⁷ This light and clean stroke promotes a resonance of separate notes, fitting for the sparkle of the E Major *Gavotte*.

¹⁶⁶ Galamian, *Principles*, 69-70.

¹⁶⁷ *Ibid.*, 67.

The *portato* bow stroke is used in measures 3, 5, 10, 19, 28, 33, 43, 45, 49, 53, 54, 55, 62, 67, 69, 78, 80, 81, and 95. The *portato* patterns in these measures can be identified as six types (bowing patterns) based on *Contemporary Violin Technique* by Galamian. The instructor may ask the student if the student can categorize each of the patterns. This suggestion can be beneficial, in case the bowing that the student presents in a lesson is not strongly set.

According to *Principles*, the *portato*, or the *louré*, is related to the *détaché* bowing although it is a slurred stroke. It is indicated by a dash over the note head. According to Galamian, “This stroke has a slight swelling at the beginning followed by a gradual lightening of the sound.”¹⁶⁸ He uses this bowing in a practical setting, using it to aid in bow distribution and to move to other parts of the bow.

Unit 3. Musical Issues

Structure

In the first two lessons after the fundamental process of learning notes and bowings, the instructor may ask the student to find the rondo sections. The student should be able to recognize and label all of them. In case the student might not be able to recognize the third rondo in measure 64, a brief explanation of the harmonic analysis of these two chords can be addressed.

Tempo

Fabian’s research confirms that tempo preference for the E Major *Gavotte en Rondeau* is slightly slower among MSP performers, such as Buswell, Fischer, Hahn, and

¹⁶⁸ Galamian, *Principles*, 68.

Perlman.¹⁶⁹ Even though MSP's concentration is not in studying affect as HPP would require, it is generally agreed among MSP performers that this *Gavotte* should have a dance-like nature. My suggestion for the student is to find a personal performance tempo, slow enough to execute notes cleanly but fast enough to show a bright and light character. Thus, the tempo can be modified slightly based on the instructor's careful observation of the student and her ability.

Phrasing and Dynamics

The length of phrases in MSP is generally longer than HPP. This supports the ideal of MSP (smooth and continuous tone). The whole rondo refrain (opening through downbeat measure 8) stands as a single phrase consisting of three possible units divided by half-note double stops in measures 2, 6, and 8. The first episode functions similarly to the rondo: the whole section is a single phrase. The second episode might not be as recognizable as it is divided by rhythmic values other than half-notes. The instructor may confirm with the student if she notices rhythmic similarities. The first phrase in the second episode is from the four eighth-note anacruses in measure 24 to the downbeat in measure 29. The second phrase begins in measure 29 with four eighth-notes slurred by two, and ends on the downbeat half-note double stop in measure 36. The last phrase of this episode ends on the downbeat (triple stop) of measure 40. In the third episode in measure 48, the phrasing gets noticeably longer. The student should be able to navigate these longer lines as a whole, to the triple half-note stop in measure 64. The last episode begins in the middle of measure 72. The phrasing can be divided into shorter lengths. From measure 72 to 80, it can be divided into two phrases or considered as a single

¹⁶⁹ Fabian, *A Musicology*, 208.

phrase based on dynamic shaping and the interpretation of the half-note double stop in measure 74. Even if the student interprets this section (from measure 72 to 80) as two phrases with a brief pause to show a division, the breath should never break the flow. The second half of this episode ends with the half-note downbeat in measure 92.

As with other movements in the International edition, the E Major *Gavotte* does not contain any editorial dynamics. My suggestion for the rondo theme is a solid *mezzo forte* to project the sound and convey brilliance. Dynamics between the rondo and episode sections can be varied; however, it is still recommended to maintain the identical type of dynamic (*mezzo forte*) for each rondo. This identical dynamic promotes the characteristic of a rondo. Within each episode, the recommendation is to vary it according to melodic/pitch progress.

Vibrato and Ornamentation

Different types of vibrato are used in the E Major *Gavotte*. The main purpose of vibrato is to amplify the resonance and ‘beautify’ the sound at all times. There are several double stop exceptions: double stops with a slur, including the first double stop (downbeat tri-tone, F sharp, and B sharp) in measure 10, and double stops that are perfect intervals. Wider vibrato is allowed for notes with longer rhythmic value; shorter rhythmic values get a thinner oscillation. Prior to this movement, studying double stops with vibrato is recommended. According to Galamian, there are three aural components to consider: speed, width, and “intensity”.¹⁷⁰ To start, the instructor should confirm that the student can demonstrate a beautiful vibrato without any tension or inconsistency in speed. Ultimately, the student will be have command of a variety of kinds of vibratos.

¹⁷⁰ Fabian, *A Musicology*, 37.

The E Major *Gavotte* contains one type of printed ornamentation: the *trill*. When playing trills, there are a few technical principles for students to remember, such as keeping left fingers closer to the fingerboard for efficiency and ease. Additionally, Galamian suggests that “a slight motion of left hand pizzicato with the trilling finger”¹⁷¹ will make the ending of the trill more clear and articulate. My suggestion paraphrases his guidance. Additionally, the student should be careful not to let the trill distort the rhythm of notes before and after. Another suggestion for practice trills in the E Major *Gavotte* is to save the bow and carefully supervise sound quality during trills. Indeed, this advice is applicable for any trill, not only in the E Major *Gavotte*.

Conclusion

The E Major *Gavotte* provides an opportunity for the student to prepare for an alternation between monophonic and polyphonic lines while developing variants of the *détaché*. The technical demands for double and multiple stops are less challenging compared to the complex chord work of the G Minor *Fuga*, therefore, it serves as good preparation. The following table (Table 4.) shows a comparison in curriculum between HPP and MSP.

¹⁷¹ Galamian, *Principles*, 30.

Table 4. Comparison of HPP and MSP in the *Gavotte en Rondeau* in E Major

	HPP	MSP
Timeline	Spring semester of the third year	Fall semester of the third year
Unit 1	Overview of Musical/Compositional Style	Left-hand Technical Issues Double and Multiple Stops
Unit 2	Score Study	Right hand Technical Issues Bowling Choices Bow Strokes
Unit 3	Affect Dynamic	Overview of Musical Style Structure Tempo Phrasing Vibrato, Ornamentation Dynamics, and its phrasing
Unit 4	Rhythm Devices Articulation Phrasing Character of the movement	Contribution of previous
Unit 5	Tessitura	Contribution of previous
Unit 6	Ornamentation Repetition	Contribution of previous

Case Study 3. The *Fuga* in G Minor, BWV 1001

The G Minor *Fuga* will be assigned to the student in her fourth year. Both the *Adagio* and *Fuga* should be learned, however, only the *Fuga* will be examined for this paper. Out of all three fugues in the *Sei Solo*, the G Minor *Fuga* is the only one that will be part of my four-year curriculum. The other two fugues (A Minor and C Major) are not recommended for the student unless the student is well prepared in terms of technical excellence and theoretical knowledge of the genre. From my perspective, Bach's fugues require much 'academic maturity' from the student in terms of understanding and studying, strong memorization skills, and physical and mental endurance. The G Minor *Fuga* is relatively shorter, with a lower level of complexity in terms of technique and musical challenges. Additionally, I personally believe that the student should have experience with one fugue in this set before completion of undergraduate studies. This allows the student to explore the genre of the fugue, and opens the possibility in the future for studying other repertoire, including the A Minor *Fuga* and the C Major *Fuga*.

The *Fuga* in G Minor in HPP

Introduction

The *Fuga* in G Minor will be the most complicated movement for the student up to this point. The technique of playing on a Baroque violin and bow are still relatively new to the student. The challenges include an understanding of tone production, ornamental vibrato, gut strings (lower tension), and a more relaxed way of holding the violin and bow, including a lower level of the right elbow, different preference of bow strokes, and a different approach in the left hand technique. It is understood that for the

complexity of this fugue, study of the musical and compositional style will be ongoing. Therefore, each unit focuses on each rhetorical element for more than one week. One or more units can be included for a holistic approach that personifies HPP. The instructor must encourage the student to express her own rhetorical interpretation of complex musical contexts such as this fugue, while confirming her musical choices based on written texts and other historical evidence.

