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Searching for Eloquence: Rhetoric as Artistic Foil in Arranging Bach for 7-String Guitar



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Abstract:

This project, a study in applied aesthetics in music, examines my personal creative process of arranging J.S. Bach's D Minor Violin Partita BWV 1004 for 7-string guitar. In a departure from existing adaptations of this work, I use rhetoric, a prevalent mode of organizing music and thought at the time of the partita's composition, as a creative foil in crafting an approach. Within a rhetorical framework, I use arrangements by Bach to inform my process and practice. I make case studies to probe and make explicit elements of the suites, and explore how my understanding of the construction of BWV 1004 guides my hand as an arranger.

To inform my arrangement of BWV 1004, I analyse, arrange, and perform the Suites BWV 995 in G Minor, BWV 996 in E Minor, and BWV 1006a in E major for and on 7-string guitar. I arrange the Allemande from English Suite BWV 807 in A Minor for violin. I work to parse the rhetoric of BWV 1004, and finally share elements of the iterative process of arranging it.

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Introduction

This project documents my artistic process in preparing the Partita for Violin BWV 1004 for performance on a 7-string guitar. As practice as research, it is a personal account of an artistic journey. The research objective is an arrangement of BWV 1004 that matches my expressive goals for performance as a facet of framework, intent, tools, and style. In the sense that my arrangement is a kind of ‘performance on the page’, it is, like a performance, a transient act of preparation and subject to change. Transcriptions of BWV 995, 996, and 1006a for 7-string guitar serve dual function as research tool and research output. The writing that follows provides context and insight into the process.

In my work I seek to internalise and apply tenants of rhetoric, an historically inspired framework, to the artistic process of arrangement. I strive to do on the guitar what Andrew Lawrence-King and *// Corago* sought to do with Monteverde’s *Orpheo* at the Royal Danish Academy of Music in Copenhagen in 2014: apply a rhetorical framework of approaching music, which was fashionable at the time the music was written to animate a contemporary performance. My work is for the present, concerned with coopting the past for my own artistic purposes.

According to C.S. Lewis, our scant understanding of rhetoric is ‘the greatest barrier between us and our ancestors.’¹ By this, Lewis means that the basic assumptions that we hold about music and literature make certain elements of Rhetorical² art unknown unknowns. Interceding artistic traditions have something to do with this. According to Bruce Haynes,

Whether we recognise it or not, Romantic ideologies still hold most of us in thrall: *Werktreue*, the work concept, the transparent performer, the suppression of gracing and improvisation, Absolute music, the musical Canon, and repeatability. We are generally unaware of these ideas, they are simply unconscious assumptions we have grown up with. Nor, if we articulate them, do we usually know where they come from. But they

¹ Lewis, C.S. 1954. English Literature in the Sixteenth Century Excluding Drama, Vol. III of The Oxford History of English Literature, ed. F.P. Wilson and Dobrée, Bonamy. Oxford: Clarendon Press (61).

² Uppercase R to denote the epoch as in Haynes’ usage, below.

affect the way we react to music—even Rhetorical music (that is, music from before about 1800).”^{3 4}

In this thesis, I seek not to understand my romanticism, modernism, or post-modernism *per se*, but to add a rhetorically-inspired approach to my artistic palette. Rhetoric helps me inhabit a creative framework more proximal to that in which the music was written. As a framework, I find it particularly useful artistically because

Rhetoric is remarkably adaptable. It can be applied over a spectrum from writing style to dance. In music it has several facets. Since it serves as a framework of form (with sections like *exordium*, *narratio*, *confutatio* etc.), it is useful in establishing and analysing structure, both large-scale (like whole pieces) and small-scale (like figures).⁵

In order to apply the **framework** of rhetoric as an artistic foil, I draw on historical texts about music by Johann Mattheson, CPE Bach, Leopold Mozart, and Joachim Quantz, and on modern texts about applied rhetoric, including Judy Tarling’s *Weapons of Rhetoric*, Anner Bylsma’s *Bach, the Fencing Master*, and Laurence Dreyfus’s *Bach and the Patterns of Invention*.

I arrange for guitar rather than lute because as a guitarist I play with fingernails on my right hand. This precludes me from performing on the lute without abandoning my other performance activities. For this project I commissioned a guitar from Robert Ruck with a 7th string. This string, tuned either a 3rd or a 5th below the low ‘E’ of the common 6-string guitar,

³ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer’s History of Music For The Twenty-First Century*. Oxford: Oxford University Press (35).

⁴ As evidence of this, even those of a previous generation who were most engaged with Historically Inspired Performance have difficulty expunging the underlying romantic framework that is tacit but powerful: In the following quotation, Harnoncourt seeks to negate romanticism using the very ideas that it promulgated. For an artist interested in a rhetorical past, this shows just how deeply underlying assumptions can impact our thinking: ‘We must attempt an interpretation which ignores the whole Romantic performance tradition. All questions must be raised anew, with only Bach’s score itself accepted as the crystallization of a timeless work of art in a time-linked form of expression. Our resolve to ignore the performance tradition should of course not be allowed to lead us to an artistic anti-position, where everything is intentionally done contrary to custom. It is certainly possible that a newly-obtained result may correspond to traditional practice. The upshot is that we must approach the great masterpieces by pushing aside the lush growth of traditional experience and interpretation, and once again begin from the beginning.’ (*The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart* p44 Translated by Mary O’Neill Publisher: Christopher Helm, London 1989)

⁵ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer’s History of Music For The Twenty-First Century*. Oxford: Oxford University Press (166).

allows my guitar to match the tonal range of the lute for which Bach wrote. The 7-string guitar is also built with a shorter scale length (646mm instead of the modern standard 650mm) to create a sonic palette more similar to that of the lute and to accommodate technical stretches. This instrument is a modern **tool** but one that is historically inspired (see Appendix II for more on guitars.)

My **intent** in arranging BWV 1004 for performance on a 7-string guitar is to do so in a style not foreign to Bach's own. I use this clunky phrasing because for the purposes of this study, if my arrangement sounds like it has been undertaken by Weyrauch, Falckenhagen, or Weiss, it has been successful. This itself has its origins in a rhetorical approach. 'The ancient sophists taught: The matter should be either true "*or plausible*".'⁶

No matter what I do, I can not be Bach, nor can I lay claim to speaking his rhetorical musical language. Bach's practice, though, is useful: as a means to develop my artistic intuition, I explore what Bach has done in his arrangements and how I can use this learning for my own artistic purposes. I use rhetoric to help me understand what I can learn from Bach at the level of **style** because

As a methodology, a process of making art, rhetoric was so accepted and pervasive that critics, philosophers, and aestheticians assumed everyone knew and accepted its purpose, terminology, and the description of the process of composition...Rhetoric was invented by the Greeks, developed by the Romans, safeguarded in Arabic culture from the middle of the eighth century, and then enthusiastically revived in Europe in the Humanistic climate of the fifteenth and sixteenth centuries.⁷

By using tenants of rhetoric to understand style, parsing the prosody of Bach's metrical feet for example, I develop a fuller appreciation of how the music is composed and in turn the many different ways in which it can be expressed.

While arrangements are *pro se* original because the creative and artistic decisions an artist makes will *de facto* differ from those made by another artist (an arrangement, just like a new translation of the Odyssey, is original for the way in which it causes a reader to experience the text differently), in this study the application of a specific research framework to a creative

⁶ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (6).

⁷ Burgess, Geoffrey and Haynes, Bruce. 2016. *The Pathetick Musician*. Oxford: Oxford University Press (4-5).

process sets it apart from any previous work attempted for the guitar. Bruce Haynes, riffing on CPE Bach, corroborates: “To say something differently is to say something different.”⁸

Employing applied rhetoric as creative foil means previously published arrangements of Bach for the guitar are outside of the scope of this undertaking; other work on Bach’s music for the guitar by Hoppstock, Hii, and Yates is noted to be ontologically different from what is attempted here.

I use Judy Tarling, Anner Bylsma, and Lawrence Dreyfus’s work on applied rhetoric as a foundation for a mode of understanding Bach’s music for my own artistic purposes. I explore what I can learn from Bach’s arrangements through case studies, and apply what I have learnt using a methodology of informed intuition, which I derive from work in the contemporary discipline of performance studies. I present and perform my transcriptions and arrangements, to which I also add commentary.

— — —

⁸ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer’s History of Music For The Twenty-First Century*. Oxford: Oxford University Press (22).

Since my artistic beginnings, the lute music of Bach has played a big role in my development. I first played the prelude BWV 999 only two years into my instrumental studies. Movements from dance suites soon followed. As I grew, Bach's music was ubiquitous on the programmes of the guitarists I went to hear. I was captivated by the lute suites. It is in part due to a masterclass with the eminent Cuban guitarist Manuel Barrueco in which I played the famously challenging Giga from the Suite BWV 996 that I am a guitarist today—he said to me, 'add a slur here because when you record the suite it will be more fluent this way.' That in his eyes I should someday merit to record a Bach lute suite gave me a lot of energy to persevere.

As a Fulbright Scholar at the Paderewski Academy of Music in Poznan, I began playing Bach's violin music on the guitar. When I played from arrangements made by other guitarists, I felt something was not quite right for me. While I did not have the vocabulary to describe it at the time, the arrangements were the expression of a framework different from the one that I imagined for my performance of the suite. This is in no way a deficiency of these arrangements, but a difference in approach, intent, and style. These editions did not allow me to shape the phrases the way I wanted to express them. When I attempted to modify these to my taste or to make my own from scratch, I found I could do no better. This thesis charts the 6-year journey that I have been on to find my way of expressing BWV 1004 on the 7-string guitar.⁹

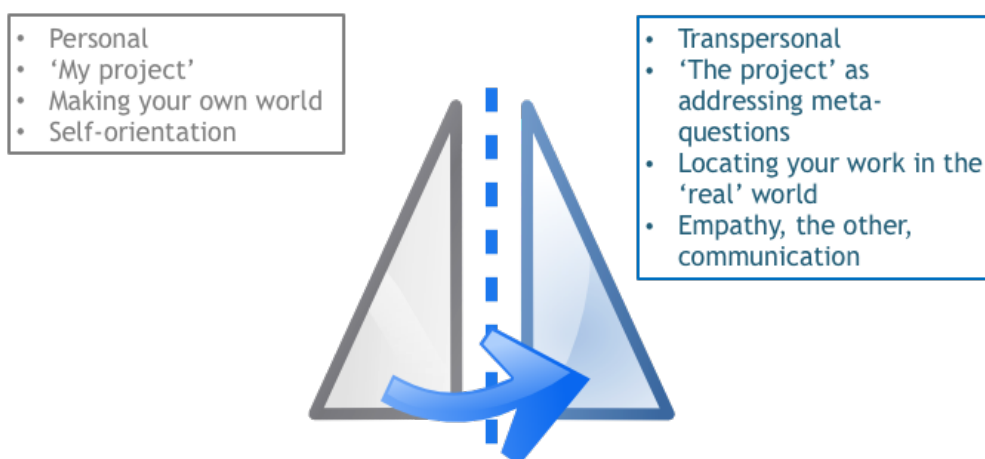
Early on, I began practicing and then performing the violin score on the guitar. Notwithstanding the guitar's octave transposition (8vb under the treble clef—often assumed not always printed at the beginning of guitar scores) BWV 1004 is entirely playable on the guitar as printed for the violin. The transcription requires no changes to make it technically possible. After an early performance of this version in Jarocin, Poland, Professor Piotr Zaleski highlighted for me that the single-line violin writing does not use the guitar to its maximal expressive capacity. When Bach was making arrangements of music, Zaleski pointed out, Bach would make the music well-suited to the expressive capabilities of the new instrument. I attempted this and failed to make anything more artistically satisfying on the guitar than either my violin transcription or the arrangements made by other artists referenced above. I set the project aside.

⁹ The best simplification of this idea in practical form comes via an analogy to the way in which bowing impacts expression. An added bass note in an arrangement adds emphasis, which is like a mandatory accented down bow: one that an interpreter becomes physically incapable of avoiding. If an interpreter does not agree with this emphasis, the arrangement is hindering rather than helping that interpreter express the piece.

It is difficult to express to the reader how challenging the seemingly easy research task I describe really is. Making an arrangement that affords eloquence—that is able to be expressed fluently, compellingly, and sincerely—within a musical idiom plausibly Bach’s seems so easy because when done well, the additions seem so inevitable as to be obvious. I urge the reader who has not yet attempted it to make an arrangement of one of the unaccompanied violin or cello suites for an harmonic instrument before reading what follows, which will put the research problem in context and help to demonstrate why this personal account might be of use.

My work exists in the theoretical space that Darla Crispin has described and visualised as the fold,¹⁰ (in reference to Deleuze, Rose, and Guattari) where the personal and the reflective meets the transpersonal and universal, or in practical language, where my interpretation of Bach’s

The Fold



practice of arrangement and implementation of my research becomes an emergent process of unfolding.

Christopher Frayling proposes three categories of research: research into art & design, research for art & design, and research through art & design. This project crosses the lines of all three categories. Research into a particular artistic practice, in this case that of Bach (research into art) influences decisions about my own artistic practice (research for art) which in turn leads to

¹⁰ Crispin, Darla Artistic Research as a Process of Unfolding, Norwegian Academy of Music 2020. <https://www.researchcatalogue.net/view/503395/503396> Accessed 27 July 2020.

an iterative process of discovery accessible only through playing the music again and again over time (research through art.)¹¹

¹¹ Frayling, Christopher. 1993/4. 'Researching Art & Design'. Royal College of Art Research Papers. Volume 1 Number 1 (5) http://researchonline.rca.ac.uk/384/3/frayling_research_in_art_and_design_1993.pdf Accessed 10 July 2019.

Definitions

The following terms can have multiple meanings. When possible, I define the words according to their use in other sources.

Eloquence: vividly or movingly expressive public discourse: good delivery marked by persuasiveness; being effective at touching an audience and arousing passions.¹²

Framework: 'A mode of understanding'. Framework, in my usage, 'is a general attitude or stance that applies to all the arts, music included; these are the ideas that are taken for granted: the philosophy, artistic assumptions, and motives of a style, its *ideology*, in other words. Classical musicians...play in a Modern style, for instance, without the faintest clues about Modernism, or how it differs from Romanticism, for instance.'¹³ (Charles Rosen uses mode of understanding as an element of *style* in his book 'The Classical Style', but given the other aspects of style below, I use framework for the elements of style that are mediated by underlying assumptions (as opposed to those that are a component of expressive means.))

Idiomatic: of an idiom. E.g.: An idiomatic guitar piece is meant to be played on or well-suited to the guitar.

Style: 'Style is the choice of expressive means.'¹⁴ According to Bruce Haynes: 'There are two aspects of style: Romanticism, for instance, as compared with Romantic performing protocol. The latter is the performing techniques and conventions, the manner or protocol in which a piece is executed that uniquely distinguishes it as a style.'¹⁵

¹² Haynes, Bruce. 2007. *The End of Early Music: A Period Performer's History of Music For The Twenty-First Century*. Oxford: Oxford University Press (14).

¹³ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer's History of Music For The Twenty-First Century*. Oxford: Oxford University Press (13).

¹⁴ Baillot, Pierre. *L'Art du Violon* (1834) tr. Louise Goldberg, (12). 'The composer and performer have a choice of expressive means; this choice is style. We apply this thought to the artist's taste. His choice of means will let us know without fail what pleases him, what captivates him, what carries him away. He will be judged on this choice, which results from what he feels.'

¹⁵ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer's History of Music For The Twenty-First Century*. Oxford: Oxford University Press (14).

Historical Inspiration, Modern Instrument

Music is made in a set of circumstances, and the following parameters impact a performance and its reception. These are the component parts that comprise an approach:

Framework—how we see what we are doing (underlying assumptions)

Intent—what we aim to do

Tools—the means upon which we realise our aims (instruments)

Context—the setting in which we present music

Style—the vernacular that we use to communicate music

Perception—the way in which music is received

While these parameters are related, they are not necessarily aligned in any single project or performance. The ways in which these elements align or not create the aesthetic of a performance, which is an emergent property of the relationship between these elements.

According to Bruce Haynes, ‘We don’t think about it much, but old pieces were not written for us. Nobody back then knew what we would be like, what kinds of instruments we would be playing, or what we would expect from our music. In fact, they didn’t even know we would be playing their piece. So, a little adaptation is called for to fit their music to us.’¹⁶ The very fact of this necessary adaptation affords potential differences of framework, intent, tools, context, and style. Said another way, there are different (equally valid) ways of adapting a work. That my adaptation of Bach does not seek dogmatically to align these elements in a simulacra of Bach’s time has driven me to explore the relationship between framework, intent, tools, context, and style as the component elements from which an approach emerges.

One approach can be lead by *intent*—our goals. In Canada, Haynes points out, one approach to Chinese food is ‘Chinese-Canadian’, in which ‘the inspiration is from China (and perhaps the chef as well)’ but the intention is to suit the taste of the Canadian public. There is also another approach, in which the food is intended to reproduce, as best as possible, the circumstances, flavours, textures, and tastes of eating in China. Haynes calls this approach ‘authentic’.¹⁷

Haynes uses this metaphor to highlight that intent can be a defining element of framework and

¹⁶ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer’s History of Music For The Twenty-First Century*. Oxford: Oxford University Press (9).

¹⁷ *ibid*

that it mediates our experience of context, style, and perception. A *non-Chinese chef* cooking in a restaurant using Chinese recipes in the original language and creating food from imported ingredients, by this metaphor, is still ‘authentic’ because the litmus test is not the ethnicity of the chef (nor origins of the ingredients) but the intention of the experience. The circumstances (a foreign country) and the tools (Canadian ingredients, Canadian kitchen, Canadian woks) remain subservient to the framework and the intent.

Intent is not everything, though. In music, tools (what instruments we play on), context (where and under what circumstances we play those instruments), and style (how we play), influence perception. These elements are not necessarily aligned either in music or in restaurants. CPE Bach highlights that style alone can radically alter music: ‘It is possible, through different kinds of delivery, to make [musical] passages sound so different that they are scarcely recognisable.’¹⁸ The vernacular in which we express music, style, is sufficient to alter perception completely. Thus, each of these variables, while connected, can be adjusted independently.¹⁹

To afford further understanding of the gradations of framework, intent, tools, context, and style, I look to analogies between music and theatre: The Globe Theatre in London endeavours to restore the original circumstances of a performance through its basic context, like the Academy of Ancient Music does when playing Haydn at Esterhazy Palace in Eisenstadt (an HIP band playing period instruments in the space where much of Haydn’s music was premiered). In these examples, the tools and the context are ‘aligned’ in their historical inspiration, but the style of the performance could still be ‘other’. Sting could conduct AAM and suggest reggae swing. Before writing this off as absurd, Emma Rice’s successful Bollywood *Midsummer Night’s Dream* at the Globe, for instance, uses historically inspired context (Globe Theatre) and tools (Globe actors) in a post-modern style to afford a completely novel perception of the piece.

The Globe Theatre troupe performs on tour in modern spaces, which is like an HIP band doing the same—say the Academy of Ancient Music in Queen Elizabeth Hall. Different performing context, different experience for the audience. I might have discounted the significance of

¹⁸ Bach, CPE. 1787. “Essay on the True Art of Playing Keyboard Instruments” Translated by William Mitchell. New York: W.W. Norton 1949. Chapter 3.

¹⁹ Imagine adjusting the color balance on an image: the amount of green, per se, can be manipulated independently, but it will impact our perception of all of the other colors in the image.

context myself if I had not, over the course of this study, had the chance to play Bach suites in Crosby Hall (built 1456) and the Charterhouse (built 1348) in London. It was transformative to play music in spaces of materials and proportions aligned with the music, as the music seemed to speak especially affectingly in these contexts. These spaces permitted me to identify my framework and intent with a context.

Shakespeare could be performed by a modern company on the Westend in a framework that treats the script as if it were written in the Romantic era, as when the London Symphony Orchestra plays a Stokowski arrangement of Bach. The same words could be taken as a film script and delivered in a style as if they were written last week, perhaps like the Swingle Singers' arrangements of Bach's two-part inventions sung 'doo-wap' style. These different approaches are all equally valid. I share them to highlight the way in which the parameters around performance are all potentially independent variables. Each performance can align the parameters or not. The way in which this is done (and whether successfully or not) is a question of taste and definition, but also of rhetorical success—the coherence of the interpretation and its ability to move and persuade an audience.

Lastly, perception, which is dependent on the suite of experiences that a listener/viewer brings, is potentially outside of the control of a performer, because 'musical meaning doesn't exist until the moment of "reception", the moment a piece is performed and heard.'²⁰ It would be incomplete, therefore, not to be aware of the way in which the same material and even the same performance could be viewed differently in different times or places. In the example below, it is clear that perception is subject to change even in the lifetime of one generation. Christopher Small recounts:

I recently saw again Lawrence Olivier's 1943 film of Shakespeare's *Henry V*. To those of us who saw it the first time around, it seemed that Olivier had found a way of speaking Shakespeare that flowed and resonated with the sounds and rhythms of everyday speech and of acting with bodily gestures that appeared utterly natural and spontaneous. But on seeing it again fifty years later, it seemed as extravagantly theatrical—as fruity, almost—as those ancient recordings of famous Victorian actors which we in our time found so hilarious. It was not Olivier's fault; it is just that the

²⁰ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer's History of Music For The Twenty-First Century*. Oxford: Oxford University Press (23).

conventions of representation have changed over the fifty years. There *is* no natural way to speak Shakespeare.”²¹

Synthesising the above, approach mediates intent, tools, context, and style, but it is in the combination of these that a performance emerges. All impact perception but are not determinative because of what the listener will bring based upon their own experience.

If framework and intent can at times supersede tools (meaning here, instruments), my framework of applied rhetoric and my arrangements and performance could be seen as part of a tradition of Historically Inspired Performance (HIP). Though HIP connotes historical or heritage ‘tools’, this is clearly not all it means to be inspired by the past.

Could I Really Be HIP?

Without Historically Informed Performance (HIP) this project would not exist. Haynes, above, highlights that a dominant musical culture is not seen when there is no alternative with which to compare it. HIP was the mirror that illuminated the very notion that there are issues I take for granted as the result of my own musical culture. Like culture more generally, my education set baselines. I referred to my time living in Poland above, and after eighteen months away from family and country, the ways in which my upbringing in the United States had shaped what I took for granted as ‘normal’ started to become obvious. HIP did the same for me in my approach to music. Taruskin finds

The effect of the historically oriented frame of mind may open performers’ minds and ears to new experiences, and enable them to transcend their habitual, and therefore unconsidered, ways of hearing and thinking about music...The object is not to duplicate the sounds of the past, for if that were our aim we should never know whether we had succeeded. What we are aiming at, rather, is the startling shock of newness, of immediacy, the sense of rightness that occurs when after countless frustrating experiments we feel as though we have achieved the identification of performance style with the demands of the music.”²²

²¹ Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press, (145).

²² Taruskin, Richard. 1995. *Text & Act: Essays on Music and Performance* New York: Oxford University Press (79).

Secondly, HIP has evolved to encompass more than tools. A movement about instruments, centred around a return to what Nick Wilson calls ‘dispositional authenticity’²³ or the endeavour to play historical music on the instruments for which that music was written under conditions that seek to replicate those of its original performance, raised many questions as to what those conditions and instruments were and how to restore them. This necessarily led to collaborations between researchers and performers, which required experimentation and collaboration. This ethos of being able to experiment with instruments (in my case adding a string to a guitar and changing the scale-length) as well as frameworks, contexts, and styles has facilitated this research and is a fundamental element of my HIP.

Thirdly, I think of the artistic space I occupy as facilitated by what John Butt calls ‘Playing with History’ in every sense of this phrase. The ambiguity of the formulation is a rhetorical opportunity: ambiguity is a much-loved incitement to discourse;²⁴ playing can be understood in the sense of ‘*giocare*’, to play a game, and ‘*suonare*’, to play an instrument. With *giocare*, Butt highlights the fundamental tenant of HIP to experiment and with *suonare* the opportunity to use history as an artistic foil by which one’s playing could be inspired.

Butt goes on to cite HIP in the present as involved with what David Lowenthal would categorize as ‘Heritage’ rather than ‘History’, “the latter concerned with understanding the past on its own terms, the former more on ours.”²⁵ In using rhetoric as my artistic approach, I am not necessarily engaging with all of it or even becoming a master rhetorician. I use it as an artistic foil to facilitate identification with the music that I am arranging. This co-option of a tool for my own art is likewise a tenant of the living HIP tradition. According to Bruce Haynes, “HIP starts in the present and ends in the present.”²⁶

²³ Wilson, Nick. 2014. *The Art of Re-Enchantment: Making Early Music in the Modern Age*. Oxford: Oxford University Press (16).

²⁴ Muzzillo, J. (2010). Positive Effects of Ambiguity When Created By Rhetorical Devices: To Be Or Not To Be, Etc. *A Review of General Semantics*, 67(4), (452-468).

²⁵ Butt, John. 2002. *Playing With History*. Cambridge: Cambridge University Press (15).

²⁶ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer’s History of Music For The Twenty-First Century*. Oxford: Oxford University Press. (10).

Lastly, there is precedent within the HIP tradition for using a ‘fusion tool’ to create a desired musical effect. Guy Fishman, a student of Anner Bylsma, relates a story about his teacher: ‘If you own a copy of his [Bylsma’s] second recording of the Bach suites and have read the liner notes, you know that he made this thoroughly ‘period’ recording using an endpin and his Peccatte bow. I once asked him why he had done so, and he replied that he wanted us all to know that, ultimately, it is your imagination, and not your endpin, that creates a performance. What your ear hears, your bow should do.’²⁷

Stauffer predicted this development in HIP. The project that I have undertaken is part of ‘a new era, one in which performers knowingly...seek a middle ground between what they know of Bach’s conventions and their own personal tastes’.²⁸ Ironical is that this is, in some ways, what has been happening in HIP all along: there has never been a ‘pure’ performance tradition. Bach, or any other composer of the past, is necessarily refracted through our own taste, no matter the approach a performer takes. There is, however, a name for the approach in which composer and performer are seen as partners in eloquent discourse: rhetoric.

²⁷ Fishman, Guy. 2019. A Student’s Tribute to Cellist Anner Bylsma <https://stringsmagazine.com/a-students-tribute-to-cellist-anner-bylsma/> Accessed 11 August 2020.

²⁸ Stauffer, G. B. 1997. *Changing issues of performance practice* in Butt, ed. The Cambridge Companion To Bach Cambridge: CUP (217).

On Rhetoric

The goal of rhetoric

The object of rhetoric is to ensure that the message enters ‘the eyes of the mind,’ holds the listeners’ attention and affects their emotional centre. It became a commonplace idea in the Renaissance that the musician might borrow the techniques of ‘eloquence’ and ‘oratory’ as applied to speech to improve their communication skills with audiences. The ancient writers had drawn a parallel between music and rhetoric, describing the effects of rhythm and tessiture [sic] on the listener.²⁹

What is rhetoric

The ancient writers give various definitions of the arts of rhetoric and oratory. Most regard them as an art, or a *techne* (skill) with the purpose of persuasion using the tools of eloquence: clarity, variety, and decoration to stimulate emotional response, accompanied by impressive delivery.³⁰

Rhetoric in the 17th and 18th centuries

According to Walter Ong, ‘until the modern technological age, which effectively began with the Industrial Revolution and Romanticism, Western culture in its intellectual and academic manifestations can be meaningfully described as rhetorical culture.’³¹

During the early Renaissance, music was regarded as a mathematical science, connected to the heavens by proportionally sympathetic resonating spaces. The influence of rhetoric brought music new consciousness of expression and it moved into the realm of eloquence.³²

While rhetorical skills had been written about and studied in the Medieval period, ‘Newly printed editions and paraphrases of Cicero’s works became generally well known by educated gentlemen throughout Europe, replacing the Medieval grammar rule-books.’³³ Alongside Cicero, ‘Quintilian forms the core of the Renaissance revival of eloquence central to education

²⁹ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (4).

³⁰ *ibid*

³¹ Ong, Walter 1971. *Rhetoric, Romance, and Technology*. Ithaca: Cornell University Press (1).

³² Palisca, Claude. 1985. *Humanism in Italian Renaissance Musical Thought*. New Haven: Yale University Press. Chapter 12.

³³ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (20).

and society during the sixteenth to eighteenth centuries.³⁴ Furthermore, ‘the correspondence between music and oratory became a well-worn metaphor from the sixteenth century onwards, as both writers and musicians acknowledged each other’s roles in the creative and performing process.’³⁵

Classical rhetoric played a prominent role in the educational system in the late 17th century. Bach’s curriculum in the Prima class in Lüneburg in 1695 included Cicero’s letters, New Testament Greek, Terence comedies, Roman history, Hutterite theology, a German book on rhetoric published in Göttingen in 1680, as well as the basics of Aristotelian rhetoric. A variety of Roman authors such as Virgil and Cicero, and some more modern subjects such as physics and geography were also included.³⁶

Why rhetoric

A rhetorical approach affords a research trajectory about making art, not about rules:

The rhetoric manuals teach that the mature orator should not rigidly adhere to the rule-book. In order to overcome the inhibiting effect of playing by the rules, he should extend his imagination and let it run free. Rules are a starting point for eloquence in that they show basic precepts, but are only then ‘children of expediency’. Expression should be governed by ‘proper knowledge’: learn the rules, by all means, but then forget them to allow eloquence to flourish... Tacitus wrote that the art of oratory does not find satisfaction in good behaviour and ‘famous oratory is a foster-child of licence’.³⁷

In both its historical form and my appropriation thereof, rhetoric is of art, for art, and about art. ‘For what can be more distressing than to be fettered by petty rules, like children who trace the letters of the alphabet which others have first written for them, or, as the Greeks say, insist on keeping the coat their mother gave them.’³⁸

In a rhetorical approach to music ‘the performer should choose a style of delivery which matches the invented material... The style of delivery should conform to the performer’s

³⁴ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (9).

³⁵ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (47).

³⁶ Wolff, Christoph. 2002. *Johann Sebastian Bach: The Learned Musician*. Oxford: OUP (57).

³⁷ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (127).

³⁸ Quintilian, *The Instituto Oratoria of Quintilian, Volume 2* Translated by H.E. Butler. London: William Heineman (Book V, XIV, (31-32)).

character.³⁹ My delivery, mediated through my arrangements, seeks both to match the invented material of Bach's composition and to be an expression of my artistic character. In this sense, rhetoric is a vector for approaching my musical 'truth'. According to Anner Bylsma, 'A much better word than "authentic"...is the word "true." Somebody plays something and it rings true.'⁴⁰

One further beauty of rhetoric as artistic foil is that a conscious knowledge of rhetorical theory is not a prerequisite for employing it:

Just as knowledge of the ingredients in an elaborate dish is not necessary in order to enjoy the taste of it, detailed knowledge of the art of rhetoric in the classical sense is not a prerequisite for playing or composing rhetorically. Many of today's successful performers of Renaissance and Baroque music demonstrate that, as both Quintilian and Mattheson point out, natural eloquence existed before the rules of rhetoric were devised, written down, and studied, and can manifest itself as unconscious, uncultivated natural talent. The study of rhetoric can then be used to reinforce and refine natural ability.⁴¹

Rhetoric resonates as a framework not only for its artistic utility but because it helps me understand things that were previously unknown-unknowns to me. Firstly, rhetoric mediates a mechanist understanding to Bach's compositions by teasing apart different aspects of the compositions (the *inventio* from the *elaboratio*, for instance) in a way that clarifies how and why they are conceived as they are. Secondly, an appreciation of rhetoric makes contemporary texts like Bylsma's *Bach The Fencing Master* lucid and coherent in its episodic approach to variety in Bach. Without understanding the mechanist bent of Rhetorical (capital R for the period, as above) composers, the book can seem scattered. With an appreciation of rhetoric, it coheres into something much more useful for the way in which it illuminates musical tropes. Thirdly, rhetoric allows me to approach music of the 17th and 18th centuries with fresh ears and perspective. Finally, there is beauty in the rhetorical conception of partnership between composer and performer, and an acute sense that music, just like an oration, would not exist without both together, even when these tasks are undertaken by the same person.

³⁹ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (63).

⁴⁰ Conversation with Anner Bylsma by Tim Janof, www.cello.org/Newsletter/Articles/Bylsma.htm Accessed 13 August 2020.

⁴¹ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music. (8).

How do I apply Rhetoric

My methodology of informed intuition, which I explore in the following section, is applied rhetoric insofar as the application of rhetoric is about feel: ‘Quintilian quotes Cicero who calls rhetoric “a knack derived from experience”. Tacitus writes that the “true basis of eloquence is not theoretical knowledge, but in far greater degree natural capacity and practical exercise”, and he thinks that the exposure of the speaker to the hazards of performing gives eloquence greater lustre.⁴² Furthermore, my iterative approach to arranging is an embodiment of Tarling’s formulation: ‘All the rhetoric books, from Cicero to the eighteenth-century Jesuit Claude Buffier, propose that...training and practice produce the best orators, rather than books of rules.’⁴³

The ‘divisions of rhetoric’⁴⁴ are codified in Classical (read: Greco-Roman) times by Cicero as comprising:

1. *Inventio*
2. *Dispositio*
3. *Elocutio*
4. *Memoria*
5. *Pronunciatio*

Bernhard updates these for music as:

1. *Inventio*
2. *Elaboratio*
3. *Executio*

Mattheson’s 1739 formulation is:

1. *Inventio*
2. *Dispositio*
3. *Elaboratio*
4. *Decoratio*
5. *Executio*

According to Dreyfus, ‘Mattheson’s overall scheme of “musical oratory” seems to capture with remarkable insight the kinds of hierarchies one detects in the music...’⁴⁵ It is not a perfect

⁴² Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (15-16).

⁴³ *ibid* (14-15)

⁴⁴ Dreyfus, Laurence. 1996. *Bach and the Patterns of Invention*. London: Harvard University Press (5).

⁴⁵ *ibid* (7)

parable, and Mattheson's attempts to turn music into a rhetorical science nudge him at times into contrived territory, but as framework rather than grammar, rhetoric was extremely influential.

As we see from the differences in the formulations above, early eighteenth-century composers were trying to capture what rhetoric really was in music. Their ideas are not exactly the same: while Mattheson is looking for a unified theory of music, 'Christoph Bernhard, an important seventeenth-century codifier of musical-rhetorical figures... observed "a rather close relationship" (*eine ziemliche nahe Vervandschafft*) between the two realms.' Which leads Dreyfus to conclude 'Music and rhetoric are analogous, but not synonymous.'⁴⁶ I hold in mind that this theory follows the practice, and in my attempts to provide myself with an eighteenth-century mindset, strive to remember that the form that would have been best known was Cicero's. Nevertheless, I find Mattheson's descriptions of musical poetics, as musical composition was known at the time, useful in constructing my framework.

Applying the divisions: On *Inventio*

Rhetorical music springs from invention. That the 'what' takes precedent over the 'when' helps to explain why there is far less development of musical forms during the Rhetorical period than in subsequent eras. Analysis of the 'forms' that Bach used are not especially revelatory because for a Rhetorical composer, the formal layout of a composition was seen as related to the formal layout of a linguistic discourse; that is, fairly pat: normally based on three-, four-, five-, or at most 6-part orations.

Furthermore,

In the early eighteenth century, form was seen as an occasional feature of a genre, and not the general theoretical category subsuming the genres that it later became. The anachronistic reversal of priorities, which sees individual genres as illuminations of larger forms, is what sends analysts searching for Bach's 'forms' in the mistaken idea that Bach and his contemporaries chose their compositional strategies on this basis.⁴⁷

A rhetorical approach suggests an analytical approach focused first on invention, followed only then by disposition (distribution of the material over time).

⁴⁶ Dreyfus, Laurence. 1996. *Bach and the Patterns of Invention*. London: Harvard University Press (5).

⁴⁷ *ibid* 27-28

Comprehending *inventio* in Bach's practice helped me to understand what sets him apart from his contemporaries: in *Bach and the Patterns of Invention*, Dreyfus compares and contrasts Bach's Allemande from the French Suite in G Major BWV 816 and Marchand's Allemande from the Suite I in D Minor in his *Pieces de clavecin* (1699) as a means to show how Bach and Marchand's *inventio* sound fairly similar, but it is Bach's ability to infuse an entire work with the *inventio* material that sets him apart.

Dreyfus describes Marchand's Allemande as 'an elegant work of pathos in miniature', and sets out elements that make the piece so lovely: the integration of the French model in the opening stepwise gesture, the overall harmonic plan, the *style brisé* manifest in the 'gently spun-out... broken chords', the lamenting falling tetrachord to communicate woe.⁴⁸ These are elements that Marchand and Bach share. There is also contrast: in Marchand's case, 'the melancholy of the piece can be traced to its sophisticated harmonic and contrapuntal events *that have little to do with one another*.'⁴⁹ [Emphasis added]. This is different from Bach's approach, in which *inventio* is designed to be everywhere, as will be clear in the analyses of Bach's compositions below. In this terse example, Dreyfus highlights the elements of the rhetorical framework that Bach used in a distinctive way.

On *Dispositio*

Mattheson discusses:

What is meant by ***dispositio***: (469-470/4)

...[the] manner in which one contrives or delineates a building and makes a plan or design in order to show where a room, a parlor, a chamber, etc. should be placed. Our musical disposition is different from the rhetorical arrangement of a mere speech only in theme, subject, or object: hence it observes those six parts which are prescribed to an orator, namely the **introduction, report, discourse, corroboration, confutation, and conclusion**. *Exordium, Narratio, Propositio, Confirmatio, Confutatio, and Peroratio*.⁵⁰

This quasi-literal assignment of the elements of a spoken discourse to music might be an example of Mattheson stretching rhetoric as a framework, but the quotation shows an

⁴⁸ Dreyfus, Laurence. 1996. *Bach and the Patterns of Invention*. London: Harvard University Press (36-37).

⁴⁹ *ibid* 37

⁵⁰ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (469-470/4).

important element of what was meant by *dispositio*, namely that there was both a literary and an architectural bent to the allocation of invention over the course of a composition.

Understanding *dispositio* in this way sheds light on why all of Bach's compositions open with a clear statement of texture and tonality: the opening *Exordium* is meant to set the parameters for and scope of a movement; to set norms for the discourse to come. By establishing expectations for texture, range, or tonality (or a mix of these), the performer and listener have a shared foundation both in the architectural and the discursive sense.

On Eloquence

Eloquence can...broach difficult subjects with reason, arouse the passions of the soul, or halt potential disaster. This last point dictates that it is necessary for the Orator to be ingenious in his mix of the good choice of words and a wide variety of ideas when he practises his art.⁵¹

To speak eloquently is to move a listener in an emotional way.

On playing/*Elocutio*

According to Anselm Bayly's *A Practical Treatise on Singing and Playing with Just Expression and Real Elegance...II Pronunciation; or, the Art of Just Speaking* (London, 1771).

Pronunciatio, is of such importance, that no one can neglect it, without depriving eloquence of its chief strength; nay a good delivery will set off even an indifferent composition: For the greatest part of an audience are struck not so much with what is said as the manner of saying it.⁵²

I consider the element of rhetoric that concerns expression on the instrument in greater depth below.

Contemporary context for my approach

The rhetorical framework that I employ is bolstered by the exploratory apparatus that contemporary theatre and musical performance studies have developed for probing performance.

In exploring the activities that a performer undergoes when preparing a piece for performance, as well as the way in which these activities can be useful for an artistic process even if they do

⁵¹ Ripa, Cesare. 1643. *Iconologie*. Translated: Jacques Baudoin. Paris <https://gallica.bnf.fr/ark:/12148/bpt6k8505c>. Accessed 10 August 2020.

⁵² Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (101).

not yield corrigible principles, my framework affords the use of information gleaned analytically as a means of informing intuition.

As if drinking from the font of rhetorical insight himself John Rink highlights that even in music of a later epoch, a 'structural' approach is in and of itself not sufficient to encompass the scope of musical meaning:

Any analytical element...will be incorporated within a larger synthesis influenced by considerations of style, genre, performance tradition, technique, instrument etc., as well as the performer's individual artistic prerogatives. Analytically determined decisions should not be systematically prioritised.

Therefore: 'Informed intuition' will guide, or at least influence, the process of 'performer's analysis'.⁵³

A means of exploring a piece of music, analysis is a tool, not a strategy: it affords knowledge but does not contain the rules for its application.

