

A Pedagogical and Performance Edition of J. S. Bach's *Violin Sonata I in G minor*,
BWV 1001, Transcribed for Guitar: Transcription, Analysis, Performance Guide,
Pedagogical Practice Guide, and Recording.

by

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ABSTRACT

Johann Sebastian Bach's violin *Sonata I in G minor*, BWV 1001, is a significant and widely performed work that exists in numerous editions and also as transcriptions or arrangements for various other instruments, including the guitar. A pedagogical guitar performance edition of this sonata, however, has yet to be published. Therefore, the core of my project is a transcription and pedagogical edition of this work for guitar. The transcription is supported by an analysis, performance and pedagogical practice guide, and a recording.

The analysis and graphing of phrase structures illuminate Bach's use of compositional devices and the architectural function of the work's harmonic gravities. They are intended to guide performers in their assessment of the surface ornamentation and suggest a reduction toward its fundamental purpose. The end result is a clarification of the piece through the organization of phrase structures and the prioritization of harmonic tensions and resolutions. The compiling process is intended to assist the performer in "seeing the forest from the trees."

Based on markings from Bach's original autograph score, the transcription considers fingering ease on the guitar that is critical to render the music to a functional and practical level. The goal is to preserve the composer's indications to the highest degree possible while still adhering to the technical confines that allow for actual execution on the guitar. The performance guide provides suggestions for articulation, phrasing, ornamentation, and other interpretive decisions. Considering the limitations of the guitar, the author's suggestions are grounded in various concepts of historically informed performance, and also relate to today's early-music sensibilities.

The pedagogical practice guide demonstrates procedures to break down and assimilate the musical material as applied toward the various elements of guitar technique and practice. The CD recording is intended to demonstrate the transcription and the connection to the concepts discussed. It is hoped that this pedagogical edition will provide a rationale that serves to support technical decisions within the transcription and generate meaningful interpretive realizations based on principles of historically informed performance.

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CHAPTER 1: INTRODUCTION

Johann Sebastian Bach's violin *Sonata I in G minor*, BWV 1001, is a significant and widely performed work that exists in numerous editions and also as transcriptions or arrangements for various other instruments, including the guitar. This sonata has remained a pinnacle in the violinists' repertoire, and has been increasingly adopted in the repertoire of mallet players, harpsichordists, and guitarists. This inspiration has resulted in mallet players borrowing guitaristic approaches to their own arrangements of Bach's music. However, the main source of ideas comes not from individualistic artistic interpretations of the music, or reconstructions, but rather from researching the original manuscript to examine the composer's indications and addressing them from the standpoint of "directions." The method of transference of such directions to another instrument should be the first step in the performance of Bach's music.

I. Research in the Field:

At present, there are three published complete editions, known to this author, of Bach's *Violin Sonata I in G minor* that are arranged for guitar, and these are still in print. The first, by Javier Calderon, is transposed to the key of A minor for the entire sonata.¹ The second, by Manuel Barrueco, maintains Bach's original key of G minor.² The third

¹ Javier Calderon, *Johann Sebastian Bach: Transcriptions for Classic Guitar* (Pacific, MO: Mel Bay Publications, 1999).

² Manuel Barrueco: *3 Sonatas, BWV 1001, 1003, and 1005. Gitarren-Archiv GA 535* (Mainz and New York: Schott, 1998).

in A minor, by cellist Walter Despalji, is fingered separately by guitarist István Römer.³

All three editions, particularly the one by Despalji and Römer, contain significant departures from Bach's original manuscript through the process of arrangement. The Despalji and Römer edition has recomposed passages and removed slur markings in the "Presto" movement. None of the editions contains analytical remarks, pedagogical advice, or a guide for performance.

The contribution to the field by the present author is to offer a detailed study consisting of an analysis that reflects the compositional nature and unique aspects within each movement. The goal is to relate the concepts from the analytical section to decisions made in the performance guide and to provide methods for dealing with the technical aspects in the pedagogical practice guide. The transcription is based on these observations.

Although existing arrangements for the guitar of this work are few, internationally known guitarists such as Ana Vidovic, Zoran Dukic, and Enno Voorhorst have made recordings of it. Unfortunately, these performers have not published their arrangements. Such a lack of information is unusual, considering the significance of this work among guitarists. The second movement, "Fuga," has become the most performed and adapted part of the sonata, as it is the one movement that Bach arranged (in different keys) for lute (BWV 1000) and for organ (BWV 539).

II. Methodology:

³ Walter Dešpalj and István Römer, *Sonatas & Partitas for Solo Violin, BWV 1001-1006* (Heidelberg: Chanterelle, 2005).

The present transcription fully adheres to the markings in Bach's autograph manuscript. The adaptation of the original violin score to guitar remains faithful to the pitch content and note values, and any modifications and alternatives are marked respectively. The autograph provides the basis and the main means for exploring transcription procedures in preparing this new pedagogical guitar edition. A separate appendix of possible alternative solutions in adapting specific passages of the transcription to the guitar is included.

It is well known that Bach often adapted his own existing compositions to make arrangements for other instruments and, in doing so, sometimes changed the compositional makeup and key centers. However, this edition remains faithful to the original key and the exact slurring articulations as shown in the autograph manuscript. Furthermore, this edition does not contain additional counterpoint or other reconstructive compositional procedures other than several bass notes (optional as well) in the "Fuga" and "Presto."

III. Layout of Content:

In this research project, the material is divided into six chapters plus five appendices. In chapter two, an analysis of each movement is provided and the analytical details are arranged to relate to important considerations within the movement. Chapter three is an overview of principles as to how the edition was prepared, referring to specific considerations in the method for transcription. In chapter four, a performance guide provides an overview of each movement with a marked score that separates phrase

materials into a hierarchy of classifications based on tensions and resolutions. This system gives the performers a justifiable means to base his/her interpretation with reference to harmony, and it offers a rational for determining and creating order to an interpretation. Chapter five focuses on a pedagogical approach for the guitar, with reference to diagrams and examples in the appendix III. Particular attention is given to right-hand technique in the “Presto.” Technical concepts such as “planting”⁴ and preparation are included in a right-hand tabulation that accompanies the musical examples. Chapter six includes an engraved guitar transcription of the sonata. Appendix I provides alternative solutions for the transcription, tabulations related to the pedagogical guide, and a recording of the sonata.

IV. Significance of the Study:

This study is intended to offer performers an edition that is reflective of the composer’s original markings; to address these markings and to suggest multiple solutions for adapting them to the guitar in the most effective manner possible; and to provide an in-depth investigation to illuminate stylistic concerns that may be incorporated into performance and practice. It is hoped that these methods will serve as a reference for other transcriptions and arrangements of musical works.

⁴ The term “planting” generally denotes the placement of the right-hand fingers on the string before plucking. It is a process of preparation in which right-hand finger movements are anticipated.

CHAPTER 2: ANALYSIS

Harmonic attractions, the ebb and flow of dissonance and consonance, are an integral part of Baroque music. The performer should be aware of the existence of such “gravities” in music, and in Baroque music in particular, as harmony and its organization through the many rules of counterpoint was one of the most valued components of composition at that time. Music analysis is very useful for performers, and is also a valuable tool in pedagogy. At the large scale, theoretical analysis is a process to illuminate the form and structure of a piece. At the medium scale, it can be used show the phrase structures and harmonic progressions, and, at the small scale, it can reveal details such as harmonic tension and resolution, articulation, and phrasing.

The great early music violinist Stanley Ritchie states: “There is no such thing as ‘unaccompanied’ music! In a movement of solo Bach or a Telemann Fantasie, or the Biber Passacaglia, or any such piece, the bass-line is built into the music, and for an informed interpretation, it is imperative that the player be keenly aware of its presence and function. An essential part, then, of the study of these works is analysis. One must identify the bass-notes, real or implied, and determine the harmonies above them in order to comprehend fully the dynamic shape and phrasing of the piece.”⁵

⁵ Stanley Ritchie, *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style* (Bloomington: Indiana University Press, 2012), 41–42.

“Adagio”:

The “Adagio” is divided into three sections:

Measures 1-9 “A” section “exposition”	Measures 9-13 “B” section “development”	Measures 14-22 “C” section “recapitulation”
Key Centers G min – D min	Key Centers: D min-C min-Eb-C min	Key Centers: C min- G min
m. 5 implied modulation to D min m. 9 full cadence into dominant.	Deceptive progression at m. 13. One bar before recapitulation.	Return of m. 1-9 in new key with new melodic embellishments.

Example 1.0. “Adagio” Form



Example 1.1. “Adagio,” m. 1, exposition.



Example 1.2. “Adagio,” mm. 8–9, cadence to D minor to begin the development.



Example 1.3. “Adagio,” m. 14. recapitulation.

As constructed (section A = exposition, B = development, and C = exposition), the “Adagio” appears to anticipate Classical period sonata form. Theorist Joel Lester

disagrees with this hypothesis, however, stating: 1. No major thematic or textural contrasts. 2. Recapitulation is not in the tonic key. 3. “Second theme” is quite varied from its first appearance both texturally and figurally. 4. Development continues in the third section.⁶ The present writer would argue that this “Adagio” is at least a precursor to sonata form, and one would not expect all of the eventual conventions to be present ca. 1720, about 39 years before Joseph Haydn wrote his first symphony.

Important aspects of the movement include its highly ornamented figurations (written-out embellishments), which are characteristic of the “Italian manner” of Baroque composition. These figurations outline harmonies that move above a bass line, real or implied, toward cadence points. The 18th century German flutist Johann J. Quantz writes: “In the second manner, that is, the Italian, extensive artificial graces that accord with the harmony are introduced in the “Adagio” in addition to the little French embellishments ... With good instruction the French manner of embellishing the “Adagio” may be learned without understanding harmony. For the Italian manner, on the other hand, knowledge of harmony is indispensable.”⁷ Nevertheless, many modern-day interpretations of the “Adagio” render the melodic line with an excess of heavy surface rhythm, rather than with harmonically driven lines that contribute to the vigor of the written rhythms.

It is hoped that the following table will aid the performer in determining how the ornamentation may be influenced and interpreted by its harmonic and rhythmic

⁶ Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance* (New York: Oxford University Press, 1999), 40–41.

⁷ Johann J. Quantz, *On Playing the Flute*, trans. Edward Reilly (New York: Schirmer Books, 1985), 162–163.

implications. As Quantz states: “You are better protected against error if in the “Adagio” you write the bass beneath the upper part in the scroll of the solo part; from it you can divide the other parts more easily.”⁸

Trilled Notes:

There are eleven trilled notes in this movement, and they are catalogued below according to their occurrences and other various functions.

Note	Measure	Function	Rhythmic Placement	Dom 7 th	Measure
C 3x's	[2, 3, 13]	[flat 7, 1]	[2, a of 4, & of 4]	Yes 2x No 1x	m. 2+3 Flat 7 of D7 (V7) m. 13 1 of c min (i)
C# 1x	[8]	[3 rd]	[4]	Yes	m. 8 3 rd of A7 (V7)
D 1x	[12]	[3 rd]	[& of 4]	No	m. 12 3 rd of VI (Bb)in g min
F 2x's	[5, 16]	[flat 3 rd , 1]	[& of 1, & of 4]	No	m. 5 flat 3 rd of d min (iv) m.16, 1 of f min
F# 2x's	[4, 21]	[3 rd]	[& of 1, & of 4]	Yes	m. 4, 3 rd of D7 (V7)
B 1x	[14]	[3 rd]	[& of 3]	Yes	m. 14 leading tone in C min and 3 rd of V7
Bflat 1x	[9]	[flat 6]	[a of 2]	No	m. 9 b3 of i in g min.

Example 1.4. Trill Occurrences and Functions.

Rhythmic occurrences of Trills:

There are only two instances of ornaments occurring on the downbeat, with the other nine occurring on another division of the beat.

Six trills within beat four (five on the anacrusis).
Two trills within beat two (one on the anacrusis).
Two trills within beat one.
One trill within beat three (on the anacrusis).

⁸ Ibid., 202.

Harmonic indication of the Trills:

- Eight trills on chord tones.
- Six trills on the third of a chord.
- Two trills on the tonic note of a chord.
- One trill on the flat-7 of a chord.
- Two trills on non-chord tones, both occurring on the offbeat.
- Six trills on a dominant-seventh chord: V D7, V7/iv G7, V7/i (in d min) A7.
- Trilled notes: Two F#'s, two C's, one C#, one B.
- Three trills on ii, i, III chords d min, g min, B maj.
- Two trills on i and iv chords f min and c min.

“Fuga”:

The BWV 1001 “Fuga” is a four-voice fugue in *alla breve* time that is reflective of the four strings of the violin. The subject is one measure long with concurrent subject entries every measure after each principal cadence. At ninety-four measures, this fugue is Bach second longest. The “Fuga” analysis is organized around main structural cadences. These cadences occur in the measures shown below:



Example 1.5. “Fuga,” m.14, G minor, beat one.



Example 1.6. “Fuga,” m. 24, D minor, beat two.



Example 1.7. “Fuga,” m. 55, C minor, beat one.



Example 1.8. “Fuga,” m. 64, B-flat Major, beat one.



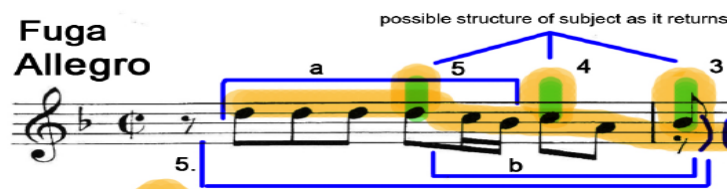
Example 1.9. “Fuga,” m. 87, G minor, beat one.