Unit 1. Overview of Musical and Compositional Style of the Movement

As a very first step in studying the G Minor *Fuga*, I recommend that the student become familiar with Bach's two arrangements of this *fugue* for organ and lute. In different keys for each arrangement, Bach was clearly aware of the rhetorical affect of the instruments. The organ fugue is written in D Minor to avoid the unnatural register of the instrument that would occur if it followed the original text (G Minor).¹⁷² The instrumental differences between the organ, the lute, and the violin versions are discussed in detail by Schröder.

The name *fuga* is taken from the Italian *fugare*, to chase.¹⁷³ The subject indeed seems to 'be chased' in the music. The subject modulates or repeats with or without multiple stops as the music develops. The beginning of each section is determined by the presentation of the principal cadence.¹⁷⁴ Lester concentrates on principal cadences for categorizing each section in the G Minor *Fuga*: the subject and hypothetical tonal answer from measures 1 to 4 emerge four times (D in measure 1, G in measure 2, one octave

¹⁷² Schröder, *Bach's Solo*, 61.

¹⁷³ Stevan Sretenovic and Jelena Adamovic, "The Interpretation of J. S. Bach's Sonata No. 1 in G Minor for Solo Violin," 34.

¹⁷⁴ Joel Lester, *Bach's Works for Solo Violin*, 58.

higher G in measure 3, and D in measures 4). The first full cadence is in measure 14. The second cadence is found in D Minor (the dominant of G Minor) in measure 24. The third cadence is in measure 55 (C Minor). The fourth cadence is in measure 64 in the relative major (Bb Major). The fifth section is in measure 87 (G Minor) while the sixth cadence and final cadence (measure 94) completes the movement.¹⁷⁵

The second group of subjects presents in a circle of fifth sequence (D, G, C, and F) in measures 14-18 while the first group shows subject, hypothetical tonal answer, and episode in a quite simple yet clear fashion. Countersubjects in measures 2 and 15 (E flat, A, and D) also appear in identical fashion as the subject group. Through this study, the goal is for the student to envision how each subject is introduced, how differently, and where it is presented in the music for further rhetorical study.

Unit 2. Score Study

As was the case in the other movements studied in HPP, the student will study the composer's autograph manuscript (Figure 7). Each section of the piece consists of three major compositional elements: subject, countersubject, and episode. In this *Fuga*, the subject is clearly presented in the first measure. It is important for the student to notice that the G Minor *Fuga* is based on a thorough understanding of these elements before going into further details in the rhetorical approach. The following are steps of instruction that I would use for the student in the first lesson.

¹⁷⁵ Lester, *Bach's Works for Solo Violin*, 58.

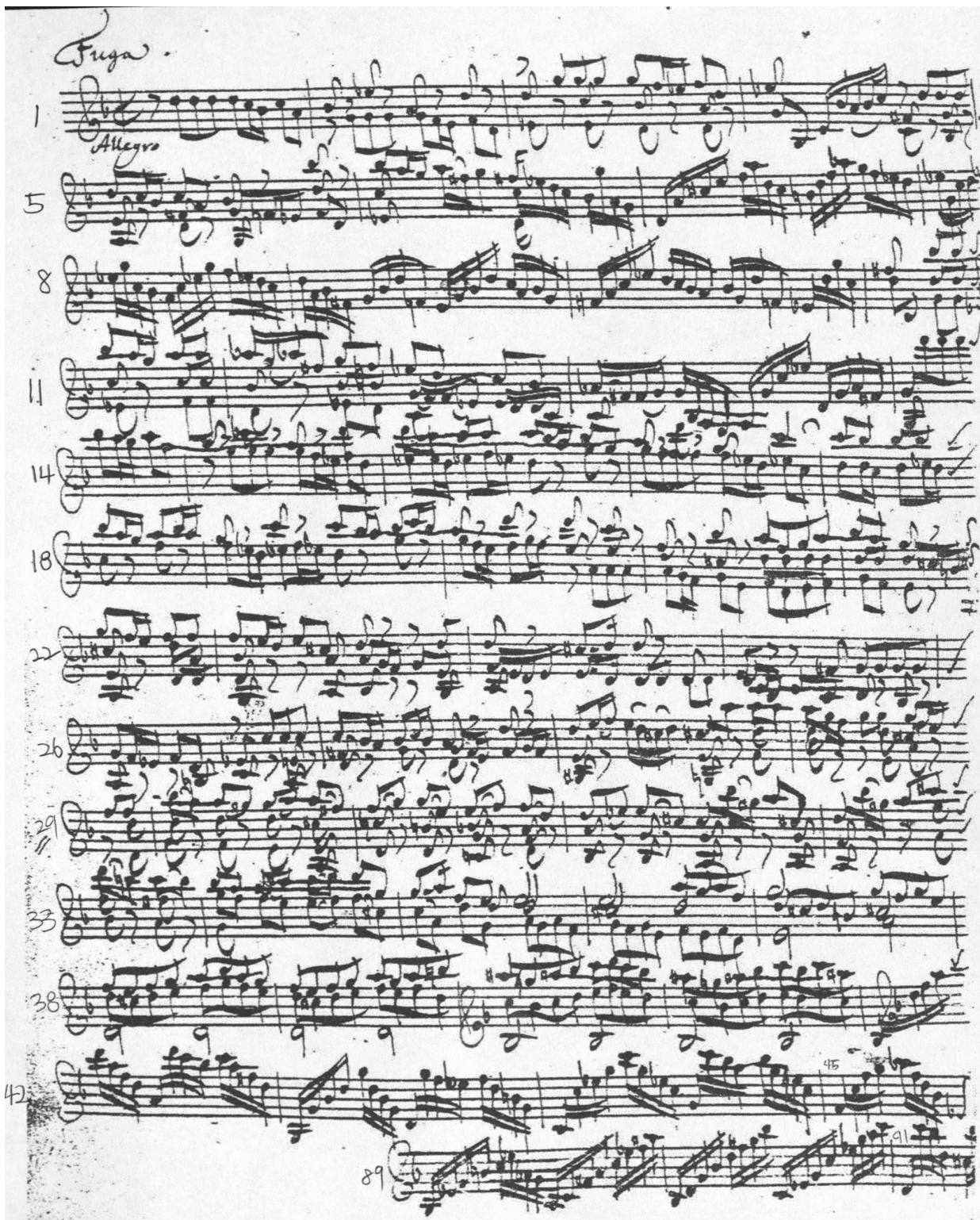


Figure 7. The Autograph Manuscript of the *Fuga* in G Minor¹⁷⁶

¹⁷⁶ Measure numbers are written on the left margin of the manuscript.

