

RESOURCES AND EXERCISES FOR EXPANDING YOUR APPROACHES IN TEACHING

THE BACH CELLO SUITES TO THE HIGH SCHOOL VIOLIST

by

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Resources and Exercises for Expanding your Approaches in Teaching the Bach

Cello Suites to the High School Violist

Thesis directed by Associate Professor Erika Eckert

This paper is a useful resource for teaching Bach's cello suites to young violists age 13-18. The first part contains background information on the six suites and suggested uses of the four manuscripts in teaching. Seven excerpts, four copies and three published editions of the first eight measures of the Sarabande from Suite No. 1 in G major, BWV 1007 are included as an example of the different edition markings that the teacher/student can refer to. The second part explores key affekts and Karen Tuttle's Emotion list as possible teaching tools for expression. At the end of this section there is a table that contains Friedrich Daniel Schubart's and Johann Mattheson's key affekt descriptions combined with Tuttle's list of five basic emotions applied to the Sarabande from Suite No. 1 in G major, BWV 1007. The third part focuses on harmonic analysis with a special focus on Roman numeral and Schenkerian analysis of the Sarabande from Suite No. 1 in G major, BWV 1007. The fourth part contains useful information about meter, rhythm, and dance movements in Bach's cello suites. Meredith Little and Natalie Jenne's division of metric levels into beat, pulse, and tap is explained and applied to the Menuet I from Suite No. 1 in G major, BWV 1007.

CONTENTS

CHAPTERS

I.	INTRODUCTION	1
II.	HISTORY AND USE OF MANUSCRIPTS	3
III.	USE OF KEY AFFEKTS AND KAREN TUTTLE EMOTION LIST	8
IV.	HARMONIC AND SCHENKERIAN ANALYSIS	13
V.	UNDERSTANDING RHYTHM AND DANCE MOVEMENTS IN MUSICAL INTERPRETATION	16
	Courtly dances in France and Germany	21
	Paul Rolland Marching	27
VI.	CONCLUSION	28
	BIBLIOGRAPHY	30

APPENDIX

A.	KAREN TUTTLE'S LIST OF EMOTIONS	32
B.	LITTLE AND JENNE'S STEPS AND STEP-UNITS COMMONLY USED IN FRENCH COURT DANCING	33
C.	CHOREOGRAPHIC SKETCHES OF LA BOURÉE D'ACHILLE BY LOUIS PÉCOUR	34

TABLES

Table

1.a.	Friedrich Daniel Schubart's key descriptions combined with all six keys of Bach's solo cello suites transcribed for solo viola	9
1.b.	Johann Mattheson's key descriptions combined with the six keys of Bach's solo cello suites transcribed for solo viola	10
1.c.	Schubart's and Mattheson's key affekt descriptions partnered with Tuttle's list of more basic and descriptive emotions	12
1.d.	Meredith Little and Natalie Jenne's Metric Levels in Baroque Dances	22

MUSICAL EXAMPLES

Example

1.a.	International Edition of Sarabande, Suite No. 1 in G major, BWV 1007	5
1.b.	G. Schirmer Edition of Sarabande, Suite No. 1 in G major, BWV 1007	5
1.c.	Peters Edition of Sarabande, Suite No. 1 in G major, BWV 1007	6
1.d.	Anna Magdalena's copy of Sarabande, Suite No. 1 in G major, BWV 1007	6
1.e.	Peter Kellner's copy of Sarabande, Suite No. 1 in G major, BWV 1007	7
1.f.	Copies of Sarabande, Suite No. 1 in G major, BWV 1007 by two anonymous sources	7
1.g.	Roman numeral analysis of first eight measures of Sarabande, Suite No. 1 in G major, BWV 1007	13
1.h.	Schenkerian analysis of first four measures of Sarabande, Suite No. 1 in G major, BWV 1007	15
1.i.	Little and Jenne's most common rhythmic patterns found in the Sarabande movements	17
1.j.	Rhythmical structures of mm. 1-2 of Suites No.1, 2, and 3	18
1.k.	Rolled chord in m. 9 of Sarabande, Suite No. 1 in G major, BWV 1007	20
1.l.	Minuet I from Suite No. 1 in G major, BWV 1007	23
1.m.	Minuet I from Suite No. 1 in G major, BWV 1007 based on the Little and Jenne's Table of metric levels	23
1.n.	Louis Pécour's dance steps applied to the Bourrée II from Suite No. 4 in E-flat major, BWV 1010.....	25
1.o.	La Bourrée by Michael Praetorius (Pine, ASTA 2018 Presentation Handout).....	26

CHAPTER I

INTRODUCTION

My first viola teacher, Igor Josifoski, introduced me to the Bach solo cello suites when I was 16 years old. I remember him telling me that everyone teaches and performs Bach's music differently. At the time, I was not completely sure what he meant, but from the beginning of exploring the suites, he gave me an opportunity to create my own style and interpretation. Of course, he guided me through this process, but he always encouraged me to create my own musical ideas, bowings, dynamics, and articulations. After I played my interpretation for him, he would suggest his own ideas based on what is considered appropriate for Baroque style of playing.

For example, we would discuss starting the Courante from Suite No. 1 in G major, BWV 1007 on a down-bow instead of an up-bow, and whether I should break the chord 1+3 instead of 2+2, or play a rolled chord. However, the most important things I remember him discussing during our lessons were the dance movements. Bach was inspired by French court dancing and, although the dances from the cello suites were composed as concert music, it is greatly beneficial to know the general characteristics and history of the dance movements when forming a plan for performance. The teacher can suggest the student look at the 18th century choreographic sketches by the French choreographer Louis-Guillaume Pécour to get more information and inspiration for creating their own interpretation. With this document, I explore dance and other intriguing ideas and exercises that can help motivate the student as they study and perform the suites.

In Chapter 1, there are seven short excerpts of the first eight measures of the Sarabande from Suite No. 1 in G major, BWV 1007 from different editions that contain different bowings, tempo markings, dynamics, and articulations. Knowing the differences in editions is useful when

teaching Bach because not every articulation marking is considered correct or appropriate for the Baroque period. For example, the International edition of this Sarabande contains dashes above notes, dashes and staccato markings on the last two notes in m. 8, grace notes before the chords, and extensive dynamic markings. While some of these markings might help the interpretation, Bach rarely used these markings in his music. Taking into account the widely different editing that appears in the many different editions, one can acknowledge the value of comparing them to create a version to teach from.