Example 1.10. “Fuga,” m. 94, G minor, beat two, Final.

Exposition, mm. 1–7:

The initial presentation of the subject begins on the fifth scale degree, and within the subject is an underlying melodic scale degree structure of 5, 4, 3.



Example 1.11. “Fuga,” subject, m. 1.

There are four entries of the subject within the first seven measures. However, there exists some ambiguity as to where the final entrance of the fourth voice occurs. Some theorists believe that the fourth voice enters in m. 4. But the entrance of a fourth voice on an fourth discrete pitch does not enter until m. 20, and does so on A in the bass voice. This may present other renderings of interpretation for the performer, and for analyzing the sections of the Fuga.

Episode, mm. 7–14:

A sequence of falling fifths opens as the episode travels through closely related key areas with a rising and falling melodic contour. The episode takes us to D at the end of m.10, and then a partial subject takes us back to G minor, which is very unusual. We get there via a Neapolitan-six (N6) chord in m. 13.



Example 1.12. “Fuga,” m. 13.

This heightened activity comes to an end with a bold melodic gesture cadencing on the ii half-diminished-V-i, in G minor.



Example 1.13. “Fuga,” mm. 13–14.

Exposition 1, mm. 14–17:

The exposition is then repeated up an octave with the re-entry of the subject at m. 14, at the highpoint of the Sonata's tessitura.



Example 1.14. “Fuga,” mm. 14–15.

The subject is presented by two voices that work around the circle of fifths: D, G, C, F, (B-flat). The texture is simple with the countersubject surrounding. Use of the subject-based motives also occurs, and through its development, foreshadows the coming six-and-a-half measure episode.

Episode 2, mm. 18–24:

This episode begins with a false entrance that starts the outline of the subject. At m. 20, there is a middle entry of the subject, this time functioning as the bass.



Example 1.15. “Fuga,” mm. 20–21.

One should also note the modulation to D minor with the perfect authentic cadence (PAC) at m. 24, beat 2.

Exposition no. 2, mm. 24–29:

At m. 24, the subject is presented in three voices, again in the circle of fifths (D, G, C), but now the voices ascend for the first time. The exposition cadences on the dominant, D, and then progresses through a circle of fifths back to G minor. It then becomes iv-V-i in D minor, which asserts the key of D minor at m. 27.

Episode no. 3, mm. 30–55:

This is a long episode built around double-stops and arpeggio textures. Deep fragmentation of the subject is developed within this D-minor sequence of 1/2 +1/2 +1/2+1/2 measure groupings.



Example 1.16. “Fuga,” mm. 36–37.

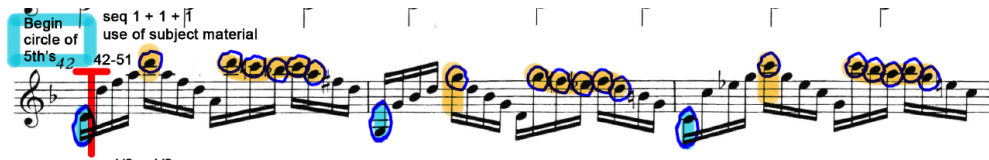
From m. 35, beat two into m. 38, beat one, one can trace extensive use of subject-derived material shown in orange, with the subject’s structure shown in green (see Appendix III). Interplay of V-i toggling continues from m. 32 through m. 38. At m. 38, Bach is able to extend the dramatic effect by incorporating a D-pedal and a distinct change of texture that uses sequencing thirds and sixths.



Example 1.17. “Fuga,” mm. 38–39.

The switch to sixths at the end of the line heightens the direction toward the final D-minor PAC at m. 42.

Starting at mm. 42–52, the texture changes to flowing sixteenth-note passagework, which once again sequences in a 1+1+1 measure grouping around the circle of fifths.



Example 1.18. “Fuga,” mm. 42–44.

These bold textural gestures announce the passage in a declamatory manner. One can see the use of subject material (highlighted in yellow in the Appendix III) in the line structure. While the sequences are one per bar from mm. 42–45, the actual harmony is insinuating a modal mixture, since the chords change from minor to dominant. At m. 46, the harmony descends with stepwise motion and can be analyzed at both the quarter-note and the eight-note levels.



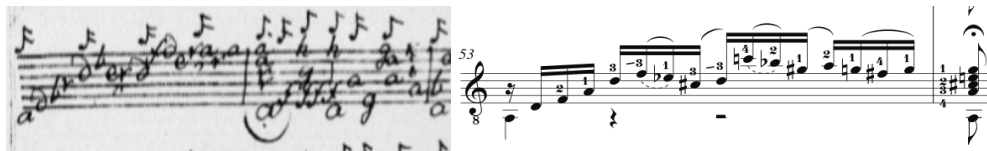
Example 1.19. “Fuga,” m. 46.

In contrast, a melodically syncopated and partially chromatic passage transitions from C minor to G7 in a rhetorical half cadence at mm. 51–52 to conclude this long episode in preparation for section three at m. 55.



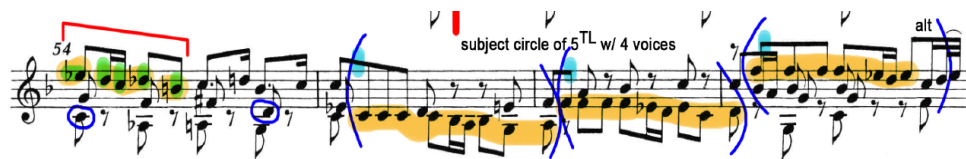
Example 1.20. “Fuga,” mm. 51–52.

It is interesting to note that in the lute arrangement (written in tablature), a fermata is included over the downbeat of m. 54. Many performers seem to disregard this fermata in their interpretations.



Example 1.21. “Fuga,” lute version (BWV 1000), mm. 53–54.

Bach delays the next middle-entry section by incorporating only one complete statement of the subject at the tenor level in C minor. This is surrounded for the first time in a four-voice texture. At m. 54, Bach continues to build intensity with subject-derived material around secondary dominants, which delivers the PAC in C minor at m. 55.



Example 1.22. “Fuga,” mm. 54–56.

Exposition no. 3, mm. 55–59:

This last exposition delivers the subject at the subdominant of the piece, but now in four voices that run the circle of fifths (C-F-F-B-flat) again. The new key of C minor at m. 55 is heightened by the addition of a fourth voice and the subject's presentation in the lowest register thus far. In both m. 58 and 59, the subject is presented in a four-part texture for this last exposition.



Example 1.23. “Fuga,” mm. 58–59.

In addition, at mm. 58–59, there is a descending circle of fifths, and then m. 60, ascending fifths. Section four at m. 64, in the relative major (B-flat), is the first point to employ large-scale slurring.



Example 1.24. “Fuga,” mm. 64–65.

Episode no. 4, mm. 64–87:

Harmonic and melodic activity slow down in mm. 69–73, and the D pedal provides the mantra for the ascending sequences toggling between dominant and tonic.



Example 1.25. “Fuga,” mm. 69–71.

This dominant pedal in mm. 69–73, leads to the most intense part of the “Fuga.” Where a long circle of fifths from mm. 76–82 with a V of V, that instead is V7 to maintain tension. The PAC at m. 82 marks the start of the final statement of the subject.



Example 1.26. “Fuga,” m. 82.

This is followed by another circle of fifths until a N6 at m. 84, within beat two.



Example 1.27. “Fuga,” m. 84.

In mm. 84–86, the material from the subject motives is pitted against the E-flat/D countersubject motive found in the bass and alto voices.



Example 1.28. “Fuga,” mm. 84–86.

The harmony at mm. 85–86 contributes to the effectiveness of the PAC ending the episode at m. 87.

Episode no. 5: mm.87–94.

Starting at m. 87, a G-pedal leads to m. 91, the final embellished dominant, and the ending at m. 94. The final gesture is derived from subject-based material, which is often overlooked by performers.



Example 1.29. “Fuga,” mm. 93–94.

“Siciliana”:

Nino Pirrotta writes: “One Characteristic of polyphonic *Siciliana* is a tendency to reuse the same musical elements several times in a composition.”⁹ In *Grove Music Online*, “Siciliana” is defined as: “A term commonly used to refer to an aria type and instrumental movement popular in the late 17th and 18th centuries. It was normally in a

⁹ Nino Pirrotta, *Music and Culture in Italy from the Middle Ages to the Baroque: A Collection of Essays* (Cambridge, Mass: Harvard University Press, 1984), 74.

slow 6/8 or 12/8, characterized by clear one- or two-bar phrases, a quaver upbeat giving an iambic feeling to the rhythm, simple melodies and clear, direct harmonies.”¹⁰

Baroque composer Domenico Scarlatti favored the form and the 12/8 meter of the siciliana, and he wrote 49 pieces in the style for the vocal pieces in *La caduta de’ Decemviri* (1697). George F. Handel composed 50 such arias in the style, but, like Scarlatti, rarely labeled them as such. “Bach seldom labeled the Siciliana arias in his cantatas as such, although ‘Stirb in mir, Welt’ from the cantata *Gott soll allein mein Herze haben*, BWV 169, is a transcription of a concerto movement he called ‘Siciliano’ in the arrangement he later made of it in his Harpsichord Concerto in E, BWV 1053.”¹¹



Example 1.30. Handel: *Amadigi* ‘Gioje, venite in sen’ (1715).

From the prior information, one might assume that the siciliana is a commonly used dance form, but this is not the case. Bach used it infrequently, and there is limited information available on the dance characteristics. Out of the three sonatas for violin by Bach, only the G-minor sonata adopts a dance movement for the slow movement.

¹⁰ Meredith Ellis Little, “Siciliana.” *Grove Music Online*. Oxford Music Online. Oxford University Press. www.oxfordmusiconline.com/subscriber/article/grove/music/25698 (accessed 21 February 2013).

¹¹ Ibid.

A common trait of the siciliana is the N6 chord, but Bach does not use it in this work.

This “Siciliana” is a three-part piece in the style a self-accompanied melody that is developed between its voices in a through-composed manner. For both the listener and the performer, it serves as a tonal “palate cleanser” from the previous “Adagio” and “Fuga.” Like on the violin, the open strings of the guitar (E, A, D, G, B, E) do not correlate to any of the fundamental notes/chords of the key of B-flat major: tonic (B-flat), dominant (F), subdominant (E-flat), supertonic (C). Furthermore, flat keys are not commonly used on the guitar because they are not typically as sonorous as the sharp keys, which have more open string roots. (Bach was obviously aware of this on the violin, since the other movements make use of the violin’s low G and D strings). In this case, however, the resultant acoustical effect is unique, because all of the thirds (D, E, G, A) of the preceding chords (I, ii, IV, V) are open strings on the guitar. By coincidence, this more effectively conveys the G-minor *affekt*, since in the Baroque period; thirds were more vital than tonics and fifths.

Due to the dovetailing of sections, the “Siciliana” is one of the few pieces in the entire set of Bach’s *Sonatas and Partitas* that does not have easily identifiable sections. It can be divided into three sections, however, through the location of the important cadences.

Measures 1–4 Tonality Bb M to Bb M	Measures 4–9 Tonality Bb M to G minor	Measure 9–19, Coda19-20 Tonality: G min to Bb M
HC at m. 2 beat 10. PAC in Bb M at downbeat of m. 4. Texture bass-line and two upper voices. Rhythmic augmentation of falling 5/F-1Bb bass-line. Foreshadowing of surface rhythm.	PAC in G minor at downbeat of m. 9. Elaboration of sigh motive is very evident. Texture: surface rhythmic and pitch levels at their highest. Foreshadowing of sigh motive development and key change.	IAC in Bb M at downbeat of m. 19. Prevalent use of melodic elisions, and use of deceptive progressions. No move to the dominant key. Extensive use of circle of fifth progressions. <u>cadential coda.</u>

Example 1.31. “Siciliana” Form.

The first three notes comprising the gesture (principle motive) to the bass-line accompaniment figure are as follows: a dotted-eighth note followed by a sixteenth and an eighth. The question is, should the first note be over-dotted, or performed as written? J. S. Bach’s son, Carl Philipp Emanuel Bach writes: “Short notes which follow dotted ones are always shorter in execution than their notated length. Hence, it is superfluous to place strokes or dots over them.”¹² However, the character of the movement is an atmosphere of reflective calmness, and the remaining notes in the measure that follow the dotted figure are all evenly subdivided. These two elements seem to contradict any reasoning for over-dotting. The early music violinist Jaap Schröder states: “the dotted rhythms are never overdotted, as in any siciliano.”¹³

¹² Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W.W. Norton, 1949), 157.

¹³ Jaap Schröder, *Bach’s Solo Violin Work: A Performer’s Guide* (New Haven: Yale University Press, 2007), 72.

The initial opening of the “Siciliana” is constructed by means of a B-flat major triad, and its descending diatonic tetrachord down from E-flat back to B-flat.



Example 1.32. “Siciliana,” m. 1.

Over the course of the movement it may provide more clarity to view the scale’s descent from F, not from E-flat.



Example 1.33. “Siciliana,” mm. 1–2.

This descending scale gesture is reused in the first measure by means of a two-octave displacement of the B-flat, which continues the descending B-flat-major scale. While doing so, it simultaneously introduces the recurrent “sigh motive” in diatonic sixths. This sigh motive is the one of the main *affekts* of the movement, and also one of the characteristics of a siciliana.



Example 1.34. “Siciliana,” (sigh motive), m. 1.