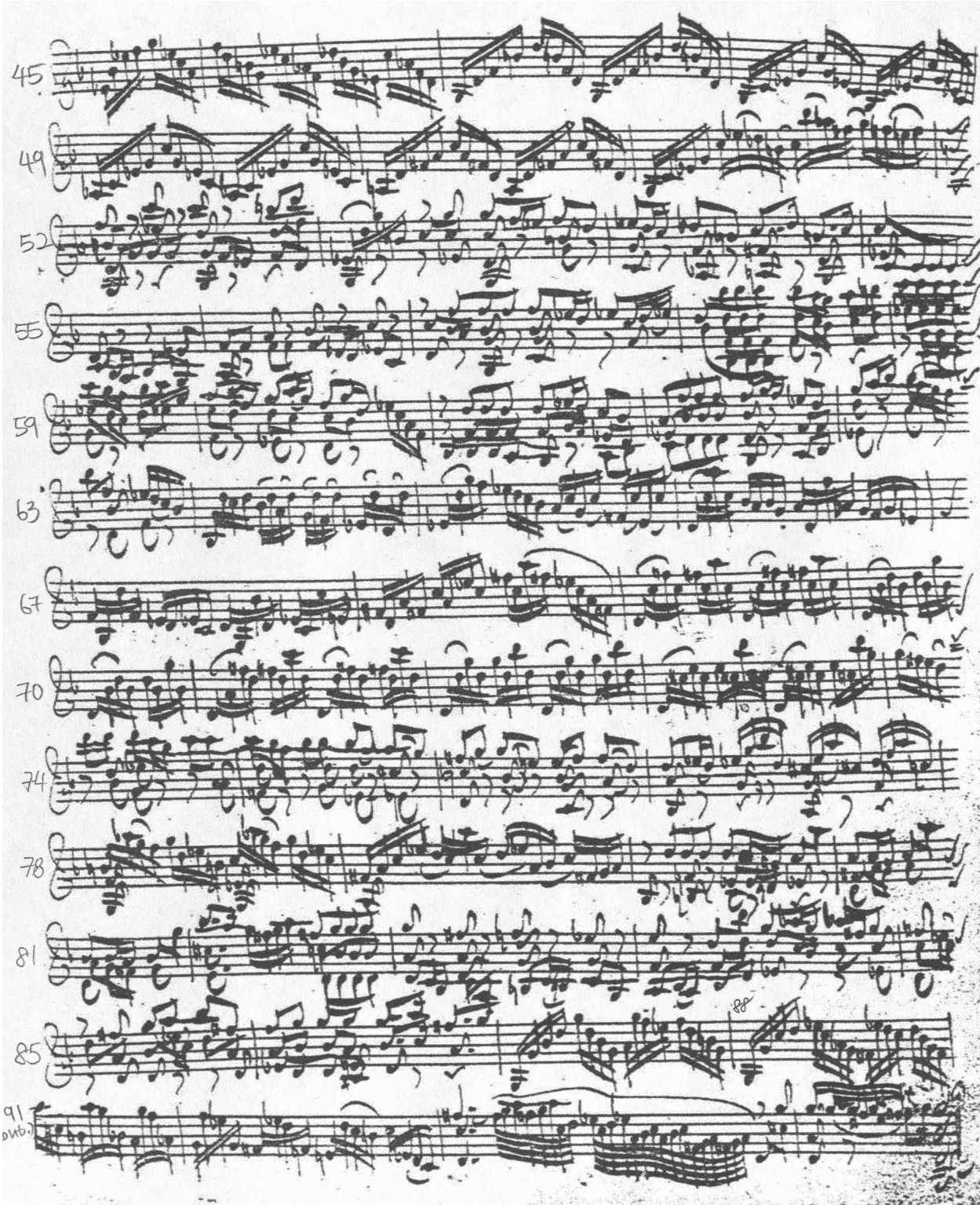


Figure 7. (continued)

The first step is to identify the number of voices in the *Fuga*. The student should be aware that a fugue can be divided into sections, consisting of the subject, the countersubject, and episodes. As with the other two cases studies, having a few study copies is adjustable. The first measure states the subject. The answer in measure 2 contains a modulation of the main subject in measure 1, starting a fifth lower. In measures 4 and 5, the main subject re-emerges.

The first episode is introduced in from measures 6 through 13. This outlines the first section. The second section is from measure 14 to the middle of measure 24. Measure 24 to 54 is categorized as the third section while measure 55 to 73 is the fourth, and the last is from measure 73 to the end. In measure 14, the main subject in measure 1 recurs an octave higher. In the following measure (measure 15), the modulation of measure 2 is presented an octave higher as well.

According to Schröder, the E flat on the top of the fourth beat of the quadruple stop (from the bottom: C, B, and E flat) in measure 83 is misplaced based on consultation with the two arrangements for organ and lute.¹⁷⁷ While the organ score carries the section as chromatic, the lute part has the same E flat as the violin score. If E had been used in the violin manuscript, the music could have shown an unbroken chromatic motion as in the organ part.

The second step is to find the structural notes from each section based on the study of the compositional structure for rhetoric, and identify each factor. Within the main subject in measure 1, the structural notes are D, C, and B. Measure 2 includes G, F, and E flat as the structural notes. Measure 3 presents the identical notes as measure 2, one octave higher, while measure 4 follows in fashion, but one octave higher. The structural

¹⁷⁷ Schröder, *Bach's Solo*, 63-4.

notes are more discreetly embedded in the first episode. The structural notes in measures 6-11 are presented in a more chromatic fashion and hidden in series of sixteenth notes (measure 6: E flat, measure 7: D, measure 8: E flat, measure 9: E, measure 10: F sharp, measure 11: D).¹⁷⁸ The bottom note D in measures 11-12, and the bottom note C (downbeat) and A (the third beat unit of the measure) in measure 13 lead the section to the arrival of G in measure 14. Measures 14 and 15 present the main subject taken one octave higher. The change in the voice to the higher register implies more intensity in the upcoming passage. Indeed, the second section carries more multiple stops than the previous section. Instead of identical imitation of the main subject as in earlier measures (measures 1-5), measure 16 begins the subject on C. Measure 17 emphasizes the harmonic interval (fifth) of each subject from measure 14 to measure 17. Measures 14 and 15 function as a pair in their fifth relationship, as do measures 16 and 17. Measure 18 confirms the chain in descending fashion (measure 14 – D; measure 16 – C; and measure 18– Bb), even though the final arrival of the presentation of subjects is shown in measure 20 (A an octave lower). The structural notes in measures 21-22 are in the bass voice. The presentation of bottom notes in measures 22-24 almost seems to emphasize structural notes (A in measure 22, G - A - B in measure 23, A and D in measure 24).

The subject in measure 24 begins the third section on beat three, an octave lower; however, the second voice enters two eighth notes earlier with supporting harmony. The harmonic progression in measures 24 and 25 seems to be identical to the ones in measures 1-2. Instead of presenting the subject again, measure 26 begins with a thicker texture of multiple stops (the end of measure 26 starts a third subject on C5). The

¹⁷⁸ Except for measure 9 (third beat), the rest carries the structural note in the downbeat of each measure. However, structural notes can be found on the stronger beat (downbeat or third beat unit of each measure).

structural notes from measure 30 to 35 can be as seen as exceptions. To this point, the structural notes had been placed at the bottom of multiple stops. Measures 27-28 reveal structural notes one every beat, in dialogue between two voices. However, the bottom notes in multiple stops in measures 30-35 function as an accompaniment during the presentation of a descending scale that has an impression of sliding from the top note to the bottom due to slurs and repeated notes.

Starting from measure 30, the structural notes are (Bb, A, G sharp, A, F sharp, G, E, F, D, E flat, C sharp; the first note of each eighth note slurred unit). The goal of these notes is D (downbeat) in measure 33. A similar interpretation is recommended for measures 33-34, with a final arrival of the cadence in measure 35. The interpretation of the *bariolage* measures, 35 to 41, will be discussed in detail in Unit 6. The episode continues with arpeggios in measure 42. Downbeats in measures 42-46 (D, G, C, and F) move through the circle of fifths to a G pedal on the downbeat of measure 47. Measures 49 through 54 bring this section to a close, with a full statement of the subject in measure 50 and structural notes used to cadence to the new section, which is in a sublime B flat Major.

The fourth section begins on C in measure 55. Through entrances of each subject in measures 55-58, the texture adds intensity with multiple stops in measures 61 and 62. The cadence brings us to a gentle B flat Major episode in sixteenths, measures 64 through 73. From measures 69 to 73, there is a pedal D until the subject emerges in measure 74, progressing in a descending scalar fashion and serving as a transition to the next episode. An identical figure (a modulation of the subject) to the initial subject with D in measure 1 briefly emerges in measure 80. The D in the lower octave in measure 82 presents the

fugal subject for the last time before the G pedal in measure 87 which marks the coda. From measure 89, the ascending bass line notes should be emphasized: G in measures 88; A in measure 89; B - C in measure 90; and D in measure 91. The penultimate bar (measure 93) features a long melisma, which is under one slur in the autograph manuscript. This final flourish carries the work to completion.