Chapter 2 contains a useful table of F. D. Schubart's and J. Mattheson's key affect descriptions combined with Karen Tuttle's list of emotions. It can be very helpful when teaching Bach because it links the views from 18th century prevalent use of key characteristics with the 20th century teaching of Karen Tuttle. Chapter 3 contains general information about analysis followed by a Roman numeral analysis of the first eight measures and a Schenkerian analysis of the first four measures of the Sarabande from Suite No. 1 in G major, BWV 1007. Chapters 4 and 5 contain a musical example of Bourrée II of Suite No. 3 in E ♭ Major, BWV 1010 combined with the dance steps of Louis Pécour. Writing out the dance steps and dancing to them first without the instrument can be helpful when deciding on a comfortable performing tempo and opening character. Paul Rolland's marching exercise, found in this chapter, can be used as a precursor to the more complicated steps found in the choreographic sketches of Louis Pécour. Chapter 6 contains exercises that can be used daily by teaching colleagues and it reflects back to the main points of this document.

CHAPTER II

HISTORY AND USE OF MANUSCRIPTS

J. S. Bach (1685-1750) was a German composer, organist, harpsichord player, and one of the most influential composers of the 17th and 18th century. *Six Suites for Solo Cello* were written in Cöthen, Germany during Bach's appointment as a Kapellmeister for Prince Leopold of Anhalt-Cöthen.¹ In his book, *The True Life of Johann Sebastian Bach*, Klaus Eidam describes instrumental music written during this period: "Bach's creations of the Cöthen years are amazingly abundant, and he particularly lavished attention on the violin and cello during those years, composing unique solo pieces and chamber music for them."² In 1890, cellist Pablo Casals (1876-1973) discovered a score titled in French: *Six Sonates ou Suites pour Violoncello Seul* published in Paris in 1824 by Janet & Cotelle.³ As we know from musicological writings, the original manuscript has never been found.⁴ However, four copies of Bach's cello suites have survived which are easily accessible, both in print in the Bärenreiter Urtext edition and online. The first is by his second wife, Anna Magdalena (1701-1760), the second, by organist Peter Kellner (1705-1772), who was an avid collector of Bach's music, and two others by anonymous copyists.

Anna Magdalena's score remains the best source to refer to given her intimate relationship with Bach and her extensive experience with copying his music. However, as a vocalist, her approach to bowings may have been less detailed than Bach's, making it important

¹ Klaus Eidam, *The True Life of Johann Sebastian Bach* (New York: Basic Books, 2001), 96.

² Ibid., 145

³ David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven: Yale University Press, 2009), 9.

⁴ Eric Siblin, *The Cello Suites* (New York: Atlantic Monthly Press, 2009), 4.

to include the other three copies when researching bowings.⁵ The first three examples below of the Sarabande from Suite No. 1 in G major, BWV 1007, illustrate the great variety of bowings that can be found in some of the most frequently used performing editions, International, Schirmer, and Peters. The following two examples show the same passage as it appears in the Magdalena and Kellner manuscripts, and the last example provides the measures from the two anonymous copies. When trying out the bowings and looking at the articulations in the four copies of Bach's manuscript, there is a noticeable difference and new found ease in playing them compared to the three published versions. Although there are more markings and instructions in the three published versions, the teacher can take the best from all seven examples and come up with their own personal source to teach from. In addition, American violist Milton Katims (1909-2006) edited the International edition, Croatian-American violist and violinist Louis Svecenski (1862-1926) edited the Schirmer edition, and British violist Simon Rowland-Jones (b. 1950) edited the Peters edition. Knowing the time, background, and context for these individuals can help the student clarify their stylistic biases. It is interesting to note that the International and Schirmer editions contain slightly varied rhythms than the earlier sources, as well as dynamics and articulations that are not typically found in Bach's music. For example, dashes above the notes, crescendo markings, and other expressive markings at the opening of the Sarabande in the International edition, for example, are specific musical and technical instructions that the teacher may ultimately suggest, but the goal should be returning to the earlier sources for clarification and a better historical understanding of Bach's writing.

⁵ Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 9.

Example 1.a. International Edition of Sarabande, Suite No. 1 in G major, BWV 1007, mm. 1-8.

Example 1.a shows the International Edition of the Sarabande, Suite No. 1 in G major, BWV 1007, measures 1-8. The score is in 3/4 time, G major (one sharp), and bass clef. The first staff (measures 1-4) begins with a *dolce* marking, followed by a *f* (forte) dynamic. It features a triplet of eighth notes in measure 4. The second staff (measures 5-8) starts with a *p* (piano) dynamic, followed by a *poco a poco cresc.* (poco a poco crescendo) marking, then a *f* (forte) dynamic, and finally a *dim.* (diminuendo) marking. The piece concludes with a repeat sign in measure 8.

Example 1.b. G. Schirmer Edition of Sarabande, Suite No. 1 in G major, BWV 1007, mm. 1-8.

Example 1.b shows the G. Schirmer Edition of the Sarabande, Suite No. 1 in G major, BWV 1007, measures 1-8. The score is in 3/4 time, G major (one sharp), and bass clef. The first staff (measures 1-4) begins with a *poco f ed espr.* (poco forte ed espr.) marking, followed by a *mf* (mezzo-forte) dynamic, and finally a *cresc.* (crescendo) marking. It features a triplet of eighth notes in measure 4. The second staff (measures 5-8) starts with a *ten.* (tension) marking. The piece concludes with a repeat sign in measure 8.

Example 1.c. Peters Edition of Sarabande, Suite No. 1 in G major, BWV 1007, mm.1-8.



Example 1.d. Anna Magdalena copy of Sarabande, Suite No. 1 in G major, BWV 1007, mm.1-8.



Example 1.e. Peter Kellner copy of Sarabande, Suite No. 1 in G major, BWV 1007, mm. 1-8.



Example 1.f. Two anonymous copies of Sarabande, Suite No. 1 in G major, BWV 1007, mm.1-8.



CHAPTER III

USE OF KEY AFFEKTS AND KAREN TUTTLE EMOTION LIST

The study of key affekts or key characteristics focuses on creating a subjective connection of keys with human emotions through descriptive writings to be applied to music. In cultures across the world, such as Italian, German, French, Indian, Egyptian, and Chinese, there are treatises written on key characteristics, their meaning, and connection to the music.⁶ These sources date from the ancient Greek doctrine of ethos to 19th century composers, lexicographers, theorists, and psychologists, such as G. C. Kellner, A.-E.-M Grétry, Hector Berlioz, Jean Rousseau, Jean-Phillippe Rameau, and Jean Paul Richter. Ancient Greeks also had specific descriptions for modes, and the associations with these sounds were deeply rooted in the culture.

