

“Discovering Essential Voices in Johann Sebastian Bach’s Solo Instrumental Suite Movements”

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, “Discovering Essential Voices in Johann Sebastian Bach’s Solo Instrumental Suite Movements,” by Daniel Ketter . This essay may be found at:

<https://vimeo.com/426253701> , or

<https://vimeo.com/societymusictheory/smtv06-3ketter>.

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Abstract for
“Discovering Essential Voices in Johann Sebastian Bach’s Solo Instrumental Suite Movements”
by Daniel Ketter, SMT-V 6.3

Have you ever had a teacher tell you J. S. Bach's works for solo violin or cello are made out of many voices, even though there is only one part? This video briefly presents the concept of “essential voices,” which explains how notes can be connected together or implied, to form continuous musical voices that support the solo part. The contrapuntal lines that essential voices highlight are often repeated in transformed ways within movements to relate different thematic “rotations” and heighten musical drama. The video concludes with an analysis and performance of the intriguing Sarabande from J. S. Bach’s Cello Suite No. 5 in C minor, BWV 1011, accompanied by a four-part setting of essential voices for cello ensemble.

- Daniel Ketter: author, narrator, cellist
- Daniel Baer: piano

Extensive Keyword List

cello, violoncello, solo cello, solo violoncello, Johann Sebastian Bach, Bach suite, cello suite, analysis, sarabande, C minor suite, Suite No. 5., BWV 1011, BWV 1007, G major suite, Suite no. 1, Prelude, polyphony, polyphonic, essential voice, Heinrich Schenker, Schenkerian analysis, voice leading, performance guide, violin, solo violin, sonata, partita, viola, solo viola, bass, contrabass, solo bass, cello ensemble, cello suite arrangements, cello pedagogy, violin pedagogy, performance and analysis, Baroque, thoroughbass, imaginary continuo, by Friederich Wilhelm Stade, Robert Schumann, Johannes Brahms, C. P. E. Bach, rotation, parallel section, heightened activity, “There are many things in music which, not fully heard, must be imagined”

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