As informed intuition is an autodidactic process, the case-studies I undertake below serve as my way of implementing Cicero's advice: 'talent is roused from lethargy by painstaking activity and asks the teacher to chew up the morsels exceedingly small for the student to digest...As soon as the student shows signs of being ready, he should burst out from his landlocked state into a general flood.'⁵⁴ The tiny morsels, in this metaphor, are the analytical insights that I glean from my case studies. The general flood their application in my arrangements.

Arrangement and Performance

I find that an arrangement exists as both product (a written score) and process (one step in mediating between composer and performer in the preparation for a performance). My task as arranger is thus inseparable from my performative interpretation (read: playing music). As such, Rink's 'performer's analysis', defined as those activities undertaken by a performer in the

⁵³ Rink, J. 2002. Musical performance : a guide to understanding. Music Perception Vol. 23 (39).

⁵⁴ Tarling, Judy. 2004. The Weapons of Rhetoric: A Guide for Musicians and Audiences. St Albans: Corda Music (17).

service of crafting an interpretation,⁵⁵ are as useful to the arrangement as they are to my performance. As ‘an act of negotiation between performer and composer’, arrangement is a (sometimes necessary) step in the process of signifying that Nicholas Cook describes as being ‘constructed through the very act of performance, and generally through acts of negotiation between performers...and the audience. In other words performative meaning is understood as subsisting in process...’⁵⁶ By influencing the parameters for the way in which a piece is expressed, as an arranger I am exploring the meaning of that piece in an interpretative way, just as a performer is when rendering written notes in sound. This is the sense in which my arrangement is a performance on the page.

Like performance, arrangement is not a task undertaken by any two artists in the same way. Rink, Spiro and Gold (2011) contend that music can be seen to be composed of “A range of potential, inferred relationships between the various elements and parameters...” They continue,

Not only is it more accurate to refer to music’s structures, but the origin and dynamic nature of those structures must also be acknowledged. In that respect performers have a seminal role to play, creating rather than just responding to musical structure in each performance.⁵⁷

This too is directly from the rhetorical playbook, in which there was never a contention that the *decoratio* and *elocutio* are not essential to the animation of any written composition. Any other understanding of music leads to ‘eating the cookbook. The notes on the page aren’t a work; in fact, they aren’t music at all. They are a recipe for performers to follow—a cookbook.’⁵⁸ The interpretative space that I occupy as an arranger can be seen as an added step in the mediation of meaning undertaken by a performer. I am adjusting on paper the potential meaning of the structures themselves, and therefore the potential meaning of the interpretation that occurs

⁵⁵ Rink, J. 2002. Musical performance : a guide to understanding. “Analysis and (or?) performance” in *Music Perception* Vol. 23. (39).

⁵⁶ Cook, Nicholas. 2001. “Theorizing Musical Meaning.” *Music Theory Spectrum* 23 (No. 2 Fall 2001): (170–95).

⁵⁷ Rink, J, Spiro, and Gold. 2011. *Motive, Gesture, and the Analysis of Performance*. Edited by A King and E Gritten. *New Perspectives on Music and Gesture*. Ashgate. (268).

⁵⁸ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer’s History of Music For The Twenty-First Century*. Oxford: Oxford University Press. (22-23).

when an arrangement is performed. Because it potentially impacts those structures it is also related to composition.

The methodology of 'informed intuition' allows me to fuse what I know as a scholar, what I feel as a player, and what I intuit as a practitioner in my arrangements. I use the following means to inform my intuition:

1. Principles of rhetoric from the time period promulgated in writings by Mattheson, L. Mozart, and Quantz on *Musica Poetica*, or the act of composing
2. Bach's arrangement of Cello Suite BWV 1011 as Lute Suite BWV 995, and his arrangement of Violin Partita BWV 1006 as Lute Suite BWV 1006a
3. My reductive arrangement of Keyboard Suite BWV 807 for violin
4. My transcriptions of BWV 995, 996, and 1006a for 7-string guitar
5. The iterative process of arranging Violin Partita BWV 1004 for 7-string guitar

My implementation of Informed Intuition

One facet of my approach to informed intuition is to treat my brain and body like a deep learning machine: by repeatedly visiting and re-visiting information, I, like the machine, begin to recognise patterns both superficial and deep.⁵⁹ Through iteration my ability to work in the notes slowly improves. I progress from recognising musical mechanisms to feeling and generating them. Not simply a brain-based activity, it is also physical, and even the physicality operates on multiple levels. Sometimes my fingers seem to lead my brain, and sometimes I rely on my gut to determine what 'feels' right. When a bass line remains illusive at the desk, sometimes a systematic study helps.

The limits of what I can articulate: On Tacit Knowledge

A study like this exists at the boundary between tacit and explicit knowledge. The knowledge that I create for and within myself is only partly explicable. On the explicit side, I can tell you the

⁵⁹ 'While this seems in a way anti-methodical, we are seeing this kind of approach in other disciplines as well: And now, we have in effect black boxes that scientists can use, where they put in the data, they push the button, out comes an answer. They know it's a good answer. They have no idea how it got there. This is black box science. This is returning to our Darwinian roots and giving up on the idea of comprehension.' (Dennett, Daniel C. 2016. 'From Bacteria to Bach and Back: The Evolution of Minds' W.W. Norton: New York.)

steps that I take in approaching the problem. I can describe my approach, my methodology, and my analysis. When I put the work into artistic practice, though, my ability to explain falls away. The impact of the learning on my brain and body and thus on the outcome is embodied within me and therefore tacit.

According to Michael Polanyi, human inquiry into knowledge itself is limited by the fact that ‘we know more than we can tell,’⁶⁰ and that some subset of knowledge is not accessible using explicit tools. Harry Collins’ 2010 work takes this notion further, arguing that a subset of tacit knowledge is not only non-explicit, but non-explicable.⁶¹ Not only do I not know what is going on in my head or my body as I first grope for, then by successive approximations glide towards, an arrangement that I will commit to perform, I *could not* know it. My knowledge is created through years of conscious and unconscious synthesis: of instrumental technique, musical feel, performance experience, and study.

In the context of non-explicable knowledge, however, artistic work affords the ability to show what can not be told. By making arrangements and playing them, some of what is not communicable in words emerges. While I cannot tell you what’s happening inside, I can explain what I did and you can observe the result.

It could be argued that this inability to access the mechanism of the project is a weakness, but Wittgenstein’s private language argument, wherein he argues that a beetle in a closed box is unknowable to anyone else without opening the box (because language is an arbitrary sign) suggests that my knowledge, however well-described, *could* not be probed directly. Without opening the black box of my embodied knowledge (which according to Wittgenstein is un-openable), it is impossible to know how the arrangements are really made. Hence, I explain the outside of the box and let you listen to or read in musical notation what was produced on the inside.

⁶⁰ Polanyi, Michael. 2009. *The Tacit Dimension*. Reissue ed. Chicago: University of Chicago Press (4).

⁶¹ Collins, Harry. 2010. *Tacit and Explicit Knowledge*. London: University of Chicago Press (81).

To Say Something Differently is to Say Something Different

A legacy of arrangement

Many of Bach's unaccompanied works (in the tradition of Westhoff, Biber, Matteis, Schop, and Lully) have a rich and varied history of transcription and arrangement, including, in the case of BWV 1006, several versions that the composer undertook himself. Bach himself arranged BWV 1006 (1006.1) for violin as 1006a (1006.2) for lute. The work exists in autograph in both versions, copied for the violin by the composer in 1720⁶² and for an unspecified instrument, thought to be the lute (though possibly *lautenwerk*—lute-harpsichord), in approximately 1740.⁶³

The music of the BWV 1006 prelude is also the organ *cantus firmus* of the sinfonia which opens the second part of the 1729 cantata *Herr Gott, Beherrscher aller Dinge*, BWV 120a, as well as the opening sinfonia of the 1731 cantata *Wir danken dir, Gott, wir danken dir*, BWV 29, in D major.

Bach's practice of reusing musical material is reviewed in Norman Carrel's 1967 'Bach the Borrower', published by Allen & Unwin, and I will not duplicate Carrel's efforts, but it is relevant to this project that Bach arranged the fifth cello suite, BWV 1011 for lute as BWV 995. While there is no known autograph of the cello version, the lute autograph survives (see Appendix I, section D.)

Significant to an understanding of the different kinds of affordance that a plucked versus a keyboard instrument offers is an awareness that BWV 964 for harpsichord is Bach's arrangement of Violin Sonata No. 2 in A minor, BWV 1003, and it was useful for my analysis of articulation to know that BWV 1025 for Violin and Cembalo is an arrangement of S.L. Weiss's Lute Sonata in A major, SC 47.

⁶² Bach Digital Online Archive. https://www.bach-digital.de/receive/BachDigitalSource_source_00001955 Accessed 31 March 2020.

⁶³ Bach Digital Online Archive. https://www.bach-digital.de/receive/BachDigitalSource_source_00003822 Accessed 31 March 2020.

It is noteworthy that both BWV 1006 and BWV 1004 have enjoyed a particularly rich history of transcription and arrangement, and have been arranged by major musical figures over the course of their nearly 300 year existence. The total number of arrangements (including partial arrangements) of BWV 1004 exceed the 108 available on the International Musical Score Library Project as of January 2020.

Here is a sampling of published arrangements of BWV 1006 undertaken by notable composers and performers in the time since Bach:

For Violin and Piano (Kreisler)

For Violin and Piano (Schumann)

For Piano (Joachim Raff)

For Piano (Rachmaninoff) (I. Preludio; III. Gavotte; VII. Gigue)

For Violin and Piano (Saint-Saëns)

For Violin or Cello and Piano (Burmester)

For Guitar (Koonce, Hoppstock, Desplaj)

These arrangements have themselves served as fodder for tertiary versions. One such transcription of an arrangement is an illuminating example of the impact that ‘saying something differently’ can have on musical meaning. The Double-Double Duo, comprising accordionist Michael Bridge and clarinetist Kornel Wolak transcribed and performed the Rachmaninoff arrangement for CBC Music at the Church of the Holy Trinity in Toronto.⁶⁴ Their version and performance shed valuable light on the Rachmaninov: by using Bach’s violin line as a *cantus firmus*, played completely and entirely by the clarinet (just as Bach uses the organ in BWV 29),

⁶⁴ Canadian Broadcasting Corporation. <https://www.cbc.ca/music/read/here-s-the-arrangement-of-bach-s-violin-partita-in-e-major-you-didn-t-know-you-needed-1.5026199>
Accessed 15 November 2021

they illuminate how Rachmaninov's changes to the Bach text are experienced completely differently when played on different instruments. The distinct timbre of the accordion makes Rachmaninov's additions to the Bach original much clearer for the listener to hear; the contrasting colour between the clarinet and the accordion reveals the additions in a way that the uniform sonority of the piano does not. The impact of this is surprising: Rachmaninov's arrangement sounds almost like a recomposition when played on the piano. The bass lines completely change our experience of the *style brisé*: in *bariolage* passages the pulse is perceived in a different part of the measure. While I expected the clarinet-accordion version to sound one step further removed from the Bach original, I found the opposite to be the case: with contrasting timbres, the *bariolage* sections sound modified, but because of the difference in instrumental colour, the added material does not obfuscate the pulse. Furthermore, the contrast between the instruments affords a clarity to the Bach original that is not present in the piano version. This is not a deficiency in the arrangement for piano, simply a difference in affordance. This experience highlights the essential tenant of rhetoric that to say something differently is to say something different, and reinforces the notion above that changing tools can completely change perception.

Notable arrangements of BWV 1004

For Violin and Piano:

F. W. Ressel (1811 — ca 1855), a Berlin violinist and viola player, is perhaps the first to publish, in 1845,⁶⁵ a piano accompaniment to the Ciaconna.⁶⁶ Though not as known as versions by other highly notable composers, this version features an unusual rhetorical coherence in the additional musical material it proposes and is therefore noteworthy. It can be heard on the album '*Bach in romantischer Manier*'.⁶⁷

⁶⁵ Published by Schlesinger, and dedicated to the Prussian *Generalmusikdirektor* Giacomo Meyerbeer.

⁶⁶ Bettencourt, RJ "The Process of Transcription for Guitar of J.S. Bach Chaconne From Partita II..." Thesis. Denver University. 1999 (16).

⁶⁷ Bach in romantischer Manier. Hirasaki, Mayumi and Schornsheim, Christine. Audio CD. Genuin. 2010.

For Violin and Piano: Felix Mendelssohn

Mendelssohn uses canonic procedure that takes advantage of the harmonic pattern in the ground bass, but his use of highly variable textures and related but discontinuous figuration in the accompaniment that he writes are distant from the rhetorical style of the original. They are episodic, and possess a fleeting and at times nearly random quality, at odds with the rhetorical notion of decorum.

For Violin and Piano: Robert Schumann

Schumann takes a different approach from either Mendelssohn or Ressel, reinforcing the opening salvo with harmonic duplication, and then expanding into episodic 'meditations' on the theme that alternately provide counterpoint to, harmonically reinforce, or harmonically reinterpret the violin text.

For Left Hand Piano: Johannes Brahms

This version represents a fairly faithful pianistic rendering of the violin score within the possibilities of the left hand alone, and is unique among the romantic-era piano versions for this quality. The fidelity to the original makes this more like a transcription than an arrangement, dependent as it is first and foremost on an act of editing rather than an act of composition.

For Piano Solo: Ferruccio Busoni

In his contrapuntal imitation (especially in the second half of the *maggiore* section), Busoni clearly owes a debt to Schumann, from whom he seems to have inherited this approach. For more on the Busoni arrangement, see Fabrikant 2006.⁶⁸ For further consideration of piano versions of the Ciaccona by von Pauer, Briskier, and Pillney, see *J.S. Bach's Chaconne in D Minor: An Examination of Three Arrangements for Piano Solo*⁶⁹

⁶⁸ 'Fabrikant, Marina. "Bach-Busoni Chaconne A Piano Transcription Analysis" (2006). University of Nebraska. Thesis. <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1002&context=musicstudent>

⁶⁹ Pruett, Jeffery Mark, "J. S. Bach's Chaconne in D Minor: An Examination of Three Arrangements for Piano Solo." (1991). LSU Historical Dissertations and Theses. 5142. https://digitalcommons.lsu.edu/gradschool_disstheses/5142

For Guitar (chaconne only) Andres Segovia

This arrangement reproduces, as far as is practical, Busoni's additions to the violin text on the guitar. The guitar is rather more limited in its capacity to add notes, but Segovia's version preserves the romantic soul of Busoni's additions, and while rhetorically coherent, shares Busoni's romantic aesthetic.

For Lute: Nigel North

This arrangement, though not published in written form, has been recorded by North and provides, like Ressel, rhetorically compelling and eloquent additions to the Bach original. Unlike Ressel, North is working in an historically informed idiom and his additions are refracted through a sense of what might have been plausible had Bach undertaken the arrangement, which is a marked ontological difference from the other arrangements discussed above.

Rhetorical Feet: The Dance

Airs in a way ought to imitate orations, in order to have members, parts and periods, and make use of all manner of figures and harmonic passages, as the orator does... —Marin Mersenne (1636, IIb, p.365)⁷⁰

The connection between rhetoric and movement was fundamental in the Rhetorical period. We live with the legacy of this link today—the connection between meter in poetry and dance is so deep that we use the same word for the literary concept as for the part of the body in question: feet. In music, the meter determines how the feet move and when, and detailed choreographies record and proscribe the movement of feet to illuminate the ‘silent rhetoric’ of the dance. This intimate connection between the elements of poetic, physical, and musical communication is not as operant in our contemporary world as it was in the Rhetorical period, but we live with vestiges of this connection. Poetry, when scanned, yields different kinds of feet: iambs, trochees, dactyls, etc..., and our perception of emotional meaning is in part mediated by the manipulation of stress that different feet afford.

Rhetorical-era dance was viewed as a kind of mute argument: ‘During the *grand siecle*...each dance...has the proportions of a miniature but complete speech.’⁷¹

In 1702 Michel de Saint-Lambert compared a piece of music to an oration and subdivided the musical composition into smaller units that he equated with the sections of a speech. And, indeed, the lyrics of 100 selected dance songs written between 1619 and 1750 leave little doubt that the train of thought in a French air assumes the four-part organization of a speech described in the various rhetoric handbooks. This same four-part division is evident in Pomey’s description where each section of the dance is separated from the next by a space.⁷²

⁷⁰ Mather, Betty Bang. 1988. *Dance Rhythms of the French Baroque: A Handbook for Performance* Bloomington: Indiana University Press (79).

⁷¹ *ibid*

⁷² Ranum, Patricia. 1986. ‘Audible rhetoric and mute rhetoric: the 17th-century French sarabande’. *Early Music*, Volume 14, Issue 1, February (24). <https://doi.org/10.1093/earlyj/14.1.22>

In practical terms, this indicates explicit rhetorical components to dance. These include composed step-units typical of each genre (*pas de bourée*; *temps de bourée*) as well as general steps (*jetée*, *plié*); an approach to movement that affirms our perception of musical sections; and an attempt to visually embody a passion through a combination of *affect* and symbolism.

Dancing also often corresponded directly to the music in a way that reinforced and embodied the rhetoric of both the genre (Gavotte, Gigue, Sarabande, etc..) and the individual composition. There was also particular clarity regarding the objectives of the dance:

Crousaz's first and second qualities of beauty—uniformity and variety—are manifested in the arrangement and ornamentation of individual steps within the step-units of *la belle danse*. A step unit that typifies a particular character dance gives uniformity to a choreography, whereas other steps give diversity.⁷³

The notion that certain steps conform to expectation while others provide variety is, as will become clear in the analysis below, central to Bach's conception of metric feet within his compositions.

There is significant progression and change in dances over the course of the 17th and 18th centuries, to say nothing of regional and national diversity of dance styles and practices, and it is beyond the scope of this research to trace a comprehensive development of the forms and their impact on the early- to mid- 18th century suites that Bach wrote, but I include historical examples and texts that I have found useful to my interpretations of and approach to BWV 1004 below.

For more about the rhetoric of dance, see Betty Bang Mather's *Dance Rhythms of the French Baroque* and Wendy Hilton's *Dance and Music of Court and Theater*, as well as

⁷³ Mather, Betty Bang. *Dance Rhythms of the French Baroque: A Handbook for Performance* (Bloomington: Indiana University Press (95).

historical texts by Arbeau 1589, Feuillet 1659⁷⁴, Muffat 1698, Pecour 1704 and 1713, Rameau 1728⁷⁵, and Tomlinson 1724/1735⁷⁶.

The Dance forms of BWV 1004:

The contour of dance figures was based on various combinations of circular and straight lines or paths. The essence of the use of space was symmetrical figuration. Dances were comprised of [sic] a number of varied figures, each of which usually equalled a musical reprise or strain.⁷⁷

Allemande

The usual time signature is 2.⁷⁸ According to Mattheson,

The *Allemanda*, as a true German invention, precedes the courante, as the latter goes before the Sarabande and Gigue, the sequence of which one calls a *Suite*. Now the Allemande is a broken, serious, and well-constructed harmony, which is the image of a content or satisfied spirit, which enjoys a good order and calm.⁷⁹

According to Tarling, 'Each allemande should be judged on its own affect, and fitted [sic] into context—the preceding and following dances of the suite should be taken into consideration when selecting a tempo. There is no absolutely correct speed...even when dancers are present.'⁸⁰

⁷⁴ Full text: <https://www.loc.gov/item/14002127/> Accessed January 2022.

⁷⁵ Full text: <https://www.loc.gov/item/10030397/> Accessed January 2022.

⁷⁶ Full text: <https://lccn.loc.gov/20010870> Accessed January 2022.

⁷⁷ Hilton, Wendy. 1981. *Dance and the Music of Court and Theatre*. Stuyvesant NY: Pendragon (81).

⁷⁸ *ibid* (154).

⁷⁹ Mattheson, Johann translated by Ernest Charles Harriss. 1981. *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (464).

⁸⁰ Tarling, Judy. 2000. *Baroque String Playing For Ingenious Learners*. St Albans: Corda Music. (102).

Courante

‘Meaning “running” or more appropriately in the slower French version, “flowing”, there are various types reflected in the different terms: *coranto*, *corrente*, and *courante*’,⁸¹ though it is important to note that different composers followed different nomenclature practices, with some differentiating the type by using alternatively the Italian or French name, and others, like Couperin, who wrote both types but labelled them both *courante*.

The Italian *corrente* is likely to be marked 3/4, typified by running quavers, and is principally a lively instrumental work. The French *courante*, by contrast, is more restrained and elegant...The rhythmic characteristic is an ambiguous bar of 2 or 3 beats in a bar of 6 crotchets, usually marked 3/2 but occasionally 6/4. An up-beat note leading to the same down-beat note is a common feature. As in the *bourée*, the performer should aim to avoid accenting more than one beat per bar...thus achieving a tantalizing ambiguity of cross-rhythms that interplay with the dance steps which are divided unequally in the bar and across bar lines.⁸²

Sarabande

The Sarabande underwent a particularly large amount of change over its popular lifespan, from a fast dance described thus:

SARABANDE A musical composition, a dance in triple metre [sic] and which usually finishes with a raised hand when beating time, in contrast to the Courante, which ends with a lowered hand. Like the Chaconne, the Sarabande came from the Saracens...it is usually danced to the sound of the guitar or castanets...Its *mouvement* is gay and amorous. *Geste*: The sarabande employs lascivious postures: and gestures.⁸³

⁸¹ Tarling, Judy. 2000. *Baroque String Playing For Ingenious Learners*. St Albans: Corda Music. (105).

⁸² Hilton, Wendy. 1981. *Dance and Music of Court and Theatre*. Stuyvesant NY: Pendragon (360).

⁸³ Ranum, Patricia. Audible rhetoric and mute rhetoric: the 17th-century French sarabande, *Early Music*, Volume 14, Issue 1, February 1986 (22). <https://doi.org/10.1093/earlyj/14.1.22>

Later Sarabandes are described completely differently, and to Mattheson, the dance ‘maintains its seriousness.’⁸⁴ Couperin’s 8th concerto (8ieme concert) contains the instructions ‘Sarabande, grave et tendre’, and Corelli’s Sonata op. 2 no. 8 is marked ‘Sarabanda, Adagio’. Talbot (1680) describes the genre as ‘a soft passionate Movement, always set in a slow triple...apt to move the Passions...’⁸⁵

According to Tarling ‘As in the chaconne, care must be taken in sarabandes not to play the second beat strongly if the harmony is the same. However, a certain holding back is appropriate during the second beat to reflect the sarabande dance affect. If the harmony changes, then lean a little on the second beat.’⁸⁶

Gigue

Gigues, like Courantes, also come in two prevailing types by the 18th century: the French *gigue*, and the Italian *Giga*.

‘Most French-style gigues of the *grand siècle* are marked 3 or 6/4, and their measures contain three or six quarter-note pulses, the latter grouped in threes. Some examples by Lully and later composers have the sign 6/8 and six eighth-note pulses. Gigues in the Italian style are marked 3/4, 3/8, 6/8, 9/8, or 12/8.’⁸⁷

⁸⁴ Mattheson, Johann translated by Ernest Charles Harriss. 1981. Johann Mattheson’s *Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (461).

⁸⁵ Talbot 1690 in Tarling, Judy. 2000. *Baroque String Playing For Ingenious Learners*. St Albans: Corda Music (119).

⁸⁶ Tarling, Judy. 2000. *Baroque String Playing For Ingenious Learners*. St Albans: Corda Music (119).

⁸⁷ Mather Mather, Betty Bang. 1987. *Dance Rhythms of the French Baroque: A Handbook for Performance* Bloomington: Indiana University Press (256).

According to Brossard a [French gigue] should have ‘...a skipping quality.’⁸⁸ The Italian Giga, by contrast, is ‘not used for dancing, but for fiddling...[and gige] force themselves to extreme speed or volatility; though frequently in a flowing and uninterrupted manner: perhaps like the smooth arrow-swift flow of a stream.’

Bach’s Italian giga in BWV 1004, though of the Italian style meant for fiddling rather than dancing, features a rhythm that is very similar to the first phrase of a Mont clair passepied, which, suggests a choreographic resonance even to music that was not explicitly meant for dancing. There is contrast in the performance treatment of the material, though, as the passepied is bowed without slurs in the quick notes, in spite of the *vite* tempo:

Example 1: ⁸⁹



⁸⁸ Brossard in Little, Meredith & Jenne, Nathalie. 2001. *Dance and the Music of J.S. Bach*. Bloomington: Indiana University Press (146).

⁸⁹ Mont clair, 1711-1712 (15) in Mather Mather, Betty Bang. 1987. *Dance Rhythms of the French Baroque: A Handbook for Performance* Bloomington: Indiana University Press (285).

This contrasts with Bach's slurred bowing in the Giga:

Example 2: BWV 1004 Giga, Bach Autograph:⁹⁰



Chaconne

The usual time signature is 3.⁹¹

According to Mattheson, 'the greatest of the dances...along with its brother, or its sister, the *Passagaglio*, or *Passecaille*.' The chaconne, also *ciaconna*, *chacona*, and chacony, like the passecaille, 'is never used in singing, but only for dancing, hence naturally has a quicker movement...and has a constant bass theme, which, though one occasionally deviates from it for variations...soon reappears.'⁹²

According to Tarling, 'The tempo was faster in the 17th century than the 18th, when it became grander and more dignified. It breaks the binary pattern of most dance forms.' The chaconne is often long, with music that becomes more complex, and often contains a section in a secondary key (often the relative key).⁹³

⁹⁰ Bach Digital: https://www.bach-digital.de/rsc/viewer/BachDigitalSource_derivate_00004047/db_bachp0268_page021av.jpg Accessed January 2022.

⁹¹ Hilton, Wendy. 1981. *Dance and Music of Court and Theatre*. Stuyvesant NY: Pendragon (154).

⁹² Mattheson, Johann translated by Ernest Charles Harriss. 1981. *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press. (465).

⁹³ Tarling, Judy. 2000. *Baroque String Playing For Ingenious Learners*. St Albans: Corda Music. (104).

A Note on Suites vs Partitas

I have frequently read that there is no difference between a suite and a partita, which in J.S. Bach's usage is not accurate.

Suites, as in Mattheson's definition above, are collections of dances that contain an Allemande, Courante, Sarabande, and a Gigue. Examples of these pieces in Bach's output include the French Suites, the English Suites, and the Cello Suites. There are no works labeled 'suite' that do not contain these four dances.

Partitas, by contrast, are collections of dance movements that may or may not include all four of the essential movements. Examples of these include the Violin Partitas and the Keyboard Partitas. There are partitas that *do* contain the four essential movements, but there is normally something atypical about one or more of the movements or about the proportion or ordering of the collection.

Partitas that contain all of the necessary movements of a suite include BWV 1004 in D Minor (perhaps this is considered a partita on account of the extended Chaconne); as well as the following works for keyboard:

BWV 825 (Praeludium, Allemande, Corrente, Sarabande, Menuet I, Menuet II, Gigue),

BWV 827 (Fantasia, Allemande, Corrente, Sarabande, Burlesca, Scherzo, Gigue),

BWV 828 (Ouverture, Allemande, Courante, Aria, Sarabande, Menuet, Gigue),

BWV 829 (Praelambulum, Allemande, Corrente, Sarabande, Tempo di Minuetto,

Passepied, Gigue), and

BWV 830 (Toccata, Allemande, Corrente, Air, Sarabande, Tempo di Gavotta, Gigue).

Autodidactic Exercise 1: Transcribing BWV 995, 996, and 1006a for 7-strings

In these transcriptions I seek to render Bach's autographs of 995 and 1006a and a manuscript copy of 996 (due to a lack of autograph of this last work) faithfully for 7-string guitar. Any deviations from the sources are accidental. The process of transcribing and learning these works on the 7-string guitar serve as both training on the instrument and as a means to develop fluency with Bach's musical structures.

See Appendix 1 for the transcriptions and the sources.

Autodidactic Exercise 2: Texture in BWV 1006a

This study explores the texture of BWV 1006a (1006.2) alongside some of the changes that Bach makes in his arrangement thereof (1006a is Bach's arrangement of the violin Partita BWV 1006.) My study is made easier by Tillman Hoppstock's helpful side-by-side edition⁹⁴ that I annotate in-line below.

Exploring the explicit differences between the two versions as well as the essential elements of the lute version is an auto-didactic strategy based on the rhetorical pedagogical notion of mimesis, a tenant of which is summarised by Baillot: 'Begin by studying composers of the past.'⁹⁵

⁹⁴ Hoppstock, Tillman. 1995. J. S. Bach Das Lautenwerk Wissenschaftliche Gesamtausgabe in Gitarrennotation. Darmstadt: Prim Verlag.

⁹⁵ Baillot, Pierre. L'Art du Violon (1834) tr. Louise Goldberg (12).

Prelude

The largely single-line texture, which both the violin and the lute versions share, facilitates a brisk tempo. The bass notes that Bach adds for the lute come initially on downbeats every other bar, which highlights the two bar period. As the initial statement of the theme concludes, the bass disappears entirely, giving the passage a lightness that bridges the opening section with the section of increasing intensity that follows. In this section there are bass notes on each downbeat, and then on every beat at points of accelerated harmonic rhythm approaching cadences. In this way Bach uses bass activity to signpost the sections of *dispositio*, or the distribution of invented materials across this long movement.

Unlike the violin version, the lute arrangement of the Prelude opens with a bass note on the downbeat which serves to energize the offbeat rhythmic entrance in the upper voice. It also establishes the four-octave compass of the work.

Example 1: BWV 1006a Prelude Bars 1-6

113

Suite E-Dur
für Violine solo BWV 1006
für Laute/Cembalo BWV 1006a

Aus den Quellen herausgeschrieben
von Tilman Hoppstock

Präludium

The image shows a musical score for the Prelude (Präludium) from Suite E-Dur, BWV 1006a. The score is for Violine and Laute/Cembalo. It shows the first six bars of the piece. The Violine part starts with a high E on the first downbeat. The Laute/Cembalo part starts with a bass note on the first downbeat. The score is written in E major and 3/4 time. The first section is marked 'p' (piano) and the second section is marked 'f' (forte).

This difference at the beginning of the work foreshadows a different ending, which highlights the implications of any change that is made. The violin version, which begins with a high E,

finishes on that same high E. The lute, which begins with a low E likewise ends there. Bach adds additional material to facilitate this, which is the only change to the *dispositio* that he makes in his arrangements of BWV 1006a or BWV 995. Bach adds a *codetta* that arpeggiates the E Major tonic chord back down to allow the lute to finish the movement where it began.

From the above I deduce that I should observe register carefully. Bach is conscious of the way in which the initial low bass note impacts the compass of the work—even to the point of varying from his own norm of not changing the original text to accommodate this opening change. The need for a closed gestalt to the discourse is quite strong. Individual movements and suites finish where they start: both the Prelude and the final movement, the Gigue, finish exactly as they begin, on a single low E.

The motoric semiquaver rhythm persists throughout the movement, and the consistent rhythm is broken only once, six bars before the final cadence, on arriving at a structural dominant seventh chord (Bar 134).

Example 2: BWV 1006a Prelude Bars 132-end



In rhetorical terms, this is called an *abruptio*: ‘The *abruptio* is an unexpected musical passage in which we express a rapidly completed thought. It occurs most frequently at the end of a

composition.⁹⁶ This rupture continues for two bars (134 and 135), at which point the single-note texture continues to the end of the piece including at the final cadence which ends with a single note rather than a chord. The rhythmic and textural break draws attention to a dramatic moment of arrival.

The violin draws attention to the climax following the *abruptio* with a quadruple stop (Bar 133). To accomplish a similar effect the lute texture is significantly thicker (a six note chord spanning three octaves and a seventh). This ‘pulling out of all of the stops’ on both instruments for the climactic moment calls my attention to how carefully texture is controlled. This moment is the only instance of 6-voice lute chord in the entire suite. The transference of notional rather than literal texture across instruments suggests that Bach is artistically interpreting figures for the new instrument. That only one such instance of ‘all the stops’ texture occurs throughout the suite suggests a controlled *elaboratio*, linked with the unfolding of *arsis* throughout the discourse. This is not a haphazard fully-rolled chord used as and when possible but a single carefully executed highlight of an important moment in a long-scale work.

⁹⁶ Kircher Musurgia L.8 (145) accessed in Bartel Musica Poetica (168): According to Bartel: *Abruptio* is introduced into the musical *Figurenlehre* by Kircher, who chooses this term instead of the familiar *aposiopesis*. While *aposiopesis* signifies a certain silence in musical composition, *abruptio* refers to the actual and unexpected breaking off of a musical passage. As such it is virtually identical with the *tnesis*, another figure of silence which emphasizes a break in the texture rather than the following silence.

The Loure begins with a plaintive single voice. One melody becomes two when, on the second half of the second beat, a second quasi-fugal theme enters. While the rhythmic composition of this second voice is fugally strict, the pitch content is not. The characteristic texture of this movement is two voices, which becomes three voices for the first time in Bar 5 in the beginning of the second phrase and then four voices in Bar 9 in the beginning of the third phrase. This cascading increase in the number of voices creates a soothing wave-like gestalt to the movement that complements the affect of the dance, which according to Little and Jenne is 'like a slow French Gigue, stately and majestic.'⁹⁷

Loure

The musical score for the *Loure* is presented in four systems, each with two staves. The top staff is labeled 'Violine' and the bottom staff is labeled 'Laute'. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a single voice in the Violine part. In the second system, a second voice enters in the Laute part. In the third system, a third voice enters in the Violine part. In the fourth system, a fourth voice enters in the Laute part, creating a four-part texture. The score includes various musical notations such as notes, rests, trills (tr), and bar lines.

⁹⁷ Little, Meredith, and Natalie Jenne. 2001. *Dance and the Music of J.S. Bach*. Bloomington: Indiana University Press. (186).

Each phrase in the first half of the piece cadences on a chord with one more voice than that of the previous phrase. This structure of increasing density peaks in Phrase 5, the first phrase of the second half of the piece, before reverting to four voices for the cadential chords of the three succeeding cadences of the piece. The texture suggests a hidden arch form, the climax of which is the five-voice F# Major chord in Bar 15. Bach uses chord density to regulate intensity, employing the additional voices to create both more sound and richer chords. Bach uses pitch density as a tool to help shape the flow of tension in the movement.

In the side-by-side engraving by Tillman Hoppstock, we see the subtlety with which Bach changes the violin text for lute. The addition of grace notes add continuity and sustain to the melodic line. The low E in Bar 4 reinforces the cadence, and the inner voices in Bar 5 add harmonic richness. In Bars 9 and 10 Bach fills in the chords for resonance on the lute, using them not in the long-range contrapuntal structure as much as to highlight the impending arrival with added resonance.

In Bar 9 the lute has four-note chords consistently even though the violin has three-note chords in Bars 9 and 10 but a two-note chord on the third beat of the final bar. I interpret that were the violin capable of a triple-stop on this penultimate beat, Bach would have used it. Bach's adaptation of this moment for the lute in this way inspires my approach to the arpeggiated chords in Bar 105 of the BWV 1004 Ciaccona, in which I sustain four-voice chords to complete phrases in this texture when the violin is technically unable to do so.

In the **Gavotte en Rondeau**, texture clarifies emphasis and thus aids in understanding the meter of the dance. Because the Gavotte begins on an upbeat, the location of the beat could be confusing to dancer and listener alike. For this reason a two-voice upbeat gives way to a three-voice downbeat. In this movement, the chords are thinly voiced, and this, as in the Prelude, indicates a livelier tempo. Here, it is brisk and light, with harmonic pillars linked by running quavers and elided phrases. The use of (sparse) texture reinforces to me that the additions Bach makes are an occasional feature of the character of the dance; that is, in a light and sprightly dance Bach keeps the additions light.

Gavotte en Rondeaux

Violine

Laute

tr

4

8

Vers. fehlt

12

The first **Menuett** (*sic*) uses texture to convey intensity: an initial two-voice texture gives way to three in the second phrase, which becomes four in the third and the fourth phrases, where it cadences in the relative minor. The texture then thins to one voice for a sequential episode that continues all the way to the four-voice cadential progression at the end of the movement.

According to Mattheson, the Minuet as a genre is separate from the other 'choraic' or dance-based movements of the suite, 'Minuet[s],' he writes, 'require their own style of writing just as much as the largest overtures.'⁹⁸

Menuett I

Violine

Laute

8

15

22

29

⁹⁸ Mattheson, Johann translated by Ernest Charles Harriss. 1981. Johann Mattheson's *Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (223).

In this Menuett, Bach re-registers the Bass in Bar 5 so that there is space for a tenor voice in the lute, and adds a contrapuntal bass in Bar 7 to maintain the three-voice texture as he approaches the cadence and the rhetorical emphasis increases. In Bar 12 Bach adds a tenor voice to the cadential chord and once again thickens the chord that follows it so as to maintain intensity in the approach to the third cadence in Bar 18. In Bar 19 Bach's slurring in the violin part seems to contradict the decisions that he makes with voice-separation in the lute part. This made more sense to me when I encountered Bylsma's notion: 'At least two ways of learning come into play in the violin pieces: how to handle the instrument and how to compose for one violin alone. In the cello suites, there is at least one additional way: how to make a simple text fascinating with irregular bowings. And how to intrigue the listener with the halfconsciously [sic] heard counter-rhythm brought on by irregular slurs.'⁹⁹ In this case Bach seems to show directly that there is not one way to hear a musical line, and that by emphasizing things differently—with the bow or with the addition of voices, or by representing a passage without a slur—there is an interpretative art to making sense of what is written that is not necessarily to be the same for all instruments or interpretations.

Bach concludes the first half of the Menuett with his first use of the lowest register, cadencing using the low B for the first time in the movement and resolving it by harmonic step.

⁹⁹ Bylsma, Anner. 2001. *Bach, The Fencing Master*. Amsterdam: Bylsma Fencing Mail (125).

In the second **Menuett**, twelve of the thirty-two bars begin with three-voice chords on the downbeat. This consistency of texture is similar to the Prelude (and, later, the Gigue) but contrasts with the other dance movements. The work is punctuated by two single four-voice chords: in Bar 10 the downbeat dominant harmony is in root position and in four voices, which contrasts with Bar 2 in which the bass is presented in the low register but in 6/3 position. Within the context of consistent texture, Bach changes the texture to accommodate harmony, suggesting precedence for the latter. The second four-voice chord, in Bar 25, seems to corroborate: the complete dominant seventh chord supersedes the textural norm. Consistent with using an increased texture to highlight significant points, as Bach has done in previous movements, Menuett II closes with four voice chords at the structural moments of the final cadence, on harmonies I-V-I. The principle I deduce is that harmonic considerations can cause the texture of bass and inner voices to seem ‘occasional’, but this is a facet of writing for lute. Such moments should be studied carefully as Bach often turns moments of instrumental limitation into rhetorical asset.

Menuett II

Violine

Laute

The **Bourrée**, marked in 2, is interesting for its return to a spare, predominantly single-line texture augmented at most by only one contrapuntal addition. This facilitates a lively tempo, and is consistent with Mattheson's characterisation of the Bourée as essentially content, pleasant, and easygoing.¹⁰⁰ 'Most eighteenth-century theorists describe the Bourée tempo as fast in comparison with the other French Baroque dances...Charles Masson specifies that both the Bourée and the Rigaudon have the same tempo as the Gigue; i.e. Bourée and Rigaudon beats move at the same speed as Gigue beats.'¹⁰¹ The texture follows the pattern established in the Gavotte of two notes on downbeats to reinforce the first beat of the bar. To highlight the quaver upbeat, there is often a bass note reinforcement thereof or a crotchet that contrasts with the prevailing quaver movement. This is a nod to an historical characteristic of the French Bourrée 'which features this strong strong weak weak strong strong stress pattern starting on an upbeat.'¹⁰²

Bourée

Violine

Laute

The bass, when possible, elaborates on the *inventio*

¹⁰⁰ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. Johann Mattheson's *Der Vollkommene Capellmeister*: A Revised Translation with Critical Commentary. Michigan: UMI Research Press (454/90-91).

¹⁰¹ Little, M., & Jenne, N. (2001). *Dance and the Music of J.S. Bach*. Bloomington, IN: Indiana University Press (35).

¹⁰² Little, M., & Jenne, N. (2001). *Dance and the Music of J.S. Bach*. Bloomington, IN: Indiana University Press (36).