Rita Steblin discusses the importance of studying these sources with an open mind because key characteristics mean different things to different composers and cultures. This document focuses on two sources by musicologists of the time that can be useful when teaching Bach's cello suites. In the first source titled *Ideen zu Ästhetik der Tonkunst*, Christian Friedrich Daniel Schubart (1739-1791) states: "Every key is either coloured or uncoloured. Innocence and simplicity are expressed by uncoloured keys. Tender and melancholy feelings (are expressed) by flat keys; wild and strong passions with sharp keys."⁷ The second source, *Das neu-eröffnete Orchestre* (1713) was written by Johann Mattheson (1681-1764).

⁶ Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (New York: University of Rochester Press, 2002), 13-14.

⁷ Ibid., 115.

Table 1.a. Contains Schubart's descriptions combined with the six keys of Bach's solo cello suites.⁸

Suite No. 1 in G Major BWV 1007	Everything rustic, idyllic and lyrical, every calm and satisfied passion, every tender gratitude for true friendship and faithful love, — in a word, every gentle and peaceful emotion of the heart is correctly expressed by this key. What a pity that because of its seeming lightness it is so greatly neglected nowadays...
Suite No. 2 in D Minor, BWV 1008	Melancholy womanliness, the spleen and humours brood.
Suite No. 3 in C Major, BWV 1009	C major is completely pure. Its character is: innocence, simplicity, naivety, children's talk.
Suite No. 4 in E \flat Major, BWV 1010	The key of love, of devotion, of intimate conversation with God; through its three flats [1789: according to Euler] expressing the holy trinity. [1789: D# was the favorite key of the great Jommelli; therefore, he poured out his soul so often in this key. He wrote his most beautiful arias in it.]
Suite No 5 in C Minor, BWV 1011	Declaration of love and at the same time the lament of unhappy love.—All languishing, longing, sighing of the lovesick soul lies in this key.
Suite No. 6 in D Major, BWV 1012	The key of triumph, of Hallelujahs, of war-cries, of victory-rejoicing. Thus, the inviting symphonies, the marches, holiday songs and heaven-rejoicing choruses are set in this key.

⁸ Ibid., 115-119.

Table 1.b. Contains Mattheson's descriptions combined with the six keys of Bach's solo cello suites.⁹

Suite No. 1 in G Major, BWV 1007	Possesses much that is insinuating and persuasive; moreover, it is quite brilliant and is suited both to serious and to cheerful things.
Suite No. 2 in D Minor, BWV 1008	Somewhat devout, calm, also somewhat grand, pleasant and expressive of contentment; therefore, it is capable of promoting devotion in church matters, and peace of mind in common life. However, this does not prevent the successful use of this key for something amusing, not particularly skipping, but rather flowing in nature.
Suite No. 3 in C Major, BWV 1009	Most common of all. But, even this trivial key can be made to sound somewhat tender and touching when, for example, a solo piece is played on the viola d'amore.
Suite No. 4 in E \flat Major, BWV 1010	Beautiful, majestic, and honest.
Suite No 5 in C Minor, BWV 1011	An extremely lovely, but also sad key. Because the first quality is too prevalent and one can easily get tired of too much sweetness, no harm is done when the attempt is made to enliven the key a little by a somewhat cheerful or regular tempo. Otherwise, a person might easily be put to sleep by its gentleness. However, should it be a piece which is intended to induce sleep, then this remark can be disregarded and the desired result will soon be achieved by natural means.
Suite No. 6 in D Major, BWV 1012	Somewhat shrill and stubborn; it is best suited to noisy, joyful, warlike, and rousing things. But, at the same time, nobody will deny that when a flute is used instead of a trumpet and a violin instead of kettle-drums, even this hard key can give a special disposition to delicate things.

Schubart's and Mattheson's views are similar because both of them strongly agree that the key characteristics and emotional responses to certain keys are in fact individual responses to

⁹ Ibid., 226-270.

the different personal experiences.¹⁰ Besides Schubart's and Mattheson's key description lists, the teacher can also refer to Karen Tuttle's (1920-2010) list of The Five Basic Emotions and Their Sub-Characters (see Appendix A). Karen Tuttle was an American viola player and pedagogue who invented the concept called "Coordination" that focuses on fostering healthy and mindful body awareness for optimal performance. The 'emotion list' contains the five basic emotions - love, joy, anger, fear, and sorrow – followed by related character words listed under these basic emotions that Tuttle used in her teaching to help the students connect to the emotions and characters found in music. In his doctoral dissertation, "Coordinated Effort: A Study of Karen Tuttle's Influence on Modern Viola Teaching" Matthew Dane quotes Tuttle: "If you want to move people, you have to move yourself."¹¹ The teacher can encourage the student to explore the connection between music and emotions by referring to Tuttle's list. Music teachers often make the technique a priority, with the emotional connection introduced later. Instead, having a conversation with a student about feelings that the music evokes in them can actually accelerate the learning process for technique while also bringing new expressive ideas to the student. Tuttle's list can also be used to help the student expand their ability to create different characters in their sound. For example, the student could be instructed to play a particular passage three times, selecting three different words from Tuttle's list. The teacher can help guide the student to exaggerate the differences between the versions with technical advice.

Five of the six Bach suites are written in a major key and teachers often use major vs. minor descriptions when they teach Bach (major-happy, minor-sad). This document provides Tuttle's list of five basic emotions combined with Schubart's and Mattheson's key description

¹⁰ Ibid., 1-11.

¹¹ Matthew Dane, "Coordinated Effort: A Study of Karen Tuttle's Influence on Modern Viola Teaching," (PhD diss., Rice University, 2002), 26.

list to expand upon this approach. The five suites in major keys can tend to lead the violist to the far left side of Tuttle's list, which includes the basic emotions, love and joy. The other emotions, anger, fear, and sorrow, can be applied to some movements of the major key suites, for example, second menuets, bourrees and gavottes in relative minor keys, but this document focuses on movements from Suite No. 1 in G major, naturally leading the violist to the love and joy categories. Also, the teacher can refer to Tuttle's list without first introducing the student to the more abstract views of Schubart and Mattheson. Tuttle's list can be useful when teaching other repertoire as well. In the example below, Schubart's and Mattheson's key affekt descriptions are partnered with Tuttle's list of more basic and descriptive emotions.

