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## Annotated Bibliography

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### Recommended Citation

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## **Annotated Bibliography**

### **Publication Statement**

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### **Publication Statement**

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**1. Abraham, Immanuel Tzemach. "J.S. Bach's Chaconne for Solo Violin: A Performer-Composer's Approach to Interpretation." DMA diss., University of Arizona, 2019**

Immanuel Abraham discusses the Bach Chaconne from Partita No. 2 in D minor as a Stylistic Whole as an introduction to his own edition of the Chaconne. The Chaconne being a stylized dance movement from 16<sup>th</sup> century Spain shares similar structural rules that the Passacaglia follows both being variation over an ostinato bass. However, Abraham notes multiple differences, and lists out a set of common traits that differentiates them, most notably being that the Spanish Chaconne has a heaving emphasis on beat 2. At the end of the dissertation, after a lengthy discussion on style, and other re-writings of the chaconne, Abraham presents his own notated interpretive edition.

**2. Donington, Robert. "Chapter 7-Ornamenting the Line." in *Baroque Music: Style and Performance a handbook*. First American Edition New York: W.W. Norton, 1982.**

In this chapter Robert Donington discusses various rules on ornamenting a single line and when it is appropriate to ornament in baroque music. Emphasizing "Our difficulty here is that the surviving evidence, though abundant, is full of ambiguities." Donington gives examples from many different historical performers and composers such as Diego Ortiz, Giovanni Battista Doni, Jean-batiste Lully, Joachim Quants, among others, who discuss their opinions on "free ornamentation" with some contradiction. Donington then lays out a set of rules based on the writings and examples given earlier in the chapter on how to use "free ornamentation." Donington further discusses that "free ornamentation" is a way to have a more personal interpretation and relationship with a composer's work.

**3. Donington, Robert. "Chapter 8-Specific Ornaments." in *Baroque Music: Style and Performance a handbook*. First American Edition New York: W.W. Norton, 1982.**

In the previous chapter Robert Donington discusses and presents a set of rules for "free ornamentation." In Chapter 8, Donington discusses the ornaments that were common amongst all interpretations. He lists five ornaments that appear frequently, the appoggiatura, appoggiatura in recetives, the double appoggiatura, the passing appoggiatura, the slide and tirara, and the trill. Again Donington give examples by many composers and performers from the era such as Francesco Geminiani, C.P.E. Bach, J.A. Scheibe, among others, and gives many score examples and score examples of performance practice.

**4. Geminiani, Francesco. *The Art of Playing on the Violin*. 1751.**

A facsimile reprint of Francesco Geminiani's Treatise on "The art of playing on the violin." Geminiani outlines multiple exercises for bowing and articulation. He also has a set of ornamentation markings and an explanation on how to execute all in performance situations. These examples of notation with ornamentation are further explored in Robert Donington's book "Baroque Music: Style and Performance a Handbook."

**5. Ledbetter, David. "Chapter 1, German Traditions of Solo Instrumental Music." in *Unaccompanied Bach: Performing the Solo Works*. New Haven: Yale University Press, 2009.**

Focusing mainly on the first part of the chapter, Johan Sebastian Bach, was most known to be a keyboard virtuoso, however he viewed fondly the Viola and Violin and evidently knew

the limitations of the stringed instruments quite well. His knowledge of the violin was apparent as well, as he would lead an orchestra with the violin rather than the harpsichord. Ledbetter discusses the process in which German violin music affected the style of Bach's Sonatas and Partitas without bass.

**6. Ledbetter, David. "Chapter 2, Concepts of Style and Structure." in *Unaccompanied Bach: Performing the Solo Works*. New Haven: Yale University Press, 2009.**

The Presence of Italian, German, and French musicians in German courts created a style that implemented all three compositional styles called "German 'Mixed Style.'" Ledbetter talks about three composers, Corelli with the Italian Style, Telemann with the German style, and Lully with the French Style, among others. Ledbetter goes more into depth in this chapter in terms of defining the 3 different styles. The mix of styles is evident in the Six sonatas and partitas by Bach as each Sonata or Partita show Characteristics of German, Italian, and French dance and compositional styles.