While subtle, there is a dramatic longitudinal unfolding throughout the movement whereby in each phrase the number of bass notes increases. If we understand the phrases to be four bars in length, the first phrase has six chords, the second eight, the third and fourth both have twelve. The gradual increase in bass activity highlights the increasing tension and movement throughout the Bourrée. Equally noteworthy is the subtle textural metric shift that occurs in Bar 25. As described above, to this point each bar (with the exception of the penultimate bar of the first half, Bar 15) has contained stress on either the downbeat or the upbeat or both. In Bars 25 and 26, there is a sense of mid-phrase rhythmic enjambment that occurs from textural accentuation on the second beat itself, which completely alters the feeling of the phrase and creates musical drive towards the end of this antepenultimate phrase. This subtle use of stress to enliven the prevailing sense of meter is what makes Bach's artistry in arrangement so worthy of careful study. He does not subvert the meter, but rather plays within its established structure, using additional voices on the lute to emphasize rhythmic accents that wouldn't necessarily be noticed in the single line violin text.

135

The image displays a musical score for a Bourrée, spanning measures 17 to 33. The score is written for a single melodic line (likely violin or flute) and a basso continuo line (lute or keyboard). The key signature is G major (one sharp, F#), and the time signature is 3/4. The score is divided into five systems. The first system (measures 17-20) shows the beginning of a phrase with six chords. The second system (measures 21-24) shows the continuation of the phrase with eight chords. The third system (measures 25-28) shows the continuation of the phrase with twelve chords. The fourth system (measures 29-32) shows the continuation of the phrase with twelve chords. The fifth system (measure 33) shows the final cadence. The score includes various musical notations such as notes, rests, and bar lines, and is numbered 135 in the top right corner.

The Bourrée concludes with E two octaves apart and filled in by arpeggio and the single E between them. This ending contrasts with the chordal conclusion of all of the other dance movements in the suite but compares with the single E an octave lower that concludes the Prelude. This subtle variation of final chord throughout the suite adds dynamism to the suite as a whole.

The **Gigue** begins in a brisk 6/8 with two-bar phrases with bass notes on each beat. The meter belies the language of its French title: it is in fact an Italian Giga, meant ‘for fiddling rather than dancing’.¹⁰³ The first phrase concludes with an ‘E’ in the tenor voice, as the Bourrée had earlier, using the higher register as rhetorically less conclusive than the lower one.

The basic texture of the movement is single line with bass notes on both the strong and the weak beats of the 6/8 bars. The phrases are normally two bars in length. The bass additions become more frequent in the second half of the third phrase, Bar 7, and the steady increase in bass activity gives the piece a sense of accumulating tension and activity. The detailed pattern

¹⁰³ Little, Meredith, and Natalie Jenne. 2001. *Dance and the Music of J.S. Bach*. Bloomington, IN: Indiana University Press (157).

of bass activity is reversed in Bars 14 and 15, and this increases the rhythmic interest further by subverting expectation: the consistently developing pattern to this point which is reversed here piques the ear just as the harmonic rhythm accelerates towards the cadence. This detailed unfolding of complexity in the added bass part highlights the care with which Bach conceives his accompaniment when arranging. The interest is not only in the variety of harmony or texture but also in the variety of their placement.

Autodidactic Exercise 3: Bass Movements in BWV 1006a Prelude

The kinds of root movement that Bach employs (and when he employs them) helped me to isolate one element of his harmonic practice. While this kind of study is inevitably a ‘blunt’ instrument and not able to reveal the subtlety of Bach’s practice, it helped me to understand how carefully Bach controls bass movement and to do the same in my own practice. When an interval was not used, for instance, this was particularly useful information to uncover. In referring to each musical occurrence, I use John Rink’s note-naming system which counts the ‘events’ in a bar, numbering the chords and the notes separately. The following is a chart of the root motions of the Prelude.

Table 1: Root movement in BWV 1006a Prelude

Interval type	first occurrence in prelude ascending	first instance descending	
oblique	(Bar 1 note 1 to Bar 3 chord 1)	(Bar 1 note 1 to Bar 3 chord 1)	
m2	Bar 54 note 1 to Bar 55 chord 1	Bar 97 chord 1 to Bar 98 chord 1	ascending before descending
M2	Bar 86 chord 1 to Bar 87 chord 1	Bar 107 chord 1 to chord 9 *from downbeat to downbeat, Bach does not move by descending M2*	ascending before descending
Aug 2	Bar 85 chord 1 to Bar 86 chord 1		ascending before descending
m3	—	Bar 51 chord 1 to Bar 53 note 1	descending only
M3	Bar 30 chord 1 to Bar 31 chord 1	Bar 92 chord 1 to Bar 93 chord 5	ascending before descending
P4	Bar 34 chord 1 to Bar 37 chord 1	Bar 37 chord 1 to Bar 38 chord 1	ascending before descending
Aug4	Bar 95 note 1 to note 5	—	ascending only
Dim5	—	—	not used
P5	Bar 38 chord 1 to Bar 39 chord 1	(Bar 32 chord 1 to Bar 33 chord 1)	descending before ascending

m6	—	—	not used
M6	Bar 91 chord 1 to Bar 92 chord 1	—	ascending only
m7	Bar 84 chord 1 to Bar 85 chord 1	—	ascending only
M7	—	Bar 82 chord 1 to Bar 83 chord 1	descending only
P8	Bar 80 chord 1 to Bar 81 chord 1	Bar 78 pedal on A to Bar 79 chord 1	descending before ascending

While completing the above chart I noticed that in the Prelude there is a strong bias towards the diatonic harmonic intervals at the beginning of the work. The next chart demonstrates this.

Table 2: BWV 1006a Prelude root movement to bar 39

Interval type	first occurrence in prelude ascending	first instance descending	
oblique	(Bar 1 note 1 to Bar 3 chord 1)	n/a	
m2			
M2			
m3			
M3	Bar 30 chord 1 to Bar 31 chord 1		ascending before descending
P4	Bar 34 chord 1 to Bar 37 chord 1	Bar 37 chord 1 to Bar 38 chord 1	ascending before descending
Aug4			
Dim5			
P5	Bar 38 chord 1 to Bar 39 chord 1	(Bar 32 chord 1 to Bar 33 chord 1)	descending before ascending
m6			
M6			
m7			
M7			

P8			
----	--	--	--

The chart reveals that motions that are either harmonically static (by ascending M3) or move from tonic to subdominant and dominant (both directions of P4 and P5) are used first. These harmonic steps are saturated before moving on to any other kind of motion. This highlights in practical terms what it looks like for Bach to establish a key (the rhetorical *declaratio*) in the context of his lute works. One could argue that this pattern of intervals is necessarily generated by virtue of the harmonic moves required to establish a key, but this would ignore the step-wise motion in the more florid bass line of the BWV 964 arrangement of BWV 1003 for keyboard.

Ultimately, it was not the ‘formalist’ essence of this study of root movement that helped me to understand something about Bach’s practice, nor the information by itself, but the way in which the kinds of root movements found in this chart reinforce a notion of rhetorical *dispositio*.

The sustained pedal at the beginning of BWV 1006a seems part of the *Exordium*, followed by an episodic narration and confirmation, all before proceeding to more complex rhetorical machinations in the subdominant and then dominant tonal regions. I do not chart these sections out on a score to commit myself overly to an analytical interpretation of this genre of rhetorical structure as this would miss the point:¹⁰⁴ the discourse analysis is artistic—it is something by which to be inspired. For me, as an artist, it allows me to imagine the experimentally observed root motion facilitating eloquent musical sections within a broader whole, and therefore affords the space to imagine how I might do this in my arrangements of violin music.

¹⁰⁴ According to Dreyfus ‘Mattheson’s overall scheme of “musical oratory” seems to capture with remarkable insight the kinds of hierarchies one detects in the music *until he begins, though not without some misgivings, to outline concrete procedures attached to the stages of rhetoric.*’ [Emphasis Added]

This study highlights for me that Bach fuses the invention and its disposition in a distinctive way which is one element that makes his writing in common genres (like dances) unique.

Autodidactic Exercise 4: Musical mechanisms in BWV 995

In this study, I look at the way in which musical figures that comprise the invention of the suite are used again and again in different ways throughout, and link the movements to one another.

Casting a wary eye at the idea of analysing music as an organism—an idea allied with later German idealism—this approach builds on the positive qualities valued in the pre-Romantic notion of mechanism.¹⁰⁵

The abundance and highly creative ways in which the *inventio* permeates the suite might be seen as a model of ‘One of the fundamental techniques of composition in the rhetorical style’, which ‘is the use of *copia*. What was known as the “abundant style” encouraged writers and composers to express the same thought in as many different ways as possible. Each way expressed its own rhetorical colour, according to the means employed.’¹⁰⁶

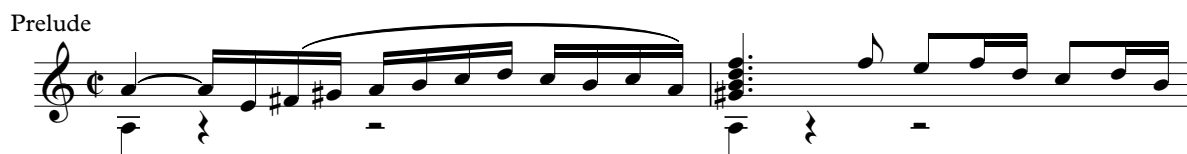
The connection of motives across the suite contribute to musical eloquence the same way that a consistency of authorial voice within a novel contributes to eloquence in literature. Understanding these links and the way in which they create cohesion help me to understand how I might approach adding musical structures in my own arrangement of BWV 1004.

¹⁰⁵ Dreyfus, Laurence. 1996. *Bach and the Patterns of Invention*. London: Harvard University Press (27).

¹⁰⁶ Tarling, Judy. 2014. *Handel’s Messiah: A Rhetorical Guide*. St Albans: Corda Music (19).

After the opening scale, the C-B-C-A figure is the first motive of the piece. The intervallic anatomy of this figure is down a half step, down a third, which is the same as the anatomy of the second figure in Bar 2 (F-E-F-D). If one restarts the figure on the D (the anacruses to the fourth beat) the intervallic makeup of that figure is the same. (See the red squares in the example below.)

Example 1: BWV 995 Prelude Bars 1-2



Furthermore, the second half of the theme of the *Très vite* (E-D-E-C, C-B-C-A) is of the same intervallic composition. The notes circled in blue (E-F-A-C) comprise an inversion of the theme (up a second, up a third) that is sequenced just as the theme is sequenced.

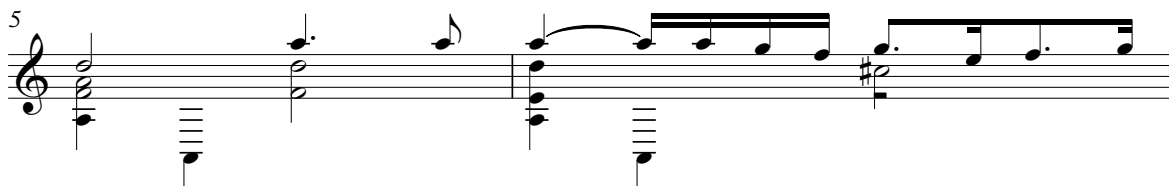
Example 2: BWV 995 Tres Viste Bars 1-6



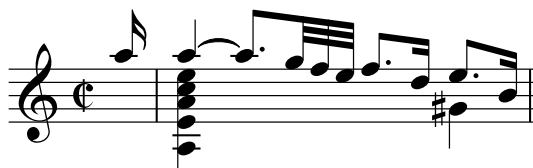
Less apparent is that if one reads in reverse from the E in the second bar and treats the melodic repetitions as continuations, the entire subject of the *Très vite* is presented in retrograde. E-F-(f)-A-(c)-B-C, which I show in yellow (read in the direction that the arrows point.)

Starting with the upbeat to Bar 6, the exact rhythm and contour of the *Allemande* is inscribed into the *Prelude*. A-A, A-G-F-G, E-F, G-F (see Examples 3 and 4, boxed notes).

Example 3: BWV 995 Prelude Bars 5-7

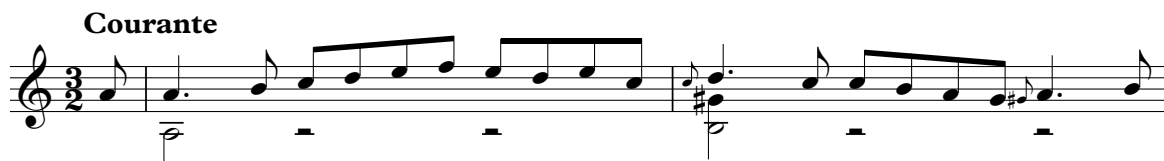


Example 4: BWV 995 Allemande Bar 1



The opening of the Courante is linked with the opening of the Prelude in rhythmic figuration, and with the opening of the Presto with the melodic material presented out of order. (The numbers in the example present the order of the material in the Presto.)

Example 5: BWV 995 Courante Bars 1-2

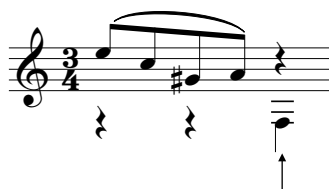


The opening bar of the Sarabande is E-C-G#-A-F which is the last beat of Bar 1 of the Presto, downbeat of Bar 3, last beat of Bar 4, downbeat of Bar 5, and final beat of Bar 6. These are circled in yellow below with the final F indicated by an arrow.

Example 6: BWV 995 Très Viste Bars 1-6



Example 7: Sarabande Bar 1



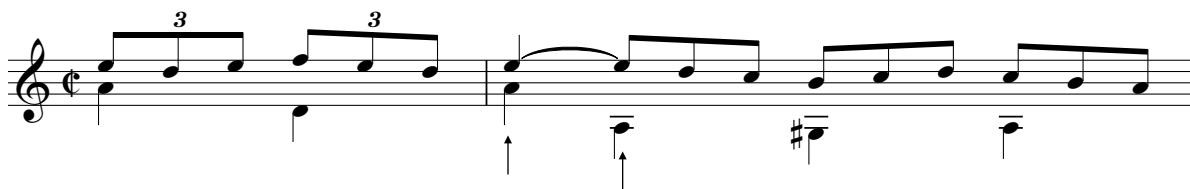
Gavotte 1, Bar 2, features the Sarabande theme: E-C-G#-A-F (the F is sounded as an harmonic simultaneity in the Gavotte but as the next event in the Sarabande)

Example 8: Gavotte 1 Bar 2



In the Gavotte 2 en rondeau, the downbeat is E, upbeat is F, downbeat is A, third beat is B, fourth beat is C. This is the opening of the Très vite (see above). Bar 2 Beat 2, with the low A, mimics the A octave pedal of the Prelude (indicated with arrows.)

Example 9: Gavotte 2 en rondeau Bars 1-2



In the Gigue E-C-D-C is the intervallic retrograde of the main subject of the Très Viste: instead of down a second, down a third (E-D-E-C) it is down a third down a second (E-C-D-C).

Example 10: Gigue Bar 1



The theme in the second half of the Gigue is the subject in retrograde: C-E-D-E instead of the original E-D-E-C with counter subject A-B-C as originally in the Prelude

Example 11: Gigue Bar 27 (opening of 2nd half) with upbeat:



The above examples present an incredible mastery of *inventio* and *dispositio* for the way in which the different elements of the suite interlock in the service of an expertly coherent musical whole.

— — —

Another lesson from suite BWV 995: the Sarabande, surprisingly, has no harmonic additions. As in both BWV 1006a and the other movements of BWV 995, articulation and ornamentation are normally added to increase musical interest and promote sustain in slow music. This is evidenced by the grace notes to create melodic connection in the BWV 1006a Loure (see above). The norm to adorn slow music is also evidenced in the writings of J.S. Bach's son: 'C.P.E. Bach, for example, wrote in his *Versuch über die wahre Art das Clavier zu spielen* of 1753 that the clavichord's lack of power to sustain notes and to decrease or increase the volume of a tone'¹⁰⁷

Make it no small task to give a singing performance of an adagio without creating too much empty space and a consequent monotony due to a lack of sonority...A golden mean is difficult but not impossible to discover, particularly in view of the fact that our

¹⁰⁷ Dogantan-Dack, Mine, ed. 2015. *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Surrey: Ashgate (176-177).

most usual sustaining devices, such as the trill and the mordent, are also well known to other instruments and the voice.¹⁰⁸

The 995 Sarabande is an exception, and through its delicacy and plaintive quality for the lute I am emboldened in my own arrangements not to 'do something' when what I add might detract from rather than add to a performance of the work. I apply this lesson particularly in the BWV 1004 Sarabanda and Ciaconna.

Autodidactic Exercise 5: Reductive Arrangement of BWV 807

To work on the practical technique of arrangement and to develop a sense of feel in manipulating Bach's music, I make a reductive arrangement of the Allemande of the Suite BWV 807. I choose this movement because it is similar in character to the BWV 1004 Allemande. I specifically wanted to work on an Allemande because it is the least constrained genre in Bach's instrumental dance suites and as such presented particular challenges to me as an arranger. According to Little and Jenne, 'Allemandes...by Bach's time no longer reflected a particular dance form. In a study of Allemandes of this period we discovered neither clear choreographic roots nor distinguishable recurring rhythmic patterns; nor did we find any choreographies.'¹⁰⁹ As a facet of history and technique, Allemandes afford a wide number of possible interpretations which in turn can tolerate many different kinds of arrangement.

The process of reducing a highly contrapuntal suite to a more simple line improved my understanding of how the underlying structures of a complex contrapuntal work cohere into an eloquent whole. In needing to reduce the work, I needed to decide what notes I could not live without. A tenant of eloquence in Bach's time was an expressive fluency that covers the artifice of how a piece was constructed and this reductive arrangement

¹⁰⁸ Bach, C.P.E. Versuch über die wahre Art das Clavier zu spielen. Translated by Mitchell, W.J. New York: W.W. Norton & Co. 1949 (150).

¹⁰⁹ Little, Meredith, and Natalie Jenne. 2001. *Dance and the Music of J.S. Bach*. Bloomington, IN: Indiana University Press (34).

helped me to understand how to parse the rhetoric—to know what notes, when absent, would deprive the piece of coherence or rob it of structure.

For my own focus and clarity, I imagined arranging for a violin on which I would not use double stops.¹¹⁰ This forced me to be very clear about creating counterpoint and coherence out of one line. It also set clear parameters for range and technical possibility. I wanted to reduce the complexities that I faced in making this arrangement to allow me to explore the most minimal ‘essential’ form of the line possible.

In the process of developing skill as an arranger, the reductive arrangement allowed me to improve my technical facility with manipulating musical structures. Wanting my auto-didactic process to have a suitable gradient, I undertook the simpler, reductive, task first. According to Anner Bylsma, ‘How much simpler it is to arrange a fully-voiced piece for cello alone than to work the other way around.’¹¹¹

Arranging BWV 807 helped me to understand Bach’s approach to conjunct melody, theme, and implication. My discovery procedure was similar to Bylsma’s: ‘Play the Allemande at the piano, walk away, whistle what is in one’s head, write this down.’¹¹² Bylsma’s is a slightly more formulaic version than mine, which involved more conscious deliberation about what I was hearing as the most important line and why I was hearing it thus, as well as whether there was an alternative way to sing through the passage in question. Sometimes I found that the conjunct motion of the melody or the melodic interjection of the harmony made the Bylsma prioritisation of ‘the tune’ above all else suboptimal. Nonetheless, the procedure as method is useful, and is reflected in the final arrangement that I share below. After presenting the finished product, I consider some

¹¹⁰ Of course double stops are at times perfectly technically possible, but I imposed this as a creative limitation on my process to force me to distill my musical thought to a single sounding note at a time.

¹¹¹ Bylsma, Anner. *Bach, The Fencing Master*. Amsterdam: Bylsma Fencing Mail 2001 (57).

¹¹² *ibid*

of the moments in which I deviated from the Bylsma discovery procedure and took a more reasoned or considered approach.

English Suite II Allemande Version 1

JS Bach arr Poll

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 24 measures, divided into eight systems of three measures each. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Measure numbers 4, 7, 10, 14, 16, 19, 22, and 24 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

English Suite II Allemande^{Version 2}

JS Bach

Violin

3

6

9

12

14

16

19

22

22

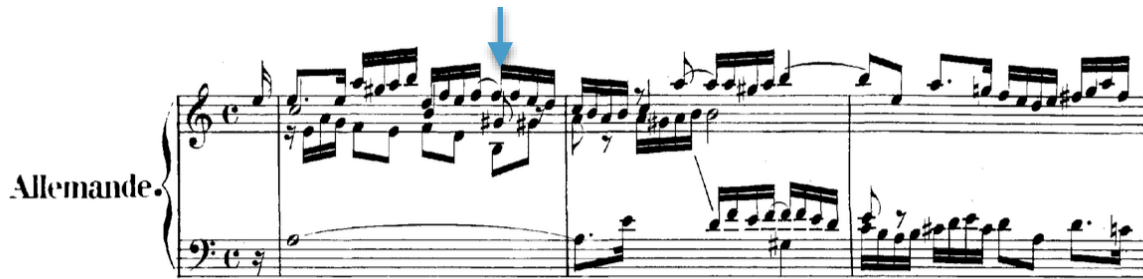
Allemande.





In my arrangements, I used the top line of the Allemande until Bar 1, Beat 4, when the repeated F in the treble line (indicated with an arrow) created an unsatisfying arrival on the third beat of the bar:

Example 1: BWV 807



As such, it was necessary to begin a second contrapuntal voice using the Alto G# (see Example 2). The G# in the Alto was preferable to the B in the Tenor because as the root of the G#7 chord it gives the listener a sense of harmonic orientation that is more stable and comprehensible than the first inversion chord created by the Bass B. Without the inner voices to guide our harmonic compass, the listener would be harmonically adrift. This disorientation would be ineloquent in such an early expository passage (*exordium*) in which expectations for the movement are still being set.

Example 2: BWV 807 transcribed Poll, bar 1



This polyphonic leap popped off of the page as soon as I saw it given how closely it resembles the opening of the Allemande of the Partita BWV 1004:

Example 3: BWV 1004, bar 1



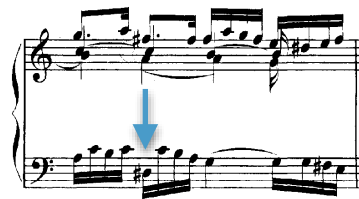
Not only did my arrangement sound good with this leap, it also looked strikingly like a passage that Bach wrote. I referred above to the way in which the reductive arrangement revealed to me elements of the structure of Bach's music that had previously been closed off, and this was one such moment. BWV 1004, when taken at face value as printed, leaves ambiguous whether the opening leap in Example 3 is to be heard as melodic or harmonic in nature. Is the leap part of a bass line that moves D-C#-D? Is this a highly expressive and unusual melodic leap Bb-C#-Bb? Something else entirely? This ambiguity is part of what makes the opening of BWV 1004 so magical.

Seeing the passage in another light, as the possible imagined reduction of a more florid passage (as in BWV 807), helped me to hear in my inner ear more possibilities for how this passage could be arranged. In BWV 1004 I was worried about 'ruining' the opening gesture by changing the way the listener heard it. This passage helped disavow me of that fear. By thinning BWV 807 to something that looks just like BWV 1004, I saw and heard BWV 1004 differently.

This prompted a question: was all disjunct motion in an unaccompanied instrumental suite the realisation of another voice that had been forced to be tacit for organological reasons? Said another way, if Bach had arranged BWV 1004 himself for keyboard, would he necessarily have sustained the upper octave B over top of the C# and possibly added further harmonic information in another bass voice? While (perhaps because) this first instance is ambiguous, there is further information for me in a later example.

In Bar 8 of BWV 807, there is a leap in the bass line that is analogous to the leap in Bar 1.

Example 4: BWV 807 Bar 8



Here, in a different context, we see that two things that look ostensibly the same are in fact two very different musical gestures. With no other voices in proximity, this seems like a melodic move. There is no abandoned step-wise motion for this to be a part of other contrapuntal activity. By contrasting Example 4 with Example 3, I uncovered that these are two completely different musical occurrences that look almost identical on the page. Contrapuntal leaps that appear to be in multiple voices can in fact be either melodic (BWV 807 Bar 8), part of a multi-voice texture (BWV 807 Bar 1), or perhaps both (BWV 1004 Bar 1). This is the kind of ‘under the hood’ information that allowed me to begin to stitch together a working understanding of how Bach’s work is put together.

In Bar 2 (see Example 1), the top line works well for Beats 1 and 2, but on Beat 3 the Minim B in the Alto voice is more interesting to the ear than the sustained melodic Soprano A. This creates a dramatic leap away from the upper register. In order to maintain the continuous flow of semiquavers in my arrangement, the rhythmic value of the B is shortened to a semiquaver, and the line continues by leaping back up to the A from which it departed, resulting in Example 5.

Example 5: BWV 807 Arrangement Bar 2



Example 8: BWV 807 Bar 5



In Bar 6, both top and bottom voices contain thematic interest and the musical moment is created by the interplay between the different parts. There is also a treacherously rapidly executed tonicisation of E minor that is difficult to navigate—most approaches sound sudden and jarring.

Example 9: BWV 807 Bar 6



Example 10: BWV 807 Arrangement Bar 6 early version:



Example 11: BWV 807 Arrangement Bar 6 later version:



I found, though, that by fusing elements from both lines there were multiple ways to navigate even this most challenging bar of the piece. The different solutions are different

interpretations of the same cadence, but whether through repetition in the second version or the 5-1 cadential movement in the first, each accomplishes a momentary closure which is necessary to end this first rhetorical section of the movement.

The above close reading of selected passages gives insight into how I approached sections that did not work within the Bylsma-singing process.

Prosody in BWV 1004

Why look at prosody in Bach's music? Because emphasis in music is fundamental to perception of style. Musical style, like accent in language (as in, an English speaker with a French accent), is a way to render speech.¹¹³ Accents indicate where to apply stress (Sephardic pronunciation of Biblical Hebrew normally stresses the ultimate syllable while Ashkenazic pronunciation the penultimate) as well as how letters should sound (Sephardic pronunciation renders the letter Tav with a 't' sound while Ashkenazic with an 's' sound). If we think of 'long-line phrases' as a kind of Romantic accent, it follows that it is perfectly viable to play Period music with this accent—in this style—although that is not my goal within this project. For that reason, I explore the musical feet as another entry point into Bach's perception of vernacular in his own music.

Style, like accent, is not just a means of deciphering era or performance tradition. It can be applied at will by speakers of different dialects:

Even without past music at their backs, Baroque musicians could draw on many performing styles, and thus give the music quite different characters. If a piece is different each time it is performed, its identity depends on how it is played...Geminiani in 1751 wrote in his *Art of Playing on the Violin*, "Even in common Speech a Difference of Tone gives the same Word a different Meaning."¹¹⁴

Secondly, prosody is important to me because it was considered to be important by Mattheson in the *Vollkommene Kapellmeister*:

What a rhythmus is, taught to us by prosody, or that instruction in the art of speaking by means of which it is ascertained how one should properly place the accent, and whether one should utter a long or a short. The meaning of the word rhythmus, however, is nearly quantitative, namely, a certain measuring or counting out, there the syllables, here the sounds, not only with regard to their multiplicity; but also with regard to their brevity and length.¹¹⁵

¹¹³ I assume the reader is familiar with Harnoncourt's *Music As Speech* and if not refer them to this text for more on the link between the two.

¹¹⁴ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer's History of Music For The Twenty-First Century*. Oxford: Oxford University Press (23).

¹¹⁵ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. UMI Research Press. (344/1).

What meters are in poetry, rhythms are in music, for this reason we will call them tone-feet, since song as it were walks along on them. But the uniting and other manipulation of these tone-feet is technically called rhythmopöia.¹¹⁶

Catalogue of metrical feet and accents: u=short; —=long

Disyllables

Pyrrhic, dibrach:	u u
Iamb:	u —
Trochee, choree:	— u
Spondee:	— —

Trisyllables

Tibrach:	u u u
Dactyl:	— u u
Amphibrach	u — u
Anapest, antidactylus	u u —
Bacchius	u u —
Antibacchius	— — u
Cretic, amphimacer	— u —
Molossus	— — —

The colour-filled pages that follow show at a meta-analytical level something far more interesting than the analysis itself, namely, that there are deep connections and internal references underlying the discourse. Uncovering even a few of these are great energy for fencing with my pencil (as in: making arrangements).

NB: The edition used below is the *Neue Bach Ausgabe*¹¹⁷

¹¹⁶ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (344/2).

¹¹⁷ ed. Alfred Dürr. Kassel: Bärenreiter Verlag, 1958-2006.

Partita II

BWV 1004

Allemanda

Violino

The musical score for the Allemanda from Partita II, BWV 1004, for Violino. The piece is in G major and 3/4 time. It consists of 30 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is written in a single staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The piece concludes with a double bar line and a repeat sign.

Learnings from Allemanda Prosody

Allemanda:

- Bar 1 demonstrates a certain symmetry in that the first and the last beats of the bar are trochees
- Bar 1 uses three different feet that are going to be of great significance throughout both the movement and the suite: trochee, tetrabrach, iamb, trochee.
- Bar 1, Beat 3: 3 slurred notes make the 'big' iamb that comprises the beat, and these notes in isolation make a 'small' dactyl within the iamb.
- If taken in this way, the trochee, tetrabrach, iamb, and dactyl, which comprise all of the figures of Bach's *inventio* in BWV 1004, are introduced in the first Bar of the Allemanda.
- In Bar 2 I interpret the slurred groups of two notes, known as 'pianti' figures¹¹⁸ as trochees because the slurring alongside the crying nature of the figure make the first note subtly longer and more stressed than the second.
- In case one missed the 'hidden' dactyl in Bar 1, they are prominent on the last beat of Bar two, having followed 4 trochees and a tetrabrach.

The accumulation of tetrabrachs (or unslurred beats)

- Bar 1: 1
- Bar 2: 1
- Bar 3: 2
- Bar 4: 2
- Bar 5: 2
- Bar 6: 3
- Bar 7: 3

¹¹⁸ Haynes, Bruce, and Burgess, Geoffrey. 2016. *The Pathetick Musician*. Oxford: OUP (43).

All of this seems an embodiment of Mattheson's assertion 'Everything of a musical nature...would be of no significance without imitation.'¹¹⁹

¹¹⁹ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. Johann Mattheson's *Der Vollkommene Capellmeister*: A Revised Translation with Critical Commentary. Michigan: UMI Research Press (302/11).

Corrente

6

11

16

20

25

30

35

40

45

50

tr

The musical score for 'Corrente' is written in 3/4 time and consists of a single melodic line. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 6, 11, 16, 20, 25, 30, 35, 40, 45, and 50 indicated. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. There are also triplets indicated by a '3' over a group of notes. A trill is marked with 'tr' above a note in measure 40. The piece concludes with a double bar line and repeat dots in measure 50.

Sarabanda

Musical score for Sarabanda, measures 1 through 28. The piece is in 3/4 time and B-flat major. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments (trills). Measure numbers 5, 9, 12, 16, 19, 22, 25, and 27 are indicated at the start of their respective lines. The score concludes with a double bar line and repeat dots in measure 28.

Giga

The musical score for 'Giga' is written in 12/8 time on a single treble clef staff. The key signature has one flat (B-flat). The piece consists of 19 measures, with measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, and 19 indicated at the start of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, slurs, ties, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat dots in the final measure.

34

A musical score for a single melodic line, spanning measures 21 to 39. The music is written in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A 'p' (piano) marking is present at measure 25. The piece concludes with a double bar line and repeat dots at the end of measure 39.

21

23

25

27

29

31

33

35

37

39

p

Ciaccona

Ciaccona

The image displays the musical score for the Ciaccona, BWV 592, by Johann Sebastian Bach. The score is written for a single melodic line in G major (one sharp) and 3/4 time. The piece consists of 48 measures, organized into 12 measures per system. The notation includes various musical symbols such as notes, rests, and accidentals, along with figured bass notation below the staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is a single melodic line with figured bass notation below the staff.

36

A musical score for a single melodic line, spanning measures 45 to 74. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The melody is characterized by frequent slurs and ties, indicating a continuous, flowing line. The key signature is B-flat major (two flats). The score is divided into measures by vertical bar lines. Measure numbers 45, 48, 51, 54, 58, 62, 65, 68, 70, 72, and 74 are indicated at the beginning of their respective lines. The notation includes various musical symbols such as slurs, ties, and trills (marked 'tr' at measure 72).

76

78

81

84

86

88

arpeggio

91

98

106

114

This musical score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins at measure 76 with a series of eighth-note runs. Measures 78-80 continue with similar rhythmic patterns. From measure 81, the melody becomes more complex, featuring sixteenth-note passages and trills. Measures 84-86 show a continuation of these intricate patterns. At measure 88, the tempo or texture changes, marked by the word 'arpeggio' above the staff, where the notes are played in a broken chord fashion. Measures 91-98 consist of a series of chords and short melodic fragments. Measures 106-114 conclude the section with sustained chords and a final melodic phrase.

38

121

123

125

131

137

142

147

151

154

157

This musical score is written for a single melodic line on a treble clef staff. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 121, 123, 125, 131, 137, 142, 147, 151, 154, and 157 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The piece concludes with a double bar line at the end of measure 157.

This musical score is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The notation is written on a single staff in treble clef. The score consists of nine measures, each beginning with a measure number in the upper left corner: 160, 163, 166, 169, 172, 175, 179, 184, and 191. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Some measures contain complex figures, such as triplets or sixteenth-note runs. The overall texture is melodic and rhythmic, typical of a solo instrumental piece.

40

198 *arpeggio*

204

210

214

217

220

223

226

228

The musical score consists of nine staves of music. The first staff (measures 198-203) is in 3/4 time and features a variety of textures, including arpeggiated chords and eighth-note patterns. The second staff (measures 204-209) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs. The third staff (measures 210-213) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs. The fourth staff (measures 214-216) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs. The fifth staff (measures 217-219) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs. The sixth staff (measures 220-222) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs. The seventh staff (measures 223-225) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs. The eighth staff (measures 226-227) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs. The ninth staff (measures 228) is in 4/4 time and features a variety of textures, including eighth-note patterns and sixteenth-note runs.

230

233

236

239

242

244

246

248

252

This musical score is written for a single melodic line on a treble clef staff in a key of one flat (B-flat major or D minor). The piece consists of 23 measures, numbered 230 through 252. The notation includes a variety of rhythmic values: eighth, sixteenth, and thirty-second notes, as well as quarter and half notes. Measures 230 through 239 are characterized by rapid, continuous sixteenth-note passages. Measure 240 features a triplet of eighth notes. Measures 241 through 247 continue with flowing sixteenth-note patterns, some of which are beamed in groups. Measure 248 contains a long, sweeping slur over a series of sixteenth notes, followed by a quarter rest and a half note. Measures 249 through 252 conclude the passage with a series of quarter and half notes, ending with a final half note and a repeat sign.

Emergent Principles for Arranging

In my arrangement, my intention is to communicate BWV 1004 more eloquently on the guitar than would be possible without the additions. This can be difficult to present and discuss, as a rhetorical approach to a high-level discourse is not about rules:

The rhetoric manuals teach that the mature orator should not rigidly adhere to the rule-book. In order to overcome the inhibiting effect of playing by the rules, he should extend his imagination and let it run free. Rules are a starting point for eloquence in that they show basic precepts, but are only then children of expediency.¹²⁰

Rather than rules, I observe some emergent principles over the course of my autodidactic exercises that guide my ‘performance on the page’, so I share these here.

- Mattheson instructs us to be sensible, restrained, and judicious when making additions, which feels as relevant to the addition of bass material in my arrangements as to the ornamentation to which he is referring.

The...rule of clarity teaches us, to use all embellishments and figures with great discretion. Daily experience shows us what kind of terrible patchworks are pasted together from neglecting this commandment of melodic beauty.¹²¹

- When making additions, they should generally avoid the existing material. This means voices that are within a tone of the original music need to be treated with special attention and care, because confusion among voices might obfuscate contrapuntal activity—blur the dialogue so to speak—and would therefore be ineloquent.
- Maintain voices in register when possible, and if a voice needs re-registration, this impacts the grid of voices in the entire movement.
- Be aware of issues of registral continuity particularly in the implied contrapuntal style of the unaccompanied instrumental suites. Often, because of the nature of the instrument, bass notes need to be abandoned for some time, but this does not mean they are gone from the

¹²⁰ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (127).

¹²¹ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (324/101).

listener's ear or memory. They need to be picked up in register when contrapuntally possible later in the movement.

- Make new lines elegant, including in the bass.
- Do not repeat pitches contrapuntally except when the repeated pitch is a significant element of the motive—a repeated articulation of the same note stands out in our ear and immediately impacts the *inventio*, which is okay if it is what is intended, but not as an inadvertent occurrence.
- The bass tends to move more slowly than the melody. A fast-moving bass line is usually cadential as it adds excitement. A slow bass line can speed up; a fast bass line rarely slows down.
- If something is not working in the bass line it can be tempting to fix it by exploring the same line in a different octave, but covering a rhetorical weakness with orchestration is not the same as identifying and resolving it at the level at which it is occurring.
- A feature of Bach's music is a strong drive towards the cadence, which is accomplished both harmonically, contrapuntally, texturally, and dynamically.
- Ask: is this making the suite sound more eloquent or not? To cite Aaron Copland, 'just because I wrote it does not mean it is any good.'
- Bach, when arranging his own unaccompanied works for a more polyphonic instrument, does not alter the original text and does not write above it.
- Mattheson's interpretation of the essential character of the different dance movements sheds light on the differences between them as a facet of technique and character. While others describe them differently, Mattheson's characteristics helped me to hear the character of the different genres they were understood to have been.

Now one might scarcely believe that the affections would have to be as greatly differentiated even in little, disesteemed dance melodies just as much as light and dark always can be. I only give the small illustration that for example the affect is much more sublime and stately with a Chaconne than with a Passacaglia. With a Courante the affect is turned toward tender longing. I do not mean however an Italian violin Corrente. With a Sarabande nothing but dogged seriousness is to be encountered; with an Entrée the aim is towards pomp and conceit; with a Rigaudon towards agreeable joking; with a Bourée the aim is at contentment and pleasantness; with a rondeau cheerfulness; with a Passepied...instability; with a Gigue ardor and passion; with a Gavotte exulting or unrestrained joy; with a Minuet temperate diversion.¹²²

¹²² Mattheson, Johannes translated by Ernest Charles Harriss. 1981. Johann Mattheson's *Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press. (425/32).

On Arranging BWV 1004 for 7-String Guitar

By exploring the range of the violin score on the guitar, the original D or the slightly higher E Minor emerge as optimal key prospects given the compass of the melody. The higher key makes more registral space for activity in the bass, but D Minor on the 7-string guitar is warm and dark. As part of my preparatory process I memorised the violin version of BWV 1004 on a 6-string guitar in D minor, and I had become accustomed to that key. While Bach normally changes the key of his arrangements (BWV 1003 in A minor becomes BWV 964 in D Minor; BWV 1011 in C Minor becomes BWV 995 in G Minor), there are instances of him remaining in the same key: BWV 1006 in E Major becomes BWV 1006a in E Major.

From a broader programming perspective, in the back of my mind was that the suite BWV 996 is played in E Minor on both the lute and the guitar and that none of the Bach that I play is in D Minor, so there is value in having BWV 1004 in D Minor for 7-string guitar to add variety¹²³ to a musical evening on which the suites are played together.

Allemanda

My reductive arrangement of BWV 807 gives me some insight into the counterpoint in the Allemanda of BWV 1004. An example of this is the opening gesture: is this line one voice, or is it a kind of compound counterpoint implying several different voices? Could it be both?

As a way into the music, I improvise my way through potential additions. These improvisations give me material to work with, but as Luciano Berio argues,

Improvisation...can help a musician gain a better knowledge of himself by relating to intuitive materials...[and] get some fairly astonishing things happening

¹²³ 'The ancient writers give various definitions...[of]the tools of eloquence: clarity, *variety*, and decoration to stimulate emotional response, accompanied by impressive delivery.' (Tarling, *Weapons of Rhetoric* (4) emphasis added).

on the level of time, technique, and instrumental anecdote: it's just that nothing interesting ever happens, even by chance, on the level of musical thought. And by musical thought I mean above all the discovery of a coherent discourse that unfolds and develops simultaneously on different levels.¹²⁴

So I use the improvisations as the seed for creative possibilities, but need to step back and iterate on the improvisations, making versions and modifying them. I share first some insights into the process, then through a review of different versions of my arrangement explore what emerges as an expression of my tacit learning, my informed intuition.