The sigh gesture is just two beats long and its descending stepwise character is continued once again by means of octave displacement in the bass voice of E-flat on beat twelve, and carries on to the B-flat once again into the lower voice. The return of the opening bass voice is now in quarter-note intervals instead of sixteenth notes. A half cadence occurs on beat ten of m. 2, and overlaps the phrases by outlining the dominant triad into the next two measures. A cadence occurs on beat seven of m. 4, but it is not a PAC due to Bach’s use of D in the melody, rather than C for the dominant.



Example 1.35. “Siciliana,” m. 4: NBA and Autograph Manuscript.

Many editors such as the famous nineteenth-century violin virtuoso Joseph Joachim, and performers, change this note to C to imply a PAC cadence.¹⁴

¹⁴ Joseph Joachim. *Six Sonatas and Partitas for Violin Solo* (New York: International Music Co., 1942), 9.



Example 1.36. “Siciliana,” m. 4, Bach-Gesellschaft 1947 edition.¹⁵

The *Neue Bach-Ausgabe* changed the note to D in the 1958 publication.¹⁶

The present writer believes that this is not an error by Bach, because of the through-composed nature of the piece, and the fact that the cadence points never truly fulfill their role as a cadence in relation to the surrounding material.

Preparation for a modulation to G minor is set by the introduction of f-sharps, and a dominant pedal at measure six that alternates with a rising inversion of the sigh motive four consecutive times. Additionally, Bach increases the surface rhythm to thirty-second notes for three beats.



Example 1.37. “Siciliana,” m. 6.

¹⁵ Johann Sebastian Bach, and Bach-Gesellschaft, *Werke*, Vol. 1 (Ann Arbor, Mich.: J. W. Edwards, 1947).

¹⁶ Günter Hausswald, and Rudolf Gerber, eds. Critical Report to *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, Johann Sebastian Bach, *New Edition of the Complete Works* (Kassel: Bärenreiter, 1958).

Measure 7 marks the largest intervals between the bass and melody (occurring at the dominant of G minor), and the highest point in the tessitura of the entire movement. The key of G minor is more evident, but Bach continues to avoid any conclusive cadences in the minor key and uses a weakened cadence at downbeat of measure eight. A PAC at the downbeat of m. 9 signals the arrival of section three.

Bach develops the sigh motive through various keys, and starts a two-measure descent of the sigh motive from its highest point since m. 6. He accelerates the surface rhythm by sixteenth notes through a six-beat phrase that is slurred in two-note groups. In m. 14, the slurs are not only at the start of each harmony, but they propel each harmony into the next by a descending 3+3 note-grouping phrase that occurs on the weak part of the beat. One can also trace the opening descending bass scale below as 4-3-2-1.



Example 1.38. “Siciliana,” m. 14.

The “Siciliana” embodies the very essence of Pirrotta’s opening statement. As Bach takes two gestures (one that is more a motive than a gesture) and reuses through development these same musical elements throughout the movement.

“Presto”:

The “Presto” is organized into two sections that fall neatly into binary form.

Section A Measures 1-54	Section B Measures 55-136
Key centers: <u>i</u> – III – v G minor – B flat major – D minor	Key centers: V – iv – <u>i</u> D major – C minor – <u>Gminor</u>
Repeats create the following tonal scheme G minor to D major to G minor to D major	Repeats create the following tonal scheme D major to G minor to D major to G minor

Example 1.39. “Presto” Form.

Slurs in the “Presto”:

The slurs illustrate stepwise motion, leaps, rhythmic placement, and over-the-bar/cross-bar slurring.

Bach’s most frequented slur grouping in the “Presto” is in two-note groups, always in the form of a leap/disjunct motion rather than stepwise/conjunct movement. Slurred leaps often occur with a stepwise organization to the sequencing of the leaps, and may be acting to demarcate the voice-leading.





Example 1.41. “Presto,” mm. 47–50.

Slurs occurring over the bar line are evident at:



Example 1.42. “Presto,” mm. 33–35.



Example 1.43. “Presto,” mm. 59–60.



Example 1.44. “Presto,” mm. 63–64.



Example 1.45. “Presto,” mm. 117–118.



Example 1.46. “Presto,” mm. 119–121.

Throughout, the bar-line slurs share similar traits:

1. The last note of each group is at the high or low point of the slurred groups line direction.
2. The bar-line slurs exist in odd numbered groupings of three, five, and seven. All cross-bar slur groupings have comprised of a conjunct texture.

Slurs are always present among the conjunct stepwise motion of three or more consecutive tones. Solitary groups of three-note slurs most often occur on the downbeats, except for one three note group at m. 111. This may be a possible indication that the meter is moving from three pulses to two pulses.

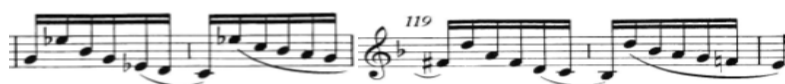


Example 1.47. “Presto,” m. 111.

Bach uses line direction together with slur groups (often at the same time) to move between the implied meter and to obscure the regular metric pulse. Combined, they act to create an improvisational character. This can be seen in the following measures.



Example 1.48. “Presto,” mm. 32–35.



Example 1.49. “Presto,” mm. 117–121.

Slur Breakdown:

Type	Quantity	Measure Numbers
Two-note	40	[30, 36, 38, 40, 42, 47-50, 101, 103, 105-109, 129-132]
Three-note	23	[12-16, 25-29, 31, 70-74, 111-113, 115, 117, 119]
Four-note	4	[33-35, 85]
Five-note	15	[5, 7, 32, 35, 37, 39, 41, 46, 51, 82, 94, 110, 118, 120]
Six-note	9	[75-80, 86, 102, 104]
Seven-note	2	[59-60, 63-64]

Example 1.50. Slur Breakdown.

Characteristics of the Slur Groupings:

1. Two-note slur groupings occur only on downbeats, ascending eighteen times, and descending twenty-two times. They are also leap-oriented, and leaps in the Baroque period were to be played detached. In general tempos marked “allegro” were to be

executed in a detached manner so as to achieve the desired effect of the time. C. P. E.

Bach states: “In general the briskness of allegros is expressed by detached notes.”¹⁷

2. Three-note groupings ascend nineteen times and descend only four times (mm. 111, 117, 119), twice over the bar line (mm. 117, 119). The latter occurs immediately before the start of the most complex portion of the movement at m. 121.

3. Four-note groupings always descend, and occur twice over the bar line (mm. 33–34).

4. Five-note groupings always descend, with one sole exception in m. 94, which is a transitional moment that connects two phrase sections that are nearly palindromic of each other. A five-note grouping occurs twice over the bar-line (mm. 118–120). Again, the latter occurs immediately before the start of the most complex portion of the movement at m. 121.

5. Six-note groupings are the only groups that change line direction, and do so six times. The other three times they move one time up and two times down without changing direction. The function of the latter grouping serves to act solely as transitional device between melodic sequences.

6. Seven-note groupings always ascend. In each occurrence they stretch over the bar line (m. 59–63). They both occur shortly after the melodic tessitura of the movement is at its height on D at m. 58. The main function of this unique slur grouping serves to prolong a peak moment and to foreshadow the transition into the heightened activity of the second movement.

¹⁷ C. P. E. Bach, *Essay*, 149.

Conclusion:

Performers are further encouraged to research additional methods of analysis. Cambridge scholar Ruth Tatlow's unique study on multiple pieces by Bach reveals a statistical paradigm that may show that Bach had an even larger conception to the Sonata. Tatlow has found mathematical relationships in the *Violin Sonata and Partitas*, and in particular the G minor, BWV 1001. "A clear 1:1 and 1:2 proportion can be seen in the bar structure of the first solo, the sonata in g minor (BWV 1001). On the written score, the first three movements ("Adagio," "Fuga" and "Siciliano") have 136 bars, while the fourth movement ("Presto") has 136 bars, thus creating a 1:1 proportion."¹⁸

Sonata 1	Bars (with repeats)		Bars (no repeats)	
Adagio	22		22	
Fuga	94		94	
Siciliana	20	136	20	136
Presto	272	272 1:2	136	136 1:1

Example 1.51. Ruth Tatlow: Proportion 1:1 and 1:2 in Sonata in G minor, BWV 1001.

¹⁸ Ruth M. Tatlow, "Towards a Theory of Bach's Pre-Compositional Style," in *Bach und die Stile* (Dortmund: Klangfarben Musikverlag, 1999), 47.

CHAPTER 3: TRANSCRIPTION CONSIDERATIONS

Historically, the guitar is rich in transcriptions and arrangements. Today, the tradition is very much alive, with a multitude of transcriptions, arrangements, and recordings produced by performers.

Bach also made his own transcriptions/arrangements of Antonio Vivaldi's *Concerto in D major*, RV 230 (BWV 972), and *Concerto in G minor*, RV 316 (BWV 975).¹⁹ Besides transcriptions, Bach often recycled his own existing compositions: For instance, the "Fuga" from *Violin Sonata in G minor*, BWV 1001, also exists in versions Bach made for lute, BWV 1000, and for organ, BWV 539. Lester notes: "Each provides valuable hints about harmony, texture, ornamentation, voice leading, and climaxes that can assist a violinist or analyst of the violin "Fuga." In addition, these arrangements underline the clarity and self-sufficiency of the solo-violin version."²⁰ The third violin partita, BWV 1006, also survives in Bach's own handwriting as *Suite BWV 1006a*, for lute, and has been arranged for the guitar by Arizona State University guitar professor and scholar Frank Koonce.²¹ An arrangement of Bach's violin *Sonata II in A minor*, BWV 1003, exists in a version for the harpsichord, BWV 964. This arrangement dates from Bach's time, and is believed by some to have been made by a Bach pupil, Johann

¹⁹ Joseph A. Gascho, "The Art of Transcribing for Harpsichord," DMA diss. University of Maryland, College Park, 2010. *ProQuest Dissertations & Theses (PQDT)*, (accessed 18 February 2013).

²⁰ Lester, *Ibid.*, 74.

²¹ Frank Koonce, *Johann Sebastian Bach: The Solo Lute Works*, 2nd ed. (San Diego: Neil A. Kjos Music Company, 2002).

Gottfried M  thel. Others, such as keyboardist Andreas Staier, believe it to be by Bach himself since it is found in one single source, owned by Bach’s pupil and son-in-law, Johann Christoph Altnikol. The source contains a version of the entire *Sonata No. 2 in A minor* (BWV 1003) arranged for harpsichord in D minor, BWV 964, as well as the opening “Adagio” of *Sonata III in C Major*, BWV 1005, arranged for harpsichord in G Major, BWV 968.²²

Grove Music Online classifies the guitar as a “Chordophone.”²³ Chordophones are subdivided into zither-like instruments, including the piano and harpsichord, which are classified as “simple chordophones” and “composite chordophones” whose structure includes a neck, yoke, or other component and acts as a string holder. The plucked drums, which were categorized with the membranophones by Hornbostel and Sachs, have since been identified as variable tension chordophones, but the classified list has not yet been updated.²⁴

There are many issues to consider when transcribing a violin piece for the guitar, especially with regard to articulation. While both instruments use strings attached to a

²² Andreas Staier, “Reinken, Bach und...: Zu BWV 964, 965, 966, 968 (und 954),” in *Provokation und Tradition: Erfahrungen mit der Alten Music*, ed. Hans-Martin Linde and Regula Rapp (Stuttgart: Verlag J. B. Metzler, 2000), 269–286.

²³ Howard Mayer Brown and Frances Palmer, “Chordophone,” *Grove Music Online*, www.oxfordmusiconline.com/subscriber/article/grove/music/05673 (accessed 29 January 2013).

²⁴ Klaus Wachsmann et al. “Instruments,” *Grove Music Online*, www.oxfordmusiconline.com/subscriber/article/grove/music/13818 (accessed 10 February 2013).

resonating body as the medium to produce sound, they are nonetheless at near-opposite sides of a spectrum in how their sound is produced. The percussive attack of the guitar is not solely based on the manner of a plucked articulation, but is the result of the strings attached directly to the soundboard. This causes the guitar soundboard to function like a membranophone, whereas on the violin the strings are not attached directly to the soundboard. Unfortunately, both share little common ground in procedures governing articulation. Thereby, the basis of one's editorial decisions should reflect the nature of the instrument.

The principles for articulation on the guitar are closely tied to those of the keyboard. Both share similar articulation mechanisms that contribute to the percussive nature the sound. Also, both the guitar and keyboard instruments are able, when desired, to arpeggiate and overlap chord tones as well as stepwise notes to produce effects such as *style brisé*²⁵ and *campanella*.²⁶ In the following example, Koonce refers to this as a “harmonic,” rather than “melodic fingering.”²⁷

²⁵ This is a characteristic style of seventeenth-century lute music in which the notes of a chord are not plucked simultaneously, but arpeggiated. The style had considerable influence on late seventeenth- and early eighteenth-century composers of keyboard music, especially on French composers such as the Couperins, d'Anglebert, and Chambonnières, but also on J. S. Bach. “Style Brisé,” *The Oxford Companion to Music*, ed. Alison Latham, *Oxford Music Online*, Oxford University Press, www.oxfordmusiconline.com/subscriber/article/opr/t114/e6525 (accessed 13 February 2013).

²⁶ *Campanella*, which means “little bell” in Italian, refers to the gentle overlapping of stepwise notes to produce a bell-like effect. This is sometimes referred to as “over-legato” by keyboardists.

²⁷ Frank Koonce, “Articulation, Texture, and Voicing,” www.frankkoonce.com/articles (accessed 12 February 2013).

a. “melodic” fingering:



b. “harmonic” fingering



Example 2.0. Harmonic and Melodic Fingering.