Unit 2 might take more than two weeks to study, therefore, flexibility should be built into the timeline. It is critical for the student to know the form of the *Fuga*, its structural notes, and subjects. This knowledge will function as foundation for further rhetorical study.

Unit 3. Affect and Tempo

Key Affect

According to the chart by Tarling,¹⁷⁹ the affect of G Minor can be interpreted as *sad* (Rousseau, 1691), *serious* and/or *magnificent* (Charpentier, 1692), as full of the *most beautiful grace and kindness* (Mattheson, 1713-9), or *sweet and tender* (Rameau, 1722). The range of G Minor's affects is from *sad* to *sweet*. My suggestion for affect is based on the fugal subject. I claim that its affect is *serious yet most beautiful, grace, and full of kindness*.

Tempo Affect

Quantz warns about "the danger of allowing the players to decide the tempo amongst themselves."¹⁸⁰ Based on this quote, Tarling suggests considering three factors

¹⁷⁹ Tarling, *The Weapons*, 77.

¹⁸⁰ Tarling, *Baroque*, 29.

for choosing a tempo: 1) time signature, 2) written word description (e.g. dance music), and 3) speed of harmonic motion.¹⁸¹ Leopold Mozart states that the tempo should indicate a cheerful yet moderate speed rather than rushed. The G Minor *Fuga* is exceptional among all movements in the *Sei Solo* in that Bach assigns *Allegro* as a tempo marking for the movement.

The time signature in the *Fuga* is *alla breve*. Schröder considers it to be a *vivace* in spirit, with two beats per measure.¹⁸² The overall fugal structure should contain a steady speed despite slight modifications based on rhetorical flexibility. The exception is the coda starting from measure 87, where an *accelerando* lends an improvisatory flourish leading to the final cadence.¹⁸³ Schröder's suggested metronome marking is 76 to the quarter note. According to Fabian, the average tempo among HPP recordings is 66 to the quarter note across all of her studied recordings since 1903.¹⁸⁴ The trend in performance tempi in the past thirty years (from 1977 to 2010) has been to slow down.¹⁸⁵

The title of a movement often gives an indication of or specific information about tempo, particularly labels like *fuga*, *canzonas*, *allemande*, *entrée*, *gigue*, and *courante*. Because the title sets a compositional premise for tempo, one can demonstrate more agreeable speeds to promote rhetoric in the delivery. Later in the Baroque period, titles provided more of a general mood description. The time signature should be noted in choosing tempo.

My tempo suggestion for the G Minor *Fuga* follows many of Tarling's suggestions. The time signature provides the most important information about the *tactus*

¹⁸¹ Tarling, *Baroque*, 29.

¹⁸² Schröder, *Bach's Solo*, 65.

¹⁸³ Ibid.

¹⁸⁴ Fabian, *A Musicology*, 132.

¹⁸⁵ Ibid.

in this movement. If performed at too slow a tempo, both the *alla breve* sense and the *allegro* are lost.

Unit 4. Rhythmic Devices, Phrasing, and Dynamics

Due to the characteristics of polyphonic music, the rhythmic devices in the first section can be narrowed down to several repeated patterns, all taken from the subject in measure 1: one eighth rest with three repeated eighth notes followed by one eighth note with two sixteenth notes and two eighth notes. In the G Minor *Fuga*, the first rhythmic pattern is not only a rhythmic framework for the main subject, but also provides a rhetorical plan for phrasing and dynamics.

Unit 5. Chordal Playing

Schröder states that chordal playing should be planned based on the affect and function of each chord. The timing for chords is generally either before or on the beat without leaving the bottom note or bass line too soon. The bottom note (bass note) of the chord arrives on the beat. The speed of arpeggiation of a chord differs based on the rhythmic value. If it is in a longer rhythmic value, departure from the bottom note is delayed. For the shorter-value notes, the bottom note leaves sooner yet not in a rush. This follows the HPP precept, ‘from the bottom up.’ Ritchie suggests not to consider the following delivery: “ta-WHA!” “ha-CHOO!” and ”ta-wha-CHOO!”.¹⁸⁶ As noted in Unit 2, a different technical formula for structural notes should be considered, especially when they are placed as a bottom note in the chord.

¹⁸⁶ Ritchie, *Accompaniment*, 101.

Unit 6. Interpretation of Measures 35-41

The G Minor *Fuga* is well-known for its ambiguity in interpretation of the *bariolage* passage, a subsection of the third section's episode, from measure 35 to 41. Based on theoretical structure, this passage can be divided into two sections: measures 35-37 and measures 38-41. Before examining how this can be done based on proper rhetoric, comparison in performance solutions of HPP musicians can be made to see diversity in interpretation existing between MSP and HPP performers alike, and within each discipline. According to Fabian's observations and analyses of numerous HPP and MSP recordings,¹⁸⁷ the styles of interpretation can be categorized differently based on sections: measures 35-7; measures 38-41; and the whole passage from 35 to 41. Fabian has abridged her observations in the "Summary of basic differences in executing bars 35-41 of G Minor *Fuga*."¹⁸⁸ According to this summary, measures 35-7 are interpreted as 1) *arpeggiated thirty-seconds*, 2) *chords and eighth notes*, 3) *sixteenths*, and 4) *soft or loud*.¹⁸⁹ Indeed, notable differences in measures 38-41 appear in the treatment of this passage among HPP musicians. Delivery of measures 35-7 by many HPP musicians, including van Dael and Schröder, is in arpeggiated thirty-seconds. There is greater variety presented in measures 38-41, although the two most common types of interpretation in this section are arpeggiated thirty-seconds or sixteenths. Van Dael and Tognetti execute the section slightly differently (sextuplets slurred in groups of three notes) from the rest of the musicians, even though Fabian has put them under the column of *arpeggiated thirty-seconds*. This delivery is based on arpeggiated thirty-seconds for the whole passage (measures 35-41) without any change. Regarding dynamic differences, many HPP

¹⁸⁷ Fabian, *A Musicology*, 186-7.

¹⁸⁸ *Ibid.*, 187.

¹⁸⁹ *Ibid.*

musicians prefer to maintain the whole passage *piano*, except Van Dael (*cresc.*) and Schröder (*forte*). Thus, the preferred interpretation of HPP musicians in measures 35-41 is arpeggiated thirty-seconds, even though the delivery varies from one performer to the next.

For this section, it is posited that Bach would have written the words *arpeggio* or *arp* if that was his intention, according to Neumann.¹⁹⁰ His argument takes as an example of the D Minor *Ciaccona* (measures 89-120) where the word *arpeggio* does appear. The G Minor *Fuga* does not include any such direction. Fabian states, “The recorded history of the works indicates no arpeggiation in this episode until the 1980s.”¹⁹¹ She also adds, “In my collection of over 60 versions, proper arpeggiation (arpeggiated in thirty seconds) is found only in those listed.”¹⁹² For the case of arpeggiating only in measures 35-37, Schröder, Huggett, van Dael, and Wallfisch are exemplary. Huggett and van Dael execute measures 38-41 as arpeggiated thirty seconds. Brooks, Kuijken, Podger, Matthews, Holloway, and Benznosiuk arpeggiate thirty-seconds for the whole passage (measures 35-41). Fabian’s research confirms a preference (for arpeggiation in thirty seconds) among HPP performers for measures 35-41.