Deriving guidance from the existing structures in the BWV 1004 Allemanda

Inspired by Bylsma, I work to extract as much information from the notation as I can. The double stems in the violin original on the downbeat D (Bar 1 Note 1) indicate a unison rather than a single pitch, which shows two-voice writing even within the single sounding D. Voice one goes up by scale to B flat, voice two down to C#. The opening doubling, implying as it does harmonic unison in the bass, suggests an essential quality to 'starting together'. Immediately this has implications for the rest of the suite. If the E Major Prelude is a model (violin starts up and ends up, lute starts down and ends down), by changing the opening note, I am committing to changing both the ending of this Allemanda as well as the ending of the Ciaconna, (which ends for the violin as it starts, with a unison D. I like the rhetorical eloquence of finishing where I start, as Bach did in this suite. If I finish the Ciaconna on a unison D below the staff, my ability to use the low register to dramatic effect at the end of the Ciaconna (as Bach does at the end of the Giga that concludes BWV 996) is highly restricted. Beginning with the unison hems me in in other ways as well—it means that adding bass notes in the first two bars of the Allemanda is not possible to do idiomatically, which creates problems later in the movement as the rhetorical expectations for the prevailing texture are set in these opening bars. When I begin to add bass notes, it feels as if I have violated the paradigm set at the beginning of the movement.

¹²⁴ Berio, Luciano. 2006. *Remembering the Future*. London: Harvard University Press. (10).

So if I am going to change the beginning and add a bass note, I also question whether I should fill in the harmony. I explore the possibilities for chords, and especially look to the chordal beginnings of the Allemandes in 996 (arpeggio) and 995 (block chord) for inspiration, but in the low register on the guitar these feel muddy and neither stylish nor stylistic. I experiment with transposing the melody up an octave, but this is likewise tricky—once I start up I become stuck there, and given that I want the flexibility to end both this movement and the whole suite with a low D, the chordal spacings that sound good with the low bass note create other problems for voice-continuity in a movement that is primarily contrapuntal and not chordal.

There is a further reason to stick with a simple (as opposed to a chordal) beginning: Changing the unison to an octave feels like changing like for like, while adding harmony seems a ‘complicating’ step. With the octave, I have space for bass notes in the first two bars, something that the unison doesn’t afford. There is also a rhetorical underpinning for this initial simplicity, namely, ‘too much emotion or excitement near the beginning of a piece (such as...ornamentation of a simple opening statement) will confuse the listener, and if over-elaboration continues, they will become bored and tired...’¹²⁵

In my improvisations, I discover the bass line of the Chaconne could be inscribed on the first two bars of the Allemande. This feels like an auspicious point of entry to thinking about writing a bass line. Bach is rarely overt in the links he makes between movements of a suite, however, and while a version of the Chaconne’s ground bass could be inscribed below the melody, the rapid harmonic rhythm required to make this work does not feel eloquent.

One thing Bach so often does, though, is reverse his mechanisms. Starting from a low D an octave below the melody, it is possible to ascend by step towards the dominant. This harmonic move from tonic to dominant makes this step-wise journey feel elegant

¹²⁵ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (102).

(perhaps Bach's more frequent practice of moving by harmonic step before diatonic step is actually subsumed in the overarching harmonic move from tonic to dominant); furthermore the pace allows for the harmonic rhythm to accelerate towards the cadence. It also gives the bass-line an artistically interesting shape, opposite as it is to the descending 'lament' tetra-chord that underlies the bass of the Chaconne (c.f. the minims in the first three bars and the harmonic minim A-C# in the fourth bar of the Chaconne). This feels like the kind of motivic link I discovered in my study of BWV 995. Moments like these when the intellectual, aural, and technical all converge on a solution that is artistically rewarding and rhetorically compelling are facilitated by my methodology of informed intuition within a rhetorical framework. In this moment the practice still leads the theory, but the accompanying knowledge gives me the tools to validate something rhetorically eloquent and artistically satisfying when I stumble upon it.

In contrast to the above, there is one area in which a calculated plan was the best way forward, and that was in sequences. Unlike non-sequential passages, sequences have a finite number of possibilities for their traversal, and tend to follow strict contrapuntal rules. They also replicate. In order to find an optimal way through these sequential passages, I initially wrote out all of the plausible bass lines that I could think of.

By laying out the possibilities in this way I was able to look at a 'menu' of options, which helped me to expand my notion of what was possible. As I went through the exercise, one harmonisation sparked ideas for another, and in the end I had the luxury of choosing which I preferred in the context of the surrounding music and the rest of the movement. The first example could be seen as the most basic harmonization of the sequence, providing bass reinforcement for the 'cell' of the sequence, the descending fifth, which is sequenced down by step diatonically. This is an attractive choice, but on the guitar the frequent root movements are difficult to play smoothly and the two-bass-per-beat articulation makes the moment feel heavy in relation to the surrounding music. The second example fixes the problem of too many bass notes, but moves in parallel

octaves. The third example is out of style but is interesting since the scalar motion of the lower line masks the frequent bass motion. The fourth example is the one that I settle on: the off-beat bass motion gives a sense of forward energy, the suspensions are idiomatic to the guitar and harmonically interesting, and the bass only moves once per beat, which avoids the clutter of the first example. The fifth example is a variation on the fourth but I find it less harmonically interesting. The sixth I elect not to use, though it seems elegant. The final example is a variation on the sixth but seems too disorderly for this arrangement because it does not sufficiently highlight the sequential nature of the passage, and is therefore a violation of decorum.

Example 1: Study of sequences in Bars 11-12 of BWV 1004:

The image displays a musical score for a study of sequences in Bars 11-12 of BWV 1004. It consists of seven staves of music, each representing a different example. The first staff shows a sequence of eighth notes. The second staff is marked '3' and 'parallel octaves'. The third staff is marked '8'. The fourth staff is marked '13'. The fifth staff is marked '18'. The sixth staff is marked '23'. The seventh staff is marked '28'. The music is in 4/4 time and features a sequence of eighth notes in the right hand and a bass line in the left hand.

In the above section, I have shown some of the elements of the arrangement process that are more explicit and can be explained at the level of my approach. Now, because of the nature of artistic inquiry, I will show and tell about the bits that are not explicable at this level and which I instead show at the level of result.

The iterative process arranging the Allemanda

In this section I take you through several different versions of the Allemanda. I annotate directly on the music in blue for traits of the arrangement that I wish to preserve and in red for elements that I do not believe as effective. I hope this exposition might provide inspiration for other paths through the Allemande that could be useful for other artists interested in similar work. I start at the point in my research where I felt the arrangements were within my ontology, as arrangements from before this time contain what feel like linguistic errors—wrong notes or rhythms that are not plausible within my stylistic paradigm—and therefore are not as interesting for comparison.

NB:

In this section, the Bach source expressed either in purple note-heads or in the top staff is the Bach Gesellschaft Ausgabe edition of BWV 1004.

Allemande January 2016

In this version of the Allemande, Bach's original is represented by the purple note-heads. My concept was to outline the range of the entire suite in the first bar, as Bach does at the beginning of the E Major suite. This meant, however, adding notes above the original violin music, (Bar 1 Beat 3) which Bach avoids. The syncopated low bass note was inspired by a similar gesture in the Allemande in suite BWV 996, and I think foreshadows nicely the bass syncopation in Bar 4.

On the third beat of Bar 1, I added notes above the bass in an effort to elaborate on the harmony, but found that the added notes interfere with the melodic line, which is in the same register. In Bar 2, the added bass note on the downbeat is desirable but not useful because the repetition in the low register so soon after the initial low D sounds unidiomatic, as does the D in the printed register, as it interferes with the melodic C# immediately thereafter. The next bass movement feels unprepared, as if the bass has suddenly become too active for where we are in the movement thus far.

In Bar 3 the higher register D sounds lovely on the instrument but the repetition of the E in register sounds strange. The ii-V-i bass movement, though, is nice. The repeated E on beat three and four also obscures the beautiful c-f (v-i) gesture as the entire bar becomes reheard as not ii-V-I in C but as an embedded applied dominant moving towards F (the initial implication that feels transient in Bar 4 is confirmed in Bar 6.) In Bar 4 the syncopation in the bass is delightful but undercut by the prevailing leap from the bass F on the downbeat to the low B-flat, and simultaneously from the momentary leap from the A to the B flat a 7th below. In bar 5 the repeated B-flat is not ideal, but this would easily be solved by eliminating the B-flat from the chord and just using two-voice texture on the downbeat. The repeated A from the last beat of Bar 6 to the first beat of Bar 7 is not ideal, solved once again by eliminating the tenor A from the chord.

Allemande **February 2016**

In this version, the richness of the full opening chord is lovely. It isn't possible to sustain the chordal texture, though, which means that the chord feels non-sequitur. It is also an extremely difficult shape on the guitar because the D needs to be played stopped on the 5th string which means the first finger is needed to play the A in the first chord and then the melodic E immediately thereafter—so chordal sustain is not possible either.

In the second Bar, a chord does not sound nice above or below the F on the downbeat, as if not a part of the texture of the movement and therefore out of place. The chord would also need to be written above the melodic line, which Bach avoids. When the low register is used on the third beat of Bar two, it feels unprepared. The upper octave A is not possible because it would repeat the melodic A immediately following it.

Though not yet well-executed, the elements of a stylistic arrangement, namely diversity of register, texture to support rhetoric, acceleration of harmonic rhythm towards cadences, contrapuntal continuity, and that often a third or a sixth is a good option in the bass, are starting to be apparent. These positive elements are not always eloquently applied, but that they are present is evidence of a general improvement in my understanding of what makes Bach's own arrangements work and how I could get mine to work better in future versions.

March 2017

Guitar

Gtr.

Gtr.

Gtr.

9

In this version the opening bass line is lovely but is unable to be sustained at the level of activity as at the beginning of the movement, and therefore rhetorically suboptimal. In Bach's model what is 'promised' at the start of a movement is maintained or increased over the course of the movement and not reduced. That said, the idea of starting with an octave for the opening is one that I like and hold on to. The octaves in Bars 5-7 seem like a good idea and are very lute-like but are less idiomatic on the guitar when tried out on the instrument, as they are very strong and overpower the other activity in a way that they do not on the lute, and so I avoid them in the future.

Allemande October 2017

The initial octave in the bass is retained as above, but this time I attempt to add a chord on the second beat of the bar. This doesn't feel idiomatic in the Allemande, and the chords on every beat in the following bar sound clumsy.

In Bar 3 I discover that thirds in the bass sound heavy if they don't involve the melody.

In Bar 5 the repetition of the added E in the tenor voice weakens the effect of its arrival in the melodic voice on the last semiquaver of the beat.

In Bar 8 the active thirds are something that I borrow from the 996 Allemande, and are lovely additions to the line giving it activity and support.

Allemande 4 October 2018

NB: In this and all subsequent examples, Bach's original is printed in the upper staff and my arrangement in the lower.

As in the Allemande in BWV 996, I write a more active bass line to add a motivic figure in the additional voice, which sounds great in the abstract but on the instrument is difficult to articulate clearly enough as not to sound clunky or intrusive.

The intermittent re-registration of the melody is not something that Bach does in any of the extant arrangements—more likely if he felt he needed space he would have changed the key of the piece (as he did with the transposition of the C minor cello suite into G Minor for the lute).

I like D Minor too much to transpose it up a step, and I reason that not having enough space is an opportunity to be concise rather than prolix.

Allemande February 2019

After going through myriad ‘complex’ versions, I began to question whether more eloquent would be to remain much closer to the Bach original—I was experiencing what Bylsma meant when he said working on these arrangements will reveal to the arranger much about Bach’s compositional acumen. Confronting the fact that my additions were perhaps detracting from rather than adding to the musical experience, I went back to basics. I discovered that leaving the violin opening unchanged, though, no matter how elegant, makes the addition of lower notes later in the movement feel surprising. So this solidified for me that I would start and end the Allemande and end the Chaconne with octaves rather than unisons. Otherwise, the minimalism reinforced for me the importance of pacing the additions—that the slow accrual of additional activity was the most eloquent way forward.

Allemande 2 April 2019

In the time between making the previous arrangement and this one, something seemed to click for me. The step-wise ascending bass line, which I had not been looking for (in part as the result of my study of bass movement in the E Major suite, which features harmonic bass movements before step-wise activity), seemed to appear spontaneously, but immediately I recognized it as the most eloquent beginning I had conceived of so far.

In addition to an eloquent sound, the ascending bass line is a delightful counterpoint to the descending tetrachord in the bass of the chaconne. The piece ends in a large Hyporchematic form, a Ciaconna, filled with a repeated descant and descending tetrachord, so it is rhetorically elegant to begin it in the opposite fashion. I later discovered that this bass line also makes reference to the ascending chromatic bass line at the end of the Ciaconna—starting from last beat of Bar 244: Eb, E, F, G, G#, A, then back down to tonic D. Additionally, in this version, I found an elegant way into the low register, by octave transfer at the end of the first phrase, and accelerated harmonic rhythm in the approach to the cadence in Bar 5.

Features of the 2 April 2019 version that make it preferable relative to previous iterations:

- 1) Singing bass line—it makes a good melody and is pleasing to sing on its own.
- 2) In Bar 1 the bass reinforces Léopold Mozart's notion, 'Notes at close intervals should usually be slurred, but notes far apart should be played with separate strokes and in particular be arranged to give a pleasant variety.'¹²⁶
- 3) New additions are in dialogue with mechanical elements of the suite: it is a reflection of the Ciaconna bass line which makes an organic rhetorical connection between the musical materials.
- 4) Follows the notion that, According to Mattheson, divisions of the beat of an odd mensuration are to be avoided, and so the triplets are not supported by bass notes every three notes but are taken together in groups of six. ('The observation of the orderly division of every tactus, namely the so-called caesura, gives us the fifth rule of clarity. Such a division always occurs on either the downbeat or upbeat when the measure is even, never on the second and last quarter. But in the uneven pulse this division occurs only on the downbeat: or better said, there is rather no division at all because the caesura is merely at the first note of the segment.')¹²⁷
- 5) Because of the resonant nature of the guitar a full chord on the first beat sounds muddy; the octave by contrast is clear and resonant. It offers space and depth while maintaining clarity.
- 6) If any of the notes in the melody in the first Bar are re-registered, the majesty of the music is diminished. This version preserves the integrity of the musical line in the original.
- 7) The 'quasi-pianti' slurs in bar two (meaning the slurs that connote¹²⁸ the two-note *pianti* figure) seemed potentially candidates for bass emphasis on each note. But adding bass here makes the line feel too active rhetorically—like too much is happening too quickly in a way that clouds the argument being laid out.¹²⁹

¹²⁶ Mozart, Leopold translated by Editha Kocker. 1948. "A Treatise on the Fundamental Principles of Violin Playing" (83).

¹²⁷ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. Johann Mattheson's *Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (321/89).

¹²⁸ Connote rather than denote because the *pianti* figure typically features notes moving by step.

¹²⁹ For more on *pianti* figures, see Haynes, Bruce, and Burgess, Geoffrey. 2016. *The Pathetic Musician*. Oxford: Oxford University Press (43).

NB: The Bach original in the upper staff for everything that follows is the *Neue Bach Ausgabe*¹³⁰

Partita II BWV 1004 for 7-String Guitar

JS Bach
arr. M Poll

Allemanda

¹³⁰ ed. Alfred Dürr. Kassel: Bärenreiter Verlag, 1958-2006.

2

This musical score consists of four systems of two staves each, spanning measures 9 to 15. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, with some measures containing triplets. The piece concludes with a double bar line and repeat dots at the end of measure 15.

Measure 9: The right hand begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The left hand plays a steady eighth-note accompaniment starting on G3.

Measure 10: The right hand continues with eighth notes G4, F4, E4, and D4. The left hand accompaniment continues.

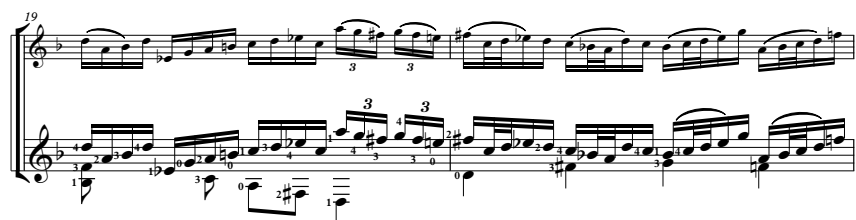
Measure 11: The right hand has a quarter note C4, followed by eighth notes Bb4, A4, and G4. The left hand accompaniment continues.

Measure 12: The right hand has a quarter note F4, followed by eighth notes E4, D4, and C4. The left hand accompaniment continues.

Measure 13: The right hand has a quarter note Bb4, followed by eighth notes A4, G4, and F4. The left hand accompaniment continues.

Measure 14: The right hand has a quarter note A4, followed by eighth notes G4, F4, and E4. The left hand accompaniment continues.

Measure 15: The right hand has a quarter note G4, followed by eighth notes F4, E4, and D4. The left hand accompaniment continues. The system ends with a double bar line and repeat dots.



4



A note on my ending:

As I write it, I wonder if my highly chromatic ending to the Allemanda will raise eyebrows, so I draw the reader's attention to the end of the Allemande of the Suite BWV 816, which ends in a similarly chromatic fashion. Dreyfus describes BWV 816 in the following way: 'Perhaps the strangest anomaly in the Bach Allemande [as compared to a more traditional French Allemande] is Bach's insertion of a chromatic passage just before the cadence...the passage is harmonically dispensable...As for the cadential progression itself, it assumes a more idiomatic shape only when one leaves out the chromatic interjection.'¹³¹ I hope that what I have written is equally dispensable.

¹³¹ Dreyfus, Laurence. 1996. *Bach and the Patterns of Invention*. London: Harvard University Press (39).

Corrente

The early eighteenth-century Italian Corrente is a virtuoso piece for violin or keyboard soloist. It usually consists of a continuous elaboration in eighth or sixteenth notes over a bass line in fast triple meter, with simple texture, slow harmonic rhythm, and phrases of varying lengths...most Correntes have one beat to the measure.¹³²

The challenges of making the dance feel in one and of maintaining an appropriately flowing tempo mean that my bass additions need firstly to be limited to a single note and secondly to accentuate the harmonic change 'which is usually on the first and third beats of a measure'¹³³ in this genre of dance.

The most difficult decision I face in this Corrente is that of starting octave. My normal practice is to play the violin text as printed, but the challenge in the Corrente is that the low starting octave gives very little space for the addition of bass material, and makes the addition of bass material very difficult.

Version 1: Low-register opening

The image displays two systems of musical notation for a piece titled 'Corrente'. The first system is labeled 'Guitar' and the second system is labeled 'Gtr.'. Both systems are written in treble clef with a key signature of one flat (B-flat). The first system consists of two staves. The top staff contains a series of eighth notes with triplets, and the bottom staff contains a bass line with single notes and triplets. The second system also consists of two staves. The top staff contains a series of eighth notes with triplets, and the bottom staff contains a bass line with single notes and triplets. The notation is complex, featuring many triplets and eighth notes, suggesting a fast tempo.

¹³² Little, Meredith, and Jenne, Natalie. 2001. *Dance and the Music of J.S. Bach*. Bloomington, IN: Indiana University Press (130).

¹³³ *ibid*

Version 2: High-register opening

Corrente

The image shows a musical score for a piece titled 'Corrente'. It consists of two staves: a piano (p) staff on top and a guitar (Guitar) staff on the bottom. The piano staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes). The guitar staff begins with a treble clef and a key signature of one flat. It features a high-register opening with a series of eighth and sixteenth notes, also including triplet markings. A 7th fret marker is visible on the guitar staff. The overall tempo and feel are indicated by the title 'Corrente'.

In an all but final version of the Corrente (only triple checked because of a missing time signature) I was reminded how easy it can be on the guitar not to hear parallel octaves. I have annotated this potential pitfall in red in the version 2 example above.

I opt for the high-register opening because it feels easier to communicate the ‘running’ quality of the dance with the lighter, higher opening, and it also affords more opportunities to add richness on the guitar with additional bass notes.

Corrente

Guitar

Gtr.

Gtr.

Gtr.

2

19

Gtr.

23

Gtr.

28

Gtr.

33

Gtr.

37

Gtr.

41

Gtr.

45

Gtr.

49

Gtr.

53

Gtr.

Sarabanda

The Sarabanda is highly contrapuntal in the violin original, and as such is well-suited to the guitar without substantial addition. One of the places in which I grappled with adding chordal notes is Bar 6, in which I ultimately opt not to add the chord (see Example 1 below) because the arpeggiated motion on Beat 1 provides the harmonic material that I would be repeating on Beat 2. There is something delicate about the single voices as they climb dramatically and then fall subtly, which feels undermined by the additional voices. Inspired by the delicacy of the BWV 995 Sarabande, I leave the chord out.

Example 1: Sarabanda Bar 6 with chord



Example 2: Sarabanda Bars 11-15



In Example 2, I use one of the insights that I derive from the BWV 1006a Menuett, namely that Bach occasionally uses the lower violin voice as the bass line, which creates space for a tenor or alto voice between the low bass and the top line.

Example 3: Sarabanda Bars 9-10



It might initially seem logical to apply the same procedure as I did in Bar 13 to Bars 9-11, and drop the bass an octave (as in Example 3), but I find that doing so not only spoils the effect of Bar 13 by depriving this section (musical paragraph) of variety and contrast, but it makes the opening of this second section heavy and plodding.

In Example 4, I show my foiled attempt to add activity to the end of the movement, which in a rare *seconda volta* repeat reverts to a single-line texture of running semiquavers that evokes the Allemanda and foreshadows the Ciaconna. What I discover is that the addition of other voices hinders rather than abets the expressive quality of this ending, which derives impact and strength from being materially ‘other’ than the movement that comes before it. I am emboldened by Bach’s sparse treatment of the BWV 995 Sarabande to excise my ‘adornments’ and perform the ending instead as printed for the violin (as in the upper staff of Example 4).

Example 4: Sarabanda Bars 27-30

The image displays a musical score for a piece titled "Sarabanda," specifically focusing on bars 27 through 30. The score is written for guitar (Gtr.) and includes a second staff, likely for a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The first system (bars 27-28) features a first ending (1.) and a second ending (2.). The second system (bars 29-30) continues the melodic and harmonic development. The notation includes various musical symbols such as notes, rests, and accidentals, with some red markings indicating specific performance details or corrections.

Sarabanda

Guitar

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

The musical score for "Sarabanda" is written for guitar and guitar trill. It consists of seven systems of music. The first system is for the guitar, with two staves. The subsequent systems are for the guitar trill, with two staves each. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (3/4), and dynamic markings. Trills are indicated by a 'tr' symbol. The score is divided into measures, with measure numbers 6, 11, 16, 20, 24, and 28 marked at the beginning of their respective systems. The final system ends with a double bar line.

Giga

My approach to this movement is inspired by the second voice in the BWV 1006a Gigue: it is simple and expressive, and does not add material that would force the tempo to be less lively.

In the Giga, as in the Allemanda, I found the first sequence best expressed by studying and charting out different options for bass material.

Example 1: Giga Bar 4-7 Sequence Study

BWV 1004 Giga Sequence Study

original

2

v1 - elegant in simplicity but direct fifth to octaves in similar motion

4

5

7

v2

8

10

v3

11

2

13

v4 -> parallel octaves

parallel octaves

14

Giga

Guitar

The first system of music for 'Giga' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 12/8 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with dotted half notes and eighth notes.

Gtr.

The second system of music for 'Giga' consists of two staves. The top staff is in treble clef and contains a melody with a triplet of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes and dotted half notes.

Gtr.

The third system of music for 'Giga' consists of two staves. The top staff is in treble clef and contains a melody with eighth notes and a triplet. The bottom staff is in bass clef and contains a bass line with eighth notes and dotted half notes.

Gtr.

The fourth system of music for 'Giga' consists of two staves. The top staff is in treble clef and contains a melody with eighth notes and a triplet. The bottom staff is in bass clef and contains a bass line with eighth notes and dotted half notes.

Gtr.

The fifth system of music for 'Giga' consists of two staves. The top staff is in treble clef and contains a melody with eighth notes and a triplet. The bottom staff is in bass clef and contains a bass line with eighth notes and dotted half notes.

2

11

Gtr.

p *f*

13

Gtr.

15

Gtr.

17

Gtr.

19

Gtr.

21 21

Gtr.

23

Gtr.

25

Gtr.

27

Gtr.

29

Gtr.

4

31

Gtr.

The image shows measures 31 and 32 of a guitar score. Measure 31 contains a complex melodic line with many beamed sixteenth notes. Measure 32 continues this line, ending with a final chord. The notation is dense and typical of a lead guitar part.

33

Gtr.

Measures 33-36 of the guitar part. The music is in 4/4 time and features a complex melodic line with many accidentals and a steady eighth-note accompaniment. Measure 33 starts with a treble clef and a key signature of one flat. The melody in the upper staff includes notes like G4, A4, B4, C5, and D5, with various sharps and naturals. The lower staff provides a rhythmic foundation with eighth notes and rests.

35

Gtr.

The musical score for guitar (Gtr.) spans measures 35 to 42. The notation is written on a single staff in treble clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together in groups. There are several slurs and ties used throughout the passage. Measure 35 starts with a B-flat and a sharp sign, indicating a key signature change or a specific fingering. The piece concludes in measure 42 with a final chord and a repeat sign.

37

Gtr.

This musical score for guitar (Gtr.) covers measures 37 through 42. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The notation includes various guitar-specific techniques: slurs for phrasing, ties across measures, and a final measure with a double bar line and a repeat sign. The melody is primarily composed of eighth and sixteenth notes, with some rests and ties.

[illegible]

Ciaconna

The challenges of arranging the Ciaconna are somewhat different from those of arranging the dance movements. According to Mattheson, Minuetts, Passacaglias, and Chaconnes are Hyporchematic forms that are different in kind from the choraic dances that comprise the rest of BWV 1004.¹³⁴ Unlike the dances, the Ciaconna is polyphonically varied for the violin—some sections are highly chordal like the Sarabanda; others are contrapuntally spare like the Allemanda. In sections like the Sarabanda, the chordal texture and extant bass line in the violin original allow me to express these sections on the 7-string guitar much in the way that they are written for the violin. The extended register and greater contrapuntal capability of the guitar allow me to reinforce the existing rhetoric with octaves or richness in the inner voices. In sections like these I work to highlight some facet of what already exists. In other sections of the Ciaconna, the bass line disappears entirely, and Bach relies solely on our musical memory to serve as a fundament below the upper voices. In these sections, I work to compose material that complements the affect of the bass-less original. Figuring out how this latter kind of arranging supports rather than interferes with the flow of the movement is one challenge that I feel needs a systematic approach, much like my approach to the sequences in the Allemande. For that reason, and because Chaconnes, like Passacaglias, feature a ground bass that repeats throughout the movement, I isolate the bass line to see if I can derive any artistic guidance from considering it on its own. Below, I write it out. While this might not seem like much at the outset, the results changed my perspective on the movement.

¹³⁴ Mattheson, Johannes translated by Ernest Charles Harriss. 1981. Johann Mattheson's *Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press (327/80).

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The staves are numbered 1 through 12, with the numbers placed at the beginning of each staff. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings above the staves, including a circled '3' above the first staff, a circled '3' above the second staff, a circled '4' above the third staff, a circled '6' above the fifth staff, a circled '9' above the eighth staff, a circled '10' above the ninth staff, and a circled '12' above the tenth staff. The word 'ARCHIVES' is written in capital letters at the bottom left of the page, below the tenth staff.

ARCHIVES

Handwritten musical score for "The Rose Tree" in G major. The score is written on ten staves, with a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Measure numbers 12 through 27 are indicated in circles above the staves. There are several handwritten annotations in the score, including "no bass?" and "Tingled w. depth". The score is written in ink on a piece of paper with a vertical crease down the middle.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Circled numbers (172, 174, 179, 180, 181, 182, 23, 24, 25, 26, 27, 28, 29, 30, 31) are placed at the end of several staves, likely indicating measure numbers or section markers. The score is written in a single system across the ten staves.

Handwritten annotations include:

- "172" above the first staff.
- "174" above the second staff.
- "179" above the third staff.
- "180" above the fourth staff.
- "181" above the fifth staff.
- "182" above the sixth staff.
- "23" above the seventh staff.
- "24" above the eighth staff.
- "25" above the ninth staff.
- "26" above the tenth staff.
- "27" above the eleventh staff.
- "28" above the twelfth staff.
- "29" above the thirteenth staff.
- "30" above the fourteenth staff.
- "31" above the fifteenth staff.

Additional handwritten notes include:

- "23" (n.b.) in the top right corner.
- "perfect spot for the bell" with an arrow pointing to a note on the twelfth staff.
- "Interpretation - stick line" and "b no continuing in" with an arrow pointing to a note on the thirteenth staff.

The bass line in isolation illustrates to me the way in which the movement creates a dramatic arc of tension by giving, taking away, and restoring the bass line. In the stating and then the implying of the different themes in different registers, Bach stretches the norms of the repeated-bass-form to transmute the technical limitations of the violin into a rhetorical strength. In a form with a ground bass, this is the tool that he is using to keep our interest. I seek to sustain that polyphonic diversity in my arrangement.

When I think of how I want my bass-movements to unfold over the course of the work I look at how Bach's do:

Table 1: Bass Activity to Figure 13

Theme (Figure 1)	Chaconne	Low
Figure 2	Chaconne	Low
Figure 3	Chromatic Tetrachord	High
Figure 4	Chaconne	Low
Figure 5	Chromatic Tetrachord	Low
Figure 5 +4	No bass	No
Figure 6	No bass	No
Figure 7	No bass—Diatonic Tetrachord in top voice	No
Figure 7 +4	Diatonic Tetrachord	Low
Figure 8	Partial Diatonic Tetrachord	Low
Figure 9	Sequential	Low
Figure 10	Diatonic Tetrachord	Low
Figure 11	Diatonic Tetrachord (C#, B natural)	Low
Figure 11 +4	No bass	No
Figure 12	Pedal	Low
Figure 12 +4	Embellished diatonic tetrachord	Low
Figure 13	Pedal+ ascending tetrachord	Low

This is what I extrapolate from the study of the bass:

- The rhythmic enjambement in the bass Bars 30-33 is special and to be preserved. This means not clouding it with additional bass material.

- In Bar 72, bass notes look like scalar passages in which all notes could be equal. The bass study, however, reveals a hierarchy which suggests that the pitches that comprise the descending diatonic tetrachord are the 'bass notes' even when encased in scalar motion.
- The mid-register A's in the staff in Bar 165 are the start of the low bass pedal but are up an octave to accommodate the dramatic use of the low register in Bar 173.
- Bars 177-192 feature no bass line which increases my freedom to add notes but also presents a risk: there is drama in the disappearance of the bass and I am loathe to damage that effect.
- In Bar 236 the whole active line could be transposed down an octave for dramatic effect or the line could be left in register and augmented by exclamations by transposing certain notes down an octave.

— — —

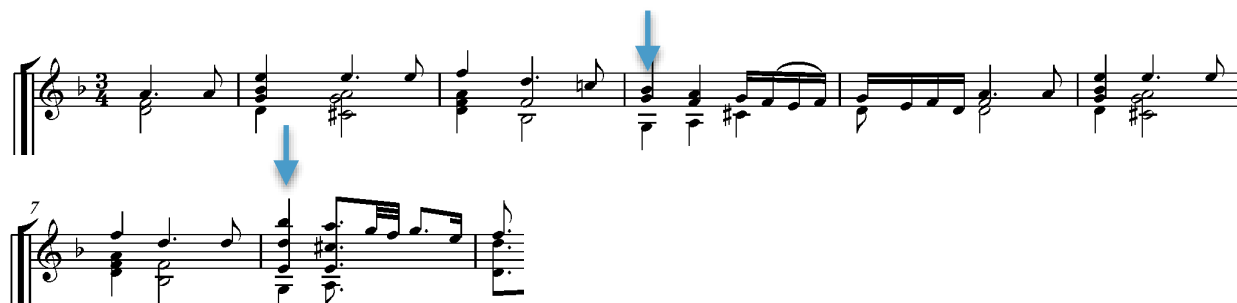
Next I needed to apply what I had learned. I thought starting in the middle might be a good strategy. I initially wrote an active bass line at Figure 3, but after some experimentation discovered that my initial impulse was mistaken and that Figure 3 is rather nicer left alone. In this section there is something magical about the descending tetrachord in the Alto register, and I wanted to preserve the ethereal quality of that the first time it is heard. The repeat in that figure (Figure 3 +4), however, benefits from elaboration. I explore whether there is space for a different kind of bass movement there, and look for an example of a similar spot elsewhere in the Ciaccona for inspiration. I uncovered that Bach uses the same descending tetrachord motive in the low register of the violin at Figure 5, and did not want to preempt that moment by dropping the octave in the second half of Figure 3. So I looked into what else could be done at that spot.

At Figure 3, Bach introduces a descending chromatic bass line that fits neither the harmonic nor the rhythmic profile of the Ciaccona bass. I worked to see why I had not noticed this deviation from the form earlier. Perhaps it is because Bach has snuck the melody of this variation (Figure 3) into the inner voice of the first variation (Figure 2) and tricked our ear into hearing it as carrying the Ciaccona bass line with it. That I had trouble working out the alignment of this melodic material with the harmonies alerted me to things going on that I did not yet understand. I went back to the beginning and explored the period length of each phrase.

The first phrase is four bars long, displaced by a pickup bar of two beats. When the first variation starts, however, it does so on a downbeat. Bach has tricked our ear into thinking the

repeat of the theme is the same length by shortening the predominant-dominant progression by a beat but by using texture to draw our ear to the four-voice iv and V chords in the repeat. This allows him to start the first variation on a downbeat.

Example 1: Ciaconna Bars 1-8



From the bass line it appears as if we are in the same harmonic spot under both arrows, while in fact the first one is an incomplete iv chord leading to iii^6 while the second is ii^6_5 leading to V.

Variation 2, which begins at Bar 17, gives us the feeling of the Chaconne bass even though we are not actually hearing it at this point because of the way in which we have come to associate this moving line with the ground bass that was under it when it is introduced in Variation 1 (Bar 9).

Variation 2 starts with D in the bass and the anticipated D-C# movement from the first to the second bar (Bar 17-Bar 18), but this is the last of the ground bass—instead of rising, the C# falls to C natural, then B, then Bb. Critically for our perception of consistency, though the preceding bass notes are ‘wrong’, the Bb comes in the expected place on the second beat of Bar 19. When the E suspended above it resolves down to D, we have the anticipated VI harmony as well. In the following bar (Bar 20) we likewise have the dominant in the expected place on the second beat.

Example 2: Ciaconna Bars 17-20



Given the interconnectedness of the first and second variations, when I wanted to elaborate on the second half of the second variation, I looked for inspiration in the second half of the first variation. Namely, I asked myself, ‘are there notes I can use to create a counter-melody in the bass?’ While the melodic figuration is the same in both sections, the changes that Bach makes in the bass are largely small rhythmic shifts that do not jump out, and changes to the *ficta*—the sharps and flats of notes—buttress the shape of the variation since often one sees the right pitches even if chromatically inflected. I feel that the elegance and simplicity of the close thirds and chromatic descent are a greater loss than the richness gained through harmonic elaboration. Furthermore, I feel that the nature of the repeat of this early variation is such that the harmonic changes that Bach ‘gets away with’ are subtle and hard to track aurally in his minimalist presentation. These are necessarily reinforced by bigger harmonies, and this detracts from the eloquence of Bach’s tricky contrapuntal operations. My desire to ‘do something’ was overridden by an understanding that in the context of the longitudinal unfolding of the piece, less, in this moment, was more.

At the start of the third variation at Bar 25, we have twice heard the unadulterated theme and two variations. Bach now provides contrapuntal variation. In Bar 26 we hear the B-C#-B figure that opened the Allemande.

Example 3: Ciaconna Bars 25-26



To be eloquent and highlight the similarities between the two moments I wanted to harmonise the low C# with an E below it as I did in the Allemande.

Example 4: Ciaconna Bar 25, Poll Arrangement



This sounds good but unprepared, so I experiment on the instrument to see if I can ‘back into’ making this sound prepared in context. This is how I arrived at writing sixths below the melody. By putting the opening bass at Figure 4 down an octave, I create space for this tenor voice (see arrow, above) not to interrupt the Chaconne melody.

As previously, I derive my route through certain sequences by choosing from a menu of possible versions:

Chaconne Figure 7 Bass Sequence Study

original

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together in groups of four. Measure 1 starts with a B-flat. Measure 2 has a B-flat. Measure 3 has a B-flat. Measure 4 has a B-flat. Measure 5 has a B-flat. Measure 6 has a B-flat. Measure 7 has a B-flat. Measure 8 has a B-flat. Measure 9 has a B-flat. Measure 10 has a B-flat. Measure 11 has a B-flat. Measure 12 has a B-flat. Measure 13 has a B-flat. Measure 14 has a B-flat. Measure 15 has a B-flat. The sequence ends with a double bar line.

3

5 *version 1*

7

9 *version 2*

11

13 *version 3*

15

2

Version 4*Version 6*

Chaconne Bar 77 continuous bass study

downbeats are descending tetrachord. anything I do should not detract from that

original



In the Ciaconna I continue with the above methodology throughout the movement.

In this section I have attempted to share insight into my approach to arranging the Suite BWV 1004 for 7-string guitar, though inevitably the arrangements themselves are more revelatory than this expository text.

1

Ciaconna

Guitar

The first system of music for 'Ciaconna' is written for guitar in 3/4 time. It consists of two staves. The melody is in the treble clef, starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line is in the bass clef, starting on a whole note G3, followed by a half note A3, and then a quarter note B3. The key signature has one flat (Bb).

2

Gtr.

The second system of music continues the piece. It consists of two staves. The melody in the treble clef continues with a quarter note C5, followed by a half note D5, and then a quarter note E5. The bass line in the bass clef continues with a quarter note C4, followed by a half note D4, and then a quarter note E4. The key signature remains one flat.

Gtr.

The third system of music continues the piece. It consists of two staves. The melody in the treble clef continues with a quarter note F5, followed by a half note G5, and then a quarter note A5. The bass line in the bass clef continues with a quarter note F4, followed by a half note G4, and then a quarter note A4. The key signature remains one flat.

3

Gtr.

The fourth system of music continues the piece. It consists of two staves. The melody in the treble clef continues with a quarter note B5, followed by a half note C6, and then a quarter note D6. The bass line in the bass clef continues with a quarter note B4, followed by a half note C5, and then a quarter note D5. The key signature remains one flat.

4

Gtr.

The fifth system of music continues the piece. It consists of two staves. The melody in the treble clef continues with a quarter note E6, followed by a half note F6, and then a quarter note G6. The bass line in the bass clef continues with a quarter note E5, followed by a half note F5, and then a quarter note G5. The key signature remains one flat.

Ciacconna

2

Gtr.

Measures 27-30 of the guitar score for 'Ciacconna'. The notation is in G major (one sharp) and 3/4 time. The guitar part features a complex, flowing melody in the right hand and a steady bass line in the left hand. Measure 27 starts with a treble clef and a key signature of one sharp. The piece is marked with a '2' at the top left.

Gtr.

Measures 31-34 of the guitar score for 'Ciacconna'. The notation continues the complex, flowing melody in the right hand and the steady bass line in the left hand. Measure 31 starts with a treble clef and a key signature of one sharp. A box containing the number '5' is placed above measure 33. The piece is marked with a '2' at the top left.

Gtr.

Measures 35-38 of the guitar score for 'Ciacconna'. The notation continues the complex, flowing melody in the right hand and the steady bass line in the left hand. Measure 35 starts with a treble clef and a key signature of one sharp. The piece is marked with a '2' at the top left.

Gtr.

Measures 39-41 of the guitar score for 'Ciacconna'. The notation continues the complex, flowing melody in the right hand and the steady bass line in the left hand. Measure 39 starts with a treble clef and a key signature of one sharp. A box containing the number '6' is placed above measure 40. The piece is marked with a '2' at the top left.

Gtr.