This overlapping of stepwise motion on two adjacent strings without re-articulating the first note is similar to how keyboardists employ a legato by sustaining notes through duration of touch or half-pedaling. The mechanics used in the creation of such articulations are not directly shared between the violin and the guitar. Nevertheless, in preparing a guitar edition, there are ways to convey Bach’s original articulations when they are played on the guitar. But the application of articulations and other stylistic interests should be measured within the limitations of guitar technique to reproduce the desired musical purpose, as suggested by the original notation, as faithfully as possible. This translation should strive to merge the stylistic elements and to nurture the *affekts* of Baroque styles.²⁸ General transcription considerations include: 1. tempo 2. note duration 3. articulation 4. registration and added bass Notes 5. ornamentation.

²⁸ In the German-speaking countries, in the Baroque era, the term was used to describe the expressive character of a piece. See “Affekt,” *The Oxford Companion to Music*, ed. Alison Latham. *Oxford Music Online*. Oxford University Press, www.oxfordmusiconline.com/subscriber/article/opr/t114/e95 (accessed 10 February 2013).

An important transcription consideration, which especially pertains to Bach's solo string writing, is the concept of "compound melody."²⁹ Compound melody should be a major influence on how one chooses fingerings. Koonce states: "The overall layout of the music (intervallic relationships, linear connections, stem directions, etc.) gives clues to the existence of multi-voiced textures behind what may at first appear to be a single voice."³⁰ The effect of compound-melodic-notation is evident below.



Example 2.1. J. S. Bach: BWV 1006a, Prelude, mm. 3–4

Fingerings that reflect implied compound melodies are used throughout the present edition of the G-minor sonata, and certain passages have been re-notated in polyphonic notation as alternative solutions in Appendix I.

During the course of a transcription important editorial decisions must be made in regard to fingerings and their effect on the text. Left- and right-hand fingerings on the

²⁹ The term "compound melody" (also called "implied polyphony") refers to a melody in which two, three, or even more voices may be derived from what appears on paper to be a single voice.

³⁰ Koonce, "Articulation, Texture, and Voicing."

guitar are critical in every respect and will often dictate the articulation semantics that may alter the function of a musical phrase. Whimsical or faulty fingering designs can often supersede and undermine the desired decisions of the performer, regardless of their wish to adhere to the original articulation markings.

More is lost through poor fingering than can be replaced by all conceivable artistry and good taste. Facility itself hinges on it, for experience will prove that an average performer with well-trained fingers will best the greatest musician who because of poor fingering is forced to play, against his better judgment.³¹

Thus, the left-hand fingerings generated for this edition serve first to realize the composer's original indications, based upon the autograph manuscript, to the guitar in the most efficient manner that will allow the indications to become evident.

Many guitarists believe that right-hand fingerings are a personal choice. In this transcription, I have included a thorough section in the pedagogical guide and Appendix IV dealing with right-hand technique, because of the right hand's critical effect on interpretation. Ensuing to the four fingers involved, an array of combinations arises for a single phrase. Such variations also exist for the violin in the down and up bowings, allowing for two variations in bow stroke alone, without taking into account the other elements of bow articulation. Despite the aggregates of available choices, guitarists should pre-determine the fingering combinations they want to use, because, not only is the right-hand fingering extremely important for delivering the interpretation, but also for security purposes in performance. The author has offered a possible solution to the A-section of the "Presto" in right-hand tablature (see Appendix IV) that is part of the pedagogical guide.

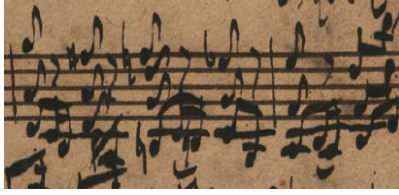
³¹ Carl Philipp Emanuel Bach, *Essay*, 41.

It is important to note that, regardless of the effort, each finger of the right hand has its own quality of sound that will never be truly balanced with that of the other fingers. This was also true for the violinist in Bach's time, as the sound of the down-bow was substantially different from the sound of the up-bow. A statement by Quantz affirms this:

In the performance of music on the violin and instruments similar to it, the bow-stroke is of chief importance. Through it the sound is drawn from the instrument well or poorly, the notes receive their life, the Piano and Forte are expressed, the passions are aroused, and the melancholy is distinguished from the gay, the serious from the jocular, the sublime from the flattering, the modest from the bold. In a word, like the chest, tongue, and lips on the flute, the bow-stroke provides the means for achieving true expression, and for varying a single idea in diverse ways. That the fingers must also contribute their share, and that you must have a good instrument and true strings, is self-evident. But since, even with all these things, the execution may be still very defective, no matter how accurately and truly you stop the strings, how well the instrument sounds, or how good the strings are, it naturally follows that, with regard to execution, the bow-stroke is of central importance.³²

One important element, not to be overlooked when creating an edition, is in the notation itself. The present transcription is notated to meet modern standards, and combines vertical notes that originally had separate stems onto a single stem for ease of reading. However, modern notation is a departure from Bach's notational practices that allowed individual notes to be written on separated stems to distinguish the voices and their function.

³² Quantz, *On Playing*, 215–216.



Example 2.2. “Fuga,” m. 83.

Today’s musicians may be confused by such archaic notational practices, not usually seen in modern editions. The present edition combines chord tones onto a single stem, but preserves separate stemming when necessary to clarify the voicing. This modification does not compromise the music. Ritchie states: “When notes are beamed in threes, fours, and sixes, the grouping does not necessarily reflect the harmonic and melodic organization of the music.”³³

Bach used the double stemming of a single note to reflect that a single note is to be played in unison on two strings at the same time. The present transcription preserves this practice whenever possible, as shown in the example below.



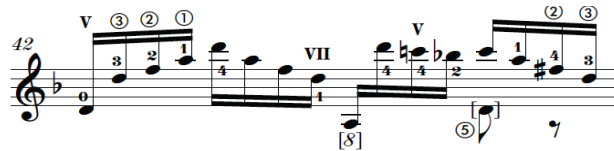
Example 2.3. “Fuga,” m. 24.

³³ Ritchie, *Before the Chinrest*, 49.

Some chords in the “Fuga” have had to be revoiced because the guitar’s tuning in fourths does not always accommodate the violin’s symmetrical tuning in fifths.



Example 2.4. “Fuga,” m. 31. beat four (without F in tenor voice).



Example 2.5. “Fuga,” m. 42 beat three (A lowered one octave).



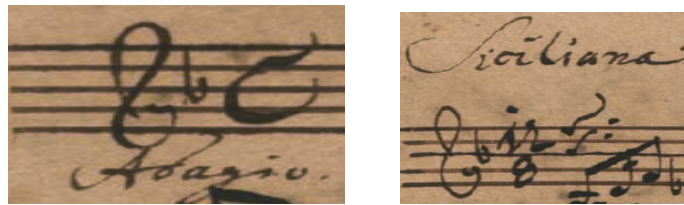
Example 2.6. “Fuga,” m. 57 beats two and three (no tenor G).



Example 2.7. “Fuga,” m. 83 beat two (D raised one octave).

The present transcription remains faithful to Bach’s use of key signature for the Dorian mode of the “Adagio,” “Fuga,” and “Presto,” and the key signature for the Lydian

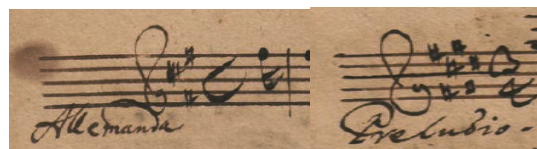
mode of the “Siciliana.” This practice uses one flat instead of the customary modern use of two flats to indicate G minor.



Example 2.8. Key Signature for the Dorian mode in BWV 1001.

Lester states: “Bach’s notation of all these seemingly extra accidentals is not merely a relic of past conventions. It also illuminates musical meanings less obvious in modern notation. The notes that receive accidentals are quite often ‘sensitive’ notes that demand resolution.”³⁴ They also can signal a modulation, and may shed light on borrowed tones resulting from mode mixtures, secondary dominants or other altered chords.

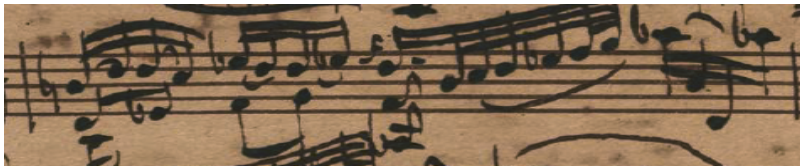
Bach’s notation also follows another convention of the time, of writing sharp and flat signs from the key signature in two octaves. Shown here in the “Preludio” from the Partita in E Major and the “Allemande” from the Partita in B minor.



Example 2.9. Bach’s Key Signatures.

³⁴ Lester, *Ibid.*, 16.

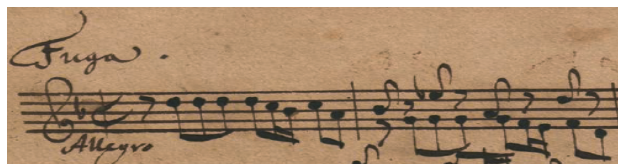
In Baroque notational practices, accidentals usually apply only to the note they immediately modify, the exception being when a note is immediately repeated without any intervening notes such, as in m. 11 of the “Adagio.”



Example 2.10. “Adagio,” m. 11.

Sources:

For this edition, Bach’s autograph is used as the standard reference source; however, the *Neue Bach-Ausgabe* (NBA), and Bach’s BWV 539 organ edition are secondary sources.³⁵ A sample of the “Presto” from Anna Magdalena Bach’s handwriting shows examples of slur placement discrepancies and a lack of continuity between the slur relationships between sequences. The organ arrangement is especially helpful in determining discrepancies in the “Fuga,” for example, a missing E-flat on the seventh eighth note in m. 2 of the violin version.



Example 2.11. “Fuga,” m. 1–2.

³⁵ Johann Sebastian Bach, *Sonaten und Partiten für Violine solo. Neue Ausgabe von Carl Flesch* (Leipzig; New York: C. F. Peters, 1948; 1930).

In the organ version, the same note exists as a B-flat, a major seventh below the first note of the movement. Also in the organ version, Bach forgoes the modal Dorian key signature, and use the single B-flat to indicate D minor.



Example 2.12. “Fuga,” mm. 1–3 (BWV 539).

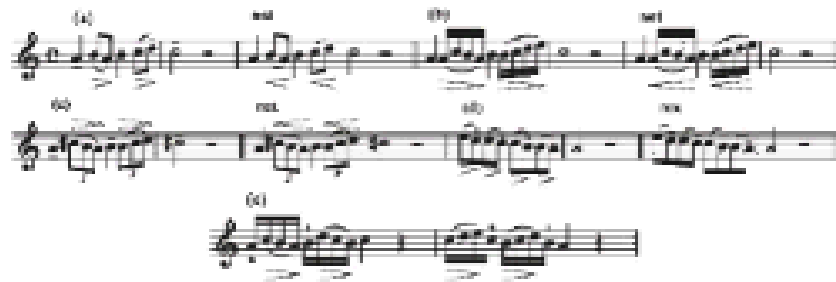
With regard to Tempo, the present edition follows Schröder’s recommendations as a starting point, but they have been modified to correlate to the idiosyncrasies of the guitar’s sonic properties.³⁶ A comparison chart of different tempos used by guitarists and violinists is included in the Appendix V as: Tempo variances in BWV 1001. However, it is important to note that today’s conceptions of tempo may not relate to the conceptions of the Baroque period.

³⁶ Joe Wolfe, www.phys.unsw.edu.au/jw/Helmholtz.html, (accessed 2 August 2013).

Slurring considerations in the transcription:

In the 21 measures of the “Siciliana”, there are 34 slurs in the autograph. However, some editors apparently believe that these are not enough: there are 60 slurs in the Ivan Galamian edition, and 46 slurs in the Henryk Szeryng edition.³⁷

Successfully translating the effect of the slur onto the guitar is one of the biggest challenges in creating an edition. A two-note slur implies that the second note will have a slight perceptible decrescendo from the first note into the second. Ritchie summarized the complex issue of slurring: “When playing groups of slurred notes it is important to respect the Baroque and Classical convention according to which the slur infers a *diminuendo*. When two three, and four notes are slurred there will always be a *diminuendo*.”³⁸



Example 2.13. Stanley Ritchie Dynamic Scheme.

³⁷ Johann Sebastian Bach, *Six Sonatas and Partitas for Violin Solo*, ed. Ivan Galamian (New York: International Music Co, 1971).

Johann Sebastian Bach, *Sonatas and Partitas for Violin Solo*, ed. Henryk Szeryng (New York: Schott, 1981).

³⁸ Ritchie, *Before the Chinrest*, 76.

With this in mind, a guitarist should be able to imply a slur by other means, other than solely referencing the standard idiomatic procedure of left-hand “pull-offs” or hammer-ons. The former is a common term for a technical slur “whereby the player plucks or picks the higher of two notes and then pulls his left hand sideways off the string, leaving the lower pitch sounding; this can be either an open string or a note which has been held with a different finger.”³⁹ The latter is a technique “whereby the player plucks or picks the lower of two notes and then hammers down on the higher pitch with his left hand instead of using the right hand to create the sound.”⁴⁰

A method unique to string players for implying slurs is to use a *glissando* or *arrastre*.

A two-note slur can also be played with one finger only, and this is known as an *arrastre*. To make it easier the left hand must be turned appreciably towards the body of the guitar, and the arm must not move. This slur may be ascending or descending. The ascending *arrastre* is easy because the hand moves naturally towards the player’s body; the descending *arrastre* is difficult because in playing it the hand moves diagonally and nearly horizontally away from the body in a line followed by the strings. In order that it shall move smoothly the stopping finger must be perpendicular to the strings over all the area covered by the *arrastre*.⁴¹

Larger intervallic glissando slurs are not stylistic to the music of Bach, and such slurs should be reserved for small intervals such as half-steps and whole-steps. One such moment occurs in m. 27 of the “Presto” movement.