Table 1.c. Schubart, Mattheson, Tuttle, and Bach.

	C. F. D. Schubart	Johann Mattheson	Karen Tuttle
Suite No. 1 in G major, BWV 1007	Everything rustic, idyllic and lyrical, every calm and satisfied passion, every tender gratitude for true friendship and faithful love,- in a word, every gentle and peaceful emotion of the heart is correctly expressed by this key. What a pity that because of its seeming lightness it is so greatly neglected nowadays...	Possesses much that is insinuating and persuasive; moreover, it is quite brilliant and is suited both to serious and to cheerful things.	Love: Noble, Majestic, Rejoice Joy: Inner Joy, Luminous, Buoyant, Elegant, Glory.

CHAPTER IV

HARMONIC AND SCHENKERIAN ANALYSIS

Although, the teenage student might not be completely familiar and comfortable with harmonic analysis and music theory, the teacher can spend time during the lesson helping to guide the student through a basic harmonic analysis of the movement. If the student is comfortable doing this type of work on their own, the teacher can suggest to him/her a Roman numeral analysis, chord identifications, key areas, and points of modulation, as part of their homework. There are two reasons why students might benefit from doing a Roman numeral analysis in Bach's music. First, this type of analysis provides more information about the composer's style of writing and the general form of the piece. Second, harmonic events are as important as the melody line in interpretation and most often the students of this age will tend to focus on melody only. Below is an example of a Roman numeral analysis of the Sarabande from Suite No. 1 in G major, BWV 1007. Note the use of T (tonic) and D (dominant) labeling as well. In Baroque music, soft cadences are the rule. This means that D (V), the pre-cadence moment, should be played more strongly than the resolution moment, T (I), which should be played with release in the sound. This interplay of harmonic tension and release can also be connected to the Tuttle characters from the previous chapter.

Example 1.g. Roman numeral analysis of Sarabande, Suite No. 1 in G major, BWV 1007.

The image displays a musical score for the Sarabande from Suite No. 1 in G major, BWV 1007, with Roman numeral analysis and labels. The score is written in 3/4 time and G major (one sharp). The analysis is as follows:

- Measure 1: T (Tonic)
- Measure 2: IV 6/4 (Fourth chord, 6/4 inversion)
- Measure 3: V 5/3 (Fifth chord, 5/3 inversion)
- Measure 4: T (Tonic)
- Measure 5: V/IV (Second inversion of the Fourth chord)
- Measure 6: IV 6/4 (Fourth chord, 6/4 inversion)
- Measure 7: V (Dominant)
- Measure 8: V (Dominant)
- Measure 9: V 6/5 (Fifth chord, 6/5 inversion)
- Measure 10: T (Tonic)
- Measure 11: D: ii (Second chord, dominant seventh)
- Measure 12: V (Dominant)
- Measure 13: V (Dominant)
- Measure 14: T (Tonic)
- Measure 15: V (Dominant)
- Measure 16: T (Tonic)
- Measure 17: V (Dominant)
- Measure 18: T (Tonic)
- Measure 19: V (Dominant)
- Measure 20: T (Tonic)

Another way of analyzing Bach's suites is through Schenkerian analysis. Although the student may not be as familiar with the ideas and terminology used in Schenkerian analysis, the idea behind the analysis is to create clear layers of music and provide a visual representation for better interpretation and understanding, ideas that could be used with students of all levels. Heinrich Schenker (1868-1935) was an Austrian theorist, composer, and teacher.¹² In his book, *Analyzing Classical Form; An Approach for the Classroom*, William E. Caplin explains in great detail the basic ideas behind Schenkerian analysis. Caplin states that the foundation of Schenkerian analysis is removing layers of music until the structure of the piece is clearly defined (I-V-I).¹³ Schenkerian analysis can easily be applied to any of the suite movements, resulting in a better understanding of how all these aspects interact simultaneously: ornamentation, counterpoint, melody, and harmony.¹⁴

According to Schenker, there are three layers of music: foreground, middleground, and background. Foreground (*Vordergrund*) includes all the notes that can further be removed in the Middleground (*Mittelgrund*). Middleground is the second layer of analysis that contains fewer notes and ornamentation found in the first layer. Background (*Hintergrund*) is the core of Schenkerian analysis and represents the skeleton of every piece - a clear descent from the 3rd or 5th scale degree to the 1st scale degree (I-V-I). As mentioned above, depending on the student's interest, age, and theory background, Schenkerian analysis might not work in every case. However, everyone can benefit from the simple visual representation that this type of analysis offers, especially if a student is seeking a deeper understanding of the music. Also, Schenkerian

¹² *Encyclopædia Britannica*, s.v. "Heinrich Schenker," (by editors of Encyclopædia Britannica), <https://www.britannica.com/biography/Heinrich-Schenker> (accessed April 23, 2018).

¹³ William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom* (Oxford University Press, 2013), 15.

¹⁴ *Ibid.*, 15.

analysis can help improve students' memorization; marking specific arrival points in the score can create clear guidance through harmonies and counterpoint. Below is a Schenkerian analysis of the first four measures of the Sarabande from Suite No. 1 in G Major, BWV 1007. The three examples show Foreground, Middle Ground, and Background.

Example 1.h. Schenkerian analysis of first four measures of Sarabande, Suite No. 1 in G major, BWV 1007.

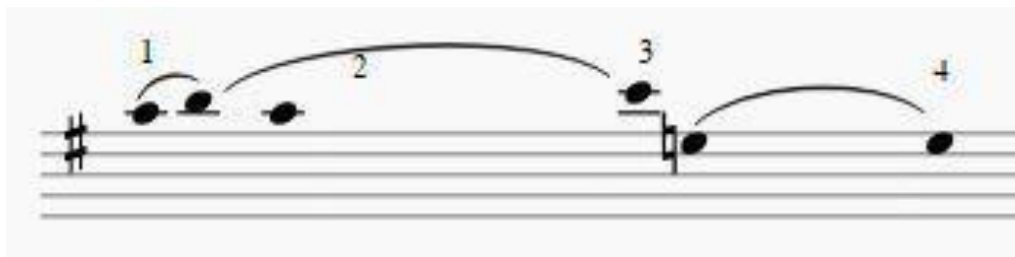
Foreground (*Vordergrund*), mm. 1-4.



Middleground (*Mittelgrund*), mm. 1-4.



Background (*Hintergrund*), mm. 1-4.