Measures 42-45 of the guitar score for 'Ciacconna'. The notation continues the complex, flowing melody in the right hand and the steady bass line in the left hand. Measure 42 starts with a treble clef and a key signature of one sharp. The piece is marked with a '2' at the top left.

Ciacconna

3

45

Gtr.

48

Gtr.

7

51

Gtr.

54

Gtr.

8

58

Gtr.

Ciaconna

4

62

Gtr.

65 9

Gtr.

68

Gtr.

70

Gtr.

72 10

Gtr.

74

Gtr.

The musical score for guitar, measures 62-74, is presented in six systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat). Measure numbers 62, 65, 68, 70, 72, and 74 are indicated at the start of their respective systems. A box containing the number '9' is placed above measure 65, and a box containing the number '10' is placed above measure 72. The notation includes various guitar-specific techniques: slurs, ties, and trills (marked 'tr') are used throughout. The bass line often features sustained notes or rests, while the treble line contains more active melodic and harmonic material. The piece concludes with a trill in measure 74.

Ciaconna

5

76

Gtr.

78

Gtr.

81

11

Gtr.

84

Gtr.

86

Gtr.

Ciaconna

6

88

12

arpeggio

Gtr.

91

13

Gtr.

98

14

Gtr.

106

15

Gtr.

114

Gtr.

Ciaconna

7

121 **16**

Gtr.

This system contains measures 121 and 122. It features a guitar (Gtr.) part with a treble and bass staff. The music is in a key with one flat (B-flat major or D minor) and 3/4 time. Measures 121 and 122 consist of continuous eighth-note runs in both hands, with a melodic line in the treble and a supporting line in the bass.

123

Gtr.

This system contains measures 123 and 124. The guitar (Gtr.) part continues with eighth-note runs in both hands. Measure 123 shows a continuation of the melodic line, while measure 124 introduces some chordal textures alongside the runs.

125

Gtr.

This system contains measures 125 through 130. Measures 125 and 126 continue the eighth-note runs. From measure 127 onwards, the music shifts to a more chordal texture, featuring sustained chords and some moving lines in the treble and bass staves.

131 **17**

Gtr.

This system contains measures 131 through 136. Measure 131 starts with a new section marked by a double bar line and a key signature change to two sharps (F# major or C# minor). Measures 132-136 feature a mix of chords and moving lines, with a more melodic focus in the treble staff.

137 **18**

Gtr.

This system contains measures 137 through 142. Measures 137-140 continue the melodic and harmonic development. Measure 141 shows a key signature change back to one flat. Measure 142 concludes the system with a final chord and a melodic flourish.

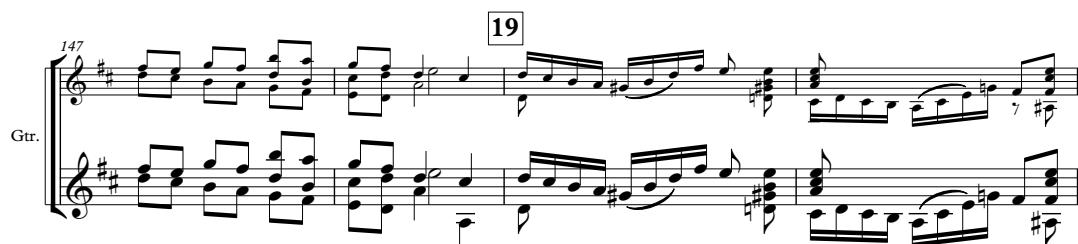
Ciaccona

8

Gtr.



Gtr.



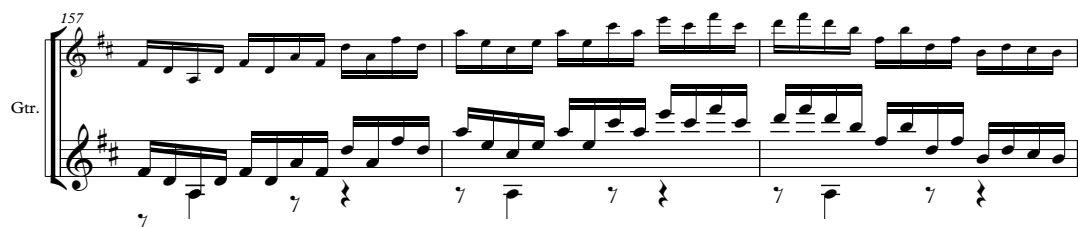
Gtr.



Gtr.



Gtr.



Ciacconna

9

160 21

Gtr.

163

Gtr.

166

Gtr.

169 22

Gtr.

172

Gtr.

Ciaccona

10

23

175

Gtr.

179

Gtr.

24

184

Gtr.

25

191

Gtr.

26

198

Gtr.

arp.

Ciaccona

11

204

Gtr.

27

210

Gtr.

214

Gtr.

217

28

Gtr.

220

Gtr.

Ciaconna

12

223

29

Gtr.

226

Gtr.

228

30

Gtr.

230

Gtr.

233

Gtr.

Ciaccona

13

236

Gtr.

239

Gtr.

31

242

Gtr.

244

Gtr.

246

Gtr.

Ciacconna

14

248 32

Gtr.

252

Gtr.

On *Pronuntiatio* and *Elocutio* in the rhetorical style, or On Playing

Rhetoric reinforces the partnership between composers and performers, which was seriously damaged by Romanticism.¹³⁵

Music does not exist except in sound and at the moment of perception. For that reason I have compiled some anecdotes about the rhetorical *pronuntiatio* (in Cicero's formulation) that are worth highlighting as they impact my approach to the accompanying performance.

Firstly, in the rhetorical conception, a performance is not limited to sounds in a vacuum:

The composer has invented the matter, arranged it and decorated it, and the work is now ready for delivery (*pronunciatio*) by the orator or performer. The other divisions of rhetorical performance, memory (*memoria*), and gesture (*actio*), which includes the visual aspects of performance, will now come in to play to transfer the ideas to an audience.¹³⁶

These issues of context can be thought of as governed by *decorum*, or the actions appropriate to a context and a discourse:

Decorum is defined in the Classical rhetoric books as 'speaking appropriately' or 'speaking to a purpose', and will govern every choice a performer makes, not only in the performance of the music, but in choosing an appropriate venue or the style of dress."¹³⁷

It is hoped that by the time of performance, issues that might be distracting to the listeners are well and truly resolved to create the opportunity for clear and fluent communication:

Technique is important, but should not be obtrusive...It should be ready to hand, and the performer should not have to seek for words, 'as the hands of the musician, even though his eyes be turned elsewhere, produce bass, treble or immediate notes by force of habit'. In other words, the performer should not be over-concerned with technical problems during a performance."¹³⁸

¹³⁵ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer's History of Music For The Twenty-First Century*. Oxford: Oxford University Press (166).

¹³⁶ Tarling, Judy. 2014. *Handel's Messiah: A Rhetorical Guide*. St Albans: Corda Music (87).

¹³⁷ *ibid*

¹³⁸ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (17).

With mechanics on the instrument in place, there is a choice of delivery-style. This is related to musical style, but is not necessarily the same.

Speakers have their own personal styles of delivery including those who rush ahead, those who employ plenty of pauses, a harsh or gloomy style, or one of smoothness and uniformity. The plain, simple style is deceptively difficult to accomplish, as when not full-blooded, the speaker should not lack 'the sap of life.' Distinction of style, according to the *ad Herennium*, is to render it ornate by variety. There are as many styles as there are speakers."¹³⁹

The plain simple style is one that I work to achieve, because this approach resonates with me as an artist; it is to my taste. Within it, I seek to be eloquent in rhetorical fashion:

Using the appropriate voice tone is crucial for communicating the message. The term 'speaking appropriately' describes the performer's choice of tone of voice, and will have already influenced the composer's choice of key, dynamic, articulation, rhythm, harmony, and tempo which all support and contribute to the effect...These elements of compositional choice will help the performer decide on the appropriate mode of delivery and tone of voice.¹⁴⁰

Clearly all of these elements are subjective and interpretative on the part of the performer, and so I find it helpful to have some of the issues around musical *executio*, in Bernard and Mattheson's formulation, laid out. I particularly enjoy Anner Bylsma's advice on a practical matter, namely how to bring out a dissonance in the rhetorical style:

A dissonance, like a suspension, should usually be louder than the consonances around it, since dissonances are more interesting to the ear. This can be done with a little vibrato or with bow technique. Listeners will more or less fill out the consonance for themselves, because they expect them, which is why you barely have to touch a consonance after a dissonance. But a dissonance yearns to be brought out clearly. They are wonderful moments of tension. To illustrate this, I used to give my students an example: you never read in the newspaper that, when Father came home, he lit his pipe, put on his slippers, and opened the paper. But you will read, when Father came home, he put on his slippers, opened the paper, lit his pipe, and the house blew up, because, unknown to him, there was a gas leak in the house. See what I mean? The dissonance creates the interest, not the consonance.¹⁴¹

Lastly, I love the imperative for freshness that rhetorical performance requires:

¹³⁹ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (65).

¹⁴⁰ Tarling, Judy. 2014. *Handel's Messiah: A Rhetorical Guide*. St Albans: Corda Music (87).

¹⁴¹ Janof, Tim. 1998. Conversation with Anner Bylsma <http://www.cello.org/Newsletter/Articles/bylsma.htm> Accessed 11 August 2020.

If the performance is an imitation of other performances, or even of a previous one of his own, it will seem stale and may come over as routine. If, however, the performer maintains his vital connection with the music and continually refreshes his ideas about it, he will be able to capture the audience's imagination in his own way, and create...a memorable performance.¹⁴²

Practical Eloquence: Lessons from Historical Performance

There are certain performance practices for expressing historical music that can be explored through the written record. One source of practical information is lute tablature that, unlike musical notation, gives information about the physical execution of music. Lute tablature is an especially useful resource into articulation as it reveals on which string a given passage was played as well as an indication of any slurring or left hand articulation or ornamentation. For pieces like the Suite BWV 995 for which we have both the Bach autograph and a contemporary intabulation, we can synthesize useful insights into how the rhetorical partnership between the performer (largely responsible for decoration and execution in Mattheson's rhetorical conception) and the composer (largely responsible for invention, disposition, and elaboration) is manifest in terms of a physical gesture on the instrument.

In the case of BWV 995, the surviving tablature is presumed by Falckenhagen.¹⁴³ He, like the great lute virtuoso Silvius Leopold Weiss, used a lute in D minor tuning, which, according to the Oxford Companion to Music, was introduced in France by Denis Gaultier around 1650. From low to high this means the lute was tuned A A' - B B' - c C - d D - e E - f F - g G - A A - d d - f f - a a - d' - f '¹⁴⁴

Below I present a sampling of examples that reveal how Falckenhagen brought Bach's ideas to life on the instrument. These examples are anecdotal—they are the performance notes of one player—but they are useful in crafting an historically inspired approach to *elocutio*.

¹⁴² Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (66).

¹⁴³ Fojas, Ivar-Nicholas Isaac. 2017. *J.S. Bach's Suite In G Minor, BWV 995: A Comparison Of Manuscripts For Violoncello, Lute And Lute Intabulation As A Model For A Guitar Arrangement Of The Suite In D Major BWV 1012*. Thesis. University Of Arizona (39-40).

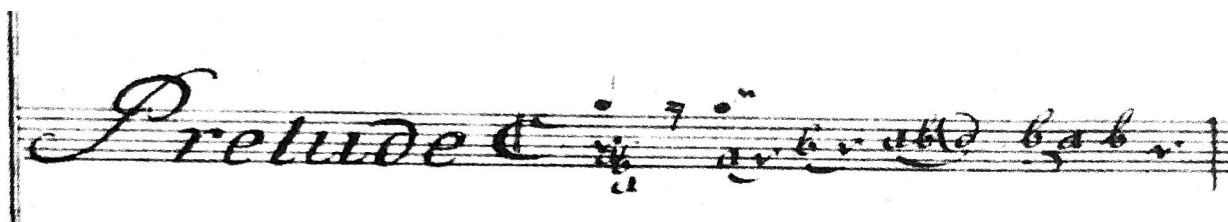
¹⁴⁴ The Lute Society: <https://www.lutesociety.org/pages/lute-tuning> Accessed 10 January 2022.

On realising long slurs:

Example 1: BWV 995 Autograph:



Example 2: BWV 995 Intabulation:¹⁴⁵



Here the intabulation shows Falckenhagen's interpretation of Bach's long slur, which divides the large group into four smaller groups. The notes: (Sol...re-mi) (fa-sol) (la-si-do) (si-la si sol) are slurred together when possible on one string, which suggests that Falckenhagen is attempting to replicate the long slur as fluently as possible.

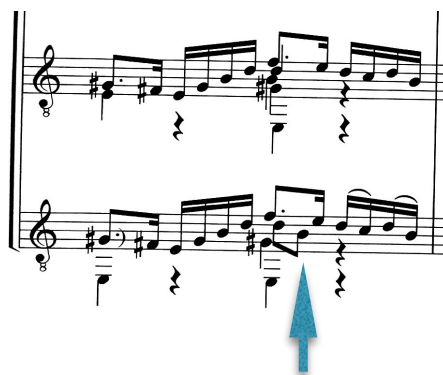
There is only one potential slur that he does not use, within the last grouping, which could be articulated (si-la-si sol) (equally possible on the lute as on the guitar) instead of (si-la si sol). The option that Falckenhagen employs renders two trochees (long-short long-short) rather than one extended trochee (long — short).

¹⁴⁵ Koonce, Frank, ed. 2002. Johann Sebastian Bach The Solo Lute Works. San Diego: Neil A Kjos Music Company (114).

On how to accommodate thick chords:

For this example, I use Tillman Hoppstock's side-by-side engraving of BWV 995 which includes the Bach text (top staff) and the lute tablature (transcribed, bottom staff) because it renders this moment more clearly (due to scratches in the intabulation.) In Bar 4 of the Allemande, the lute tablature shows that thick textures can be realised by delaying an internal chord tone. Based on my experience of this moment as a player, I assume this is to enable the chord to be rendered more fluently:

Example 3: BWV 995 Allemande Bar 4:¹⁴⁶



On slurs in slow music:

The BWV 995 Sarabande is remarkable for its sparse texture on the lute, and I had always based my interpretations on the guitar on my reading of the four-note slurs in the autograph. Unable to render four notes slurred in a slow tempo, I tried to pluck all of the notes and use the slurs as a guide to phrasing. The lute tablature, however, suggests an approach that I find much more expressive. I find this use of slurs much more eloquent on the guitar than my initial approach.

¹⁴⁶ Hoppstock, Tilman. 2010. Bach: The Lute Works in Urtext. Darmstadt: PRIM-Musikverlag (47).

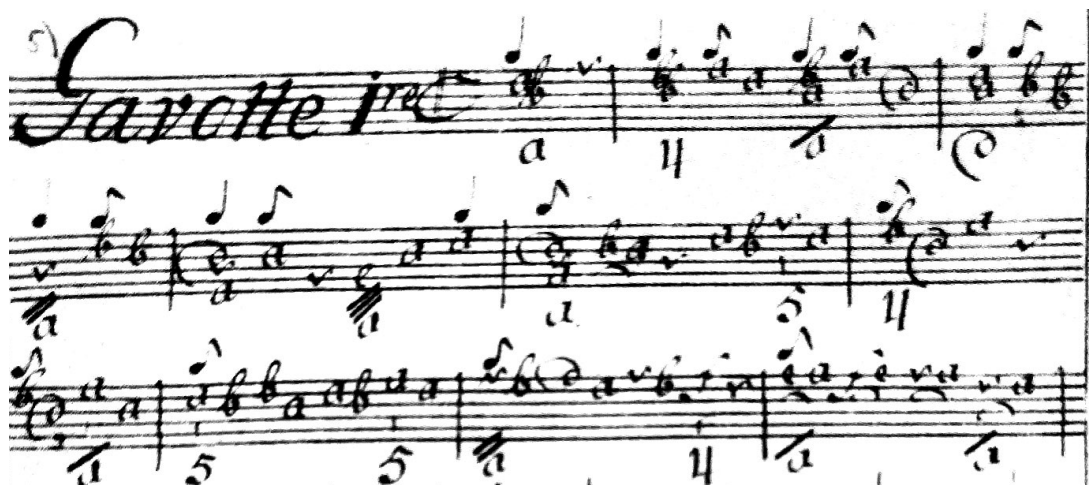
Example 4: BWV 995 Intabulation¹⁴⁷**On plucked articulations:**

While it is a fundamental practice of the Rhetorical period to prefer slurred articulations to plucked articulations,¹⁴⁸ certain genres contravene this norm, especially the ‘skippy’ Gavotte. I include the intabulation of the first half of the first gavotte in BWV 995, which includes no slurs at all for the first seven measures. I interpret this to mean that conventions and norms are subservient to genre, and that communicating the character of a dance is paramount.

¹⁴⁷ Koonce, Frank, ed. 2002. Johann Sebastian Bach The Solo Lute Works. San Diego: Neil A Kjos Music Company (114).

¹⁴⁸ Miller, David. 2021. Correspondence with the author.

Example 5: BWV 995 Gavotte Intabulation

**On playing across the string:**

The second gavotte of BWV 995, en *Rondeaux* contrasts with the first gavotte, and the smooth flowing top line is accomplished by any means necessary—there are no plucked moments that could physically be slurred.

Example 6: BWV 995 Gavotte II en Rondeaux

On playing fast scales:

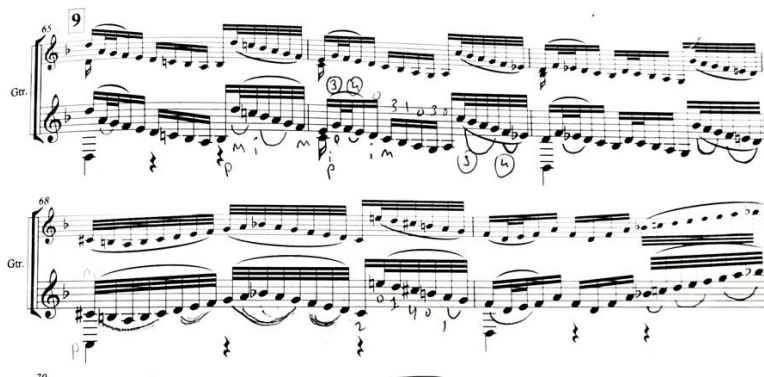
Since there are no examples of fast scales in surviving lute intabulations of Bach's music, at the suggestion of David Miller¹⁴⁹ I use an example from Francesco Corbetta of using extended Baroque Guitar slurs as well as cross-string fingerings to render the passages as smoothly and fluently as possible on the lute. I find that this example can be translated to playing on the modern guitar and use it to shape my execution of the fast scalar passages in my arrangement of the Bach Ciaconna.

Example 7: Fast Scales in Francesco Corbetta¹⁵⁰



This example shows an approach that places a high premium on smooth and flowing expression by using a combination of slurred and cross-string *campanella* fingering to accommodate the expressive goal.

Example 7a: My attempt to realise Corbetta's principles in the Bach Chaconne Bars 65-69



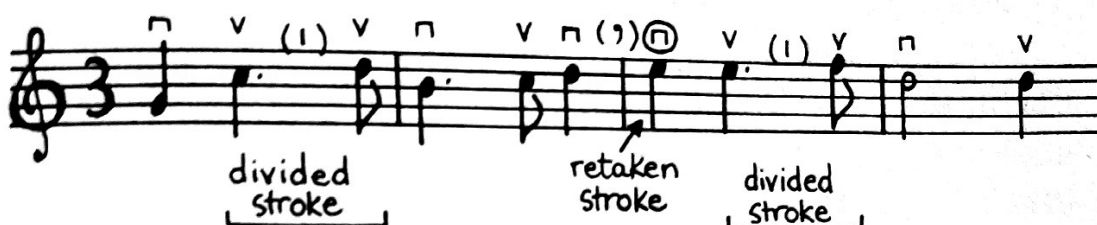
¹⁴⁹ Miller, David. 2021. Correspondence with the author.

¹⁵⁰ Corbetta, Francesco. 1643. *Varii capricii per la ghittara spagnuola*...Milan: n.p.

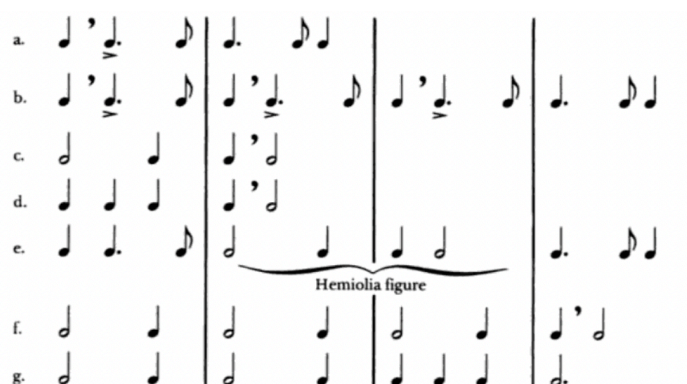
Some General Observations about Articulation

Slurs, in the Rhetorical era, as part of the *elocutio*, were often employed to highlight the meter of a work in dance music as well as the prosody of musical or literary texts. What is clear, though, is that for good and experienced players there were as many exceptions as there were rules. This example is not only an exception to the default norm of bowing ‘as it comes’, but is furthermore using the strong ‘noble’ stroke on the downbeat and the weaker ‘vile’ stroke on the second beat, even though the rhetorical emphasis in this kind of sarabande is on the second beat when the harmony is changing (as above).

Example 8: Divided and retaken strokes in a violin Sarabande, Dupont 1718b, p. 6¹⁵¹



Example 9: Typical Sarabande Rhythms¹⁵²



¹⁵¹ Mather, Betty Bang. 1987. *Dance Rhythms of the French Baroque: A Handbook for Performance* Bloomington: Indiana University Press (149).

¹⁵² Little, Meredith, and Jenne, Natalie. 2001. *Dance and the Music of J.S. Bach*. Bloomington, IN: Indiana University Press (97).

Example 8 highlights that any attempt to codify a ‘practice’ in different decades and countries in the Rhetorical period will yield a complex codex with many exceptions.

Further complicating the landscape is that the lack of articulation markings in violin music does not necessarily indicate that slurs were not used. Violin music was written for professionals (as opposed to viol music that was often played by amateurs and contains a greater amount of articulation information) and no ink was spilled to clarify what would have been assumed by professional players.

Slurs occur in only one dance piece in a violin tutor. Michel de Montéclair (1711-12) slurred a few pair of good-bad quick notes in a pedagogical bourée—presumably because of the speed of this dance. But quick notes in concert pieces with dance titles were often slurred in pairs (good-bad), as in Philidor’s gavotte or even in fours (good-bad-good-bad), as in viol examples...Both ways of slurring bring out the good notes of the meter. Only occasionally, when the melodic contour identifies the underlying pulse movement, are the first or last three of four quick notes slurred.¹⁵³

Violin slurs will not necessarily match lute slurs because of the tuning of the strings and the necessity to cross the strings more frequently on the lute due to the smaller intervals. For a detailed exposition of how notes were grouped in the Rhetorical era, see Mather: *Dance Rhythms of the French Baroque*, Chapter 16, in which the author uses Hotteterre’s indications of woodwind articulations (using the commonly used syllables tu and ru) to augment our understanding of string articulation and to cast light on how notes were grouped even when slurs are not expressly indicated in a score.

Translating lute articulation to the guitar

The main lute tuning of both the 11 and 13 course lute during Bach’s life time was D Minor (see p. 161 above), and because the strings were generally separated by a third with a central fourth as opposed to the fourths of the modern guitar with a central third (modern guitars are tuned E, A, D, G, B, e), there are times when a slur in the left hand can not be continued because of a string crossing. Times like these are an opportunity to employ an understanding of dance rhythms, of note-grouping tendencies, and of rhetorical eloquence to make interpretative decisions that capture the spirit of the legato. According to lutenist David Miller, ‘lute, violin, and

¹⁵³ Mather, Betty Bang. 1987. *Dance Rhythms of the French Baroque: A Handbook for Performance* Bloomington: Indiana University Press (141).

guitar slurs will be in different spots because of the different tunings, but will be done according to the same principal.¹⁵⁴ As a resource to modern players, Miller further recommends Silvius Leopold Weiss: 'He is a wonderful example of how to articulate: Weiss doesn't want to keep plucking for very long.'¹⁵⁵ This is likewise what I have attempted to do in my interpretations of the music that I arrange in this study.

¹⁵⁴ Miller, David. 2022. Correspondence with the author.

¹⁵⁵ *ibid*

Conclusions—Summarizing a process for arrangement in a style

In this paper I have taken you on my 6-year journey to arrange Bach for 7-string guitar in a compositional style that is plausibly of Bach's time. I have used rhetoric, the dominant framework for understanding music during Bach's lifetime, as the means to craft a personal artistic framework for this task, and used this lens to colour my approach to and study of Bach's examples.

By joining me on this journey, I hope you have taken away an element of my work that is useful to your own. While I had set out initially hoping to devise a proscriptive methodology for arrangement based on a systematic approach, what I found instead is that the best arrangements, like the best performances, are personal expressions of an artistic vision. No two artists will have the same interpretation, and so no two artists will make the same arrangement. My arrangements emerged through an iterative process of unfolding layers of music and meaning that led me to an artistic orientation that is personal but resonant with the information about the past that I uncover.

Interpretation and arrangement take place within a framework, a set of underlying assumptions that shape our work. These are mediated by our intent, or what we aim to do, and are influenced by the tools that we use, the context in which we present our work, the style that we adopt, and the audience to whom we perform. While understanding these issues is not a tool, combining an understanding of them with an artistic process like the one that I undertook is a powerful methodology for approaching arrangement.

As the result of this research, I have changed as an artist. I am able to see with greater acuity the ways in which music is and can be an expression of an aesthetic framework not only in an abstract or theoretical sense but in a practical one. In his notes to 'Simply Baroque', a collaboration between Yo-Yo Ma and the Amsterdam Baroque Orchestra, Ma writes 'Whenever you have gone beyond the world that you know, and then go back to the familiar world, you find it changed...not with a sense of losing something from our traditional music. You end up with

greater freedom, not less.¹⁵⁶ By parsing complex issues about what music is, how to arrange it, and then ‘marking those ideas to market’ on a 7-string guitar, I have greater freedom as an artist to speak with confidence and to know intimately how, and why I make music in the way that I do.

In the context of Bach’s music, this research has opened my eyes and my ears to alternative ways of thinking about and expressing his music. Dreyfus inspires me to look at *inventio* first, Haynes challenges my relationship to HIP, Tarling suggests how to use rhetorical tools, and Bylsma teaches me how to fence with my fingers.

Conversely, I am lucky not to be weighed down by rhetoric: I have the privilege of having seen *Die Meistersinger*. I know there are risks to committing overly-slavishly to an approach, namely that the artistic foil loses value when it becomes a set of chain mail heavier than it is worth. Bartel’s *Musica Poetica* is a useful window into rhetorical figures, but trying to compose or arrange with all of these in front of mind is just the thing for which Walter mocks the Meistersingers, whom he sees as slavishly devoted to *poetics*. Rhetorical devices are to be learnt and then forgotten, as per the Ancient Greek quotation above just as per Nadia Boulanger’s teaching on rules of harmony and counterpoint.¹⁵⁷

I have long been enamoured of Bach’s music, and now I can say exactly what made Mozart say, of Bach’s motet *Singet den Herrn ein neues Lied*, ‘That is indeed something from which we can learn!’¹⁵⁸ In Bach, Mozart found a synthesis of many different elements that is still *affecting* in light of its craftsmanship. The scansion of Bach’s feet reveals a poet’s facility with stress, the use of meter a dance-master’s awareness of choreography, the *dispositio* a rhetorician’s facility with oratorical structure, and the *inventio* an engineer’s feel for how materials fit together. Bach fuses an understanding of the mechanist properties of notes with the ear to hear their elaboration both latent and contrivable and uses taste to prevent poetics from getting in the way of affecting an audience and expressing a passion.

¹⁵⁶ Ma, Yo Yo. 2011. Liner Notes to Simply Baroque. Audio CD. Sony Classical.

¹⁵⁷ Conte, David. 2017. Interview with the Author.

¹⁵⁸ Schweitzer, Albert. 1905. J.S. Bach Volume 1. New York: The MacMillan Company (232).

The journey has also afforded other incidental insights that I wish to share: I am newly sensitive to the limitations of recording, which I have learned can be antithetical to rhetorical performance in the sense that a rhetorical *executio* gains vibrancy from being fresh and different each time. This can work against the polish that is required of a recorded performance, necessarily an object that is returned to over and over again. I have experienced concerts that I thought brilliant in person but disappointing upon second and third hearings; my understanding of rhetoric has given me a vocabulary to describe and understand why. To oversimplify, context matters in rhetoric: a remarkable and fresh live performance might not translate well to tape.

I now know that aesthetics itself, born as an idea in mid-eighteenth century Germany, is but an infant compared with the nearly two millennia for which rhetoric was the dominant framework for approaching and understanding literature and art. I am not interested in cultural recidivism and therefore do not throw aesthetics out with the bath water. Just as I do not want to go back to the plagues of previous times, I likewise do not want to return to the rhetorical past. I do, however, want to know as much as I can about rhetoric as an artistic construct for the here and now.

What happened to Rhetoric as the dominant framework?

Judy tarling posits:

The rise in status of artists and musicians and their perception of themselves, their motivation, and the whole issue of 'inspiration' in the creative process during this period resulted in a change from the audience-centered to artist-centered performance. The influence of *On the Sublime* by the Greek writer known as Longinus, which only became well-known during the eighteenth century, exerted an influence on the artist which encouraged stylistic freedom beyond the rule, and led to the force of 'enthusiasm'. By the first part of the nineteenth century, the rhetorical style of composition and delivery had undergone a radical change as the audience's attention became focused on the performing artist as an individual creative force. As a consequence, the importance of the audience as a target for the artist's powers of emotional persuasion was reduced, and the performer's own importance increased as an object for adulation.¹⁵⁹

Bruce Haynes contends:

With the rise of Canonism [in the Romantic era], Rhetoric found itself marginalised and eventually demoted to little more than a negative vibe; "Rhetoric" nowadays usually means something like "bombast." The compelling force of the idea of musical Canon

¹⁵⁹ Tarling, Judy. 2004. *The Weapons of Rhetoric: A Guide for Musicians and Audiences*. St Albans: Corda Music (40).

makes it hard for us now to imagine how basic the principles of Rhetoric once were to musicians.¹⁶⁰

Because rhetoric is foreign to us as a framework, it can be applied by considering the following elements:

- Metric feet (iambes, trochees, spondees, etc...) can be enlightening to understand figures, sections, and forms.
- Time exists on more planes in the rhetorical past: meter, beat, pulse, accent, and emphasis are related words but they are not the same. I would like to use a future study to better understand these ideas and concepts.
- Arsis and thesis are related to systole and diastole, or the natural flow in our bodies of blood leaving the heart and blood returning to the heart. The pressure in the former is greater than in the latter.
- Rhetorical music can be divided into sentences, paragraphs, sections, and wholes.
- Rhetorical music starts from the *inventio*, which is the 'what' and not the 'when'.
- It is rhetorical to prioritise the *inventio* over the *dispositio*: the latter is like clothing, which is close to, adorns, and expresses the person but is not itself the person.
- Musical expression is a partnership between composer and performer. They have serious responsibilities to one another.

Research Implications

As the first example (of which I am aware) of historically inspired applied rhetoric, this project takes the post-modern notion of applied aesthetics and pushes it into the realm of historical music. By probing what is really at play when we perform, and acknowledging that all performance involves decisions about framework, intent, context, and style, I am helping to improve an understanding of the factors that impact performance. I am also inviting perception in as many ways as I or any artist can imagine.

¹⁶⁰ Haynes, Bruce. 2007. *The End of Early Music: A Period Performer's History of Music For The Twenty-First Century*. Oxford: Oxford University Press (8-9).

In practical terms, analysis is my way into Bach, but I have also found a way out. My escape route is a methodology that uses analysis to feed me as an artist but is not predicated on corrigible principles that that analysis might create. To quote the great early exponent of HIP, Karl Richter, 'People make rules because they have no lives.'¹⁶¹ To be sure this is slightly glib, but the point resonates: the notional academic approach wherein corrigible principles are considered necessary does a disservice to the artistic insight that can be created if other modes of learning are accepted. In this sense, this research resolves the perceived disconnection between composer and performer promulgated by romantic ideology. The notion of a division between them is an anachronistic feature of a particular musical moment and not, as they suggest, an essential element of musical practice with either theoretical or practical validity. If there is no music without sound, and there is no performance that exists outside of a framework, there is no such thing as an objective or authentic reading of a piece. Therefore all performance of composed music is necessarily a partnership analogous to that between a politician and a speech, with as many ways to say the words as there are accents in the world.

Weaknesses

It is an unfortunate element of this kind of project that one of the greatest elements that I take away from it is the development of musical skill. I emerge a better performer, a better arranger, and a better composer. Much of the learning from this project is therefore embodied within me as a facet of my craft and not explicable. That said, the approach, sources, and bibliography point towards how another artist might replicate my work.

It is also a (necessary) deficiency of this research that I can not point to specific ways in which I have arrived at a particular decision in my arrangement. By deciding to prioritise the artistic outcome over the process, my decisions are not reducible to statements like 'This A is in this position because...' as even if such statements were made, qualifying a decision in terms of harmony, counterpoint, rhythm, etc..., they would not yield insight that someone else could *use*. The fact remains that I decided that an A is best in a certain spot and no amount of justifying that decision will explain why.

¹⁶¹ Davis, Peter G. 17 February 1981. KARL RICHTER, CONDUCTOR, DIES AT 54. New York Times. <https://www.nytimes.com/1981/02/17/obituaries/karl-richter-conductor-dies-at-54-leader-of-munich-bach-orchestra.html> Accessed 10 August 2020.

Lastly, there is no guarantee that another artist following my process exactly would be satisfied with their results. Because of the artistic nature of the study, there is a process of adaptation of the methodology that another artist would need to go through to make a replication of this study their own.

Research Opportunities in the Future

There are specific research questions that this study brought up that would be fodder for future inquiry:

Mattheson alludes to a rhetorically-obvious relationship between local meter and prosody, which means that he goes into no meaningful depth discussing this. What does he mean, for example, when he writes, ‘The aim of accent is only the pronunciation; emphasis on the other hand points toward the emotion, and illuminates the sense or meaning of the performance.’¹⁶² I believe a contemporary reader would benefit greatly from an exposition on this topic. As an extension of this, it would be edifying to study the rhetorical understanding of the relationship between invention and prosody.

While the additional notes in BWV 995 and BWV 1006a often seem to corroborate the expression implied by slurring in their respective cello and violin versions, BWV 964 does not seem to imply the same articulations and phrasings suggested by the autograph of its violin version, BWV 1003. This study was beyond the scope of this research but would be a most useful research undertaking.

What does it mean for artists in the present that in the rhetorical past there is a higher premium put on diversity of expression? Anner Bylsma asserts:

Our world is obsessed with making everything the same. New houses look the same, new cars look the same, books look the same, and cultures are starting to feel the same. My book represents my fight against uniformity, which is why I scribbled in it. We need to stop being so arrogant in our approach. We all go to school and study music theory and

¹⁶² Mattheson, Johann translated by Ernest Charles Harriss. 1981. Johann Mattheson’s *Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michigan: UMI Research Press. (370).

counterpoint, and then we force our modern way of thinking on geniuses of the past. Who are we to presume that we know better than they do?¹⁶³

Building on this notion, an opportunity for future research is for another guitarist to replicate this study exactly: do exactly what I have attempted to do using exactly the same approach and with exactly the same goals. Their arrangement *will be different*, and the opportunity to compare another guitarists' results and mine would be a very edifying third study.

As above, to say something differently is to say something different. In this sense, I propose that the research community in music is missing an enormous opportunity. I was told that I needed to *do something different* in my approach to Bach in order to be conducting doctoral level research. Knowing what I know now, though, I am completely certain that it is enough to *be a different artist* and approach the same research question that has been approached before. The results will inevitably (and very usefully) be different for a different researcher. The notion that one needs to *do something different* rather than just *be different* to make novel research in the arts is completely anathema to the greatest aim of research: discovery. This itself is a question of phenomenology versus positivism in musical research, an excellent topic for a future paper.

Opportunities for me

This entire project has been an exercise in skill-development for me as an arranger and performer on the 7-string guitar, and now there is a wonderful opportunity to use these skills in arranging other music. Having developed the basis for fluency in the mechanisms of the rhetorical past, I look forward to applying these to other repertoire.

Over the course of this research I have compiled over 200 pages of quotations about music that were not appropriate for this thesis but might, upon editing and organising, comprise a most useful pedagogical text on music which would be a delightful secondary output of this research project at a future date.

¹⁶³ Janof, Tim. 1998. Conversation with Anner Bylsma. <http://www.cello.org/Newsletter/Articles/bylsma.htm> Accessed 11 August 2020.

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Appendix I: Transcriptions and Sources

Section A: BWV 995 Transcribed for 7-String Guitar

SUITE

BWV 995
(Originally in G minor)

Johann Sebastian BACH
Transcribed Michael Poll

Prelude

WG100

2

13

15

17

19

21

23

25

tr

This musical score is for a single melodic line, likely for a piano or guitar, written on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score consists of seven staves of music, numbered 13 through 25. The melody is characterized by frequent sixteenth-note runs and eighth-note patterns. Measure 13 starts with a treble clef and a key signature of one sharp. Measures 14-15 show a change in the bass line with a double bar line. Measure 16 features a trill (tr) on the final note. Measures 17-18 have a double bar line. Measures 19-20 have a double bar line. Measures 21-22 have a double bar line. Measures 23-24 have a double bar line. Measure 25 ends with a double bar line and a repeat sign. The bass line is mostly static, with some chords and single notes.

27 *Très Viste* 3

33 *tr*

38

43

48

53

58

63

4

69

74

79

85

90

95

100

105

The musical score is written in treble clef and features a complex, rhythmic melody. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. Some measures contain rests, indicated by a 'z' symbol. The music ends with a double bar line and a repeat sign at the end of the eighth staff.

110

115

120

125

130

135

140

145

6

150

155

160

165

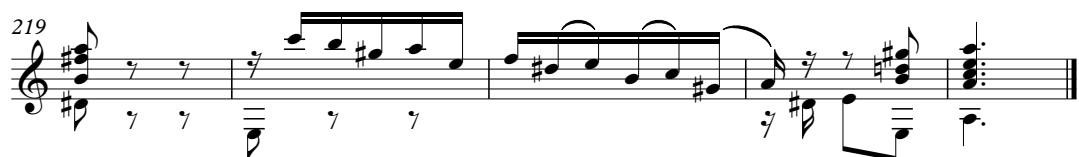
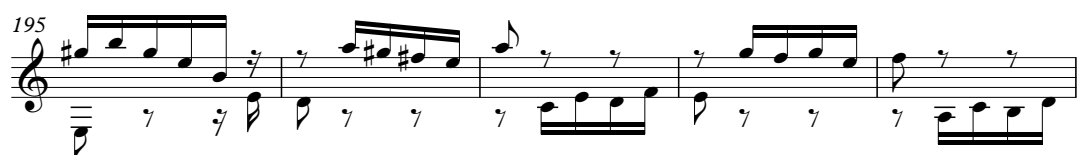
170

175

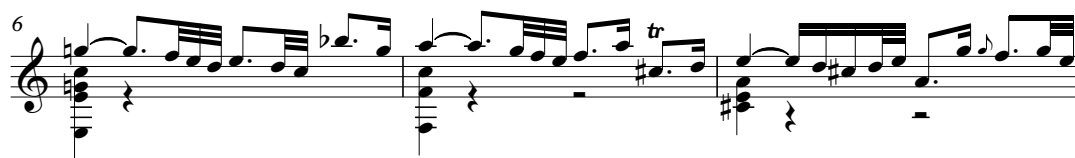
180

185

This musical score is for guitar, spanning measures 150 to 185. It is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 150 begins with a treble staff containing a quarter rest followed by a quarter note G4, and a bass staff with a quarter note F#3. Measure 155 features a treble staff with a quarter note G#4 and a bass staff with a quarter note F#3. Measure 160 shows a treble staff with a quarter note G#4 and a bass staff with a quarter note F#3. Measure 165 has a treble staff with a quarter note G#4 and a bass staff with a quarter note F#3. Measure 170 displays a treble staff with a quarter note G#4 and a bass staff with a quarter note F#3. Measure 175 shows a treble staff with a quarter note G#4 and a bass staff with a quarter note F#3. Measure 180 features a treble staff with a quarter note G#4 and a bass staff with a quarter note F#3. Measure 185 has a treble staff with a quarter note G#4 and a bass staff with a quarter note F#3. The score concludes with a double bar line at the end of measure 185.