Conclusion

As the G Minor *Fuga* requires deeper knowledge of rhetoric in the HPP model, the instructor should help the student not to get discouraged during the process. In HPP, the student will follow several steps in studying the G Minor *Fuga*. Firstly, understanding of the fugue and identification of fugal elements (the subject, the countersubject, and the

¹⁹⁰ Neumann, *Some Performance Problems*, 27.

¹⁹¹ Fabian, *A Musicology*, 189.

¹⁹² *Ibid.*

episode) should be completed, followed by the identification of number of voices and their harmonic relationship. This fundamental process will aid her to identify the structural notes. After these first three steps are completed, the student may move onto the affect. As previously stated, the affect of G Minor is *serious yet most beautiful, grace, and full of kindness*. The G Minor *Fuga* has a marking of affect: *Allegro*. This marking reflects the characteristic of the time signature (*alla breve*). Therefore, it is important for the student to consider the tempo that presents these characteristics properly. For the chordal playing, the technical aspect is different. The chords are arpeggiated and their bottom notes (bass notes) arrive on the beat, rather than before the beat. The timing for the arpeggiation differs based on the rhythmic value of the chord. Through this movement, the student will have an opportunity to make a decision in a musical interpretation (measures 35-41). My recommendation for this section is to arpeggiate in thirty seconds as other HPP performers had in Fabian's research. The main pedagogical goal in this movement is to allow the student to explore the *fuga* with the training that she has had for last four years.

The *Fuga* in G Minor in MSP

Introduction

With MSP, the G Minor *Fuga* is assigned in the spring semester of the senior year. The work functions as a final arrival for the undergraduate student while preparing for future study of movements such as the A Minor *Fuga*, the C Major *Fuga*, and the D Minor *Ciaccona*.

The technical hurdles in the G Minor *Fuga* provide an opportunity for the student to perform various technique in a comprehensive musical context. Advanced musicianship with understanding of the *Fuga* is required. Clear and even tone production is still the priority both in single-note melodic sections and in multiple stops. Prior to the study of the G Minor *Fuga*, the student is expected to be able to execute seamless bow changes along with smooth transitions from one stroke to another, as well as the ability to execute accurate intonation and prompt preparation of left fingers. Especially, the challenges for double stops and multiple stops are highlighted in terms of bow execution. Success in clean execution of multiple stops is related to clear tone production and strong left hand technique.

The G Minor *Fuga* is the first fugue studied of the three (the G Minor, the A Minor, and the C Major). The structure is less complicated relative to the other two fugues due to its short length. Theoretical harmonic analysis will promote understanding of the compositional structure. As before, the Galamian edition (Figure 8.¹⁹³) is used in studying the *Fuga* in G Minor. The student is asked to label fugal subjects and episodes. The identification of all theoretical aspects of the fugue helps with musical comprehension, and aids her technical choices.

¹⁹³ Bach, *Six Sonatas and Partita*, ed. Galamian, 2-4.

2

Fuga

Allegro

The image shows a musical score for a Fuga in G Minor, Allegro, by J.S. Bach, as edited by Galamian. The score is written in G minor and 3/4 time. It consists of ten staves of music, with measure numbers 2, 4, 7, 10, 13, 16, 19, 22, 25, and 28 marked at the beginning of their respective staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. There are also some performance instructions, such as 'Execution' at the end of the score. The score is presented in a clear, professional layout with a white background and black ink.

Figure 8. Galamian's Edition of the *Fuga* in G Minor¹⁹⁴

¹⁹⁴ Bach, *Six Sonatas and Partitas*, ed. Galamian, 2-4.

31

34

38

42

45

48

51

54

58

61

*) Execution:  segue for three more bars.

2525

Figure 8. (continued)

4

64

67

70

73

76

79

82

85

88

90

93

2525

(segue)

Figure 8. (continued)

Unit 1. Left Hand Technical Issues

Fingering Choices and Position Choices

In keeping with MSP aesthetics, Galamian's editorial bowings and fingerings are followed. However, at the end of the senior year, the student is given much more personal latitude. For example in measure 4, she may choose to stay in first position for the downbeat doublestop. Another possible fingering for measure 4 would be to shift to the third position. This suggestion allows the student to shift only once into third position with an extension back to handle the C and F sharp double stop. Along with this, the shift to the first position on D after the double-stop will also eliminate additional shifting on the downbeat of measure 5.

During the first lesson, the instructor should observe and evaluate two factors: whether the student's own fingerings cause any musical and/or technical problems, and more importantly, whether musical expression is being sacrificed to technical comfort. The generation before Galamian had a strong preference for certain positions (first, third, fifth, and seventh).¹⁹⁵ Yet, Galamian's teaching seeks "an equal footing"¹⁹⁶ for all positions, and this should be reflected in the student's fingering choices. Due to these reasons, following the printed fingerings, at least at first, is worthwhile.

Chord Preparation and Musical Outcome

In MSP, the word "beautiful" often translates to a lush sound where all notes tend to be treated equally. This affects the treatment, or "breaking," of a chord, how many

¹⁹⁵ Galamian, *Principles*, 32.

¹⁹⁶ *Ibid.*

notes are heard at once, and for how long. For the student, one of the biggest challenges is in executing several multiple stops in a row without misrepresenting the MSP ideal.

Compared to the E Major *Gavotte*, the chord work in the *Fuga* is much more complex. Most three-note chords can be delivered easily with rapid bow speed and stronger attack of the bow in order to land multiple strings simultaneously. However, this approach may cause an undesirable attack or disrupt a musical uniformity. The three-note chords often works best when executed without any break (“the *Unbroken Chord*”).¹⁹⁷ In measures 30 and 31, a series of suspensions in the soprano voice complicate already dense chordal writing. In a purely technical setting, Galamian’s suggestion for this type of chord work is “to suspend the bow slightly above the middle string, then to drop it straight down for a good solid grip on the strings.”¹⁹⁸ He goes further, however, to say, “The motion is performed by the whole arm ... the dropping must be made with flexible (though not too loose) springs ...”¹⁹⁹ The direction of this drop should “be vertical for the simultaneous attack”²⁰⁰ to make the attack more precise, and clear with less forcing.

The application from the air is recommended as it brings more energy from the whole arm motion. The vertical dropping of the bow and the horizontal drive of the bow are the main factors in chordal playing. The weight on the string should be judicially applied: not too light, nor too heavy, in order to produce an ideal sound. The bow is kept close to the string. Galamian states that the student should be able to execute chords in any part of the bow, either up or down-bow.²⁰¹ Even though the student has now been

¹⁹⁷ Galamian, *Principles*, 88.

¹⁹⁸ *Ibid.*, 90.

¹⁹⁹ *Ibid.*

²⁰⁰ *Ibid.*

²⁰¹ *Ibid.*

practicing chords as part of *Basics*, the musical complexity of the G Minor *Fuga* might bring unwanted roughness, as “the slightest miscalculation can lead to tonal failure.”²⁰²

In some cases, the three- and four-note chords should be approached differently. Especially in cases where chords initiate episodes or any melodic flow, one needs to consider the “*broken chord*”²⁰³ as a viable option. The procedure can be understood in two ways: 2+2, having the middle notes of the chord as a pivot; and 2+1, leaving top note only.²⁰⁴ The first category serves four-note chords, and the second for the three-note chord. Variations on these two templates allow the student to bring out any single line embedded in the chord. The second category is frequently found in the G Minor *Fuga*. The representative example is the three-note chord on the downbeat in measure 6, where the performer needs to deliver the top note alone to show the beginning of the first episode.

For most four-note chords, the “*broken chord*” is used. According to Galamian, the four-note chord has various ways to break it. The most common way is 2+2; however, other ways exist, such as 3+2, 1+3, 1+1+2, and 2+1+2 also apply.²⁰⁵ Each number stands for number of notes.²⁰⁶ The left hand should always anticipate the bow arm in preparation. The whole right arm moves as a single unit in the breaking of chords. The first note (bottom) of the chord is usually placed before the beginning of the beat, placing priority on the subject, or moving line, over the bass. In general, the tradition of MSP has the melody (or the fugue subject in this case) uppermost in order to highlight the melodic material. Placing a chord before the beat minimizes the bass line and highlights the upper

²⁰² Galamian, *Principles*, 88.