**7. Ledbetter, David. "Chapter 3, The *Sei Solo* for Violin BWV 1001-1006." in *Unaccompanied Bach: Performing the Solo Works*. New Haven: Yale University Press, 2009.**

David Ledbetter, in Chapter 3 of his book, takes all six sonatas and partitas and gives a quick analysis of each work, which includes Motivic, Harmonic, and Rhythmic analysis. He also presented a realized score of the figured bass of each movement. In the analysis he emphasizes the difference between different dance styles and compositional styles that it be the German, French, or Italian style.

**8. McCarty, Patricia. "User Friendly Baroque Ornamentation." *American String Teacher* 47, no. 1 (February 1997) <https://doi-org.du.idm.oclc.org/10.1177/000313139704700108>.**

This article gives a simpler approach to different figures in baroque ornamentation, mainly focusing on the Trill. The article focuses on Viola repertoire and opinions on interpretation are given by David Miller, Michael Kimber, Laua Jeppesen, Judson Griffen, and Tina Chancey. Each Violist Goes through different ornamental figures in pieces such as the Bach cello Suites and give score examples of each performers interpretation.

**9. Ritchie, Stanley, and Mauricio Fuks. "Chapter 3 Analytical Methods and Exercises" in *The Accompaniment in "Unaccompanied" Bach: Interpreting the Sonatas and Partitas for Violin*. Bloomington: Indiana University Press, 2016.**

Stanley Ritchie and Mauricio Fuks are both distinguished pedagogues in violin at Indiana University Jacobs School of Music. Ritchie, in this chapter of his book writes "There is no such thing as 'unaccompanied' Bach." instead Ritchie emphasizes that the basso continuo is merely part of the work as a whole. If a person were to try to write another accompaniment voice one would find very difficult to construct a viable accompaniment without disrupting the already implied Basso Continuo. He gives examples of the implied bass in the Adagio of Sonata No. 1 in G minor as the "accompaniment" to the voice leading as well as presenting examples from the fugue from the first Sonata as well as the Allemand from Partita No. 2 in D minor.

**10. Ritchie, Stanley, and Mauricio Fuks. “Chapter 4 The Improvisatory Movements” in *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin*. Bloomington: Indiana University Press, 2016.**

Although I will be mainly dealing with the D minor Partita BWV 1004, Stanley takes the time to explain the melismatic material that is presented in the Adagio from Sonata no. 1 in G minor, and the Grave from Sonata No. 2 in A minor. The melismatic lines are in fact written out “Free Ornamentation.” Due to the mixture of French, Italian, and German musicians present in the courts of Germany, Bach takes Italian ornamentation and combines it with German polyphony to create the long melismatic phrases dictated by the Basso Continuo. Ritchie Gives examples of the Adagio from Sonata no. 1 in G minor and explains how Bach might have come up with these ornaments. It's important to note that these were not improvised ornaments but were written in notation.

**11. Ritchie, Stanley, and Mauricio Fuks. “Chapter 7 The Dance like Movements” in *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin*. Bloomington: Indiana University Press, 2016.**

In this Chapter Stanley Ritchie breaks down every dance movement from the Set of the Six Sonatas and Partitas for Violin Solo. He goes through and identifies correct bowings for stylistic accuracy, even mentioning rhythmic alterations to some movements to fit the character better. For example, he speaks briefly about the Courante from Partita No. 2 in D minor, the main rhythmic motive alternates between triplets and a dotted duple figure, however Ritchie suggests turning the duple rhythm into a triple as the notation may just mean a lighter approach the texture rather than a rhythmic change. Ritchie throughout this chapter goes into detail on how to most accurately approach the style of each movement with score examples and written bowing examples.

**12. Stowell, Robin. “Bach’s Violin Sonatas and Partitas: Building a Music Library: 5.” *The Musical Times* 128, no. 1731 (1987): 250–56. <https://doi.org/10.2307/965100>.**

Robin Stowell gives a brief overview of the many interpretive editions of the Six Sonatas and Partitas for Solo Violin. He gives examples of editions by Leopold Auer, Joseph Joachim, Carl Flesch among others and puts these interpretive editions in conversation with each other. Stowell mentions, that most editions are printed with a Facsimile of the manuscript, however bowings and phrase making are left up to the editor.