CHAPTER V

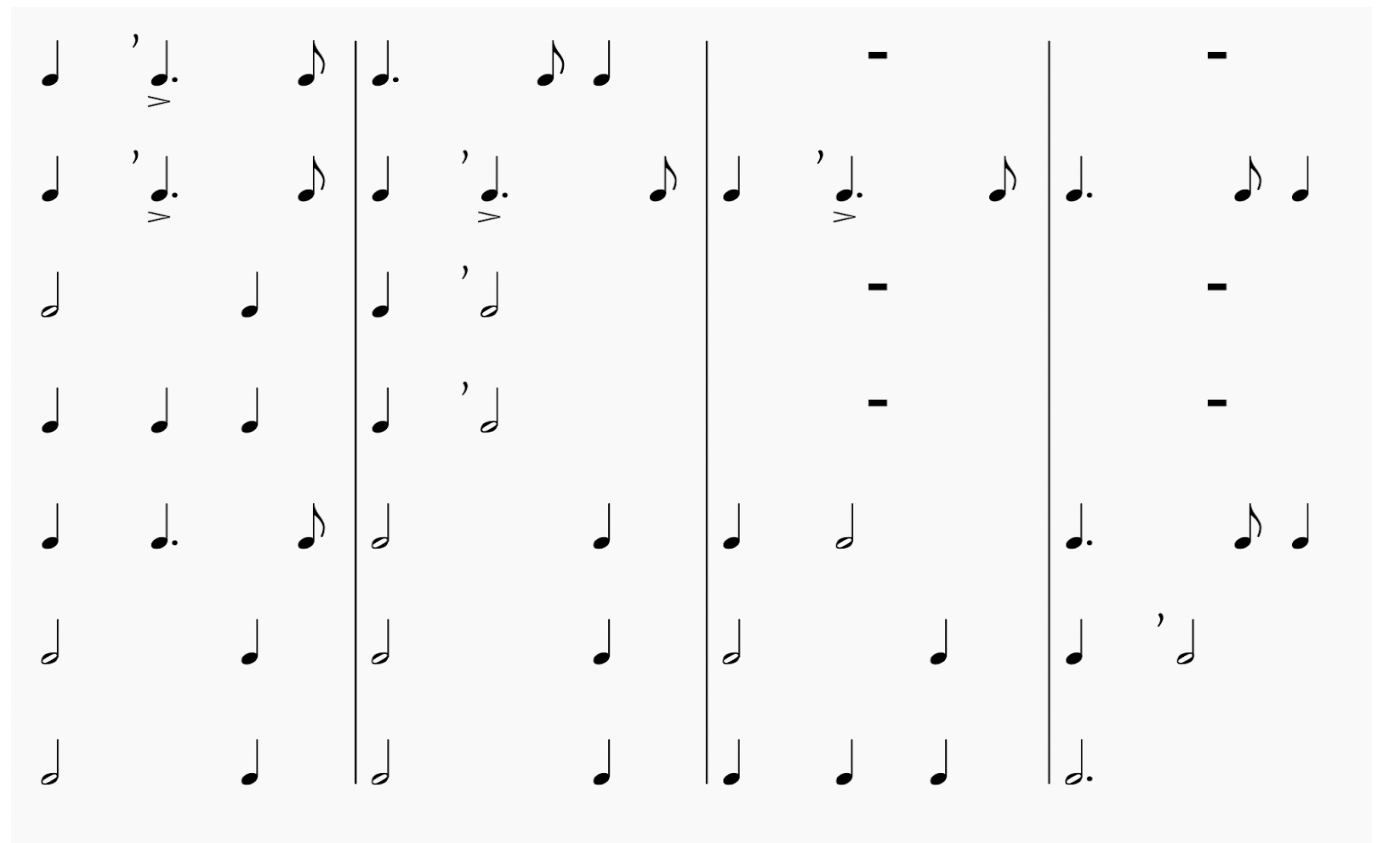
UNDERSTANDING METER, RHYTHM, AND DANCE MOVEMENTS IN MUSICAL INTERPRETATION

Rhythm, according to the ancient Greek writer Aristoxenus, is an activity, not a thing.¹⁵ When we think about the rhythm in Bach's cello suites, it is important to consider tempo and meter. Most likely, rhythmic figures will change every beat; therefore, it is important to understand the phrase structure over a number of bars, to have mobility across the bar lines, and to maintain consistency in the general tempo. Even though Bach did not write any tempo markings in his cello suites, understanding the dances themselves can guide the student to the right tempo choices. Specific rhythmic figures define each movement of Bach's suites. The tempo and meter are directly related to those figures and if there is no correlation between these three elements, then the student might not be fully engaged with the music. For example, the main characteristic of the Sarabande is an emphasis on the second beat; however, this is not the case in every suite; Suite No. 1, 2, 3, and 6 share this feature, but Suite No. 4 and 5 do not. In their book, *Dance and the Music of J. S. Bach*, Meredith Little and Natalie Jenne came up with the chart in Figure 1.i. that illustrates the most common rhythmic patterns found in the Sarabande movements.¹⁶

¹⁵ Meredith Little and Natalie Jenne, *Dance and the Music of J.S.Bach*, 2nd ed. (Bloomington, IN: Indiana University Press, 2001), 16.

¹⁶ *Ibid.*, 97.

Figure 1.i. Little and Jenne's most common rhythmic patterns found in the Sarabande movements.



This chart can be useful before the student even starts learning the notes for two reasons. First, the rhythm is simplified and the student has a visual representation of the rhythm only. Second, if we compare the two opening measures of the Sarabandes in Suites No. 1, 2, and 3, as in the example below, we become more familiar with the different Sarabande rhythmic models in the actual music. Also, writing this out for a student or letting him/her do this as an assignment can lead to a better understanding of rhythmic patterns that occur throughout the movement.

Figure 1.j. Rhythmical structures of mm. 1-2 of the Sarabandes from Suites No.1, 2, and 3.
 *Note: these are the rhythmic structures, not the actual rhythms printed in the music.