³⁹ John Curry, “Hammer-on,” *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld. *Grove Music Online. Oxford Music Online*. Oxford University Press, www.oxfordmusiconline.com/subscriber/article/grove/music/ (accessed 7 February 2013).

⁴⁰ Ibid.

⁴¹ Dionisio Aguado, *New Guitar Method*, ed. Brian Jeffery, 2nd ed. (London: Tecla Editions, 2004), 42.



Example 2.14. “Presto,” m. 27.

It is more beneficial for the guitarists to observe how a pianist achieves a legato, by pedaling, or through sustained touch that slightly overlaps notes. However, this is all smoke and mirrors, as the performer is creating an illusion or impression of legato. A pianist has no way to incorporate a pull-off or hammer-on, and must use touch as the primary means to establish legatos. Harpsichordists employ a durational approach to establish legatos by (as do pianists), leaning on the first note. Both of these techniques are available to the guitarist, but either is rarely used, because guitarists have traditionally relied on the almost colloquial idiomatic technique of left-hand slurring.

However, guitarists are able to play legatos without relying on left-hand technical slurs by developing their sense of touch in plucking the strings with the right hand. Like keyboardists and other instrumentalists, guitarists can produce slurs by controlling the weight and sustain of slurred notes. In a slurred pair, for example, the two notes are to be played legato, with the first a little longer and louder than the second.

Fingering perspectives:

The fingering choices made in the transcription process are intrinsically linked to the body mechanics involved in performing of the piece, and will assist performers in

interpreting the indicated articulations. One important aspect in designing fingerings is to mitigate the discrepancies of intonation inherent in the design of the classic guitar. The same notes often occur in multiple places on the guitar fingerboard; however, distinct changes in timbre and subtle variations in intonation are frequently audible when notes are played in the higher positions.⁴² In the Baroque period, “violinists played mostly in first position, taking advantage of the open strings to enhance the instrument’s resonance and brightness ... In the interest of clear sound, the player should stay in first position as much as possible.”⁴³ This applies as well to guitarists, and possibly more so because of the fretted fingerboard and uncompensated saddle, which negate the ability of the performer to properly adjust the intonation with modified fingering placement.

The present transcriber has chosen not to employ positional shifts solely for color changes; instead, fingerings are intended to prioritize an ease of execution and to favor desired rhetorical gestures. Performers need not forget, however, that the right hand is very capable of tone coloring tone on its own, without relying on position shifts by the left hand.

It is important to note that some articulations and durations in the autograph pose significant challenges to the performer, and require technical adjustments. For instance, in m. 93 beat one, F sharp is tied to the first note of the following sixty-fourth-note slur grouping. This is not practical on the guitar, and therefore an alternative may need to be considered. I have included alternative solution for performers in Appendix I. This

⁴² Paul H. Jacobson, www.pjguitar.com/website/forums/articles/intonation.html (accessed 2 October 2013).

⁴³ Schröder, *Bach’s Solo Violin Works*, 76.

“The lute version omits two of the ornamental notes and changes the value of the remaining ones to thirty-second notes.”⁴⁴



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CHAPTER FOUR: PERFORMANCE GUIDE

The performance guide includes historical and modern viewpoints related to interpretation of specific passages within the G-minor Sonata. This performance guide is to be paired with a marked score in Appendix II, which separates phrase materials through a hierarchy of classifications based upon tensions and resolutions.

Ornamentation:

According to C. P. E Bach:

All ornaments stand in proportioned relationship to the length of the principal note, the tempo, and the affect of a piece ... note that the more tones contained in an ornament, the longer the principal note must be, regardless of whether the source of this length is the note itself or the tempo. The brilliance of an embellishment must not be dulled by excessive space following its execution. On the contrary the performer must avoid a too hurried performance, which blurs certain ornaments. This is caused mostly by the introduction of embellishments containing many tones and the excessive embellishment of rapid notes.⁴⁵

An example of the latter occurs in m. 3, beat four of the “Adagio.”



Example 3.0. “Adagio,” m. 3.

Whereas in m. 12, beat four, the former applies.

⁴⁵ Carl Philipp Emanuel Bach, *Ibid.*, 83-84.



Example 3.1. “Adagio,” m. 12.

The appoggiatura in m. 11, beat three, is dramatic because of its harmonic function and rhythmic placement.



Example 3.2. “Adagio,” m. 11.

The last example may be indicative of another comment by C. P. E. Bach: “Sometimes the appoggiatura must be prolonged beyond its normal length for the sake of the expressive feeling conveyed ... Sometimes the length is determined by the harmony.”⁴⁶

Interpretation:

While the topic of interpretation is beyond the scope of this paper, we can make considerable use of principles of melody and harmony described by C. P. E. Bach, who notes:

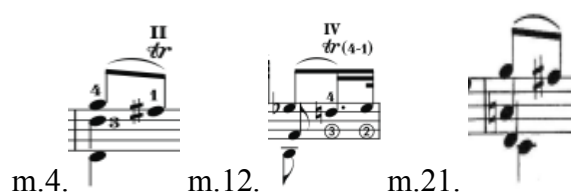
⁴⁶ Ibid.

An exceptional turn of melody which is designed to create a violent affect must be played loudly. So-called deceptive progressions are also brought out markedly to complement their function. A noteworthy rule which is not without foundation is that all tones of a melody which lie outside the key may well be emphasized regardless of whether they form consonances or dissonances and those which lie within the key may be effectively performed piano, again regardless of their consonance or dissonance.⁴⁷

C. P. E Bach's concept is applied to the marked scores found in the Appendix III, which serve as a companion to this chapter.

“Adagio”:

Written-out appoggiaturas (acting as 4–3 suspensions) occur at the downbeat of m. 4, 12, and 21 (m. 21 is not indicated as a trill), and support the judgment to play these as “tied trills” in which the first upper-auxiliary note is tied to the appoggiatura. It is better to not emphasize the main note because it is the second note of a slurred pair.⁴⁸

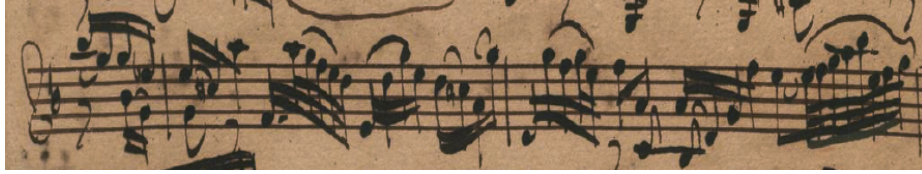


Example 3.3. “Adagio,” m. 4, m. 12, and m. 21.

In the autograph, Bach uses unconventional stemming in mm. 5–7.

⁴⁷ Ibid., 163.

⁴⁸ Koonce, *Solo Lute Works*, xi.



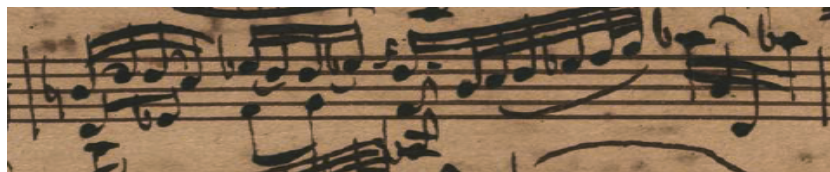
Example 3.4. “Adagio,” mm. 5–7.

Bach’s slur marking on beat 3 in m. 4 is unclear; however, because of limitations of the left hand, the fingering will not accommodate left-hand slurring. In m. 5, an example of the question-answer effect occurs after the third beat. Richie recommends a breath-mark after the E-flat on the anacrusis of beat three, “so as to stir the rhetorical nature of the question and answer.”⁴⁹



Example 3.5. “Adagio,” m. 5.

The autograph manuscript shows the slur in m. 11 on beat 3, starting from the C rather than the B-flat.



Example 3.6. “Adagio,” m. 11.

⁴⁹ Ritchie, *Before the Chinrest*. 42.

Ritchie offers a possible application of dynamic structuring based upon the harmony. First, an implied bass note is used to illustrate how the perception of the phrase completely changes from the most common error of using a D in the bass (mm. 18–19) at the downbeat of the shown second measure.⁵⁰



Example 3.7. “Adagio,” mm. 18–19.

“Fuga”:

The application of tension and resolution is much more complicated to illustrate in a fugue. In this paper, instead, the subject and its accompanying figuration are traced within the “Fuga’s” motivic and sequence survey (found in the Appendix III) to facilitate the recognition of subject fragments and the various presentations of the subject.

Lester uses analysis to illustrate the voice-leading architecture of the subject, which shows the function of the fourth eighth-note as being an appoggiatura that needs to resolve. One can see that the C is the fourth degree of G minor, which is approached by a

⁵⁰ Ibid.

double-neighbor-note embellishment represented by X. This is also the same for the B-flat on the downbeat of m. 2.



Example 3.8. Voice-Leading in the “Fuga,” m. 1.

Performers and editors are divided in the interpretation of mm. 38–41. Many historically informed players choose to arpeggiate this passage in the same manner as the arpeggio section of the “Ciaccona” (beginning at m. 89) in Bach’s violin *Partita II*, BWV 1004. Violinist Joseph Joachim and editor Andreas Moser were the first to publish it in this tradition in their 1908 edition, a practice then followed by other editors.⁵¹

Koonce notes that, with regard to mm. 38–41: “I think it is particularly interesting to see how Bach chose to notate this passage and the surrounding phrases. Here, the bass is functioning as a pedal tone; however, it is impossible to sustain those repeated D’s as half notes on the violin. I think that in passages like this, the longer bass note values are not to be taken literally, but may reflect an ideal chordal sonority that the player should try to achieve by whatever means desired.”⁵² Below are two possibilities.

⁵¹ Joseph Joachim and Andreas Moser, eds., *Johann Sebastian Bach: Six Sonatas and Partitas for Violin Solo* (New York: International Music Co., 1942).

⁵² Frank Koonce, *Playing Bach on the Guitar: Transcription vs. Arrangement*, unpublished article shared with the author.



Example 3.9. “Fuga,” m. 40.



Example 3.10. “Fuga,” m. 40.

For the present edition, Bach’s original notation is maintained, but a few solutions for the performer are offered in Appendix I. For the recording, the author performs mm. 38–41 as shown below, which is more idiomatic to the guitar and still maintains the original melodic statement and rhythmic placement.



Example 3.11. “Fuga,” m. 38.

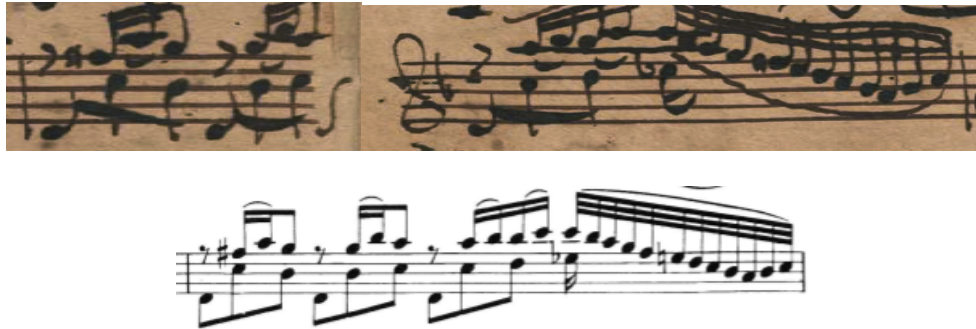
While the solutions prove interesting, one could argue that the thirty-second note solution undermines what should be a build-up to the following sixteenth-note surface rhythm.

“Siciliana”:

As stated in the analysis section above, this “Siciliana” is a stylistic adaptation of the dance. However, the general character of the movement is of a pastoral tranquility, so over-dotting the dotted eighth-notes does not fit with the context, regardless of the implied dance character. On the violin, the most common manner of performing the three-beat sigh motive is to sustain the sixth eighth-note beat into the seventh restated beat. This works well on the violin for amplifying the motive with a *messa di voce*, but it does not function well rhythmically or articulately on the guitar.⁵³ The present writer suggests putting a slight breath after the sixth eighth-note, and playing the seventh one louder, followed by a decrescendo to follow the slur indications over this sigh gesture.

In m. 6, the low eighth-note D functions as a dominant pedal played on beats 1, 4, and 7. However, there is no reason for the performer to dampen the low open-D string between the inverted sigh gestures, since it is never marked with a rest, and will only serve to heighten the climatic nature of the phrase.

⁵³ The singing or playing of a long note so that it begins quietly, swells to full volume, and then diminishes to the original quiet tone. The *messa di voce* is one of the most important techniques of 17th- and 18th-century Italian singing style, first as an ornament and then as a pedagogic tool. It was later widely adopted by instrumentalists.



Example 3.12. “Siciliana,” m. 6.

Lester states:

It is easy to create the sense of dance-like antecedent [question] and consequent [answer] phrases in the opening four measures, but much harder to do so in the longer and more complex transformations of the musical material in the third section of the movement. But if one practices the parallel passages illustrated in the examples here, use performances of the shorter, simpler phrases to help grasp the unity of their longer, more complex transformations, a host of articulative and expressive nuances will emerge.⁵⁴

Schröder make special note to the fact that dotted rhythms should never be over-dotted in a siciliana, and recommends an upstroke instead of over-dotting the second sixteenth.⁵⁵ On the contrary, violinist Richard R. Efrati believes that “The over-dotting in *Sicilianas* can be verified by comparing the manner of playing of mechanical clocks with the corresponding scores.”⁵⁶ Efrati changes the first note from a dotted-eighth to a

⁵⁴ Lester, *Bach’s Works*, 101.