²⁰³ *Ibid.*, 90.

²⁰⁴ *Ibid.*, 88. The bold number indicates the note left in the end of the chordal process to be presented a full rhythmic value.

²⁰⁵ *Ibid.*, 88-9.

²⁰⁶ *Ibid.*, 89.

voices. The two bottom notes are often played together. This also reduces the impact of the bass line.²⁰⁷

Unit 2. Right Hand Technical Issues

Bow Strokes Used

At this level, almost all the advanced bow strokes are used. They include: 1) the *Son filé* (“the very long sustained tone”²⁰⁸); 2) the *détaché*, and all its subtle variants (usually executed in the mid- to upper half of the bow); 3) the *spiccato*, and all its variety of lengths (usually used in the lower third of the bow); 4) the *bariolage*; and 5) the *whip* (*fouetté*). The *fouetté* is usually associated with virtuoso repertoire, however, at the softer, subtler level, this technique offers a degree of consonant articulation, thus reflecting HPP values, but at the tip. A brushy *spiccato* can be used at the frog to substitute for the two eighth notes with a *portato* marking in measures 6, 11, 17, 18, 21, 24, 52, 53, 60, 61, 62, 80, 81, and 83, depending on the technical comfort and musical interpretation of the student. The boundaries between strokes are quite subtle based on the musical interpretation of the musician.

There are a few bow strokes not represented: 1) the *sautillé*, which requires a faster tempo than customary for a fugue; 2) the *slurred staccato*, and 3) the classic *martelé*. However, one could see the *portato* stroke as a "softened" *martelé*. A skilled MSP performer uses a grey area *BETWEEN* the *martelé* and the variants of the *détaché* to craft a variety of consonant attacks.

²⁰⁷ Fabian, *A Musicology*, 190.

²⁰⁸ Galamian, *Principles*, 61.

Bowing Choices

The bowing choice for the fugal subject in measure 1 is crucial. My bowing choice for the fugal subject is up-bow as is printed. Indeed, each entrance of the subject is suggested to play with an up-bow. If it begins with a down-bow, the following subjects in measure 2 and 3 will be in a different bowing: up-bow. Unified bowings allow the student to present the fugal subject with more similar timbres each time it recurs. This is especially helpful when the subject is hidden in a lower voice. The bowing for chords in a series, such as measure 21, 58, 59, 61, 62, 85, and 86, is straightforward. It is possible to consider taking all down-bows, however, it might disturb a musical phrase. The main goal in this passage is to minimize a change in sound between a down-bow and an up-bow.

From measure 35 to 41, the *bariolage* is suggested. In the strictly pedagogical setting, Galamian addresses this effect as a *ricochet*.²⁰⁹ However, the crossing of multiple strings at a slower tempo still represents the arpeggiated chord, even though it is played on the string. Galamian makes a clear suggestion for execution on the bottom of page 3 in the International Music edition. The student should be familiar with the compositional form of a fugue. The musical style for this movement is comprehensive with polyphonic and homophonic characteristics, and its form has been analyzed earlier in my paper.

Unit 3. Musical Issues

Tempo

The “Allegro” marking helps guide the MSP performer with regard to tempo as it does followers of HPP. According to Fabian’s research, the preferred MSP metronome

²⁰⁹ Galamian, *Principles*, 81-3.

marking is approximately 72.²¹⁰ Inconsistency in tempo is a common problem for all students at some point in a fugue. For example, the sixteenth note episodes should never be played in a faster tempo while the chordal sections are in a slower tempo. Conscientious work with a metronome and feedback from the instructor help guard against this.

Phrasing

Musical phrasing is dictated by the compositional structure. Each subject, countersubject, and episode should be clearly delineated. The student may consider placing a small breath to mark the entrance of each new section. This suggestion can be applied in an infinite number of musical settings.

Vibrato and Ornamentation

In the tradition of MSP, a narrow but fairly consistent vibrato is often used to amplify the importance of each note. As continuous vibrato is a goal, the student should maintain relaxation in the left hand. This should be continued especially for chords. For episodes, vibrato can be used to emphasize an arrival.

Dynamics and Phrasing

Due to the absence of printed dynamics, a dynamic scheme should be planned based on chordal density and presentation of the subject within that texture. Episodes are often driven by tessitura. I suggest beginning in *mezzo forte* to introduce the fugal subject. The thickness of the homophonic texture can influence the dynamics. A chord

²¹⁰ Fabian, *A Musicology*, 132.

will naturally be louder; this must be factored in when crafting an overall dynamic scheme. In each episode, a dynamic is raised, as the melodic line goes higher. Each section with fugal subject, countersubject, and episodes has a certain dynamic within its boundary; however, the larger dynamic scheme for this fugue should be more subtle. Technical difficulties should never cause any sudden undesirable dynamic changes.

Conclusion

The *Fuga* in G Minor is an arrival point for the student, yet a beginning of further study. New and complex chord work is demanded of the performer: the left hand must be accurate yet stay relaxed, and should anticipate the bowarm. In general, chords are placed such that: 1) the “melody” (subject, in this case) is featured rhythmically, 2) chords are represented in a fuller polyphony with full value of the printed note represented if possible, and 3) the beauty of sound is never compromised. Stamina, both mentally and physically, is also addressed. This movement challenges her to achieve both musical and technical success in a more complex context. It also allows her to present her effort and commitment in the highest musical context, the *fugue*. The comparison between HPP and MSP approaches to teaching is shown in the following (Table 5.).

Table 5. Comparison of HPP and MSP in the *Fuga* in G Minor

	HPP	MSP
Timeline	Spring Semester in Senior Year	Spring Semester in Senior Year
Unit 1	Overview of Musical and Compositional Style of the Movement	Left Hand Technical Issues
Unit 2	Score Study	Right Hand Technical Issues
Unit 3	Affect Key Affect Tempo Affect	Musical Issues Tempo Phrasing Vibrato and Ornamentation Dynamics and its phrasing
Unit 4	Rhythmic Devices Phrasing Dynamics	
Unit 5	Chordal Playing	
Unit 6	Interpretation of Measure 35-41	

CONCLUSION

The four-year course using the *Sei Solo* for the undergraduate student has mostly been left to individual instructors to design in the oral tradition of MSP. Fabian's research shows a change in MSP performers in that they have begun to show influence from HPP. Many MSP performers have reflected various factors, such as range of tempo, lighter bow technique, and other types of techniques that can be found in HPP recordings and performances. In addition, more students have become involved in courses and opportunities for period ensembles at college.

It is clear that HPP and MSP have different ideals. In HPP, firm rhetoric based on contemporary and modern treatises and a holistic, comprehensive approach should be prioritized. In this rhetorical approach, the performer delivers an oration (like a speech). In MSP, on the other hand, a singing quality is prioritized. The student applies techniques learned from *Basics* to the repertoire in the mold of the instructor. Through the refinement of technique, the music is revealed. Through comparison of these two approaches, the student can expand her musical path whether in the HPP or MSP model, or somewhere in between.

It is my goal that a college student should be comfortable with different stylistic approaches that make her grow beyond her pre-college experience. HPP, with its comprehensive and holistic emphasis, is well-suited to address that goal. The *Sei Solo* is a good example of musical repertoire that can serve as a tool for her musical growth. Furthermore, exploration of the HPP approach provides her "a springboard towards an expressive, and personally authentic, rendering of the music"²¹¹ as a starting point. In the course of HPP study with the *Sei Solo*, the rhetoric aids to identify the structural notes,

²¹¹ True, "A Modern Violinist's Introduction to Early Music and Historical Performance Practice.", 228.

identify the influence of the affect in tempo (time signature), key signature, and tessitura; functions of rhythmic devices; planning phrasings, and dynamics along with the technical aspect to support the rhetoric to deliver a speech properly. With an understanding of rhetoric, an open mind and new performance skills, she will be nurtured in her music studies after graduation.