Exercises based on Little and Jenne's most common rhythmical patterns found in Sarabande movements:

1. The student can practice printed rhythms in the movement with open strings and add the notes later. The student should play the specific open strings that the notes are on before adding the left hand.
2. The student can write name of the string above/below the score. This can be helpful for two reasons; first, writing down the name of the string can help the student with the memorization process. By having a visual representation of the string the note is on written underneath the rhythm creates another connecting layer of memory that the student can use in conjunction with aural and tactile memory. Second, writing down the name of the string can help the student with better string anticipation and reliable right arm levels. Professor Erika Eckert, talks about three right arm levels: C-G, G-D, and D-A. Combining this three-tier approach to the right arm balance with the names of the strings can help create even string crossings when needed.¹⁷ For example, in slower

¹⁷ Erika Eckert, "PMUS 5696-001 Viola" (University of Colorado, 2017)

movements, slow, even string crossings can create beautiful, long lines. On the other hand, faster movements require faster string crossings and right arm level anticipation. In addition, almost every movement in the six cello suites contains larger interval leaps that require special preparation and anticipation in the right arm in order to have smooth string crossings and better coordination between the left and the right arm. Thinking of Professor Eckert's arm levels and writing down the name of the string above or below the score can help the student understand the exact physical action needed to bring the music to life.

Another technical challenge that can arise when learning Sarabande movements is deciding how to break the chords. In her 2018 ASTA presentation, *Unaccompanied Bach: Preparation, Technique, Interpretation, and Teaching*, Rachel Barton Pine, who is an American violinist, discusses the importance of choosing whether to break the chords 2+2 or roll the chords in Baroque music. According to Pine, if a chord is rolled note by note it is hard to distinguish the harmony. She had an interesting approach to rolling the quadruple chord with ease and beauty: the purpose of this exercise is not to play each note individually but to focus on the gesture behind it. In the example below, Pine suggests focusing attention on the balancing of the bracketed notes.

1.k. Rolled chord in m. 9 of Sarabande, Suite No. 1 in G major, BWV 1007.
*Notes in brackets should be played louder.

m. 9



Barton's exercise chord in m.9



Rolled chord m.9



Rolling chords on an instrument such as harpsichord or guitar may come more naturally to the player because they are found in the repertoire extensively and used in daily practice. However, many bowed string players will often roll a chord from the bottom note to the top note without any purpose. This exercise can be a useful tool to expand the variety in approach to chords, and the student can use it throughout the suites.

Courtly Dances in France and Germany

King Louis XIV, inspired by dancing, costumes, ballrooms, and elegance, is known to have been instrumental in introducing French court dance to other European cultures.¹⁸ In their book, *Dance and the Music of J. S. Bach*, Meredith Little and Natalie Jenne discuss the importance of French court dance. Because arts, music, and dance flourished in France during the 17th century, most people heard the music of the French court performed in their own cities by composers such as Couperin and Lully. One of the most famous French choreographers, whose works are cited later in this document, was Louis-Guillaume Pécour.

The technique of French Court dancing has been preserved, happily, through numerous dance manuals as well as a notation system which could record particular choreographies. The technique was based on a strongly centered carriage, with the back straight (but not stiff); a long neck supporting a balanced head, which was tilted neither downward in submission nor upward in haughtiness; and arms and legs which moved without hunching the shoulders or bowing the back... The dance technique emphasized turnout of the legs from the hips because it enabled the dancer to look his best to an audience, and the courtier his best to the court, even in sideways movements which may appear awkward without turnout.¹⁹

German court dancing was influenced by French court dancing. In every big city in Germany, there was a huge demand for French choreographers.²⁰

Balls were gatherings expressly for the purpose of dancing... [They] were given by high-ranking nobility at their courts, by ministers of state, by lesser nobility, and also by burghers. Since the bourgeoisie strove to imitate the courtlife, the balls were also imitated as much as possible.²¹

Little and Jenne state that J.S. Bach had contact with three French choreographers who worked and lived in Saxony: Johannes Pasch, Pantaleon Hebenstreit, and Jean-Baptiste Volumier. It is no

¹⁸ Little and Jenne, *Dance and the Music of J.S. Bach*, 4.

¹⁹ Ibid., 7-8.






















²⁰ Ibid., 9-15.

²¹ Ibid., 11.

coincidence that Bach's *Suites for Solo Cello* were inspired by French court dancing, given that Bach was exposed to the art of dance in German courts.²²

Little and Jenne also talk about the importance of beat divisions and different levels of beats in Bach's dance music. They came up with a system of marking the beat levels from highest to lowest using the terms "beat," "pulse," and "tap." Every note that does not fit these three divisions is considered ornamentation.²³

Table 1.d. Little and Jenne's Metric Levels in Baroque Dances.²⁴

Dance type	Usual time signature*	Usual note values and metric levels*	Metric structure
Bourée Gavotte Rigaudon	2, ̢, [2/4]	beat  pulse  tap 	II-2-2
French gigue Giga II Canarie Passepied	6/8, 12/8	beat  pulse  tap 	II-3-2
Loure Forlane Siciliana	6/4	beat  pulse  tap 	II-3-2
Giga I	12/8, 12/16, 24/16	beat  pulse  tap 	II-2-3
Minuet	3/4, 3	beat  pulse  tap 	I-3-2
Sarabande Polonaise Chaconne Passacaglia Corrente	3/4, 3	beat  pulse  tap 	III-2-2
Courante	3/2	beat  pulse  tap 	III-2-2

²² Ibid., 13.

²³ Ibid., 16-17.

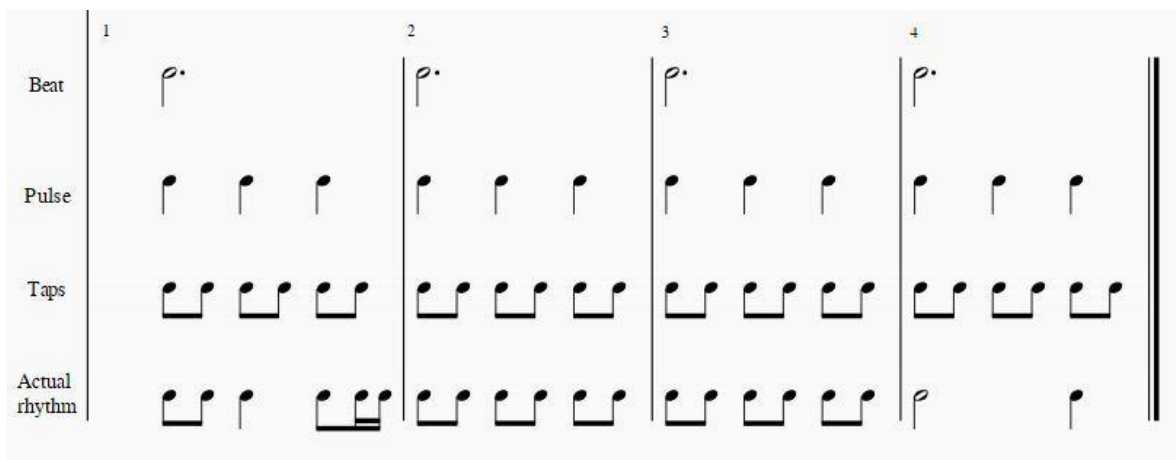
²⁴ Ibid., 18.