Allemande



2
15

17

19

21

23

25

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159

161

163

165

167

169

171

Courante

3/4

3

5

7

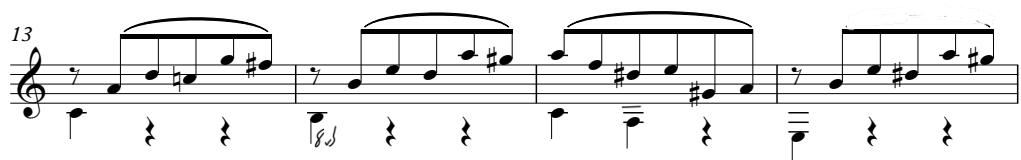
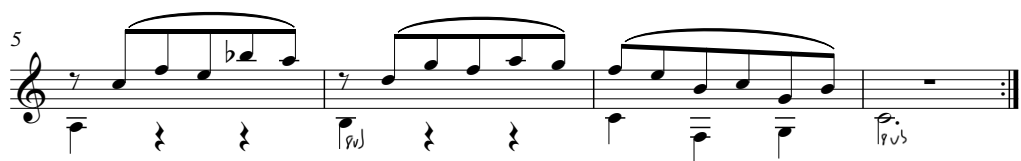
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11

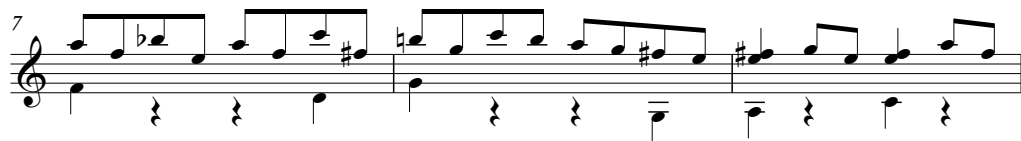
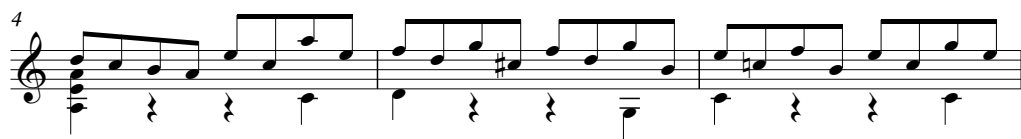
tr

7



Sarabande

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Gavotte I

16

Example 16 shows a sequence of chords and intervals on a staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The sequence consists of several chords and intervals, with some notes marked with a '4' and a '5' below them, indicating a fourth and a fifth interval respectively.

19 

23



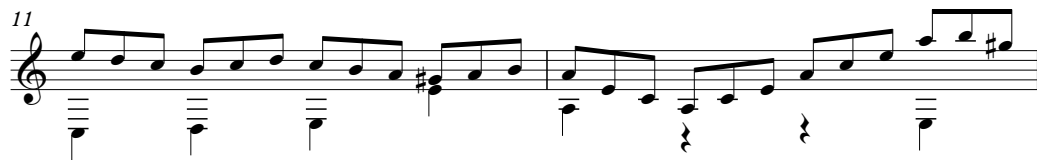
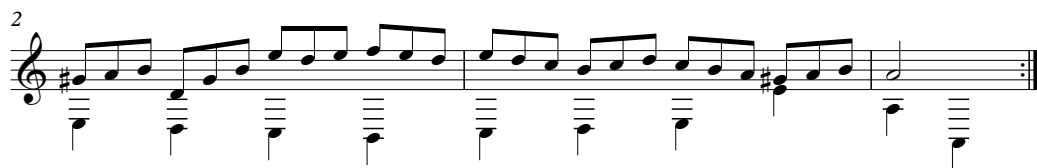
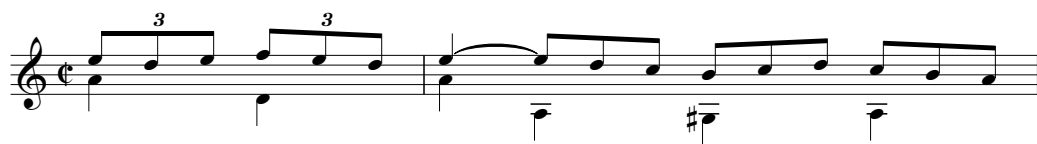
27

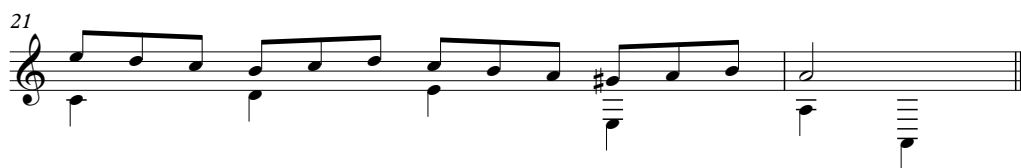
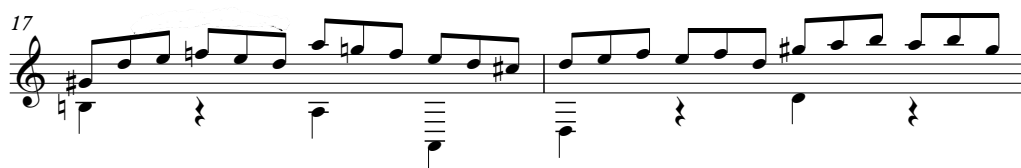
Musical notation for measures 27-30. The melody continues with eighth and quarter notes, some beamed together. The bass line consists of quarter notes and rests. Measure 27 has a treble clef and a key signature of one sharp (F#). Measure 28 has a 7-measure rest in the treble. Measure 29 has a treble clef and a key signature of one sharp. Measure 30 has a treble clef and a key signature of one sharp.

[illegible]

33

f u 3 *g u 3* *f u 3* *g u 3* *f u 3* *f u 3* *f u 3*

Gavotte II en Rondo



Gigue

Musical score for a piece titled "Gigue". The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The piece consists of 36 measures, organized into six systems of six measures each. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Measures 1-6: The first system begins with a treble clef and a 3/8 time signature. It contains six measures of music, including eighth and sixteenth notes, and rests.

Measures 7-12: The second system starts at measure 7 and continues with similar rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 13-18: The third system starts at measure 13 and includes a measure with a sharp sign (#) and a measure with a flat sign (b).

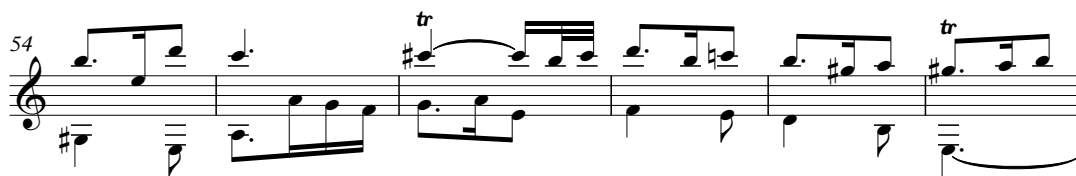
Measures 19-24: The fourth system starts at measure 19 and includes a measure with a sharp sign (#) and a measure with a flat sign (b).

Measures 25-29: The fifth system starts at measure 25 and includes a measure with a sharp sign (#) and a measure with a flat sign (b).

Measures 30-35: The sixth system starts at measure 30 and includes a measure with a sharp sign (#) and a measure with a flat sign (b).

Measure 36: The final measure of the piece, ending with a double bar line and repeat dots.

2



Appendix I Section B: Suite BWV 996 Transcribed for 7-String Guitar

SUITE

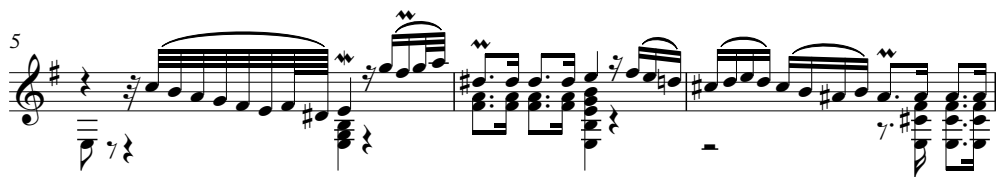
BWV 996

(In E minor)

Johann Sebastian BACH

Transcribed Michael Poll

Preludio



Presto

2

16

22

28

34

40

46

52

The musical score is written for a single melodic line on a grand staff. It begins at measure 16 and continues through measure 52. The tempo is marked 'Presto'. The key signature has one sharp (F#). The time signature is 3/8. The music is characterized by fast, flowing sixteenth-note patterns, often in groups of four or six. There are several triplet markings (indicated by a '3' over a group of notes) and various rests, including eighth and sixteenth notes. The piece concludes with a final chord in measure 52.

58 3



Measures 58-63: This system contains six measures of music. Measure 58 begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a quarter rest in the second measure. The bass line features a steady eighth-note accompaniment. Measure 63 ends with a triplet of eighth notes.

64



Measures 64-69: This system contains six measures. Measures 64-68 feature a complex rhythmic pattern with many sixteenth and thirty-second notes, including frequent rests in the bass line. Measure 69 concludes the system with a final chord.

70



Measures 70-74: This system contains five measures. Measures 70-73 continue the intricate rhythmic texture with dense sixteenth-note passages. Measure 74 ends with a final chord and a double bar line.

Allemande



2



Courante

3/4

3

5

7

9

11

13

The image displays a musical score for a piece titled "Courante". The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The music is organized into measures, with measure numbers 1, 3, 5, 7, 9, 11, and 13 indicated at the beginning of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line at the end of measure 13.

2



Sarabande

3/4

3

5

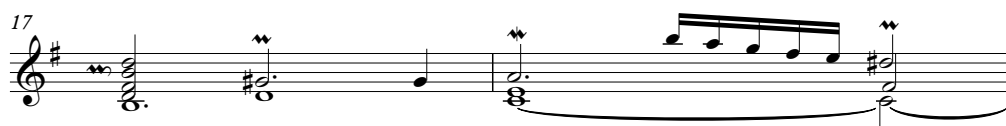
7

9

11

The musical score for the Sarabande is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of 11 measures. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like *mf* and *f*. The score is divided into six systems, with measure numbers 1, 3, 5, 7, 9, and 11 indicated at the beginning of each system. The first system (measures 1-2) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 3-4) continues the melodic development. The third system (measures 5-6) introduces a new melodic phrase. The fourth system (measures 7-8) features a more complex rhythmic pattern. The fifth system (measures 9-10) includes a repeat sign and a final melodic flourish. The sixth system (measures 11) concludes the piece with a final chord.

2



Bourée

4

9

12

15

18

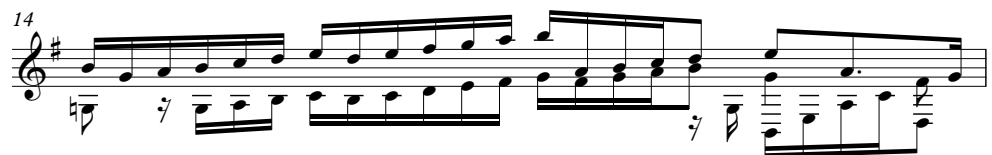
21

The image displays a musical score for a piece titled "Bourée". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is organized into measures, with measure numbers 4, 9, 12, 15, 18, and 21 indicated at the beginning of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots at the end of the final measure.

Giga









Appendix I Section C: BWV 1006a Transcribed for 7-String Guitar

SUITE

BWV 1006a

*(In E major)***Prelude**

Johann Sebastian BACH

Transcribed Michael Poll

4

7

10

13

16

19

22

2
25

28

31

34

37

40

43

46

p

Detailed description: This image shows a page of musical notation for a piano piece, spanning measures 25 to 46. The music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The tempo or meter is not explicitly stated but appears to be 4/4. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several rests, particularly in the lower register. Dynamic markings include a piano (*p*) marking at measure 43. The page number 222 is in the top left corner.

49 *f* *p* *f* 3

52

55

58

61 *p* *f*

64

68

72

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music, each containing measures 49 through 72. The music is characterized by continuous eighth and sixteenth note patterns, often with rests in the bass line. Measure 49 has a triplet of eighth notes. Measure 61 has a piano (p) dynamic. Measure 64 has a forte (f) dynamic. Measure 68 has a mezzo-forte (mf) dynamic. Measure 72 has a mezzo-forte (mf) dynamic.

4
75



79



82



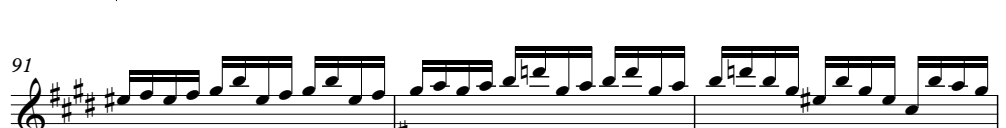
85



88



91



94



97



100

103

106

109

112

115

118

121

5

This musical score is for a piano piece, spanning measures 100 to 121. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation is written on a single staff in treble clef. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. There are several rests throughout the piece, particularly in the lower half of the staff. A fermata is placed over the final note of measure 121. A finger number '5' is written above the final note of measure 100. The score is divided into eight systems, each containing three measures.

6
124

127

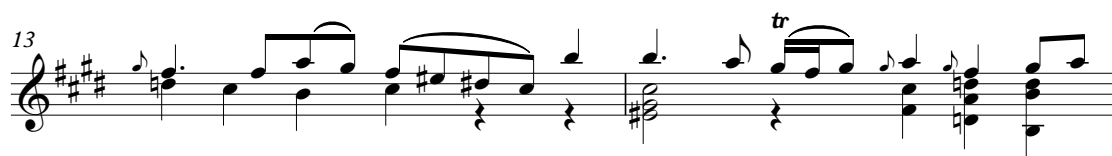
130

132

134

137

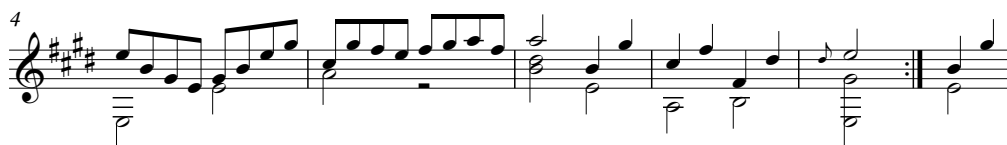
Loure



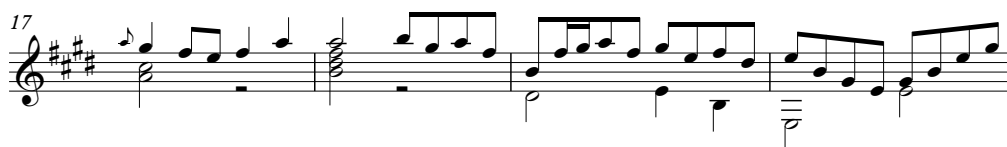
2



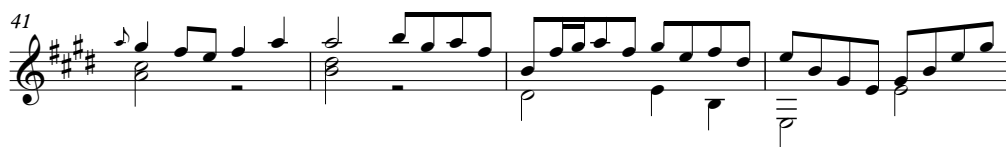
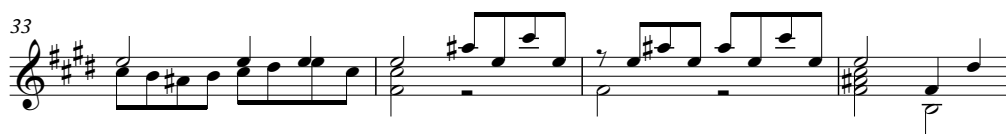
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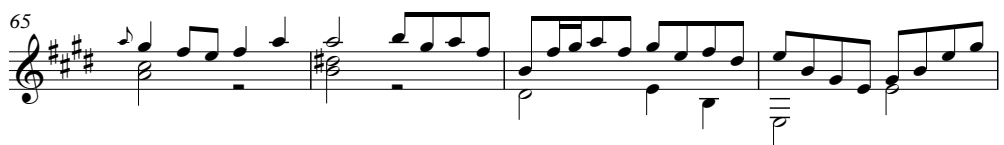
Gavotte en Rondeau

NB: the slurs Bars 9-11 are extremely difficult to decipher in the autograph.

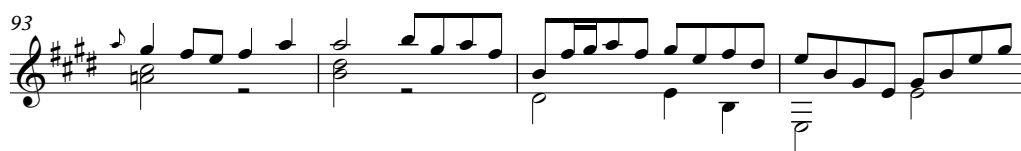
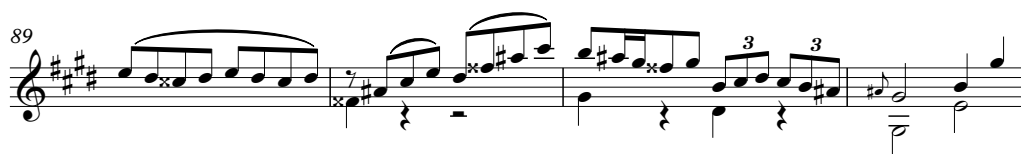


2





4



Menuett I

The musical score for "Menuett I" is written in G major (one sharp, F#) and 3/4 time. It consists of 32 measures, organized into eight systems of four measures each. The melody is primarily in the right hand, with a simple harmonic accompaniment in the left hand. Measure 15 features a trill (tr) on the G note. The piece concludes with a final cadence in measure 32.

5

10

15

20

25

30

Menuett II

Musical score for Menuett II, measures 1-28. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is primarily in the right hand, with a simple harmonic accompaniment in the left hand. Measure 15 contains a repeat sign. The piece concludes with a final cadence in measure 28.

Measures 1-4: Introduction with a half-note melody and a bass line of whole notes.

Measures 5-8: First line of the main melody, featuring eighth-note patterns.

Measures 9-12: Continuation of the melody with some rests in the left hand.

Measures 13-14: Second line of the main melody.

Measures 15-16: Repeat sign followed by a new melodic phrase.

Measures 17-20: Continuation of the melody with a change in the left-hand accompaniment.

Measures 21-24: Further development of the melody and accompaniment.

Measures 25-28: Final section of the piece, ending with a whole-note chord.

Bourrée

Musical score for a piece titled "Bourrée". The score is written in D major (indicated by two sharps, F# and C#) and 2/4 time. It consists of 19 measures across seven staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (*f* for fortissimo and *p* for piano). The piece concludes with a repeat sign at measure 16 and a final cadence at measure 19.

Measures 1-3: Initial melodic phrase with eighth and quarter notes.

Measures 4-6: Continuation of the melody with eighth notes and a half note.

Measures 7-9: Melodic line with eighth notes, marked *f* (fortissimo).

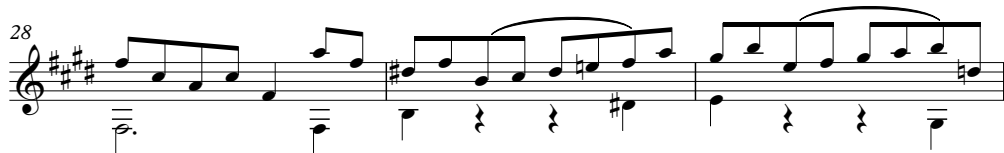
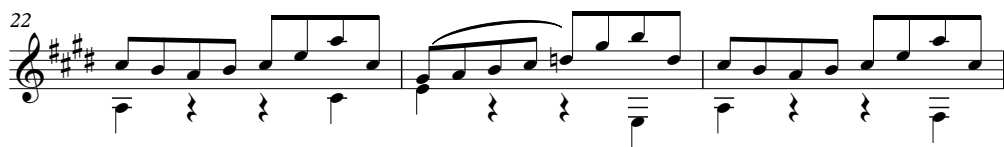
Measures 10-12: Melodic line with eighth notes, marked *p* (piano).

Measures 13-15: Melodic line with eighth notes, marked *f* (fortissimo).

Measures 16-18: Melodic line with eighth notes, marked *f* (fortissimo).

Measure 19: Final cadence.

2



Gigue

Musical score for a piece titled "Gigue". The score is written in treble clef, D major (three sharps: F#, C#, G#), and 6/8 time. The key signature is D major. The score consists of 15 measures, divided into six systems. The first system contains measures 1-2, the second system measures 3-4, the third system measures 5-6, the fourth system measures 7-8, the fifth system measures 9-10, the sixth system measures 11-12, and the seventh system measures 13-15. The piece begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody is characterized by rapid sixteenth-note runs. The bass line consists of a steady eighth-note accompaniment. Measure 6 includes dynamic markings: *p* (piano) for the first half and *f* (forte) for the second half. The piece concludes with a double bar line and repeat dots in measure 15.

Measures 1-2: Treble clef, key signature of three sharps, 6/8 time. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The bass line has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

Measures 3-4: The melody continues with eighth notes G4-A4, B4-C5, D5-C5, B4-A4, G4-F#4, E4-D4, C4-B3, and a quarter note A3. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Measures 5-6: The melody continues with eighth notes G4-A4, B4-C5, D5-C5, B4-A4, G4-F#4, E4-D4, C4-B3, and a quarter note A3. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Measure 6 includes dynamic markings: *p* (piano) for the first half and *f* (forte) for the second half.

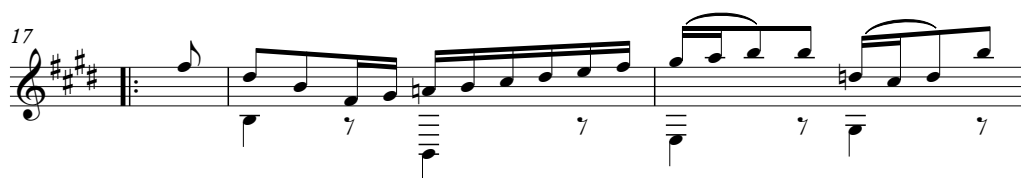
Measures 7-8: The melody continues with eighth notes G4-A4, B4-C5, D5-C5, B4-A4, G4-F#4, E4-D4, C4-B3, and a quarter note A3. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Measures 9-10: The melody continues with eighth notes G4-A4, B4-C5, D5-C5, B4-A4, G4-F#4, E4-D4, C4-B3, and a quarter note A3. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Measures 11-12: The melody continues with eighth notes G4-A4, B4-C5, D5-C5, B4-A4, G4-F#4, E4-D4, C4-B3, and a quarter note A3. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Measures 13-15: The melody continues with eighth notes G4-A4, B4-C5, D5-C5, B4-A4, G4-F#4, E4-D4, C4-B3, and a quarter note A3. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. The piece concludes with a double bar line and repeat dots in measure 15.

2



Appendix I Section D: 995 Autograph



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Preludio - Suite, G minor (transcription of BWV 1011) BWV 995/1: prelude; scribe: J. S. Bach



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Preludio - Suite, G minor (transcription of BWV 1011) BWV 995/1: prelude; scribe: J. S. Bach

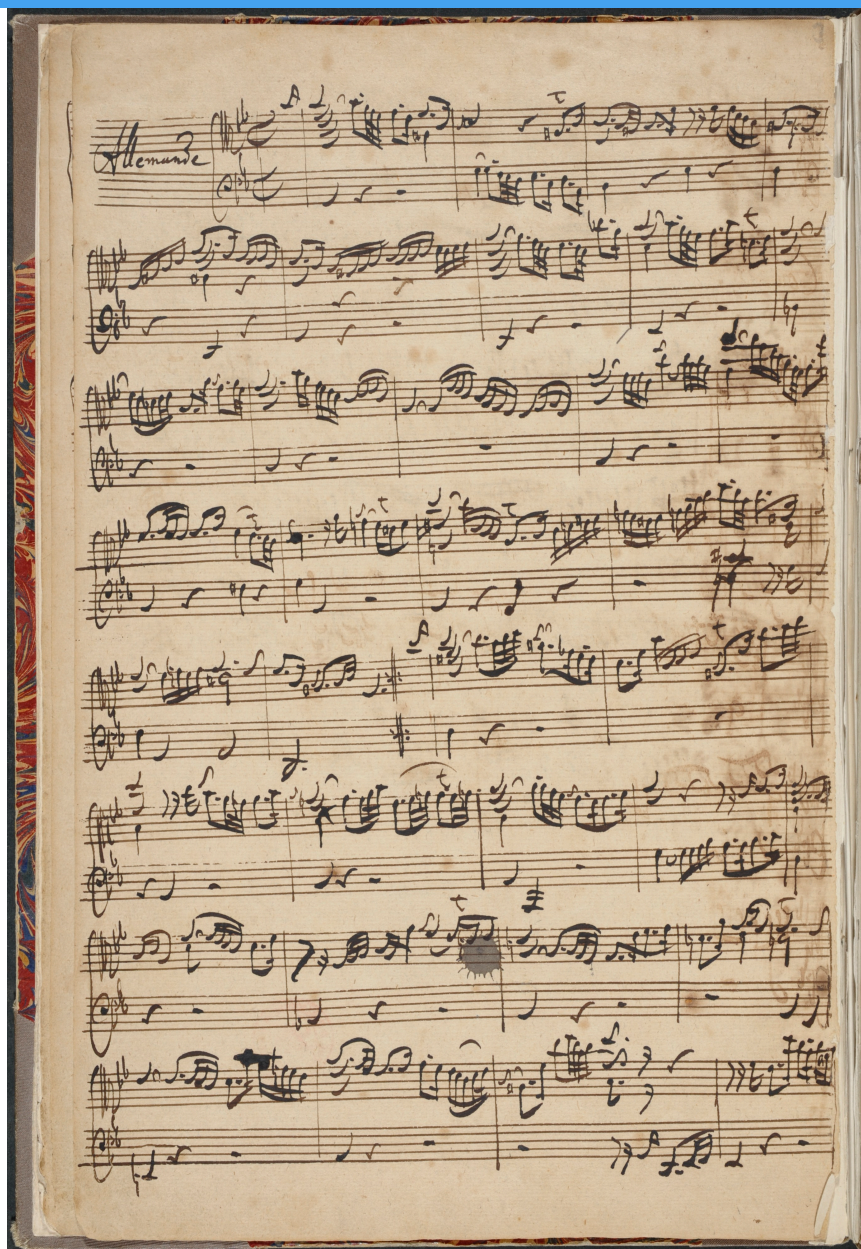


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page 4

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Allemande - Suite, G minor (transcription of BWV 1011) BWV 995/2: allemande; scribe: J. S. Bach

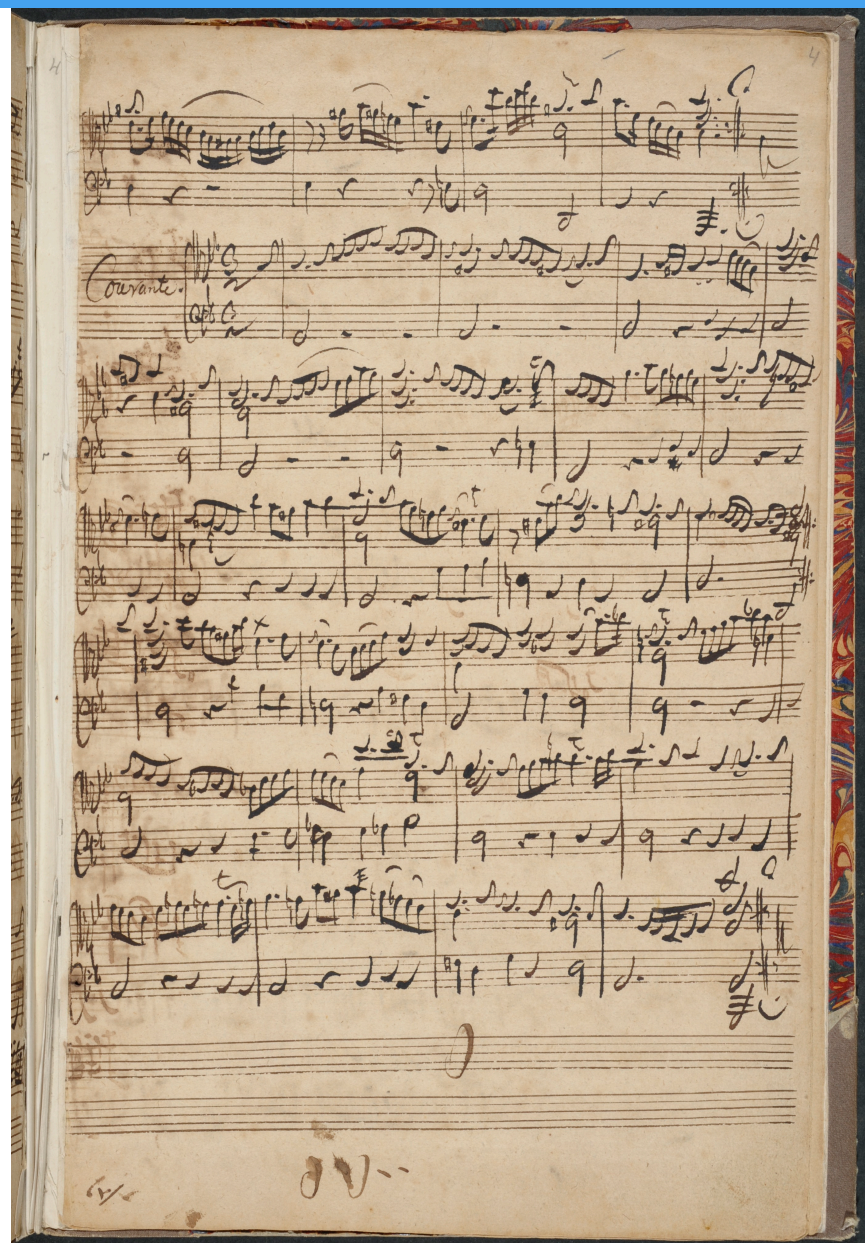


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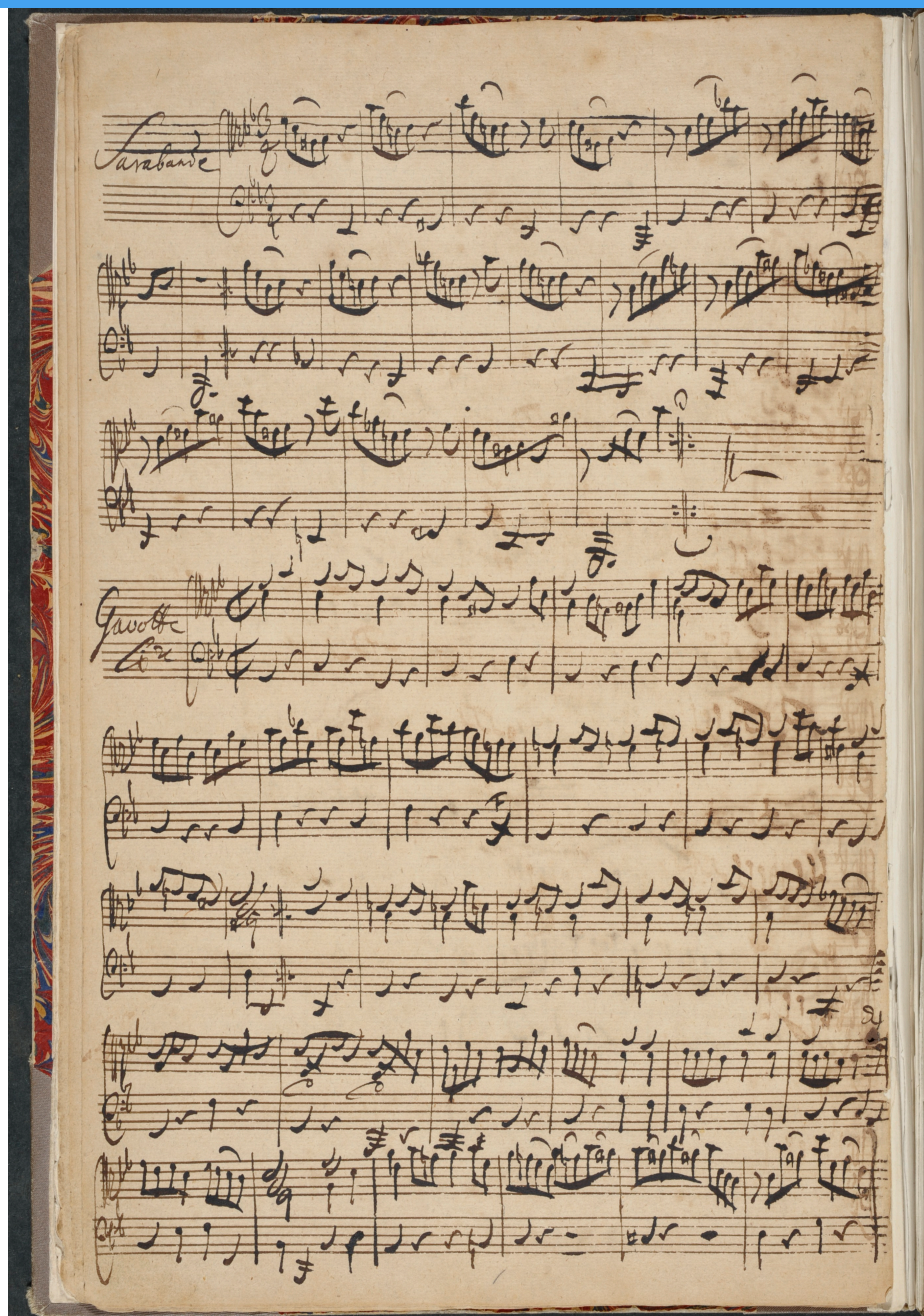
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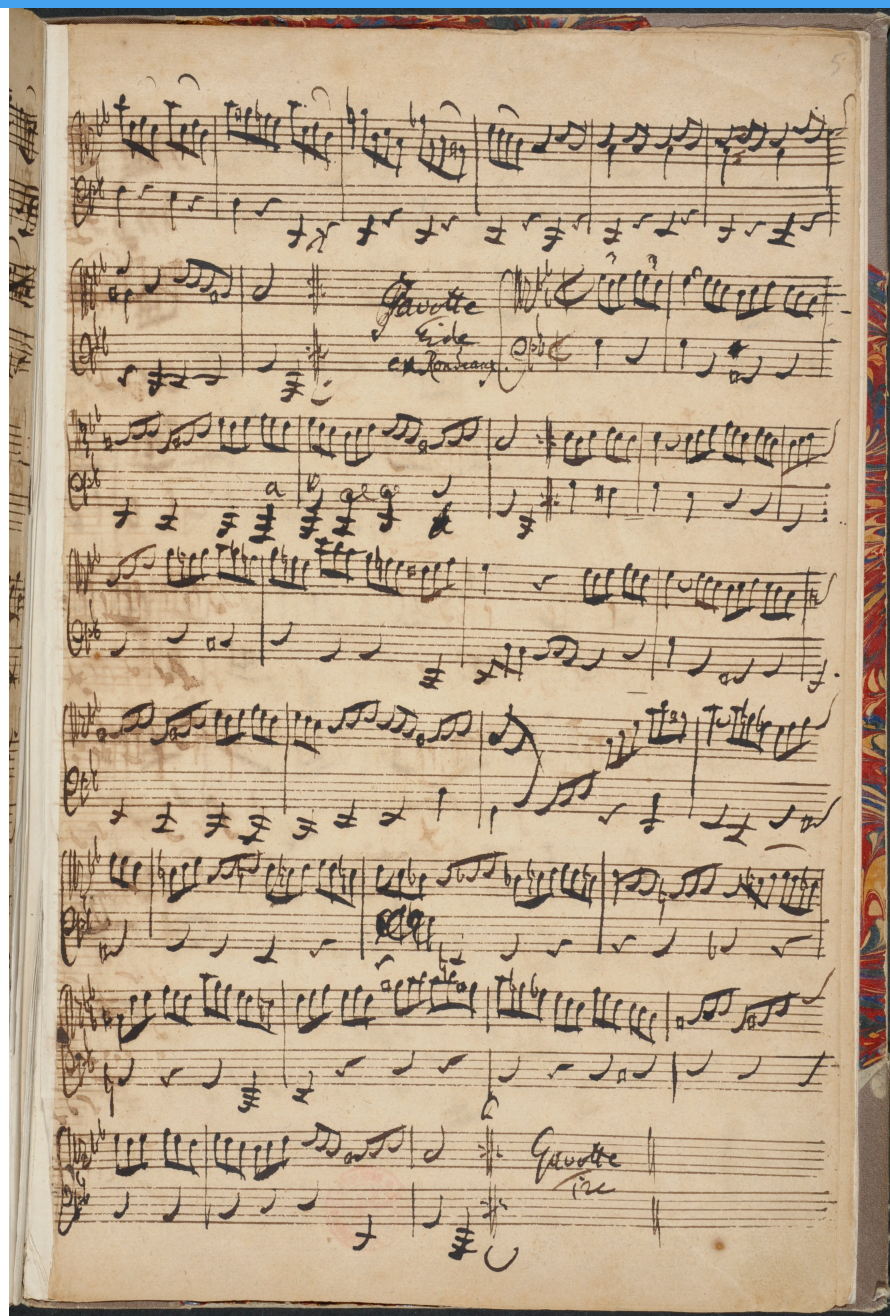
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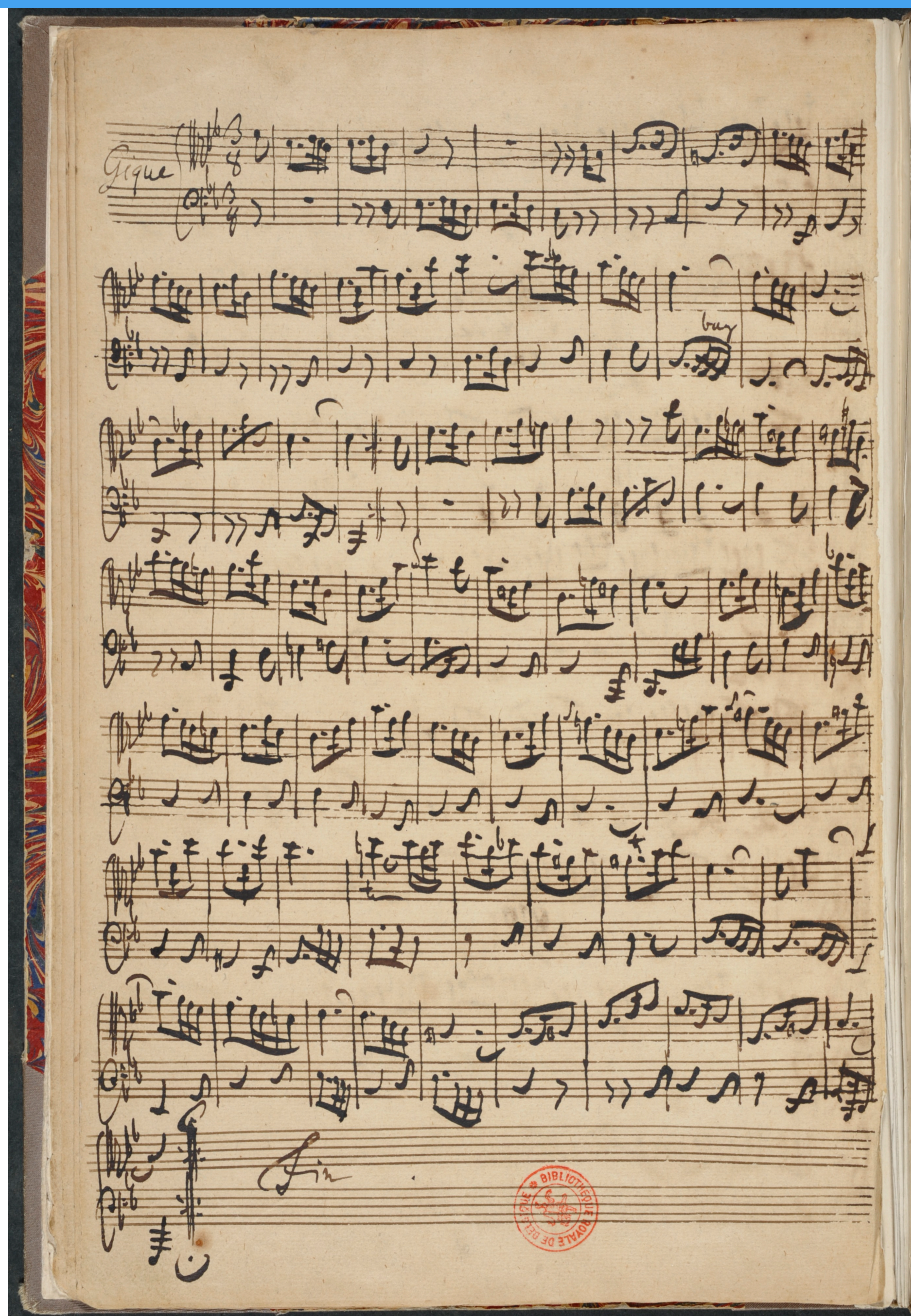
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Gigue - Suite, G minor (transcription of BWV 1011) BWV 995/6: gigue; scribe: J. S. Bach