LIST OF FIGURES

Figure	Page
1. The Autograph Manuscript of the <i>Allemanda</i> in D Minor	32
2. Bass Line Extract	33
3. Ritchie's Suggestions in Low Positions	41
4. Galamian's Edition of the <i>Allemanda</i> in D Minor	45
5. The Autograph Manuscript of the <i>Gavotte en Rondeau</i> in E Major	58
6. Galamian's Edition of the <i>Gavotte en Rondeau</i> in E Major	77
7. The Autograph Manuscript of the <i>Fuga</i> in G Minor	91
8. Galamian's Edition of the <i>Fuga</i> in G Minor	103

LIST OF TABLE

Table	Page
1. The Reference List in the HPP Approach	13
2. The Reference List in the MSP Approach	15
3. Comparison of HPP and MSP in the <i>Allemanda</i> in D Minor	54
4. Comparison of HPP and MSP in the <i>Gavotte en Rondeau</i> in A Major	87
5. Comparison of HPP and MSP in the <i>Fuga</i> in G Minor	113

REFERENCES CITED

- Bach, Johann Sebastian. *Three Sonatas and Three Partitas for Solo Violin, BWV 1001- 1006*. Edited by Günter Haußwald, revised by Peter Wollny. Kassel: Bärenreiter-Verlag, 2001.
- . *Sonaten un Partiten, BWV 1001-1006 für Violine Solo*. Edited by Carl Flesch. New York: Edition Peters, 1948.
- . *Six Sonatas and Partitas for Violin Solo*. Edited by Joseph Joachim and Andreas Moser. New York: International Music Co., 1942.
- . *Six Sonatas and Partitas for Violin Solo*. Edited by Joseph Joachim and Andreas Moser. New York: International Music Co., 1976.
- . *Six Sonatas and Partitas for Violin Solo, with facsimile of the autograph manuscript*. Edited by Ivan Galamian, New York: International Music Company, 1971.
- Boyden, David. *The History of Violin Playing from Its Origins to 1761*. London: Oxford University Press, 1965.
- Burkholder, Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. seventh edition, New York: W. W. Norton & Co., 2006.
- Butt, John. *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach*. Cambridge: Cambridge University Press, 1990.
- . *Music Education and the Art of Performance in the German Baroque*. Cambridge: Cambridge University Press, 1994.
- . *Playing with History: the Historical Approach to Musical Performance*. Cambridge: Cambridge University Press, 2002.
- Carter, Stewart and Kite-Powell, Jeffery. *A Performer's Guide to Seventeenth-Century Music*. Bloomington: Indiana University Press, 2012.
- Cyr, Mary. *Performing Baroque Music*. Portland: Amadeus Press, 1992.
- Dael, Lucy Van. "J.S. Bach: Sonatas & Partitas for Solo Violin, BWV 1001-1003," YouTube video, 63:03, posted by "Lucy Van Dael – Topic," December 1, 2017, <https://www.youtube.com/playlist?list=PLqwvTh3jdYWUxKhobez3Nxxvfl9YwvBFLp>

- . "J.S. Bach: Sonatas & Partitas for Solo Violin, BWV 1004-1006,"
YouTube video, 63:00, posted by "Lucy Van Dael – Topic,"
December 2, 2017,
https://www.youtube.com/playlist?list=PLSojF6gEz7oVu5QzTG1l_Rl9Dp-ow87x_c
- Deverich, Robin Kay. "Violin Pedagogy: How did they learn? Historical Background of the Violin," violinonline.com, accessed November 5, 2017.
<http://www.violinonline.com/historicalbackgroundoftheviolin.htm>
- Dilworth, John. "The Violin and Bow – Origins and Development" in
The Cambridge Companion to the Violin, edited by Robin Stowell,
Cambridge: Cambridge University Press, 1992.
- Dissmore, Joshua L.. "Baroque Music and the Doctrine of Affections: Putting the Affections into Effect." *The Research and Scholarship Symposium* 18, (2017),
Accessed March 9, 2018,
https://digitalcommons.cedarville.edu/cgi/viewcontent.cgi?article=1384&context=research_scholarship_symposium.
- Donington, Robert. *String Playing in Baroque Music*.
New York: Charles Scribner's Sons, 1977.
- Douglass, David. "Technique: Violin Position and Bow Mechanics" in
A Performer's Guide to Seventeenth-Century music,
edited by Stewart Carter, revised and expanded by Jeffery Kite-Powell,
Bloomington: Indiana University Press, 2012.
- Drabkin, William. "Motif [motive]" *Grove Music Online*. Accessed in August 28, 2018.
(Published in 2001)
<https://doi-org.libproxy.uoregon.edu/10.1093/gmo/9781561592630.article.19221>
- Duckworth, William. *A Creative Approach to Music Fundamentals*. 10th ed.
Australia, United States: Schirmer Cengage Learning, 2010.
- Eiche, Jon. *The Bach Chaconne for Solo Violin: A Collection of Views*.
Bloomington: American String Teacher Association and Frangipani Press, 1985.
- Fabian, Dorottya. *A Musicology of Performance: Theory and Method Based on Bach's Solos for Violin*. Cambridge: Open Book Publishers, 2015.
- Fischer, Julia. "J. S. Bach - Sonata No. 1 in G Minor for solo violin, BWV 1001 (Live),"
YouTube video, 16:29, posted by "thiagoblanco," Feb 20, 2012,
https://youtu.be/W_AE5gwN94o?t=4m24s
- Fischer, Simon. *Basics*. New York: Peters Editions Ltd, 1997.

- Flesch, Carl. *The Art of Violin Playing: Book 1*. 1st ed. Translated by Frederick H. Martens. New York: Carl Fischer, 1939.
- . *The Art of Violin Playing: Book 2*. 2nd ed. Translated and edited by Eric Rosenblith. New York: Carl Fischer, INC., 1939.
- . *Violin Fingering: Its Theory and Practice*. Edited by Boris Schwarz, Forward by Yehudi Menuhin. London: Barrie & Rockliff, 1966.
- Fuller, David. "Note inégales" *Grove Music Online*. Accessed on April 22, 2018. (published in 2001) <https://doi.org/10.1093/gmo/9781561592630.article.20126>
- Galamian, Ivan. *Principles of Violin Playing and Teaching*. Englewood Cliffs: Prentice-Hall, Inc., 1962.
- . *Contemporary Violin Technique Violin, Volume 1: Scale and Arpeggios Exercises with Bowing and Rhythm Patterns*, Boston: ECS Publishing Home, 1966.
- . *Contemporary Violin Technique Violin, Volume 2: Double and Multiple Stops in Scale and Arpeggio Exercises*, Boston: ECS Publishing Home, 1966.
- Geertz, Lois Kathryn. "Telemann's Fantasias for Solo Violin as Precursors to the Solo Sonatas and Partitas of J. S. Bach." DMA diss., University of Oregon, 2014.
- Geminiani, Francesco. *The Art of Playing on the Violin, facsimile of 1751 edition*. London: Travis & Emery Music Bookshop, 2009.
- Gerle, Robert. *The Art of Practising the Violin with Useful Hints for All String Players*. London: Stainer & Bell, 1985.
- Green, Elizabeth A. H., Judith Galamian, and Josef Gingold. *Miraculous Teacher: Ivan Galamian and the Meadowmount Experience*. Ann Arbor, MI: University of Michigan Press, 1993.
- Haynes, Bruce. "Beyond Temperament: Non-Keyboard Intonation in the 17th and 18th Centuries." *Early Music*, 19, 1991: 357-81.
- . *The End of Early Music*. New York: Oxford University Press, 2007.
- Kaplan, Burton. *Practicing for Artistic Success: The Musician's Guide to Self-Empowerment, Vol. I*. Morris, NY: Perception Development Technique, 2004.