The teacher can start by asking the student to define the metric levels in the movement, especially if he/she sees that the student is struggling with maintaining a steady tempo throughout the movement. Many times, being aware of the smallest beat division, or “tap,” can help strengthen the inner pulse. Here is their idea applied to the Menuet I from Suite No. 1 in G major, BWV 1007.

Example 1.l. Menuet I from Suite No. 1 in G major, BWV 1007.



Example 1.m. Menuet I from Suite No. 1 in G major, BWV 1007, mm. 1-4 based on Little and Jenne’s Table of metric levels.



The student can put the metronome to the larger beat level and move to the micro level later (pulse, tap).²⁵ This type of practicing can lead to a better understanding of when and where in the movement the student can think of the beat level, where to think of the pulse, and where to think of the tap. For instance, in measures 4 and 8 (cadence measures) a student might think either of the beat level or the pulse level. Thinking of the pulse and taps can prevent the student from rushing and provide them a way of looking at rhythm at the micro level. Simultaneously, thinking of the beat level in a movement like this can help the music flow and allow the student to also look at rhythm at the macro level - larger than one measure. Exploring these options can lead to a better understanding of the beat hierarchy, a way of prioritizing pulses in a measure to give the movement a dance-like feel. In a movement in three, for example, beat one receives the most energy, beat two the least, and beat three leads to beat one of the next measure.

As mentioned earlier, Louis-Guillaume Pécour was one of the most famous French choreographers. Figure 1.n. illustrates Pécour's steps set to the first part of La Bourée d'Achille.²⁶ The teacher can explain the dance steps to the student by following the descriptions from the chart (see Appendix B), and then slowly introduce the dance steps directly into the Bourrée II from Suite No. 4 in E ♭ Major, BWV 1010. Playing while dancing the steps is easier once the student becomes comfortable with the memorization.

²⁵ Erika Eckert, "PMUS 5696-001 Viola" (University of Colorado, 2017).

²⁶ Little and Jenne, *Dance and the Music of J.S.Bach*, 36.

Bourrée II

The score is written in 3/4 time and consists of three systems of music, each with a melody line and a corresponding dance step line. The key signature has two flats (B-flat and E-flat).

System 1: The melody line starts with a treble clef and a key signature of two flats. The dance step line below it includes the following steps: *PAS de Bourée*, *PAS de Bourée*, *CONTRETEMPS DE GNOTTE*, and *TERMS DE COURANTE*.

System 2: The melody line continues. The dance step line includes: *PAS de bourée*, *PAS de Bourée*, *PAS de Bourée*, and *PAS de bourée*.

System 3: The melody line concludes with a double bar line. The dance step line includes: *PASS de sissonne*, *PAS de sissonne*, *PAS de bourée*, and *Bourrée l'da capo* (marked with a repeat sign) and *PAS Coupé*.

²⁷ Rachel Pine, "The Unaccompanied Bach: Preparation, Technique, Interpretation, and Teaching Unaccompanied Bach," 2018.

confidence in his/her own playing faster than if he/she worked on Bach's music. The musical example in Figure 1.o. she suggested is simple in form and rhythm, which offers the student a greater chance to succeed and build good habits that can benefit him/her later when studying more difficult repertoire. Although the example is written for violin, it can be performed on viola, or the teacher can find other movements from 15th and 16th century composers written specifically for viola.

Figure 1.o. La Bourrée by Michael Praetorius (Pine, ASTA 2018 Presentation Handout), mm. 1-29 (*markings in the score are there for a clapping exercise that will not be mentioned in this document).²⁸

La Bourree ③

Michael Praetorius (1571-1621)

The image shows a musical score for a piece titled "La Bourree" by Michael Praetorius (1571-1621). The score is written for Violin and consists of 29 measures. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance markings such as accents, slurs, and trills. The measures are numbered 1 through 29. The score is presented in a single system with multiple staves. The first staff is labeled "Violin" and the subsequent staves are labeled "Vln.". The score ends with a double bar line and the word "Fine." written above the final measure.

²⁸ Pine, Handout, 4.

Paul Rolland Marching

Tone on a string instrument can be produced only through movement... good movements lead to better tone production and technique, and, above all to increased vitality and expressiveness in playing.²⁹ Marching exercise, created by violin pedagogue Paul Rolland, is a simple exercise to help the student keep a steady tempo, as well as helping ensure that the body does not have any extra tension. For this exercise, the student should perform the movement from memory.

Exercise:

1. Leave the bow in the case and march while playing only the left hand.
2. Use a metronome to pick a comfortable tempo (for the purpose of this exercise put a metronome on every beat then move to the one pulse in a measure-downbeat).
3. Start marching (still playing only left hand).
4. As you raise the next leg think about the suspense (experience how the time slows down).
5. Pick up the bow.
6. Start marching while playing with both hands (Marching should guide the music, not the opposite).

The teacher can recommend to the student to march across the room until the repeat sign and then return on a different path than first used. The student can use this exercise to explore independence in the lower (legs, knees, and feet) and upper body (left and right hands), as well as strengthen concentration that is needed for playing while marching. Also, the student might start experiencing different movements in the body that will later translate to the music. For example, marching in slower movements requires different energy, dropping and lifting of the

²⁹ Rolland and Mutschler, *The Teaching of Action in String Playing* (Boosey & Hawkes, 1974; revised edition, (1986), viii.

legs than the faster movements. In addition, remembering the feeling in the body while marching can help the student pick the most comfortable performing tempo. Along with the marching, the student might benefit from seeing several choreographic sketches from Louis-Guillaume Pécour: the sketches can help with the imagination process and inspire the student to think more about the form, steps, and the elegance of the dance movements, all things they can translate into their own playing. The student might also notice that the dancer never returns the same way he/she started (see Appendix C).³⁰

³⁰ Anne L. Witherell, *Louis Pécour's 1700 Recueil De Dances* (Ann Arbor, Michigan: UMI Research Press, 1981), 218-219.