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Appendix I Section E: 996 Source 1: Walther



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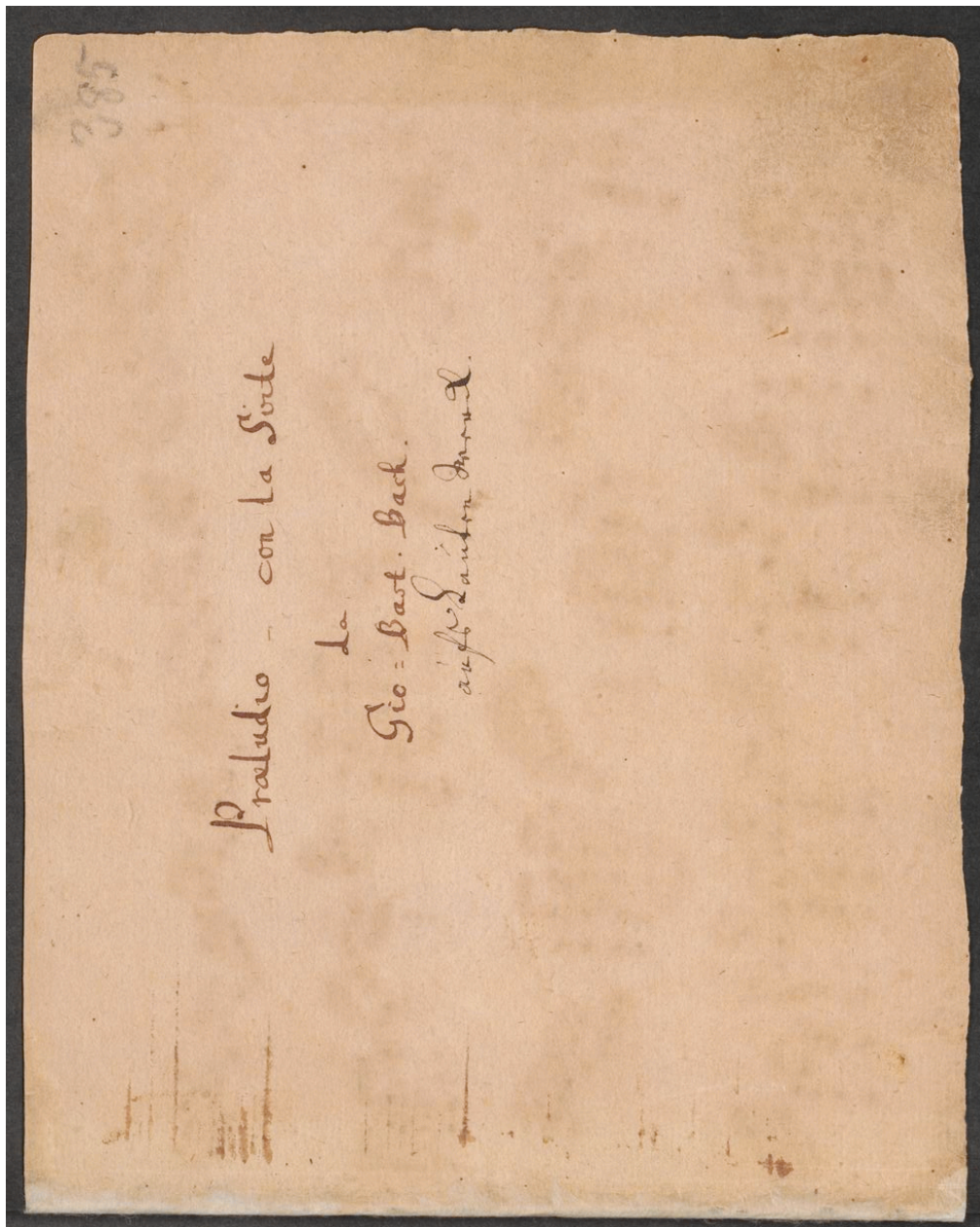
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Suite in e (BWV 996) - title page; scribe: J.G. Walther



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Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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page 2

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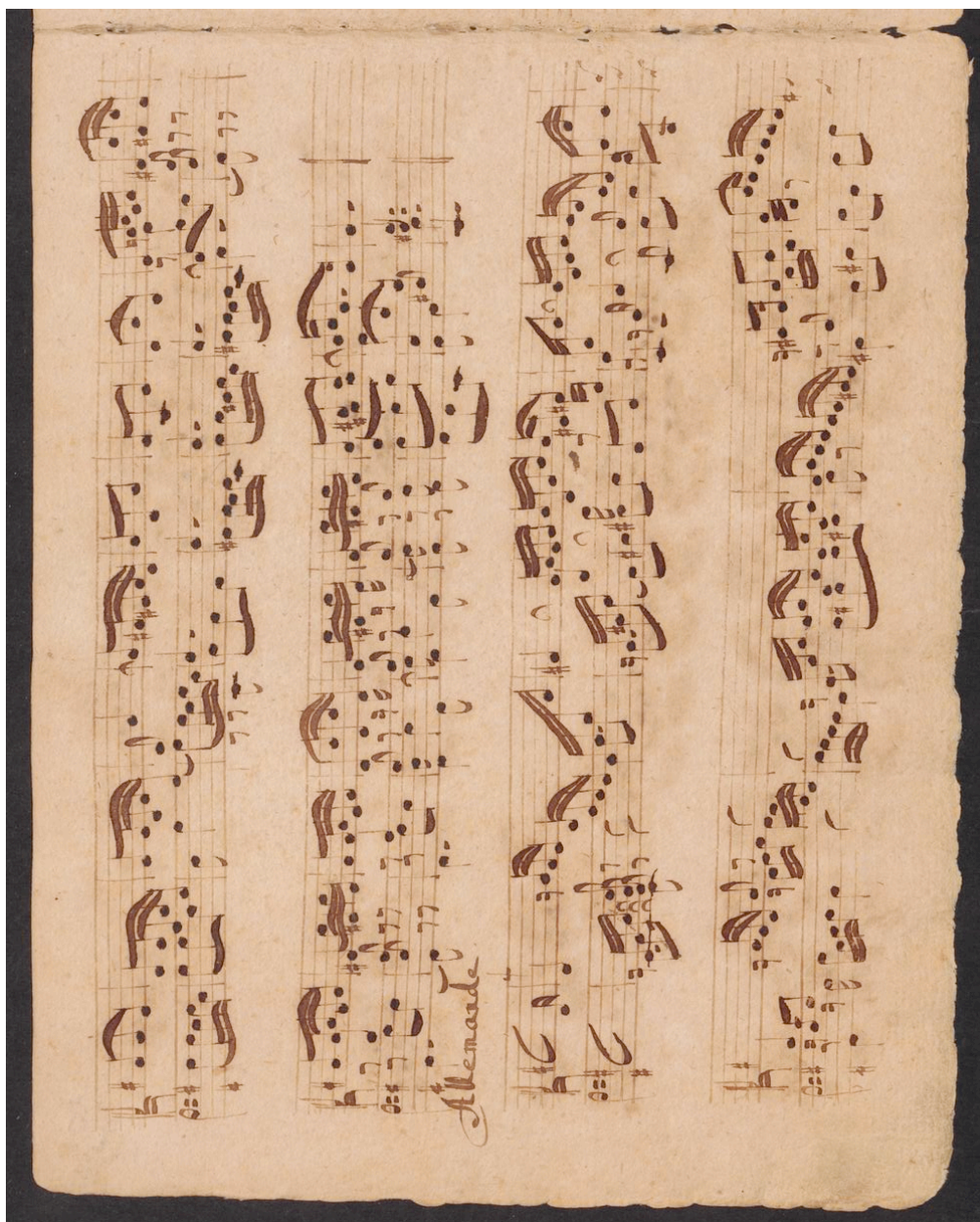
Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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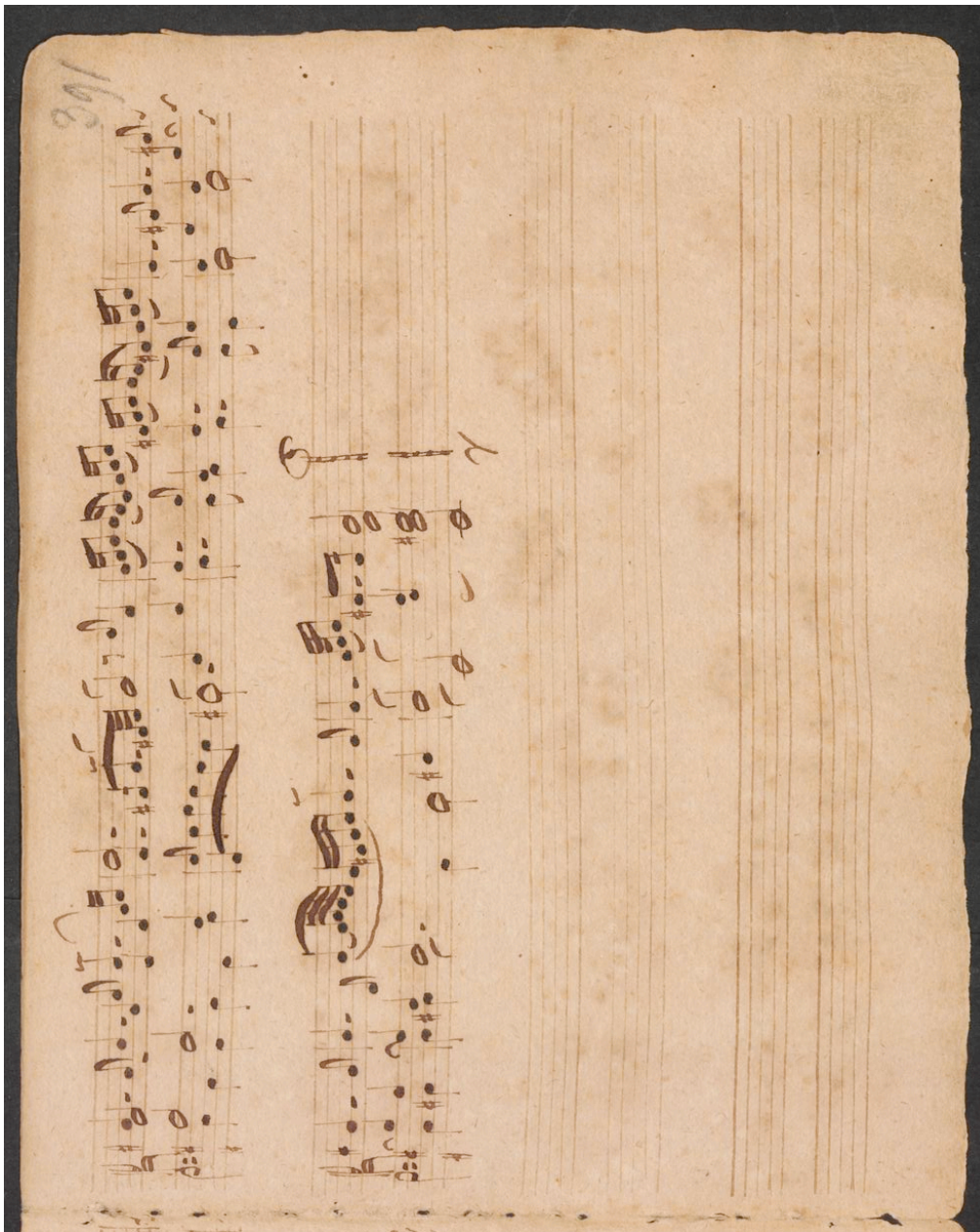


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D-B Mus.ms. Bach P 801, Faszikel 22

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D-B Mus.ms. Bach P 801, Faszikel 22

Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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D-B Mus.ms. Bach P 801, Faszikel 22

Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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D-B Mus.ms. Bach P 801, Faszikel 22

Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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Suite in e (BWV 996) - Suite in E minor (BWV 996); scribe: J. G. Walther



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Appendix I Section F: 996 Source 2: Gerber



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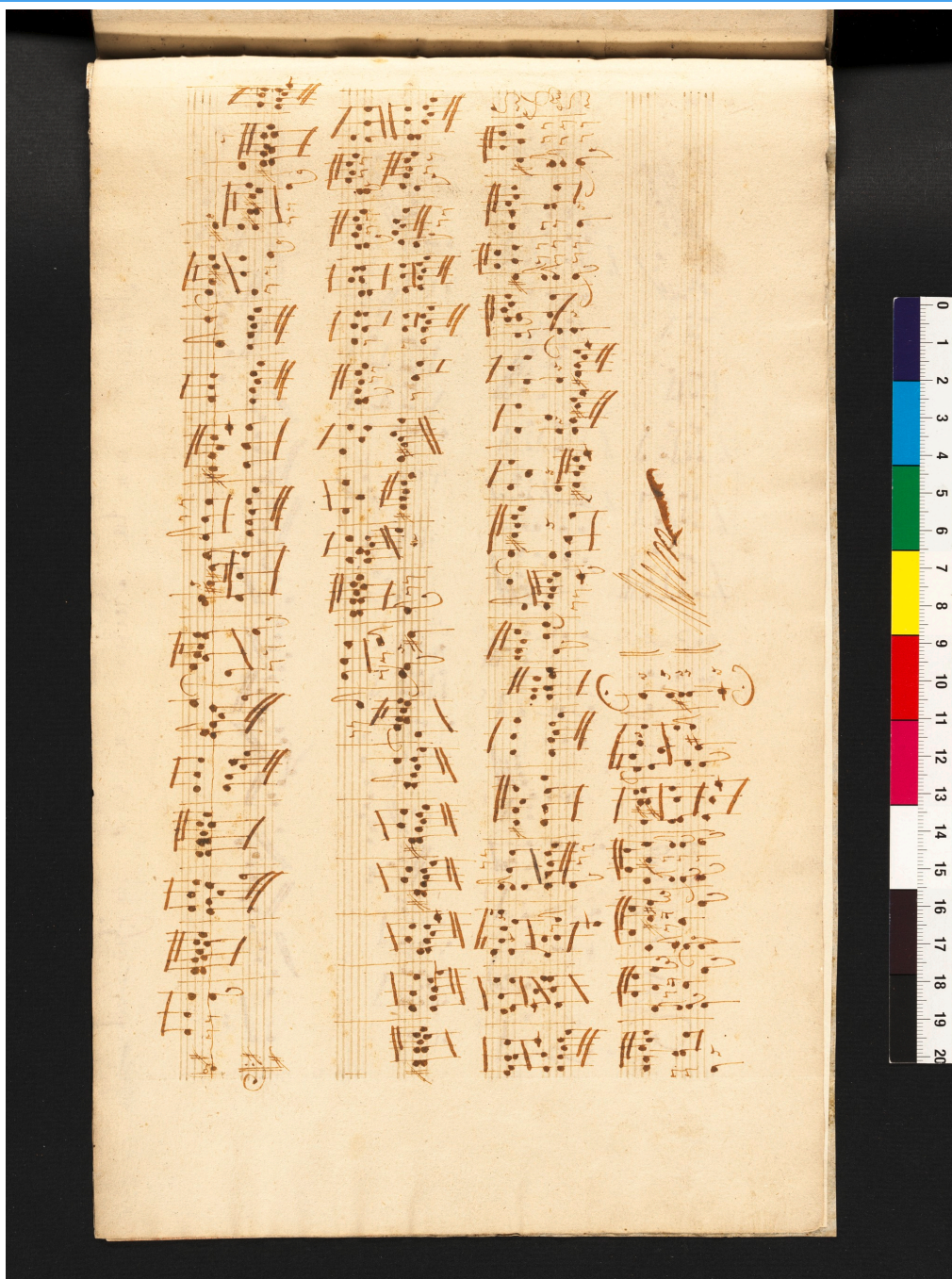


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Preludio - Suite, E minor (BWV 996/preludio); scribe: H. N. Gerber



D-B 55 MS 10149

Allemande - Suite, E minor (BWV 996/allemande); scribe: H. N. Gerber

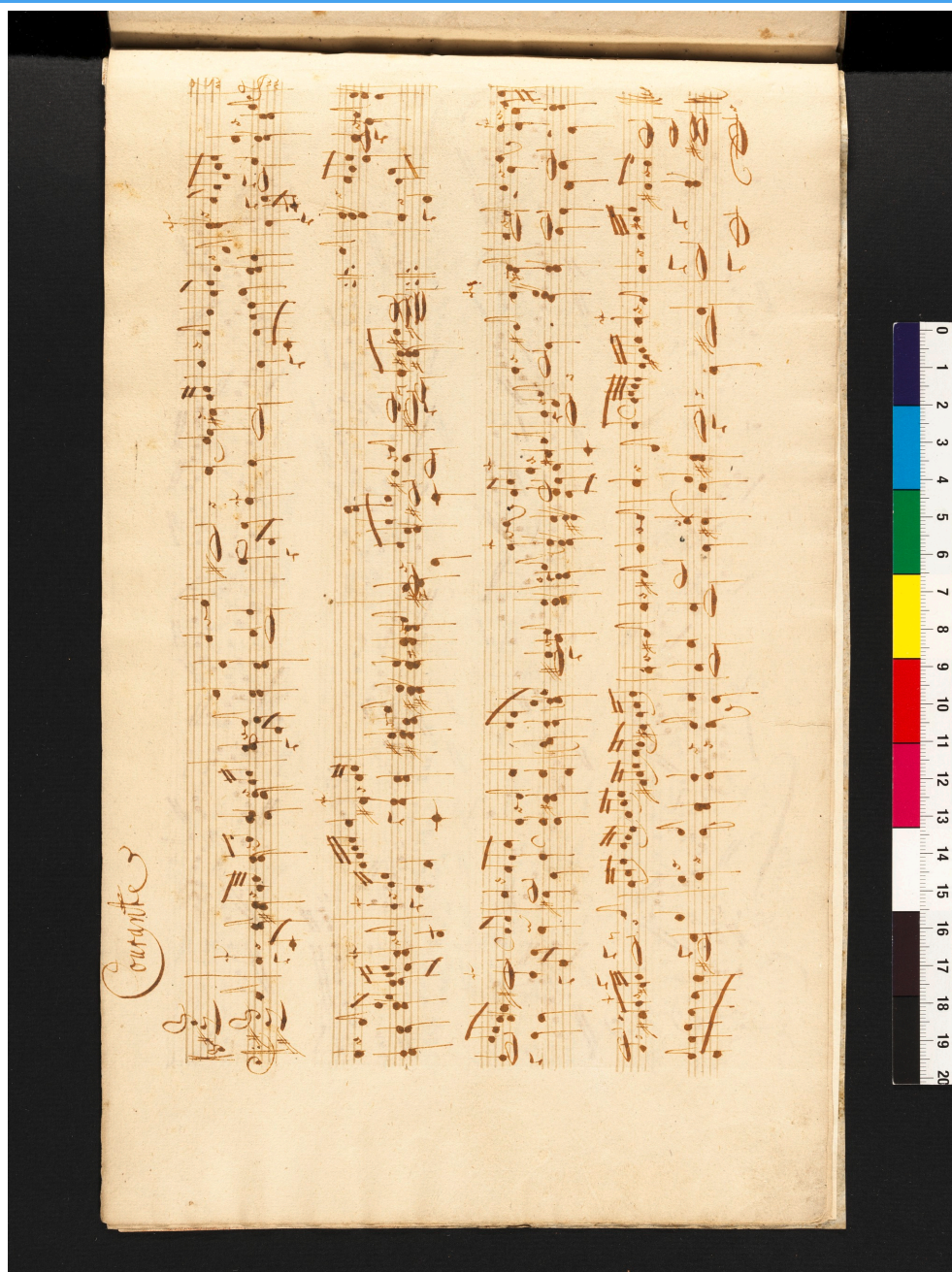


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D-B 55 MS 10149

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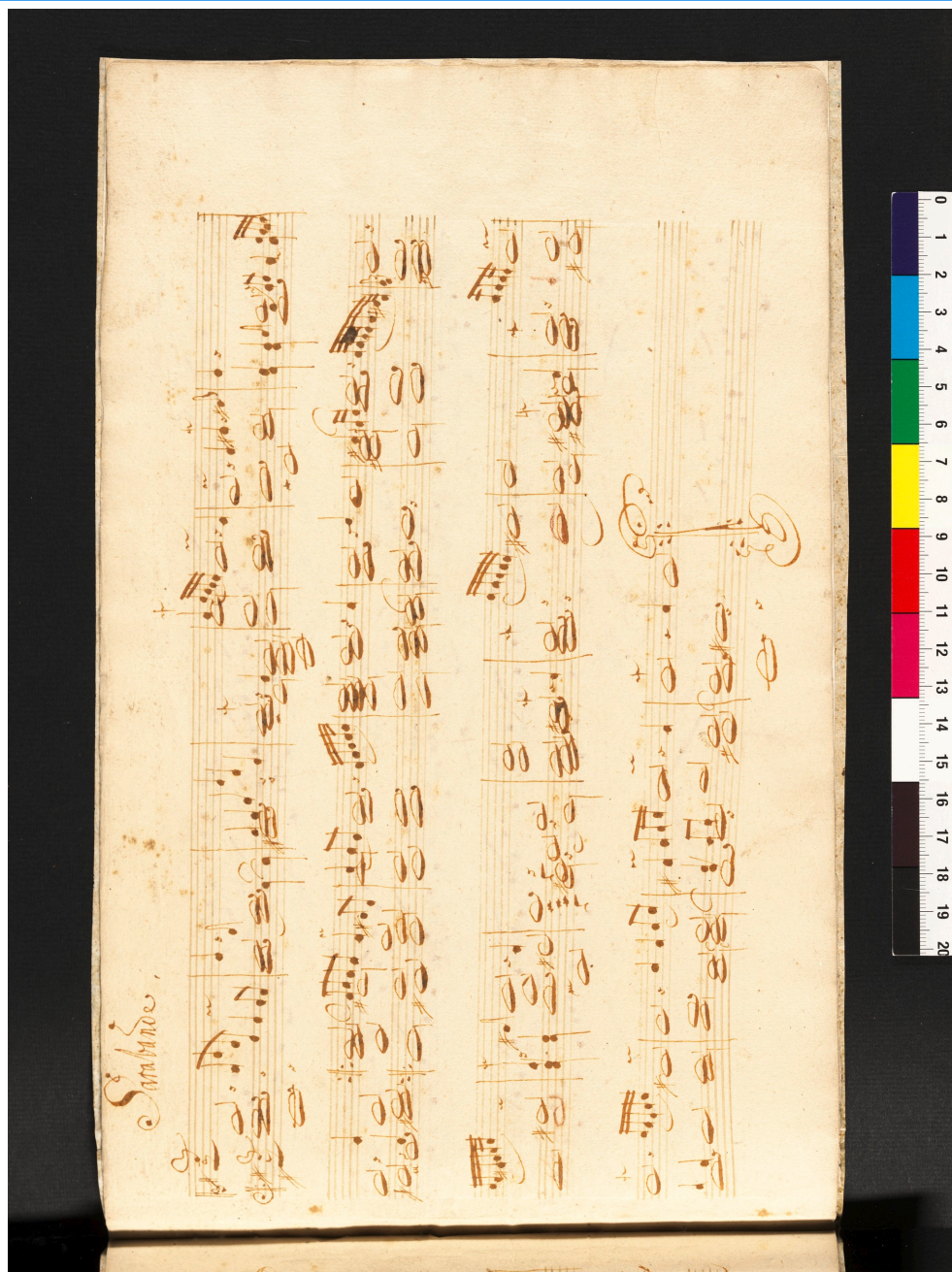


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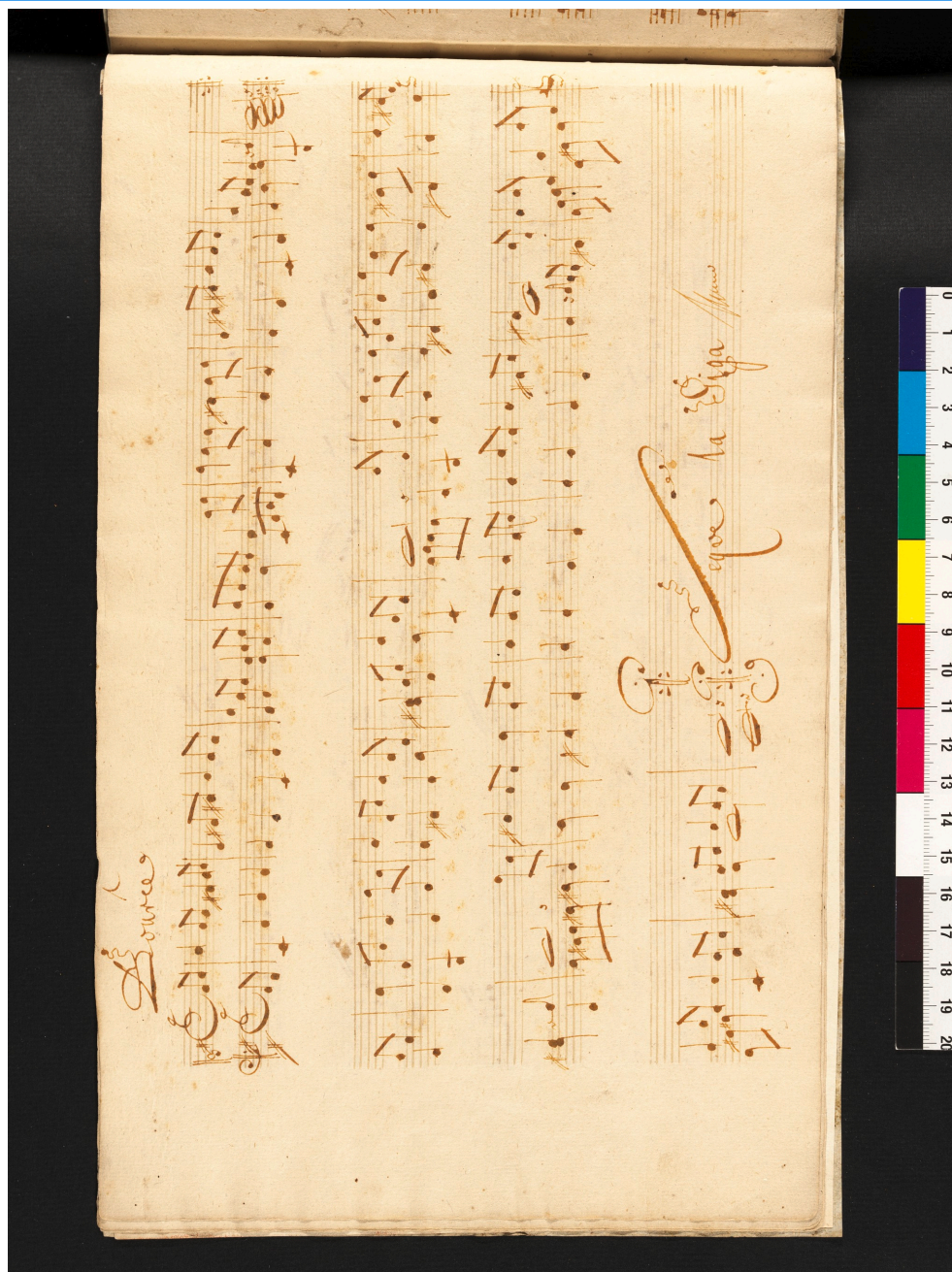


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Bourée - Suite, E minor (BWV 996/bourée); scribe: H. N. Gerber



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D-B 55 MS 10149

Giga - Suite, E minor (BWV 996/gigue); scribe: H. N. Gerber

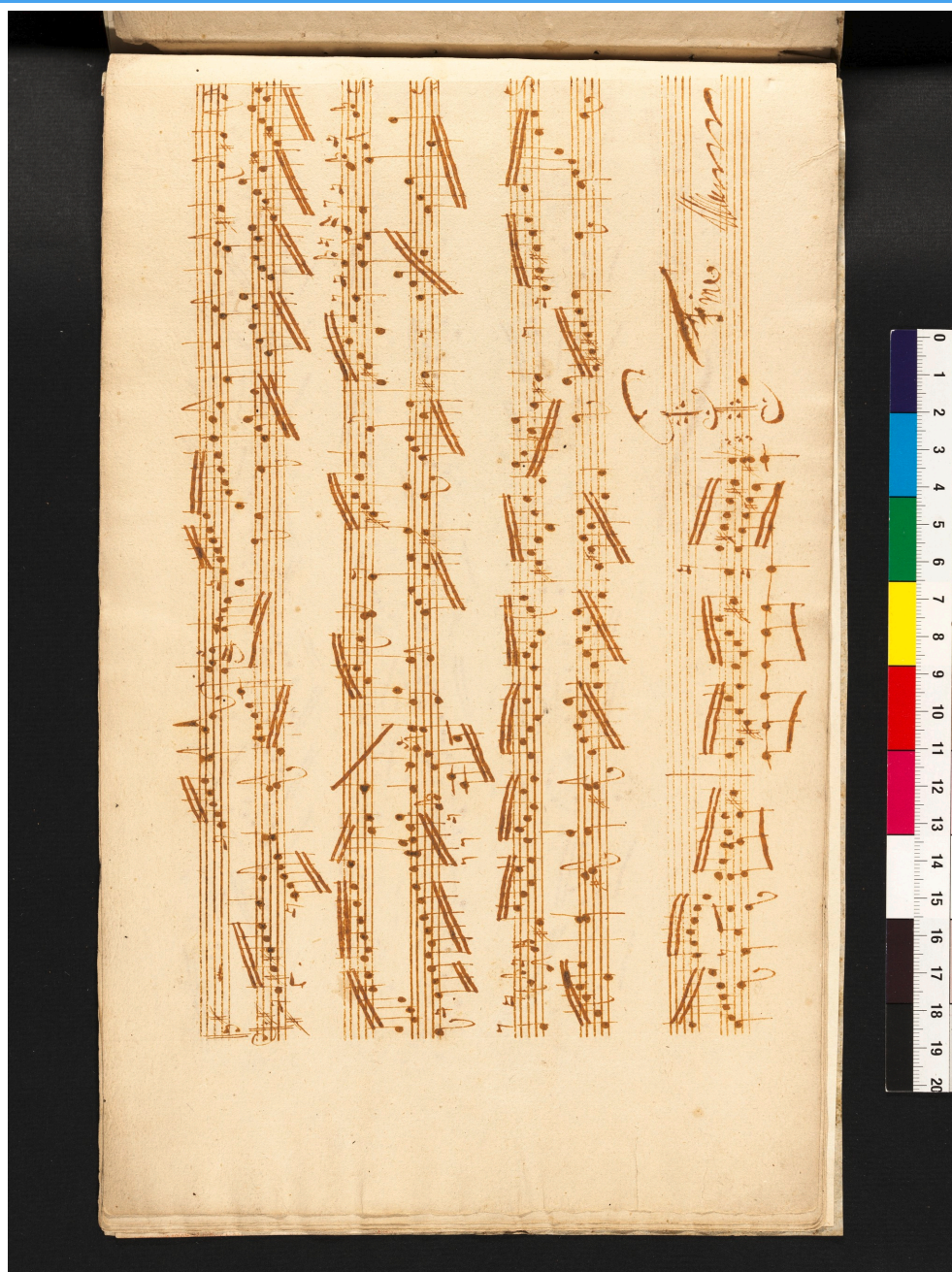


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D-B 55 MS 10149

Giga - Suite, E minor (BWV 996/gigue); scribe: H. N. Gerber



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Appendix I Section G: 1006a Autograph

Horn. 1770. Schenker zu Adressen
Münster d. 29 Dec. 1770
Franz Hagen.

*Suite
pour le Flautoin
composé par*

*Jean Sebast. Bach.
Original.*



Joh. Seb. Bach'scher Autograph, W. R. Rost in Berlin, in einem am 12^{ten} April 1861. an mich gerichteten Briefe folgendermaßen:

„Die größte Suite in E-dur, die ich mit dem besten Danke gütigst sende, ist (entweder mit dem Namen des Autors) – die Suite von J. S. Bach'scher Autograph, die ich, wie ich irgendwo – auf die Gegend ist eine J. S. Bach'sche, und ich habe dieselbe in die handschriftliche Form zu 24^{ten} Cms. – Band V, wo die letzte der Sonaten für Violine allein, zu verlegen. – Umständlich – muß ich aber schreiben: ob diese Suite für Violine allein bestimmt ist, das wird Entscheidung (der Aufseher?) anzuordnen ist. – Auf der ersten Seite – die die Angabe, Cembalo, steht – ob Bach – nicht ein anderes Instrument, z. B. die Cello, im Auge gefaßt hat. Auffallend bleibt – jedenfalls die tiefen Lage, die selbige in der Hand genommen wird – und das die Suite sich zu bewegen pflegt.“

Die Genauigkeit obiger Abschrift aus W. Rost's Brief am 12^{ten} April 1861. bringe ich. München den 16^{ten} Mai 1861.



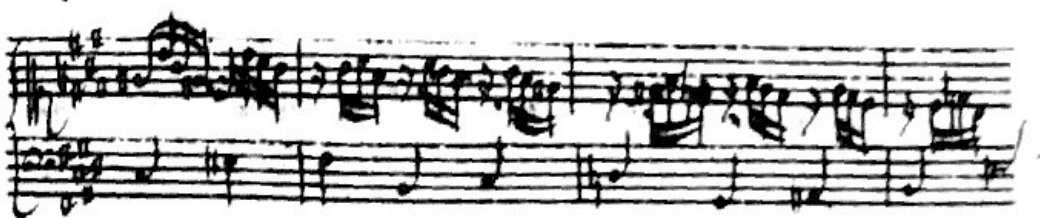
Joh. Jos. Moser
Conservator der musikal. Abtheilung der U.B.
Bibliothek in München.

Prelude

This image shows a handwritten musical score for a prelude, consisting of seven systems of staves. The notation is dense and complex, featuring many beamed notes and slurs. The first system is labeled "Prelude" in a cursive script. The second system begins with a treble clef and a key signature of one sharp (F#). The third system includes the dynamic marking "piano" (p). The fourth system includes the dynamic marking "forte" (f). The fifth system includes the dynamic marking "piano" (p). The sixth and seventh systems continue the complex melodic and harmonic development. The handwriting is elegant and characteristic of the 18th or 19th century.



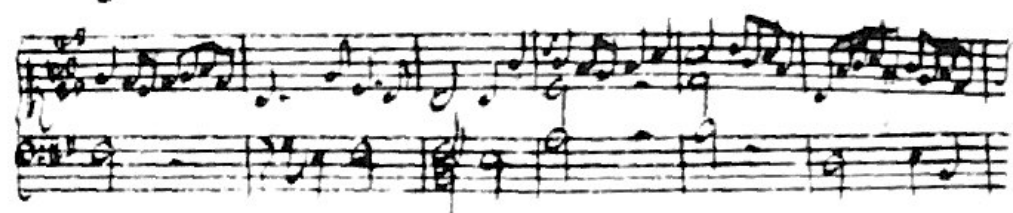
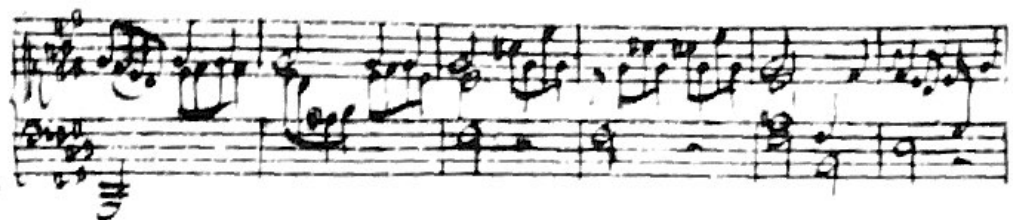




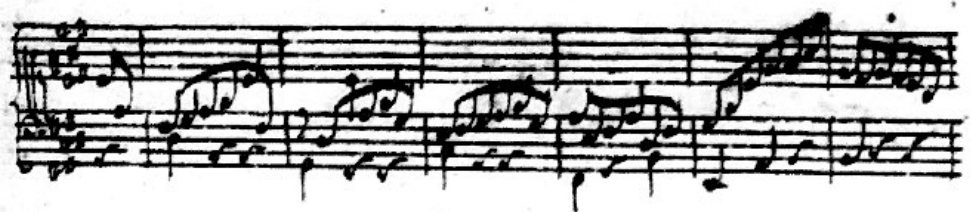




A handwritten musical score on seven systems of staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp, with the text "L'air de er" written above the staff. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system has a treble clef and a key signature of one sharp. The seventh system has a treble clef and a key signature of one sharp. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are also some larger note values, such as half notes and whole notes, interspersed throughout the piece. The handwriting is in dark ink on aged, slightly yellowed paper.