- Kuijken, Sigfrid. "J. S. Bach: Sonatas and Partitas for Solo Violin, BWV 1001- 1006," YouTube video, 2:08:21, posted by "Miguel Zampedri," February 4, 2017, <https://youtu.be/11b6wQjbQm4>
- Lawson, Colin and Stowell, Robin. *The Cambridge History of Musical Performance*. Cambridge: Cambridge University Press, 2012.
- . *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge University Press, 1999.
- Ledbetter, David. *Unaccompanied Bach: Performing the Solo Works*. New Haven: Yale University Press, 2009.
- Lenneberg, Hans. Review of *L'Abbé le fils: Principes du violon, 761*. In *Music Review*, edited and compiled by Frank C. Campbell. Paris: Centre de Documentation Universitaire et S. E. D. E. S., 1962.
- Lester, Joel. *Bach's Works for Solo Violin: Style, Structure, Performance*. New York: Oxford University Press, 1999.
- Little, Meredith, and Nathalie Jenne. *Dance and the music of J. S. Bach*. Bloomington: Indiana University Press, 1991.
- Lucktenberg, Jerrie Cadek. *The Joy of Shifting and Double Stops*. Madison: University of Wisconsin-Madison, 1991.
- Mather, Betty Bang. *Dance Rhythm of the French Baroque: A Handbook for Performance*. Bloomington, Indiana University Press, 1988.
- Milsom, David. *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900*. Burlington: Ashgate Publishing Company, 2003.
- Montanari, Stefano. *Metodo di Violino Barocco: Tips and Tricks*. Milan: Carish, 2012.
- Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. New York: Oxford University Press, 1951.
- Muffat, Georg. *Georg Muffat on Performance Practice (the Texts from Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumentalmusik)*, Translated and Edited by David K. Wilson. Bloomington: Indiana University Press, 2001.
- Neumann, Frederick. "The Vibrato Controversy", *Performance Practice Review*, 4, 1991.

- Papadopoulou, Vasiliki. "Instructive Editions of J. S. Bach's Sonatas and Partitas for Solo Violin: History and Significance." In *Bach Network: Understanding Bach Journal* 9 (2014): 108-111.
<https://www.bachnetwork.org/ub9/UB9-Papadopoulou.pdf>.
- Perlman, Itzhak. "Itzhak Perlman: J.S. Bach - Partita in E Major, BWV 1006," YouTube video, 19:56, posted by "allegrofilms," Aug 1, 2016,
https://youtu.be/kKQ_GyelRsc?t=8m7s
- . "Itzhak Perlman: J.S. Bach - Partita in D Minor, BWV 1004," YouTube video, 31:29, posted by "allegrofilms," Jul 28, 2016,
<https://youtu.be/qtyTaE7LvVs?t=1m3s>
- . "J.S. Bach: Partita No.3 / Perlman (1989 Movie Live)," YouTube video, 20:07, posted by "192bps Sound," Feb 14, 2017,
<https://youtu.be/PxUQypniav0?t=8m19s>
- . "Violin Sonata No. 1 in G Minor, BWV 1001: II. Fuga (Allegro)," YouTube video, 5:32, posted by "itzhakperlman," Sep 11, 2014,
<https://youtu.be/szxLn4hUTi4>
- Porter, Margaret Jean. "A Comparison and Evaluation of Selected Techniques from the Violin Manuals of Carl Flesch and Leopold Auer." Masters thesis, University of Oregon, 1975.
- Reilly, Edward R.. *Quantz and his Versuch: Three Studies*. New York: American Musicological Society and Galaxy Music Corp., 1971.
- . and Andreas Giger. "Quantz, Johann Joachim." *Grove Music Online*. Accessed April 22, 2018. (published 2001)
<https://doi.org/10.1093/gmo/9781561592630.article.22633>.
- Rink, John. *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press, 2002.
- Ritchie, Stanley. *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style*. Bloomington: Indiana University Press, 2012.
- . *The Accompaniment in "Unaccompanied" Bach: Interpreting the Sonatas and Partitas for Violin*. Bloomington: Indiana University Press, 2016.
- Sand, Barbara Lourie. *Teaching Genius: Dorothy Delay and the Making of a Musician*. Portland: Amadeus Press, 2000.
- Schröder, Jaap. *Bach's Solo Violin Works: A Performer's Guide*. New Haven: Yale University Press, 2007.

- Seletsky, Robert E. "New Light on the Old Bow: 1." *Early Music* 32, no. 2 (2004): 286-301. <http://www.jstor.org/stable/3519368>.
- . "New Light on the Old Bow, 2" *Early Music* 32, no. 3 (2004): 415-426. <http://www.jstor.org/stable/3519340>.
- . "Still Newer Light on the Old Bow." *Early Music* 37, no. 1 (2009): 149. <http://www.jstor.org/stable/27655320>.
- Shaham, Gil. "Bach: Gavotte en Rondeau for solo violin / Shaham," YouTube video, 2:59, posted by "Berliner Philharmoniker" Nov 8, 2017, <https://youtu.be/oO9ISd5NdvU>
- Stowell, Robin. "Bach's Violin Sonatas and Partitas: Building a Music Library:5" *The Musical Times* 128, no. 1731 (1987): 250-256. <http://www.jstor.org/stable/965100>
- . "Technique and performing practice" In *The Cambridge Companion to the Violin*, edited by Robin Stowell, 122-142. New York: Cambridge University Press, 1992.
- . *The Early Violin and Viola: A Practical Guide*. Cambridge: Cambridge University Press, 2001.
- Swartz, Jonathan. "Perspectives of violin pedagogy: A study of the treatises of Francesco Geminiani, Pierre Baillot, and Ivan Galamian, and a working manual by Jonathan Swartz." PhD diss., Rice University, 2003. <http://hdl.handle.net/1911/18568>.
- Talbot, Michael. "Ritornello." *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.23526>.
- Tarling, Judy. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. Hertfordshire: Corda Music Publications, 2004-5.
- . *Baroque String Playing for Ingenious Learners*. St. Albans: Book Printing UK, 2013.
- Taruskin, Richard. *Oxford History of Western Music, Volume 1: Music from the Earliest Notations to the Sixteenth Century*. Oxford: Oxford University Press, 2010.
- True, Wyatt. "A Modern Violinist's Introduction to Early Music and Historical Performance Practice." DMA diss., University of Oregon, 2014.

- Vandemoortele, Sarah. "Studying the Editions of Bach's Sonatas and Partitas, (1) Manuscripts" *Violinist.com*. 2014.
<https://www.violinist.com/blog/SarahVDM/20143/15639/>
- Vanscheeuwijck, Marc. "Book Review: Carrington, Jerome. *Trill in the Bach Cello Suites. A Handbook for Performance*. Foreword by Lynn Harrell. Norman: University of Oklahoma Press, 2009. ISBN:978-0-8061-4001-8." Claremont: Claremont Graduate University, 2009.
- Walker, Paul M. "Fugue." *Grove Music Online*.
<http://doi.org/10.1093/gmo/9781561592630.article.51678>, 2001.
- Walls, Peter. *History, Imagination and the Performance of Music*. Woodbridge: The Boydell Press, 2003.
- . *Strings: The Violin family*, ed. Stanley Sadie. The Norton/Grove Handbooks in Music Performance Practice Music after 1600. Basingstoke: Macmillan, 1989.
- . "Violin Fingering in the 18th Century", *Early Music*, 12, 1984.
- Wang, Yu-chi. "A Survey of the Unaccompanied Violin Repertoire, centering on works by J. S. Bach and Eugene Ysaÿe." D.M.A. diss., University of Maryland, 2005.