CHAPTER VI

CONCLUSION

The purpose of this document is to share more information with teaching colleagues about the available resources and exercises as an additional tool to those they already use daily. It is important that the teacher learns about the history, copies of the manuscripts, and editions that are available, both in print and online in order to make the best possible teaching decisions that will impact students' experience with the cello suites. Deciding on what bowings or ornaments to use from studying the four copies of the manuscript and three editions presented in Chapter II can be challenging. Both International and Schirmer editions contain dynamic and articulation markings in the score: using only this type of edition can be misleading for a young student and can cause confusion about performance practice and its application to Bach's music. Introducing the four existing copies of the manuscript, and especially the Magdalena and Kellner copies, considered the closest to the original manuscript, to the student can help open their eyes to Bach's musical intentions.

Teaching the student to connect emotions and characters to the music can benefit from a number of different strategies to achieve success with every student. Therefore, it is important for a teacher to be aware of the variety of resources available to them so that their teaching can best enhance the musical experience of each student with the cello suites. Schubart's and Mattheson's key affekt descriptions and Karen Tuttle's emotion list presented in Chapter III can be wonderful teaching tools to help younger students develop their own emotional connection with these pieces.

Harmonic and Schenkerian analysis can be introduced to the student while they are beginning to learn a piece; it can deepen their understanding of the music by providing important

musical knowledge about the piece from a compositional perspective that can help the student connect what they hear with what they see. The teacher can expand students' knowledge of music theory and aural skills by helping them understand the basic elements of both systems of analysis presented in Chapter IV.

The teacher can introduce marching, metronome work, and Little and Jenne's metric table presented in Chapter V to help the student gain a better understanding of the tempo, rhythm, and meter in the cello suites. With careful guidance by the teacher, all of the exercises found in Chapter V, as well as other available sources outside of this document, can improve students' understanding of Bach's music and help them become better interpreters of the solo cello suites.

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Appendix A: Karen Tuttle's List of Basic Emotions

The Five Basic Emotions and Their Sub-Characters

Love	Joy	Anger	Fear	Sorrow
Lust	Frank	Torment	Torment	Wistful
Longing	Frolic	Morose	Urgent	Tragic
Flirt	Capricious	Stormy	Anxious	Torment
Amiable	Naive	Frenzy	Ominous	Sad
Nostalgia	Peaceful	Complain	Shock	Longing
Languor	Tickle	Agitated	Agitated	Stark
Tender	Boisterous	Kvetch	Mystery	Cry
Tease	Inner Joy	Rage	Ghostly	Supplicant
Abandon	Luminous	Snarl	Evil	Despair
Quiet	Whimsy	Madness	Pain	Doldrums
Passion	Exaltation	Frustrated	Beg	Plead
Sentimental	Ecstatic	Crouch	Timid	Wail
Forthright	Mischief	Fury	Apprehension	Shriek
Noble	Gay	Sarcastic	Suspense	Heartbeat
Majestic	Buoyant	Grim	Terror	Lost
Cry	Twinkle	Tortured	Awe	Bleak
Plead	Sprightly	Anguish	Reverence	Pensive
Supplicant	Vigor	Irritated	Uneasy	Yearning
Frolic	Comic	Violent	Depressed	Agony
Gracious	Sassy	Vehement	Panic	Melancholy
Rejoice	Caricature	Fierce	Cold	Tortured
	Frolic	Restless	Startled	Death Toll
	Effusive	Crotchety	Ophelia	Bell
	Buffoon ^{sm?}	Crank	Insane	Passion
	Mimic	Nettled	Eerie	Noble
	Glory	Hate	Grind	Prayer
	Elegant	Impatient		Stagnant
	Flutter	Feverish		Lonely
	Wonder	Erasable		Stale
	Skittish	Provoke		

Appendix B: Little and Jenne's Steps and Step-units commonly used in French court dancing

Steps and Step-Units Commonly Used in French Court Dancing

The following analytical symbols show the quality of the dance steps and the way they fit with the music:

v *plié*
 A *élevé*
 7 *jetté*
 ~ *glissé*
 | step without bend or rise
 i step without change of weight

Step or Step-unit	Performance
<i>Demi-coupé</i> v A	<i>Plié</i> , rise onto the ball of the stepping foot.
<i>Pas marché</i> 	Walk on ball of foot; no bend or rise.
<i>Pas glissé</i> ~	Walk, as in <i>pas marché</i> , but slowly slide foot to position.
<i>Jetté</i> v 7	Bend both knees and spring from one foot to the other.
<i>Tems de courante</i> v ~	Bend both knees, straighten and rise on the supporting foot, and slide the other foot to position slowly.
<i>Pas assemblé</i> v 7	Bend both knees, spring off one foot, and land on both feet.
<i>Pirouette</i> v A	Bend both knees, straighten and rise on both feet, and turn.
<i>Pas coupé</i> v A or v A ~	<i>Demi-coupé</i> plus <i>pas marché</i> or <i>pas glissé</i> (many different forms).
<i>Pas de bourée</i> v A	<i>Demi-coupé</i> plus two <i>pas marchés</i> .
<i>Pas de menuet</i> v A v A v A v A v A A 7 v 7 v 7	Four steps set to two measures of music. There are many varieties; the most common are: 2 <i>demi-coupés</i> and <i>pas marchés</i> 2 <i>demi-coupés</i> , <i>pas marché</i> , and another <i>demi-coupé</i> <i>contretemps de menuet</i>
<i>Contretemps de gavotte</i> v 7	<i>Plié</i> , hop (on one foot), and two <i>pas marchés</i> .
<i>Contretemps ballonné</i> v 7 v 7	<i>Plié</i> , hop (on one foot), and leap onto the other foot.
<i>Jettés</i> v 7 v 7	Two <i>jettés</i> set to one measure of music.
<i>Jettés chassés</i> v 7 v 7	Two springs from one foot to the other, with one foot "chasing" the other.
<i>Pas de sissonne</i> v 7 v 7	<i>Plié</i> spring from one onto two feet, land in <i>plié</i> , spring onto one foot (land in the following <i>plié</i>).
<i>Glissades</i> v A ~ v A ~	Two <i>pas coupés</i> in one measure of music (the effect is that of four quick steps).
<i>Pas de courante</i> v A A	<i>Demi-coupé</i> , <i>pas coupé</i> .

Appendix C: Choreographic Sketches of La Bourrée d' Achille by Louis Pécour

Appendix A: La Bourrée d'Achille

219

218

Appendix A: La Bourrée d'Achille