Appendix I Section H: BWV 1004 Autograph



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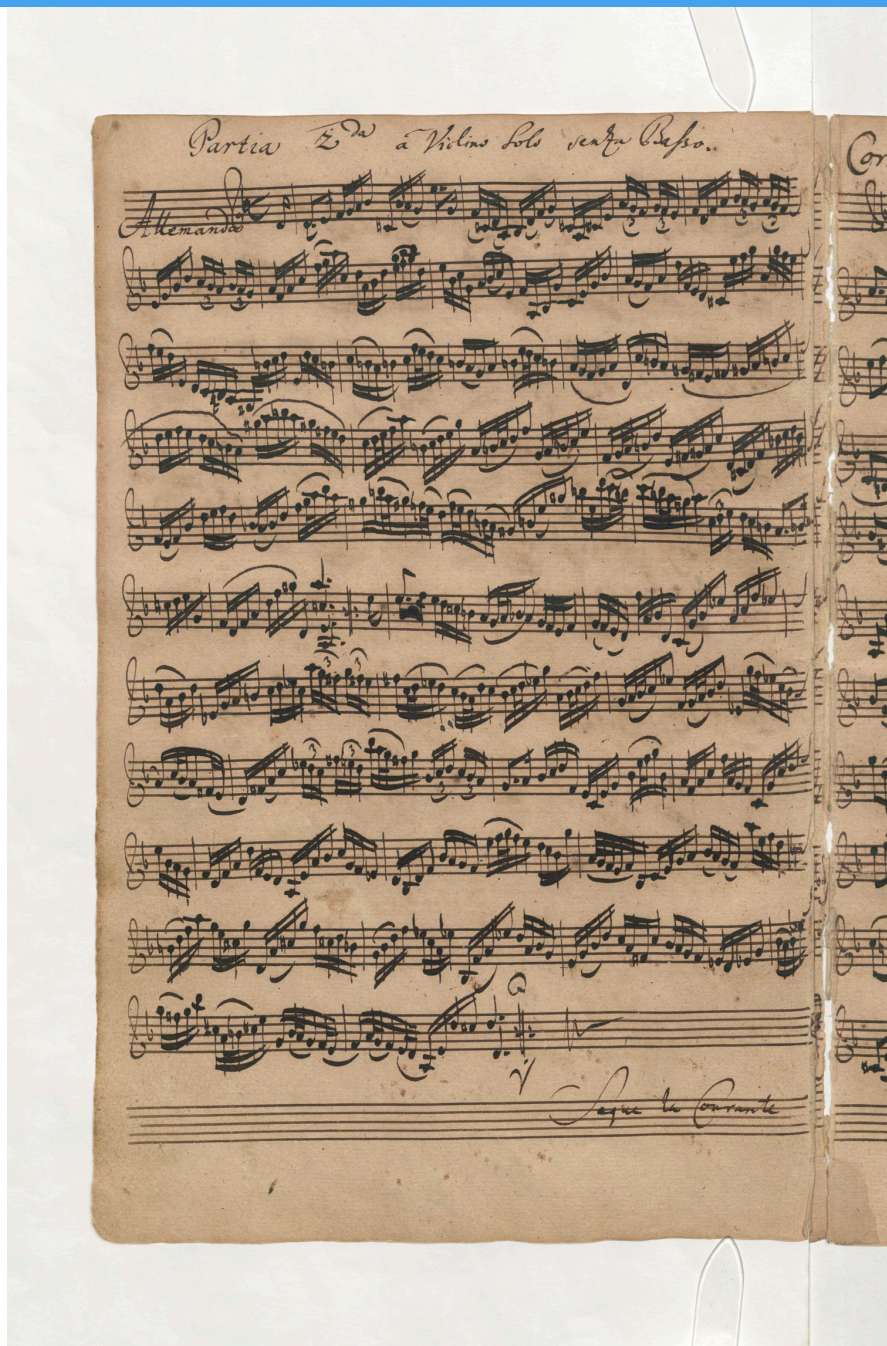
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Partita II - Allemanda (BWV 1004/1) - Partia II - Allemanda, fol. 11v

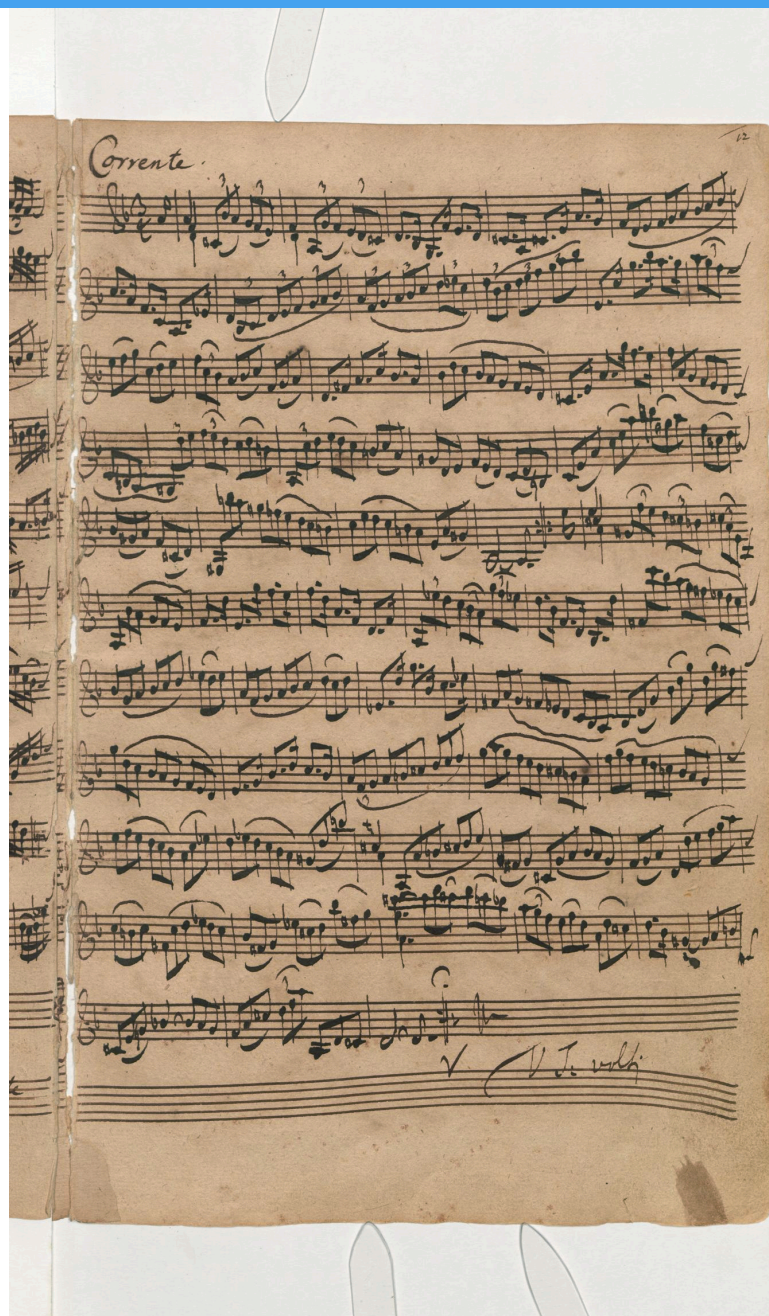


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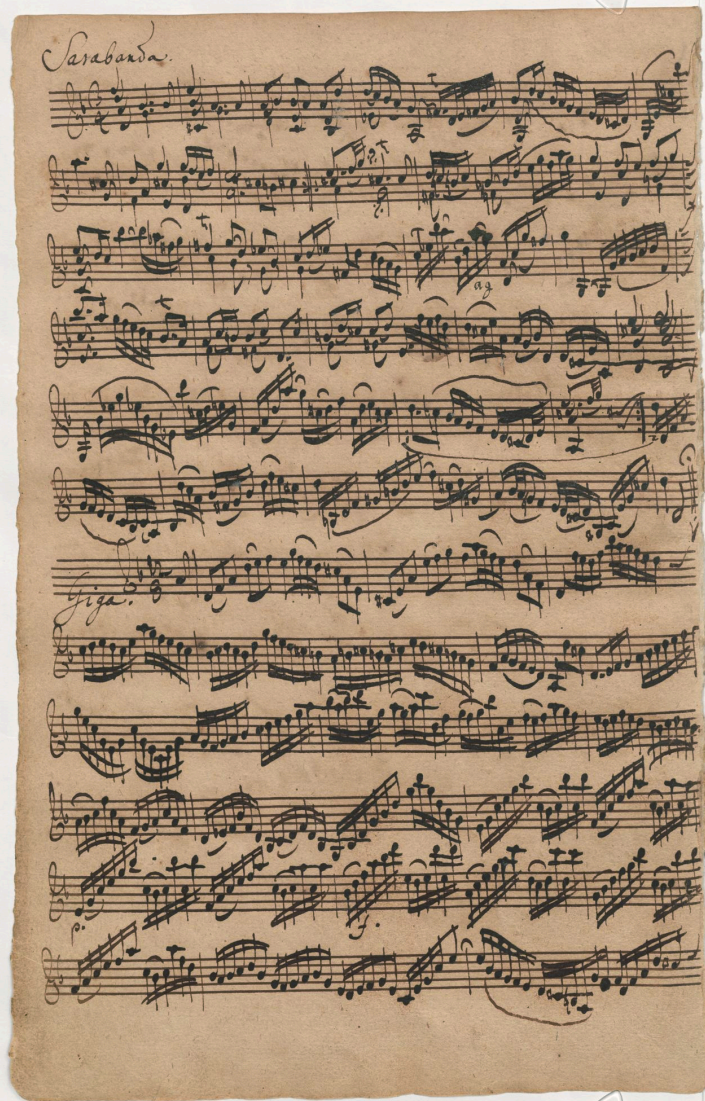
Partita II - Corrente (BWV 1004/2) - Partia II - Corrente, fol. 12r



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D-B Mus.ms. Bach P 967

Partita II - Giga (BWV 1004/4) - Partia II - Giga, fol. 12v, m. 1-15a

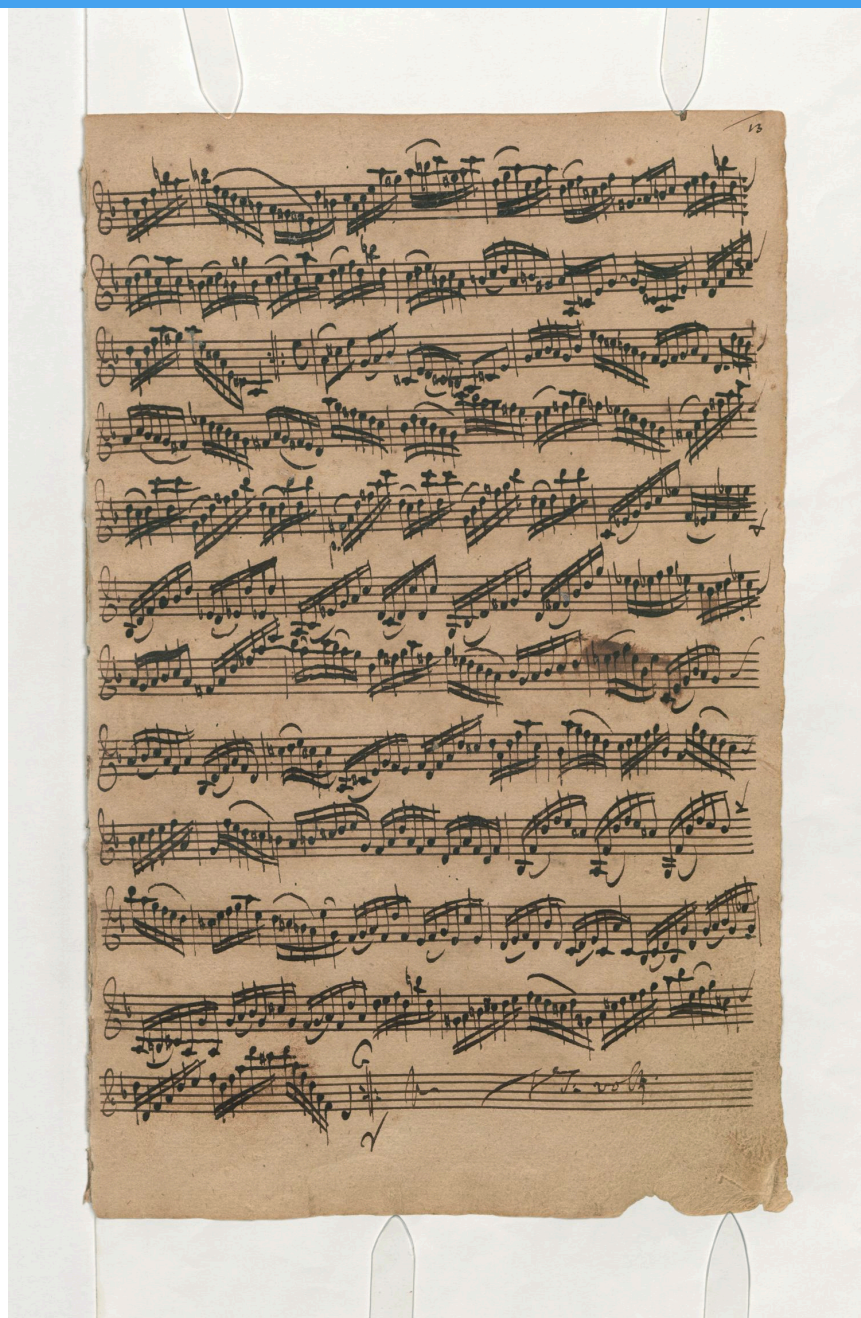


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D-B Mus.ms. Bach P 967

Partita II - Giga (BWV 1004/4) - Partia II - Giga, fol. 13r, m. 15b-40

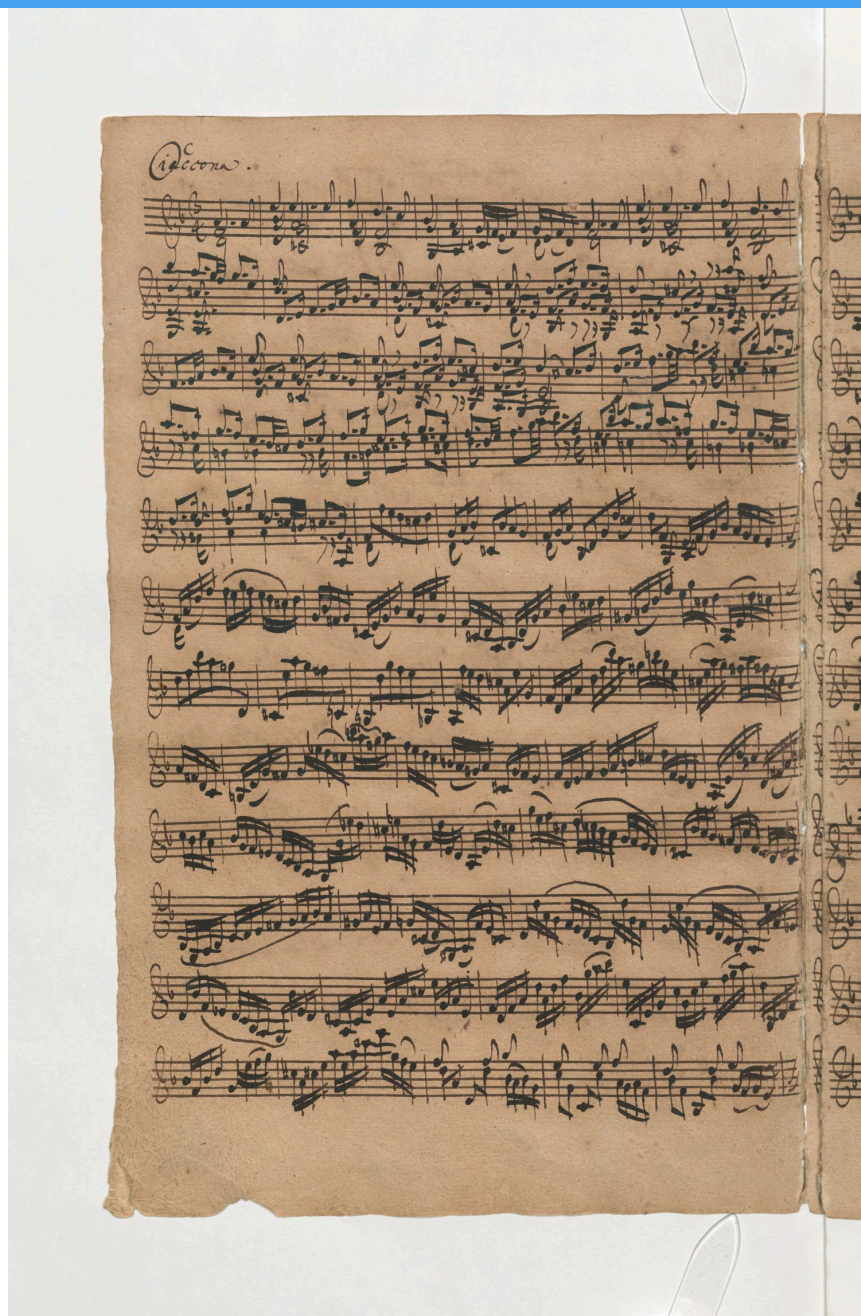


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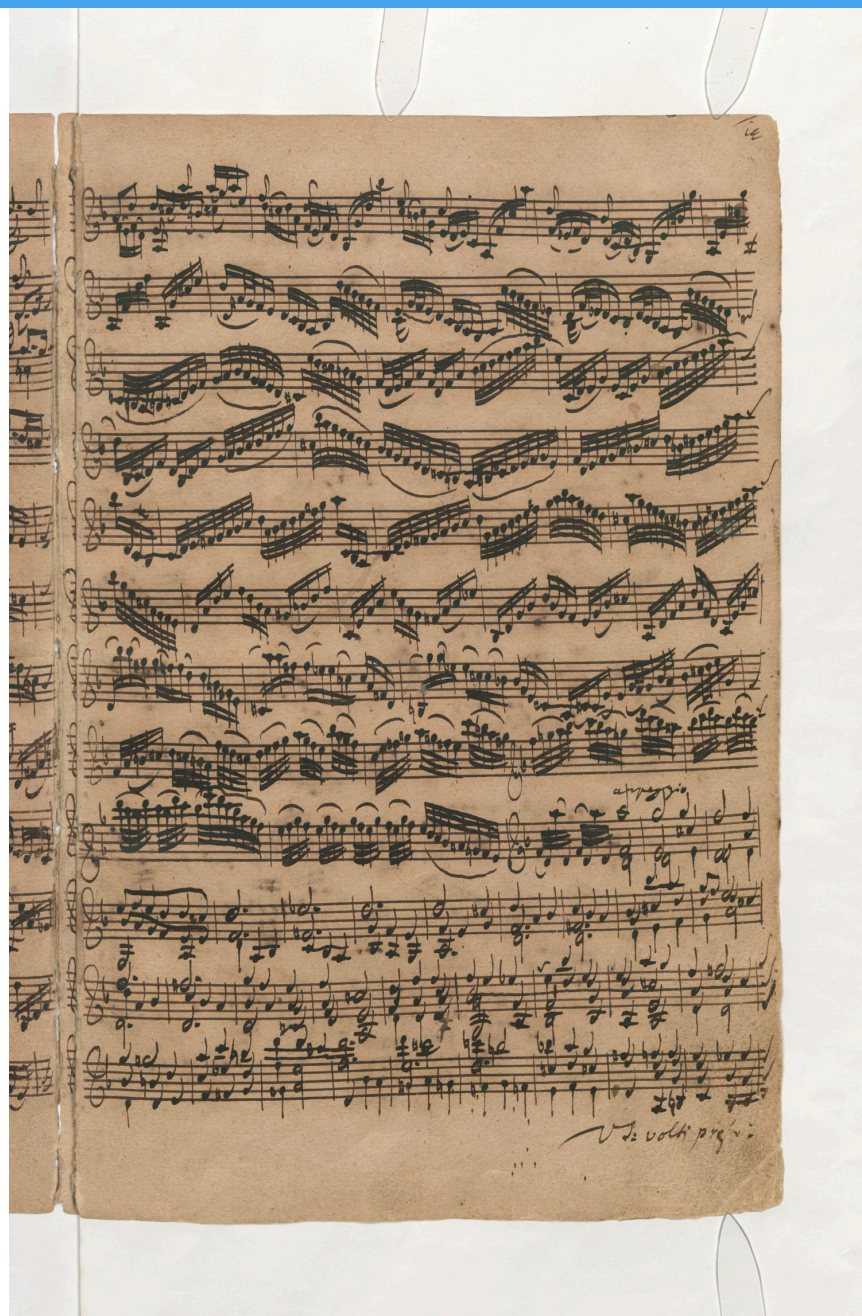
Partita II - Ciaccona (BWV 1004/5) - Partia II - Ciaccona, fol. 13v, m. 1-59



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D-B Mus.ms. Bach P 967

Partita II - Ciaccona (BWV 1004/5) - Partia II - Ciaccona, fol. 14r, m. 60-118

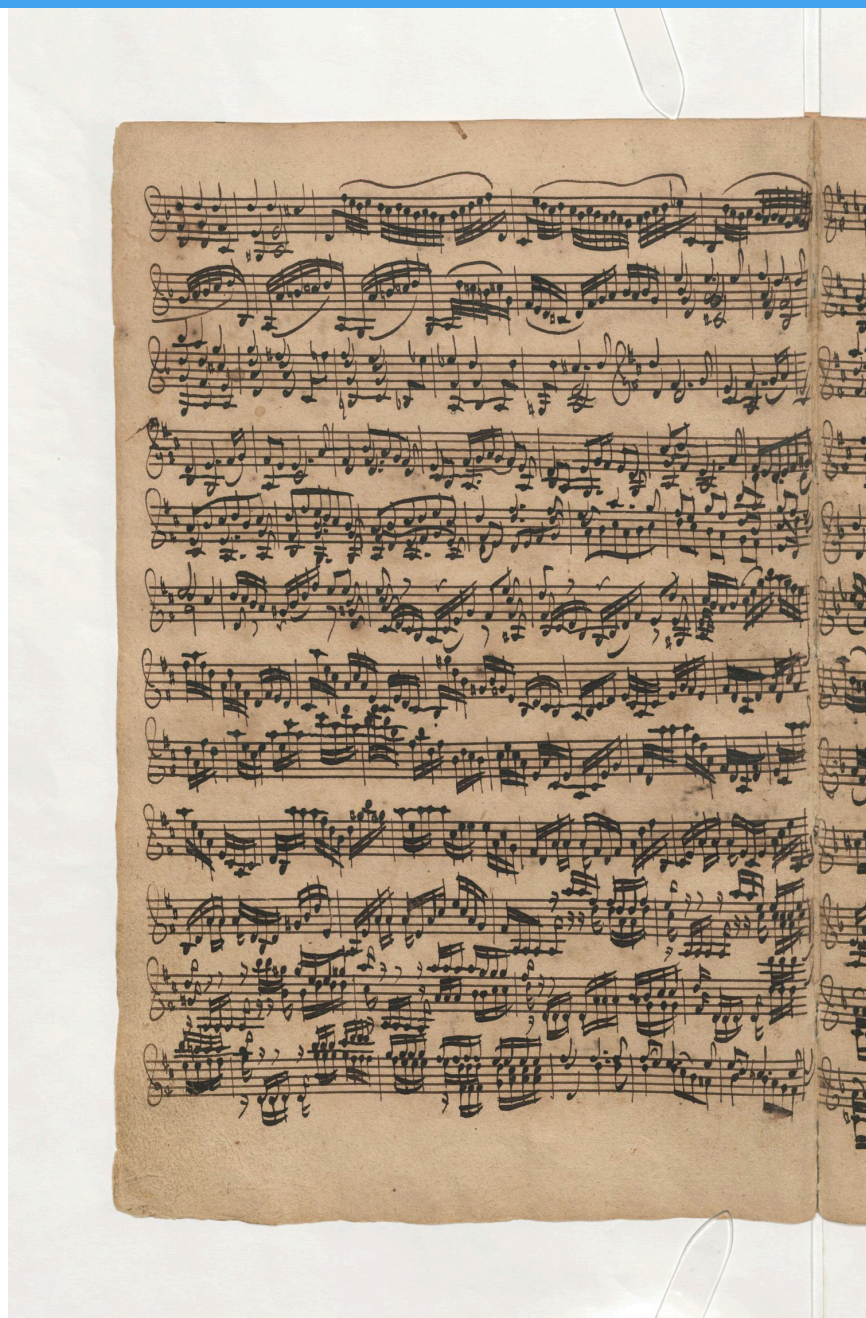


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D-B Mus.ms. Bach P 967

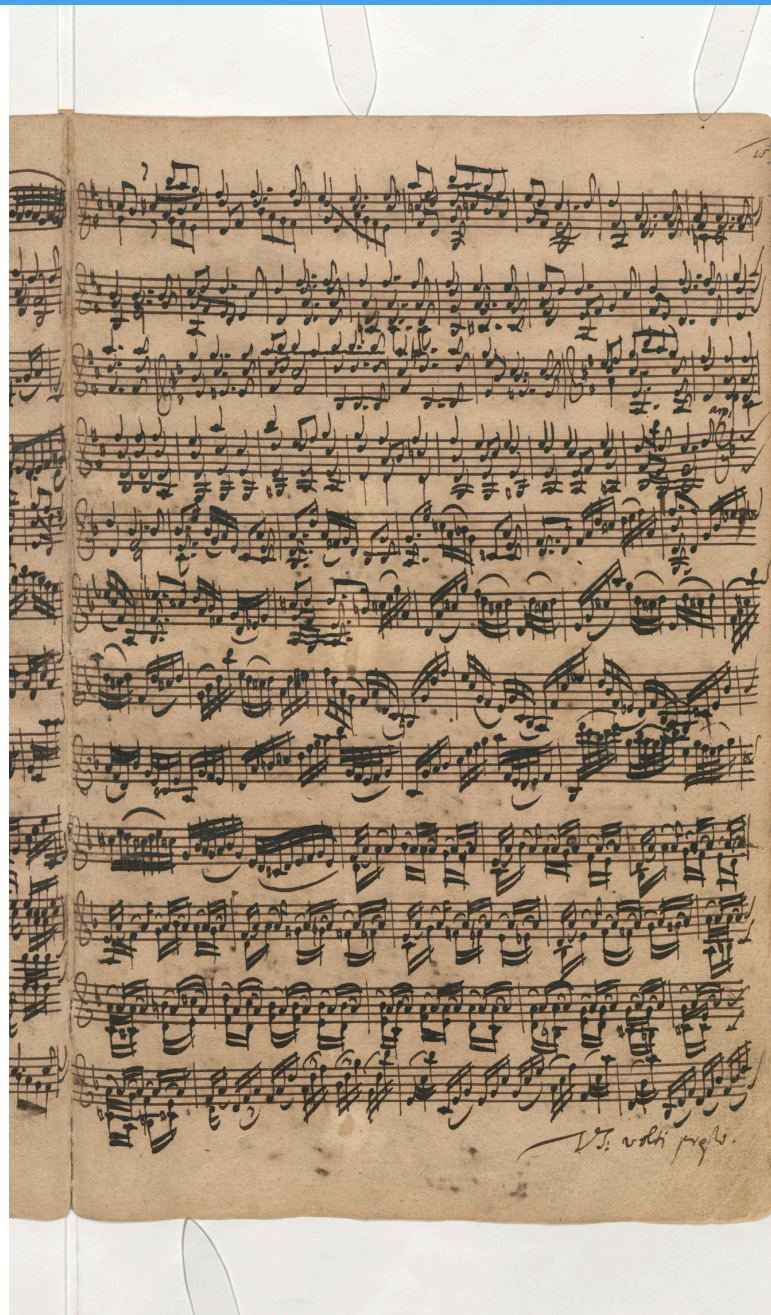
Partita II - Ciaccona (BWV 1004/5) - Partia II - Ciaccona, fol. 14v, m. 119-179



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D-B Mus.ms. Bach P 967

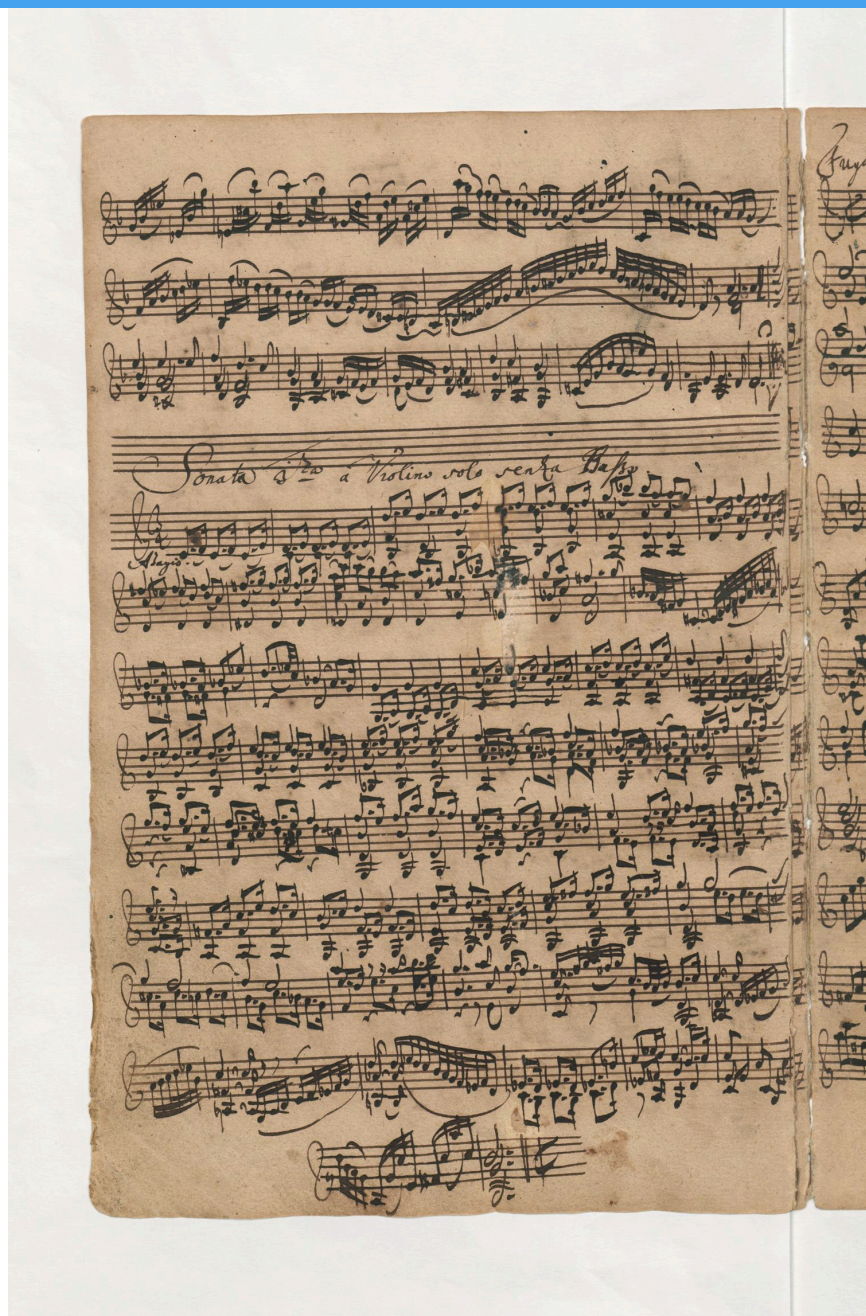
Partita II - Ciaccona (BWV 1004/5) - Partia II - Ciaccona, fol. 15r, m. 180-243a



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D-B Mus.ms. Bach P 967

Partita II - Ciaccona (BWV 1004/5) - Partia II - Ciaccona, fol. 15v, m. 243b-257



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Appendix II: On Guitars

Here I provide some context for the instrument that I use for this project.

The modern 6-string classical guitar and the lute have a shared repertoire that links them in spite of their different origins. The 6-string classical guitar more often performs old music written for the lute, vihuela da mano, and theorbo than music written for its closer organological ancestor the baroque guitar. This is because the latter was used more frequently like a modern steel-string guitar: strummed in a band or plucked to accompany a singer, while the former three were often plucked, like a modern classical guitar. While different in construction and set-up from the lute, the modern guitar could be seen as a practical contemporary heir to the lute's artistic tradition in terms of playing technique and repertoire, though not construction.

In exploring the history of the guitar and the lute, I discover that there is not a clear artist & repertoire distinction between the two. The blurred lines between them date back in documented form at least as far as Robert de Vise (1660-1724), who was active both in performance and composition.

According to Evans, his performing talents were not limited to the guitar...De Visee wrote at least one hundred and eighteen pieces for the guitar and one hundred and thirty seven pieces for lute and theorbo.¹⁶⁴

The similar playing technique of the early guitar and the lute, neither of which required fingernails, meant that it was possible to fluidly move between the instruments as a player.¹⁶⁵

The historical link that allowed players to go back and forth between instruments, however, was broken when guitarists began to use fingernails on the right hand at the turn of the 19th century. Presently, players are forced to choose one or the other. The double-string courses on the lute cause nails to become stuck between the strings and make quick switches between the instruments functionally impossible. Even in light of the availability of synthetic nails, the switching required and the subtle variations in the point of attack makes practice so impractical

¹⁶⁴ Kazandjian, Fred. 1992. "The Concept and Development of the Yepes Ten-String Guitar." University of Capetown. Dissertation (14).

¹⁶⁵ *ibid*

as to be prohibitive. Contemporary players are thus forced to choose. This conundrum has spawned creative experimentation in devising an instrument.

A continuum of instruments and their aesthetic implications

Andres Segovia was dogmatic in his insistence on a standard 6-string instrument. He derided efforts to play on anything else:

‘Because the guitar is exactly sufficient with six strings,’ is how Mr. Segovia explains his own lack of interest [in the 10-string guitar]. ‘On the standard instrument, the equilibrium between the lowest and highest notes is strongly established. And if you must play music written in a difficult key, you can change the guitar’s tuning. But there is no need to add extra strings.’¹⁶⁶

Segovia’s argument is consistent with the trend towards instrumental and pitch standardisation that had taken hold during the Romantic era. His assertion is also synchronous with the post-romantic ontology of ‘progress’ in implying that the 6-string guitar is the ‘balanced’ and therefore optimal form of the instrument. While standards in pitch and orchestral instrumentation allowed music and artists to travel and play with one another freely across Europe, they also brought with them a consistency of approach that meant diversity of instrumental colour and a variety of expressive means were lost.

Segovia’s assertion was highly influential (just compare the number of 6-string guitarists to the number playing on any other kind of instrument today) but unlike in an orchestra where a standard needs to be consistent across the institution, Segovia had no enforcement mechanism, which made space for someone like Julian Bream to get traction with a different approach.

Bream did not subscribe to Segovia’s ‘one-size-fits-all’ mentality. According to a Gramophone feature, ‘Julian Bream’s single-handed mission was not only to get the guitar accepted as a mainstream classical instrument, but also to resurrect the legacy of the Renaissance and Baroque lute.’¹⁶⁷ Bream wanted to approach old music pragmatically. Unlike de Visée, Bream

¹⁶⁶ The New York Times NARCISO YEPES AND HIS 10-STRING GUITAR Published: November 22, 1981. <http://www.nytimes.com/1981/11/22/arts/narciso-yepes-and-his-10-string-guitar.html> Accessed 3 January 2018.

¹⁶⁷ <https://www.gramophone.co.uk/features/focus/julian-bream-interview> Accessed 4 January 2018.

was faced with the practical challenge of how to play on an historical instrument without abandoning his modern one. Bream commissioned luthier Marco Rubio to build a lute with features that he could play: single-string courses, fixed frets, and a raised fingerboard. This instrument gave Bream the possibilities to explore the resonance and sound-world of the lute but on an instrument that accommodated his technique and his nails. Bream's founding of a consort was perhaps the antithesis of the dogmatic Segovia's insistence on the modern 6-string instrument.

Bream's experimentations on the lute, however, did not extend into the solo sphere. I can only hypothesize as to why, but I surmise that the differences between even his guitar-like lute and his solo concert instrument were great enough to deter him from using the lute for more technically demanding solo pieces.

If Bream's experiments were focused on re-enchanting the repertoire of the past without (fully) abandoning his modern instrument, Narciso Yepes seemed more interested in designing the instrument of the future. A student of Nadia Boulanger, he was interested in a musical life for the guitar that allowed it to fill a large space with sound and resonance. For Yepes the answer was a 10-string guitar that featured bass strings tuned to notes not naturally resonant on the 6-string guitar. According to one review of a performance,

Narciso Yepes brought his 10-string invention [to Carnegie Hall] last Thursday...His guitar fills the hall with sound....One left his recital stimulated and elated, with nary a thought as to the potential limitations of the instrument, dynamically or musically.

Yepes and his 10-string guitar¹⁶⁸:



¹⁶⁸ Image Credit: <http://tenstringguitar.info> Accessed 7 January 2018.

Yepes' instrument, which was tuned like a normal guitar from strings 1-6, continued down to a low C for string 7 and then redoubled back up to A#-G#-F# for strings 8-10.

Yepes' 10-string tuning in staff notation:



Yepes' over twenty albums on the 10-string instrument for Decca, Zephiro, Columbia, and Deutsche Grammophone created substantial artistic interest in the non-standard instrument and sparked other explorations, which is why his instrument, in spite of its explicitly avant-garde rather than historical aesthetic, is important to the context of this study.

An exponent of a 10- (and 11-) string instrument, of a different sort entirely, is Goran Sollscher. His guitar, the alto guitar developed by luthier George Bolin and player Per-Olaf Johnson, is explicitly intended to be lute-like and used to play Renaissance and Baroque Music. The instrument shares a common body-shape with the standard 6-string guitar, but the Bolin pitch setting and scale more closely resemble a lute. According to luthier Heikki Rousu, who makes alto guitars according to the Bolin design, 'The scale is different from the standard 650mm classical guitar: shorter on the treble side (570-580mm) but longer on the bass side (760-780mm).'

¹⁶⁹ Snook elaborates on the differences between the instruments:

The basses of the Yepes guitar, unlike Sollscher's...are all one length. This requires the use of thicker strings to get lower pitches. However, on the alto guitar [Bolin/Söllscher] the strings have a longer string length and the gauges remain the same (ie. the same principle as the archlute). This means lower tension which gives a lighter tonal quality in lute music and also makes the playing of ornaments easier.¹⁷⁰

¹⁶⁹ Rousu, Heikki <http://altoguitars.com/altoguitars.html> Accessed 8 January 2018.

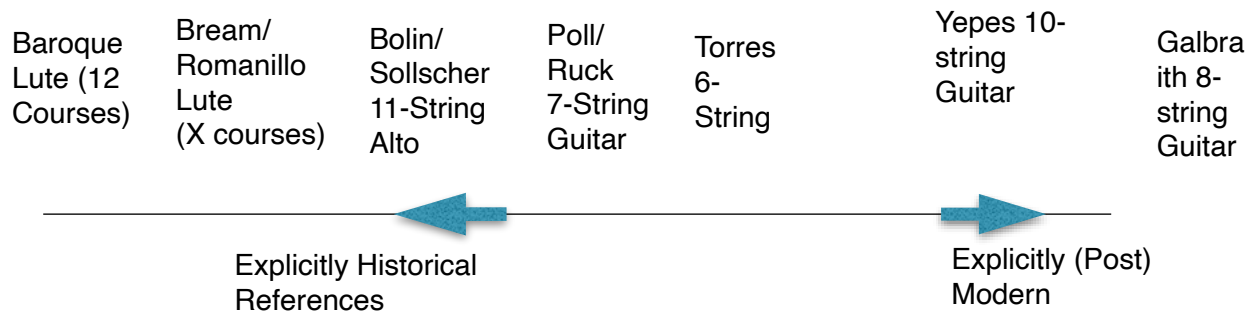
¹⁷⁰ Kazandjian, Fred. 1992. "The Concept and Development of the Yepes Ten-String Guitar." University of Capetown. Dissertation (112).

Bolin 11-String Alto Image:¹⁷¹



¹⁷¹ <https://nyti.ms/2EjK8kE> Accessed 8 January 2018.

Diagram 2: Continuum of guitars



The Bolin/Sollscher instrument is different from the guitar that I use in this project as it was conceived as an explicit means to make the historical set-up (number of strings and scale) available to a player with modern instrumental technique. This could be seen as a step further in the explicitly historical direction as the instrument is facilitating a dispositional mimesis that my 7-string does not. While I am able to achieve contrapuntal mimesis, I do so in a modern way by treating the 7th string just the same as any other on the guitar, and not as a drone or non-fretted string as on the historical lute or the Bolin alto.¹⁷² The lute-like aesthetics of Sollscher's recordings have had a big impact on me as an artist in demonstrating the possibilities for exploration on the instrument and in adopting different approaches to pitch and execution.

Contemporary concert players Jose Thomas and Raphaella Smits play eight-string guitars developed from the Yepes ten-string guitar. These guitars are tuned e b g d A E D C#/A, which is identical to a contemporary classical guitar with the addition of two lower notes, the lowest of which is varied according according to tonality and context.¹⁷³ Smits' instrument was made by John Gilbert in 1980.¹⁷⁴ Paul Galbraith's 8-string 'Brahms Guitar', by contrast, is designed

¹⁷² While there are in fact frets below the thick bass strings on the 11-string Alto, they are not meant to be used as they render notes out of tune.

¹⁷³ Constance McKenna. 1981. "Jose Tomas 8-string Guitar Master", *Guitar Player* 15 No.3. (57-64).

¹⁷⁴ Smits, Raphaella. Website. Available: <http://www.rsmits.com/eINST.htm> Accessed 24 September 2019.

differently and is tuned B, E, A, d, g, b, e, a. It is played with a completely different technique: vertically like a cello with an endpin and the right hand completely off of the guitar.¹⁷⁵

I choose to play a 7-string guitar because I want to remain as close as I can to an instrument that is familiar to me, while still being able to play bass notes from the Bach lute suites in register. In order to accommodate the stretching required to do this with only seven strings I worked with luthier Robert Ruck to commission an instrument of 646mm scale with 8mm spacing between the strings. This is 4mm shorter than a standard guitar of 650mm, but standard in width. There are 7-string instruments endemic to Brazil and to Russia, but these instruments are used primarily in non-classical genres.

¹⁷⁵ Video. Royal Irish Academy of Music. <https://m.youtube.com/watch?v=si6letuR2fQ> Accessed 24 September 2019.