⁵⁵ Schröder, *Bach’s Solo Violin Works*, 72.

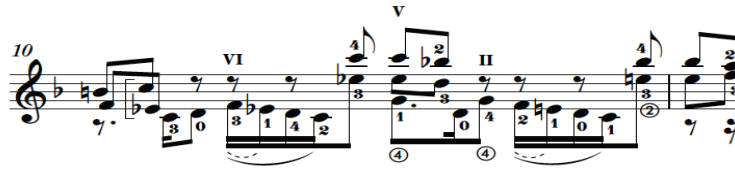
⁵⁶ Richard R. Efrati, *Versuch einer Anleitung zur Ausführung und zur Interpretation der Sonaten und Partiten für Violine Solo und der Suiten für Violoncello solo von Johann Sebastian Bach* (Treatise on the Execution and Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for Solo Cello by Johann Sebastian Bach) (Zürich: Atlantis, 1979), 28–29.

double-dotted-eighth, and the second note from a sixteenth to a thirty-second. C. P. E Bach states: “Short notes which follow dotted ones are always shorter in execution than their notated length. Hence it is superfluous to place strokes or dots over them.”⁵⁷ These viewpoints offer the performer an informed choice, but the present writer prefers to achieve the over-dotting by dynamically lightening the sound of this sixteenth-note and implementing the over-dotting by taking a breath following the first dotted-eighth. From mm. 5–9, a series of evasive compositional techniques avoid any conclusive cadences and prolong the modulation to G minor, until a PAC cadence arrives at the downbeat of m. 9. The appearance of this minor key begins in the same manner as the opening gesture, but heightens the use of dotted rhythms. The performer can change the effect here in accordance with C. P. E. Bach’s suggestion: “Passages in a piece in the major mode which are repeated in the minor may be broadened somewhat on their repetition in order to heighten the effect.”⁵⁸ The sigh motive is further heightened by secondary dominant relationships occurring at the eighth-note level in mm. 9–11, and should be interpreted as such by a tension-resolution dynamic scheme (see Appendix III).

Bach deletes the bass voice from the sigh motive at the downbeat of m. 10, which may be intended to transfer the resolution into the role of a bass and to further propel the line.

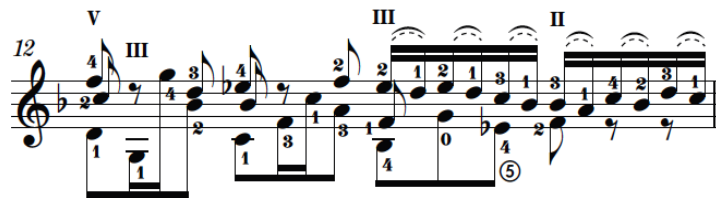
⁵⁷ Carl Philipp Emanuel Bach, *Essay*, 157.

⁵⁸ *Ibid.* 161.



Example 3.13. “Siciliana,” m. 10.

The rhetoric between the sigh motive and the recast opening bass-line gesture continues in half-bar phrases, spanning across the bar line with dovetailing resolutions. This rhetoric is interrupted at m. 12 by a change in texture and an additional deviation from resolution, by overlapping into Bach’s statistical favorite slur grouping (now ascending), the two note slur.⁵⁹ It is recommended that each slur be executed with a technical left-hand slur.



Example 3.14. “Siciliana,” m. 12.

The largest phrase group since m. 5 begins at m. 14 with the densest level of polyphonic writing yet. In effort to bring out the descending bass line, it is recommended that the performer take advantage of the guitar’s ability to sustain and expand the duration of the basses into quarter notes. Bach does not slur the first two sixteenth-notes in m. 14 (whereas most editors do), possibly because of the existent bass and soprano

⁵⁹ George B. Stauffer, ed., *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997), 215.

voice around it, or a slip of the pen. The performer may choose to add a slur to the first beat, as it is in line with the following eight beats. Left-hand technical slurs may help augment the depth of the texture among the voices by slightly changing the timbres between voices.



Example 3.15. “Siciliana,” m. 14.

The first appearance of a four-note vertical structure appears in m. 15, and can overshadow the melodic function if the rests are not observed.



Example 3.16. “Siciliana,” m. 15, beat 4.

“Presto”:

A survey of various editions shows differing opinions as to the placement of slur groupings from those in the autograph. This example from the *NBA* edition indicates that the slur in m. 118 starts from E-flat, but in the autograph manuscript it appears to start from C.



Example 3.17. “Presto,” mm. 117–118.

The A-section of the “Presto” uses over-the-bar slur grouping twice, but only with a four-note grouping in mm. 33–34. This immediately displaces the metric pulse, and vigorously propels the rising passage into another melodic sequence.



Example 3.18. “Presto,” mm. 33–34.

The groupings are just a descending scale, but obscured by the octave displacement of the pitch following each group. The bulk of the over-the-bar slurring and group type is saved for the B-section, and further expands upon the notion of heightened activity. Only the three-, four-, five-, and seven-note slur groupings are reserved for over-the-bar slurring. The two-note slur is alone in its freedom of use and in its frequency.

Bach also reserves the six- and seven-note slurs for the B-section.

The performer must take serious consideration of the effect created by these slur groupings and how and when they are used, as their placement will no doubt deeply influence the effect, as illustrated by Efrati with a comparison to spoken word:

“The pupil says, my friend is sick”
 “The pupil, says my friend, is sick”

By shifting the punctuation marks, the sense of the sentence has been reversed. Thereby the accent falls on different words, and caesuras occur in different places. The conception of the composer being definitive, there can be only one right interpretation of phrasing.”⁶⁰

Slur Groups And Articulation:

One of the more questionable aspects of the “Presto” is how best to interpret the meter. The meter sign of 3/8 is clearly written into on the autograph manuscript. However, Bach has notated the piece in an unusual manner, with half-length bar lines on every other measure throughout this movement. It is uncertain as to what is implied by these half-length bars, for very little historical information exists as to why they are used, and to the existence of this marking. This half-length bar line marking may have a relationship to the reason for choosing 3/8 over 6/8.

There is speculation by Efrati that the half bar-line marking is a hidden clue as to how to phrase the six-note groups of sixteenth notes, either in 3+3, or 2+2+2, or 6.⁶¹ This speculation, while interesting, appears to the present writer to be too simplified and disconnected from the diversity afforded by the variation of line direction, slur groups, and harmonic function that comprise the movement. John Butt believes that the half bars may exist to demarcate a paired bar rhythm, and demonstrates this by the arrival of the phrase peak in m. 81 of the “Presto.” He also makes a very good case that slurring may

⁶⁰ Efrati, 109.

⁶¹ Ibid., 108.

be used to actually weaken the beat rather than reinforce it.⁶² This may be most evident in full-bar slur groupings, such as at mm. 75–80.



Example 3.19. “Presto,” mm. 75–80.

Music theorist David Ledbetter believes: “The beat after the half bar lines is a lighter downbeat, not an upbeat as in 6/8 time, and the pairing of bars into stronger and weaker makes possible all sorts of rhythmic counterpoints.”⁶³ Schröder says: “I think that Bach’s notation of half and full bar lines suggests a fast tempo within the limits of 3/8 bar (dotted ¼ note = 70). A 6/8 time signature would easily lead to a less incisive, more superficial run-through.”⁶⁴ Ritchie bases his contribution upon the concept of *alla breve*:

The pairing of measures to the dictates of metre or harmonic structure is a common device in much Baroque and Classical music. When this happens, the second measure is often the ‘weaker’ of the two, harmonically or melodically, and should therefore normally be relatively unstressed.⁶⁵

He goes on to demonstrate half-bar markings applied to a 6/8 version of the “Presto.”⁶⁶

⁶² John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach* (Cambridge: Cambridge University Press, 2006), 187.

⁶³ David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven: Yale University Press, 2009), 107.

⁶⁴ Schröder, *Bach’s Solo Violin Works*, 73.

⁶⁵ Ritchie, *Before the Chinrest*, 44.

⁶⁶ *Ibid.*

Because of the abstract nature of the phrase/slur markings throughout the movement, the half-bar lines may be reinforcing a notion that the meter exists merely as a formality for logical notation. Regardless, the half-bar lines do not affect the ability to interpret the six-note groupings in either note grouping of 2+2+2 or 3+3.

The “Presto” does not work best at a modern presto tempo, as such speed defeats the effect of the metric displacement caused by the array of rhythmic slurrings. The pulses within each bar can be felt in 1, 2, or 3 beats for this movement, and will often yield a hemiola effect from the myriad of displaced accents and crossbar slurring. There may be some contentions about the reasoning for the slur groupings. Are they related to the bowing-scheme, or are they for interpretational reasons? Butt states: “Bach obviously wrote BWV 1001–6 for the virtuoso, so the slurs are more didactic than advisory, limiting rather than merely assisting the player.”⁶⁷ According to Butt, slurs also reveal the structure of movements.

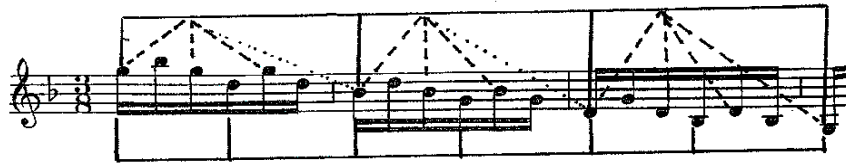
Slurs perform several functions in well-marked sources: they create a rhythmic system of accents which often reveals the true structure of a passage, its voice-leading and phrasing. They identify a specific *Affekt* in a movement (i.e. one of colourful rhythmic bowings or one of slurred expressive phrasing).⁶⁸ The present writer believes they are both, in that the composition itself demands a certain scheme in order to realize it, and that they are intrinsically related from the start of the composition. According to Schröder: “The wealth of different slurs suggest that Bach consciously wanted to create a feeling of improvised ornamentation.”⁶⁹

⁶⁷ Butt, 187.

⁶⁸ Ibid., 200.

⁶⁹ Schröder, 74.

Starting in mm. 1–3, Bach employs a long, disjunct-sequenced descending G-minor arpeggio that spans the entire tessitura of the first half the “Presto.” The melodic sequence is one up and two down (repeated six times). Several options for articulation exist, as Bach has left the passage bare of slur indications. Performers often choose to phrase it either in note groups of 2+2+2 or 3+3. Another option is to phrase the passage from the second note in m. 1, and look at it as two descending three-note groupings that end over the bar line in m 4.



Example 3.20. “Presto,” mm. 1–4.

Such magnification of the subdivisions undermines the larger arch of the phrase, and obscures, what the present author believes, the flowing drive into the low G in m. 4. To avoid an uneven surface rhythm in mm. 1–4, the performer should continue the phrase into the low G of the middle of measure two, perhaps more so into the low G of m. 4. Interestingly, no matter what choice the performer chooses, the passage still outlines a G-minor triad on any articulation- 2+2+2, 3+3, or 6.

There is a problem of downbeat clarity when looking at mm. 1–8, since no true discernable downbeat is felt or obvious. The rhythmic ambiguity exists in mm. 1–3 as an

uneven three-bar phrase hemiola or *sesquialtera* that ends on the first note of m. 3.⁷⁰ In m. 4, the phrase starts on the second note B-flat and ends on G as the first note of m. 5. Bach begins the slur in m. 5 on the second-note D. This two-measure sequence is repeated for the next two measures. The rhythmic ambiguity is heightened by the wide intervals, and produces a “ping-pong” effect that further obscures the arrival of a solid downbeat.

The downbeat is realized at m. 9 and continues its presence with a distinct downbeat per measure up to m. 17. On a larger scale, it is also possible to view mm. 1–8 as a large upbeat leading up to m. 9. A larger melodic arch exists in mm. 1–9, in that first G in m. 1 steps to A in m. 7 and arrives to B-flat in m. 9, and then back down the sequence to the G in m. 11. This viewpoint may be useful to the performer in creating a dynamic scheme. From a theoretical perspective, it is also possible to view each arpeggio in mm. 9–11 as two distinct triads rather than a seventh-chord with one main articulation of the downbeat. If this view is taken, then one may choose to articulate the fourth note in the sequence to demarcate this harmonic viewpoint. The use of a slight agogic overlap in the first tone of each six-note group is useful in realizing the melodic architecture of B-flat, A, G occurring on the downbeat.

At measure twelve, the large leap from the tonic to the suspension G (4th) is resolved with an accent on the third of the chord by means of the slur grouping. This is a unique moment, since the normal harmonic resolution of 4–1 is upset by the accent of the first note of the slur (a resolution and a down-bow for the violin), which is then replaced

⁷⁰ The term “sesquialtera” is Latin for “hemiola.” Hemiola in the modern metrical system denotes the articulation of two units of triple meter as if they were notated as three units of duple meter.

with an accent on a weak beat. It also represents the end of the melodic decent from Bb-A-G to F#. The wide variety of intervallic relationships adds to this unique melodic gesture, and in turn directs the movement toward a sense of heightened activity.



Example 3.21. “Presto,” mm. 12–16.

This section is hinged around the bass motion of a fifth and phrased in measure grouping of 2+2 +1. A question-and-answer affect is created with a combination of the falling fifth harmonic gravities [D7, gm7, C7, F7, Bb-7], and thus the measures should be phrased as strong weak, but with the principle downbeat on beat one.

At m. 55, the second half of the movement begins in the same fashion as mm. 1–3, except the disjunct sequenced arpeggio is now inverted and in the dominant of G minor. The six-note slur groupings in mm. 75–77 may be performed with a slight *portato* articulation under the slur markings to add a discernable pulsation to the six-note grouping.⁷¹ This is especially useful if, additionally, the performer elongates the duration of the first sixteenth-note to bring out the ascending bass line under this undulation. Here it is shown as a quarter note, but the performer can change the duration according to taste, without harmful effects.

⁷¹ The term “portato” refers to a type of bow-stroke between *legato* and *staccato*.



Example 3.22. “Presto,” mm. 75–79.

At m. 121–127, metric masking is carried to its highest point though hemiolas within the disjunct line, and without the use of slurs. The effect of this compound melody can be brought out with the following compound-melodic notation.



Example 3.23. “Presto,” mm. 121–124.



Example 3.24. “Presto,” (with compound melody) mm. 121–124.

There are many parallel compositional ideas within the passages of the A- and B-sections of the “Presto.” The ideas are not verbatim in design, and there is substantial additional free material in the 82 measures of the B-section, when compared to the 54 measures of the A-section. If the performer is aware of these similarities they can adjust their interpretation accordingly. Starting at the beginning, one can see a relationship between m. 1–4 and 54–58.



Example 3.25. “Presto,” mm. 1–4 and mm. 54–58.

Other similarities occur throughout the movement:

- mm. 5–8 and mm. 59–62: rolling direction of the surface figurations.
- mm. 9–16 and mm. 67–74: diatonic arpeggiation of a falling fifth sequence.
- mm. 17–24 and mm. 83–90: foreshadowing and reuse of the inverted arpeggio at the opening, but now with an increased level of harmonic rhythm.
- mm. 25–29 and mm. 75–79: sextuplet grouping that contains a pedal drone tone.
- mm. 30–31 and mm. 80–82: cadential outline within the passage.
- mm. 43–54 and mm. 121–136: disjunct line motion that obscures the meter and propels the line forward to a downbeat.
- mm. 47–55 and mm. 129–136: ascending and descending sequences over sustained basses.

Performance Analysis Procedures:

This performance discussion is to be paired with a technique of analysis procedures, introduced to me by Jonathan Swartz, and are applied to each of the movements (see Appendix II). The procedure is designed to help performers prioritize notes in relation to their surroundings, and to avoid having equal emphasis among the notes within a phrase. Its purpose is to allow performers to interpret the piece from various conceptual distances: large, medium, and small. It is not devised for academic music theorists, and subsequently does not contain complex terminologies that could detract from the intentions. The procedure utilizes harmony as one of the main

determinants for organizing the phrase groupings. These harmonic areas are marked with four levels of tension marked by “T” and followed by a number related to the tension level.

1. T1= Suspensions and Appoggiaturas
 2. T2= Dominant harmony
 3. T3= Diminished Seventh, Augmented Sixth chords, Secondary Dominants etc.
 4. T4= Context (Point in the phrase, knowing what is coming).
- The tensions have a point of expiration and must be resolved.

The indication for this expiration is “R” for resolution. Circled notes are used to illustrate a voice’s direction and or where the notes lead to one another. In addition, lines and arrows are used to show the direction of specific notes. Large parentheses are used to group phrases and occasionally contain dashed parentheses within the solid parentheses to indicate sub-phrases. “WC” stands for weakened cadence, and is used to show where a cadence occurs as an incomplete realization, or in an inversion. “PAC” stands for a perfect authentic cadence. The “Fuga” stands unique in this analysis, as the harmonies are generated by the fugal procedure, rather than a harmonic progression. This method is by no means entirely comprehensive for interpretive performance; however, it will assist performers in parsing out the piece, and free them to move to the details in performance that might otherwise remain obscured. Quantz said it best:

Musical ideas that belong together must not be separated; on the other hand, you must separate those ideas in which one musical thought ends and a new idea begins, even if there is no rest or caesura. This is especially true when the final note of the preceding phrase and opening note of the following one are on the same pitch ... One should beware of separating that which belongs together, the same as one should take care not to join together different thoughts: as in this consists the true expression in the performance.⁷²

⁷² Johann J. Quantz, *On Playing the Flute*, trans. Edward Reilly (New York: Schirmer Books, 1985), 122.

CHAPTER FIVE: PEDAGOGICAL PRACTICE GUIDE:

Guitar Considerations:

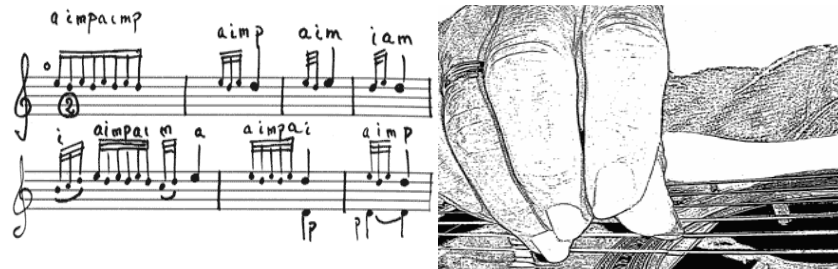
When designing left-hand fingerings, one must take into account the limitations of the guitar, especially in the production of legato articulations and the slurs that constitute their makeup. On the guitar, with the left hand, it is only possible to slur a descending note on the same string by moving from a higher finger to a lower finger, commonly referred to as a “pull-off.” Conversely, it is only possible to slur an ascending note with the left hand on the same string from a lower finger to a higher finger, a “hammer on.” The only exception in both cases is if the slurred arrival note happens to be an open string.

Another problem lies in that fact that the classical guitar utilizes different materials for the six strings. Strings 1–3 are normally comprised of an unwrapped nylon or carbon fiber material, while strings 4–6 are typically a two-part system comprised of a complex nylon core wrapped with a metal-plated strand. In addition, the tensions of each string are different. This means that legatos produced by the left hand are not going to be even across all six strings (especially the upper E and B), and that some strings are better suited for legatos than others. In ascending left-hand legatos, the notes begin to lose energy after the first slurred note. This is less evident in descending legatos, as an accomplished player can mediate the dynamic inequality by using more energy with the “snap” of the pull-off. However, in extremely fast passages, the necessary energy that is needed to create a perceivable legato becomes detrimental to the function of the left hand and will result in tension that is overwhelming to the performer.

These limitations illustrate the need for the guitarist to use legato techniques similar to those employed by keyboardists and mallet players. Thus, implementing the use of right-hand articulation and cross-string legato, “over-legato” (see Chapter 3: Transcription Considerations).

Another technique known as “cross-string trilling” is very useful for emulating the sound of a harpsichordist, and allows for a *messa di voce* in longer trills. A few occurrences of cross-string trilling in the G-minor Sonata are marked with the fingering 1414 above the trill sign. Below, are examples from acclaimed guitarist David Russell:

There are many occasions in which the trill can be played on two strings, achieving something similar to what we hear on the harpsichord. It is important to note that the cross-string trill may not always fit the style of the piece of music you are playing. I would suggest that in Baroque music they are a good choice, especially if the music has been transcribed from the harpsichord. The basic technique is relatively simple and with a bit of practice, you will be trilling beautifully. The right hand fingering I use is -a-i-m-p- for most trills. The trick is to get all the notes sounding the same in rhythm and the same volume.⁷³



Example 4.0.

⁷³ David Russell, <http://www.davidrussellguitar.com/index.php/home/tips-for-guitarists/126-two-string-trills> (accessed 13 February 2013).

Barrés:

“The most commonly used notation for a full barré is a Roman numeral preceded by the capital letter C, for *ceja* – the Spanish word for barré (literally: “ridge”). A full barré at the fourth fret, for example, is notated as CIV. Similarly; a half barré is notated with the fraction 1/2 placed before the C.”⁷⁴

In the present edition, the use and implementation of left-hand barrés is kept to a minimum throughout all of the movements to increase general facility and alleviate the stress on the left hand. Therefore, such indications as Roman numerals are used to represent positions, and do not default to the idea that a Roman numeral equals a barré.

“Adagio”:

The performer should take note of compression fingerings in mm. 7, 8, 9, 10, 11, 15, 16, 19, 20, and 21, as they help ease transitions between left-hand positional shifts.⁷⁵ Furthermore, the performer should be aware of the use of inverted fingerings in mm. 8, 13, and 22. In effort to realize the bass line in mm. 6–8 and mm. 18–20, the basses should be sustained beyond their written duration. While this could be left to the discretion of the performer, it is suggested each bass be held as a dotted-eighth note for consistency within the articulations. Because of the design of the left-hand fingerings, the ornaments in mm. 5, 12, 14, 16, and 21 are best executed as cross-string trills.

⁷⁴ Frank Koonce, www.frankkoonce.com/articles (accessed 21 February 2013).

⁷⁵ This is a moment in which the left-hand’s standard four-fret span is contracted while sustaining of the upper or lower note that, when released into the next note, will facilitate a new positional change without a detached sound.

“Fuga”:

The barrés in mm. 7–9 should be held for only one beat to avoid overlapping the sixteenths and tiring the hand. It is useful to realize the subject fragments in mm. 35–38 by plucking them with the thumb. The arpeggios in mm. 47–50 are typically played with a barré and normally sustained. This is a convention of the guitar, but one that does not always best serve the music. The present writer believes the passage should be articulated in a detached manner and not played legato. More importantly, it creates a consistency to the articulations of the section. Otherwise, because of voicing restrictions on the guitar, the barré method makes one chord fully resonant, and the next partially resonant. The passage is also absent of any slur indications, and in the Baroque it was customary to play leaps detached. This approach requires more work for the performer; however, such effort yields a melodic function, rather than a purely harmonic one to the arpeggios, and allows for greater shaping of the textures. At m. 52, the voicing from low G on beat two is a very difficult stretch for the guitar, and may have to be re-voiced an octave higher.



Example 4.1. “Fuga,” m. 52.

The stretch is possible if the guitarist is acutely aware of its arrival and prepares by playing the fourth eighth-note G as open, and uses this brief moment to open the hand to eliminate tension and free the left-hand thumb. A slur is indicated over the first three sixteenth notes of each beat sequence starting at measures 69–74.

Beat nine of m. 7 uses a compression fingering to facilitate moving from third into fifth position, and requires that the fourth finger sustain the E-flat until the index finger sounds the following G. Similarly, in m. 10 on beat 2, for left-hand security, the G on beat four of m. 8 should be held by the fourth finger through the inverted fingering that occurs on beat five. An extension occurs on the fifth string between B-flat and E-flat at beats eight and nine in m. 11. This is best accomplished by relaxing the left hand so as to enable it in opening, and by transferring the pressure of the fingers together with a small positional shift. It is not recommended to stretch and cover the note, for this is a misconception of extensions. Another type of compression fingering occurs on beat eleven of m. 13. The first finger should cover the B-flat as a 4/6 barré (four of six strings are covered), as this will allow for a smooth transition into the B7 chord. Beat two of m. 14 is not marked with a slur. This may have been a slip of the pen for Bach, especially when considering the similar slurred stepwise surrounding material. The G7 chord on beat 10 of m. 15 contains two open notes and a bass that must be dampened with the right thumb immediately upon articulation the sixteenth notes on beat eleven. It is recommended to stop the open D and low G with the *i* and *m* fingers of the right hand, and to articulate the E-flat with a rest by using the *m* finger (This occurs twice in m. 17, beat 10). A less complicated version of this follows at m. 16, beat 2. A hinge barré is to be used on beat ten of m. 16, which is immediately followed by a 4/6 barré on beat eleven.

Right-Hand Considerations for the “Presto”:

Because of the relentless pacing and complex figuration, the “Presto” places considerable demands on the performers ability to consistently execute the complex non-“guitaristic” passages with the necessary rapidity, and security that is required to realize the composer’s intentions. This being said, right-hand preparation techniques should be paramount throughout the “Presto.” The advanced preparation of fingers that are next in play is essential for security and technical execution. One of the most effective procedures to achieve security is through “planting” techniques.

Planting serves not only as a means for the performers technical security while under stress, but also serves the music, so as to more accurately express the desired musical effect. Many of the world’s top guitarists are proponents of planting. David Russell states: “By preparing all notes as a general rule, I find it easier to control volume, tone, and articulation. In very fast or very legato passages, the stopping of the note is reduced to the same amount as that of a player who never plants, but the idea of placing the finger on the right spot is always there.” In the same article, Manuel Barrueco affirms: “To me planting is a technique that can help add accuracy to one’s performance. First, simply by having the finger prepare the next movement, and second, by helping to stabilize the hand when it is trembling from nerves.”⁷⁶

It is encouraged that performers become familiar with the various concepts of right-hand planting, such as sequential and full/simultaneous approaches. For reasons of performance security, it is advised that the right hand float (disengage the string bed) as

⁷⁶ Frank Koonce, “Some Thoughts on Planting (Both Pro and Con),” *Soundboard* XV, no. 3 (1988): 209–211.

little as possible, and that performers investigate how they can maintain contact with the strings as much as possible. Planting is recommended as part of the *Right-Hand Tablature* in the Appendix.

At the start of study, the piece should entirely mapped-out for the right hand, with marked indications in the score for preparations and finger-to-note relationships.

Guitarists are encouraged to tabulate the right-hand fingering *p, i, m, a*, on a separate sheet of guitar tablature paper, not within the score itself (see Appendix IV: for a model of a right-hand tabulation of the A-section of the Presto). Left-hand slurs are to be shown with a blank module, so as to relate the proper sequencing of the right hand to the music. In order to be effective, the accuracy of the right-hand tabulation and its relationship to the music is imperative.

CHAPTER SIX: TRANSCRIPTION

Sonata I

BWV 1001

Johann Sebastian Bach
1685-1750

edited by Joseph Felice

Adagio

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Adagio'. The score consists of 9 measures. Measure 1 starts with a half note G4, followed by a half note A4. Measure 2 contains a half note B4, a half note C5, and a half note D5. Measure 3 has a half note E5, a half note F#5, and a half note G5. Measure 4 begins with a half note A5, followed by a half note B5, and a half note C6. Measure 5 contains a half note D6, a half note E6, and a half note F#6. Measure 6 has a half note G6, a half note A6, and a half note B6. Measure 7 starts with a half note C7, followed by a half note D7, and a half note E7. Measure 8 contains a half note F#7, a half note G7, and a half note A7. Measure 9 has a half note B7, a half note C8, and a half note D8. The score includes various fingerings (1-4), trills (tr), and articulations (accents, slurs). The piece ends with a final cadence in measure 9.

4

10

I II

11

III I

12

VIII VI IV $\text{tr}(4-1)$

13

II I tr

14

(4-1) tr

15

III

16

III V III $\text{tr}(4-1)$

17

I

Detailed description of the musical notation: The page contains eight staves of music, numbered 10 through 17. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is for guitar, with fret numbers (0-4) and fingerings (1-4) indicated below the notes. Roman numerals (I-VIII) are placed above the staves to indicate chord positions. Specific techniques are marked, including triplets (3), trills (tr), and grace notes (grace note symbol). The music is written in a single system, with staves connected by a brace on the left. The notation is clear and professional, typical of a published guitar score.

Allegro

1 II I [b] 4

2 3 4 1 3

4 1 3 0 1 3 0

6 I III I

8 I III I

10

81

12

14

17

19

21

23

25

27

VIII

X

VIII

VI

V

VIII

VI

V

VIII

II

29 III II

31

33

36

39

42 V ③ ② ① VII V ② ③ III ④ ③ ② ① I ③

44 VIII III ② ③ ④

46 V III ④ ③ IV ⑤ III *p m i m a m i m*

64 **I** ② ③ ③ *p m p p p p*

66 **II** *p* ③ ③ **I**

68 ⑤

70 ③ ② ③

72

74 ② ③ ④ ① ② ④ ③ ⑤

76 ② ④ ③ ① ④ ③ ④

78 **III** ② ② ③ ③ ② ③

Detailed description: This musical score is for guitar, spanning measures 64 to 78. It is written in a single system with a treble clef and a key signature of one flat (B-flat). The score includes various musical notations such as triplets (indicated by a '3' in a circle), slurs, and specific fingerings (numbers 1-4). Dynamic markings like *p* (piano) and *m* (mezzo) are present. The score is divided into three sections: Section I (measures 64-65), Section II (measures 66-67), and Section III (measures 78-79). The notation includes many accidentals (sharps and flats) and complex rhythmic patterns.

10

80

82

84

86

88 III

90

92

94

The musical score consists of seven staves of music. The first staff (measures 80-81) begins with a treble clef and a key signature of one sharp (F#). The notation includes various fret numbers (0-4) and fingerings (1-4). The second staff (measures 82-83) continues the melody with similar fretting and fingerings. The third staff (measures 84-85) features more complex fretting and fingerings. The fourth staff (measures 86-87) includes a triplet of eighth notes. The fifth staff (measures 88-89) is marked with a Roman numeral 'III' and features a sequence of eighth notes. The sixth staff (measures 90-91) continues the sequence of eighth notes. The seventh staff (measures 92-93) features a sequence of eighth notes with a triplet. The final staff (measure 94) ends with a double bar line and a fermata.

Siciliana

(1) *Siciliana*

(2)

4

(5)

7

(8)

12

10

11

13

14

16

17

19

Presto

Measures 6, 11, 16, 21, 26, 31, and 36 are indicated. The score includes various fingerings (1-5) and slurs. Dynamic markings include *p* (piano), *m* (mezzo), and *a* (accent).

41

46

50

55

60

65

70

75

80

86 I V ① ③ ④ ⑤ III I

91 III II ① III

96 ② ③ I III I II

101 ④ ③ ② ③ ② III II

106 II I III

111 ② ③ ① II III I III ④ ⑤

116 II I ⑤ ④ ⑤

121 ② ④

126 ③ ③ ④

131 ④ ③ ② III ② ① ③ ③

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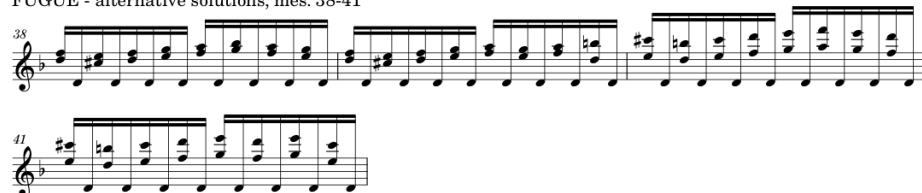
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APPENDIX I
ALTERNATIVE SOLUTIONS

ADAGIO - alternative solutions, mes. 21



FUGUE - alternative solutions, mes. 38-41



FUGUE - alternative solutions, mes. 64-67



FUGUE - alternative solutions, mes. 91-92



FUGUE - alternative solutions, mes. 92-93



PRESTO - alternative solutions, mes. 25-30



PRESTO - alternative solutions, mes. 42-51



PRESTO - alternative solutions, mes. 75-81



PRESTO - alternative solutions, mes. 121-133



APPENDIX II

G MINOR SONTATA NO. 1 BWV 1001 BY J.S. BACH

RECORDING

BY

JOSEPH PHILIP FELICE

[Consult Attached Files]

APPENDIX III

PERFORMANCE ANALYSIS PROCEDURES:

Sonata I

BWV 1001

Adagio

Exposition

T 1 + 2
4 - 3

T 2

R

tr

D

T 3

R

T 1

tr

T 1 R

4 - 3

T 2 R

T 3

tr

WC

R

A

6

T 2 + 3

T 1 + 2

tr

DEVELOPMENT

T 1 + 2

G

8

4 - 3

T 1 R

4 - 3

T 2

T 3

R

G

10

T 1 R

4 - 3

T 2

T 3

R

tr

WC

T 1

tr

C

RECAPITULATION

T 1 4 - 3

T

R

A^b

14

T 1

tr

T 1 R

4 - 3

T 2

tr

WC

R

16

T 3 + 4

R

T 3

T 2

tr

WC

R

18

T 1 + 2

4 - 3

T 3 + 4

T 1 + 2

tr

20

T 1

R

T 1

T 1 + 2

4 - 3

T 3 + 4

T 1 + 2

tr

22

tr

24

tr

26

tr

28

tr

30

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986

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988

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992

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996

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Motivic And Sequence Survey

Fuga Allegro

possible structure of subject as it returns

accompanying figuration

subject structure in stratto

descending scale in connection between subjects

possible 4th entry

6-6 subject

seq falling 5th $\frac{1}{2} + \frac{1}{4} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$

descending scale

seq 1 + 1

false entry

counter-subject with octave displacement

subject circle of 5ths with 2 voices

CS

B \flat C D - reverse subject structure

tonal answer

seq $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$ from subject material

subject structure

subject in bass

middle entry (possible statement of 4th voice)

see m. 53

sub structure

circle f. 5ths with 3 voices

PAC

false entrance

false entry

seq $\frac{1}{2} + \frac{1}{2}$

seq $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$

circle of 5ths

Sequence Continued

3

Orange shows extensive use of subject derived material. Green also shows use of subject structure 543

Note overlaps Stretto

31

34

38

Begin circle of 5th's

seq 1 + 1 + 1 use of subject material

42-51

45

seq 1/2 + 1/2

implied

d - G c - F

48

51

52-64db

Tenor subject within Apt. texture

subject material

54

subject circle of 5^{TL} w/ 4 voices

alt

58

61

64-87db

PAC B^b

4 64 seq fragment 1/4 + 1/4 + 1/4 use of subject material in sequence

67 seq 1 + 1 + 1 + 1 + 1 Dom Pedal

70 Subject material w/ seq 1/2 + 1/2 + (1/2)

73 seq 1/2 + 1/2 + 1/2 melodic contour suggests The Architecture of the Subject alt seq 1/4 + 1/4 + 1/4 IAC seq 1/2 + 1/2 subject architecture w/ imperfect intervals subject architecture

76 E^b A⁷ d - 7 ii 7^{b9} i⁶

79 subject fragment INV octave displacement seq 1/2 + 1/2

82 preview of the coming chromatism m.94

85 543 subject structure Reuse of Material use of subject material [see 1 + 1]

88 seq 1/2 + 1/2 + 1/2

90 seq 1/4 + 1/4 + 1/4 + 1/4 + 1/4 + 1/4

93 A final gesture of the subject with imperfect intervals

(outline of a vii⁰ (lending tone) triad while simultaneously acting as a Dom⁷)

The image shows a musical score in G major, 4/4 time, with various annotations. The score is divided into measures 4 through 93. Key annotations include:

- Measure 64:** 'seq fragment 1/4 + 1/4 + 1/4' and 'use of subject material in sequence'.
- Measure 67:** 'seq 1 + 1 + 1 + 1 + 1' and 'Dom Pedal'.
- Measure 70:** 'Subject material w/ seq 1/2 + 1/2 + (1/2)'.
- Measure 73:** 'seq 1/2 + 1/2 + 1/2', 'melodic contour suggests The Architecture of the Subject', 'alt', 'seq 1/4 + 1/4 + 1/4', 'IAC', 'seq 1/2 + 1/2', 'subject architecture w/ imperfect intervals', and 'subject architecture'.
- Measure 76:** Chord symbols: E^b, A⁷, d - 7, ii, 7^{b9}, i⁶.
- Measure 79:** 'subject fragment INV' and 'octave displacement'.
- Measure 82:** 'preview of the coming chromatism m.94'.
- Measure 85:** '543 subject structure', 'Reuse of Material', and 'use of subject material [see 1 + 1]'.
- Measure 88:** 'seq 1/2 + 1/2 + 1/2'.
- Measure 90:** 'seq 1/4 + 1/4 + 1/4 + 1/4 + 1/4 + 1/4'.
- Measure 93:** 'A final gesture of the subject with imperfect intervals'.
- Bottom annotation:** '(outline of a vii⁰ (lending tone) triad while simultaneously acting as a Dom⁷)'.

[illegible]

Presto

The musical score is for a piece in 3/8 time, marked Presto. It consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat. The piano accompaniment is written in bass clef. The score is divided into measures, with measure numbers 11, 17, 23, 29, 35, 41, 47, 53, and 59 indicated. Various annotations are present throughout the score, including T2, T3, T4, R, S, W, VC, C, G, a-, e-, A+, and F#. Red circles highlight specific notes, and blue dashed lines and arrows indicate phrasing and connections between notes. The score includes a repeat sign at measure 53.

APPENDIX IV

RIGHT-HAND TABULATION FOR PRESTO A SECTION

1.

5

9

13

112

I P I M P I M I M A I M I P I M I M A I M

P I M I M P I M I M P I M I M

I

P I A M I M I M P I M I P M P M I M I P

I A M I A M I A M M A
 A M I M I A M I M I A
 I A M I A M I A M I A M

37

A I M A M A A I M I M A A
 I I M I M I M I I M
 P P P

41

A I M I M M A A M I A A M I A
 I I I I I P M I P P A M I P
 P P P

45

A M I A I M I I P I P P
 P I P P P P P P P P P P
 P P P P P P P P P P

49

M P P P I M I M I M I M A M I A
 P I P P P I I M I P I M I I I I A
 P P P P P P P P P P P P P P

APPENDIX V

TEMPOS VARIANCES IN BWV 1001 AMONG PERFORMERS

Tempos variances in BWV 1001 among performers
(Using a Tama RW 105 metronome)
(S=Start, E= End)

		Jaap Schroder		Lucy Van Dael		Arthur Grumiaux		Henryk Szeryng	
		Violin		Violin		Vln		Violin	
Adagio	1/8=	S 57	E 51	S 58	E 62	S 59	E 57	S 49	E 49
Fugue	1/4=	S 69	E 65	S 78	E 68	S 80	E 76	S 68	E 66
Siciliana	1/8=	S 83	E 83	S 87	E 81	S 105	E 95	S 62	E 63
Presto dotted		S 72	E 71	S 76	E 73	S 78	E 82	S 69	E 70
1/4=									

		Shlomo Mintz		Yehudi Menuhin		Nathan Milstein		Enno Voorhorst	
		Violin		Violin		Violin		Guitar	
Adagio	1/8=	S 51	E 50	S 45	E 38	S 57	E 53	S 58	E 58
Fugue	1/4=	S 71	E 72	S 84	E 82	S 85	E 79	S 77	E 78
Siciliana	1/8=	S 77	E 71	S 80	E 73	S 84	E 89	S 58	E 59
Presto dotted		S 76	E 77	S 79	E 76	S 85	E 90	S 67	E 64
1/4=									

		Manuel Barrueco		Paul Galbraith		Zoran Dukic		Jose Antonio Escobar	
		Guitar		Guitar		Guitar		Guitar	
Adagio	1/8=	S 47	E 48	S 32	E 31	S 47	E 46	S 53	E 53
Fugue	1/4=	S 77	E 76	S 83	E 83	S 83	E 80	S 80	E 81
Siciliana	1/8=	S 88	E 85	S 94	E 84	S 74	E 69	S 88	E 78
Presto dotted		S 71	E 68	S 57	E 56	S 69	E 70	S 73	E 73
1/4=									

Tempo Averages:

Adagio:	Start 51	End 50
Fugue:	Start 78	End 76
Siciliana:	Start 82	End 78
Presto:	Start 73	End 73

Japp Schroder recommends:⁷⁷

Adagio:	58
Fuga:	76
Siciliana:	76
Presto:	70

⁷⁷ Ibid.