BRIDGING TWO WORLDS:
BAROQUE VIOLIN PERFORMANCE PRACTICES AS A MODEL FOR THE TRANSCRIPTION OF SELECTED MOVEMENTS OF J. S. BACH'S SONATAS AND PARTITAS FOR SOLO VIOLIN ON THE MODERN GUITAR

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To Kristen, Ana Cecília, Clarissa, and Elena, with all my gratitude.

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INTRODUCTION:
THE NEED FOR THE BRIDGE

Johann Sebastian Bach's *Sei Solo a Violino senza Basso Accompagnato* (Six solos for violin without accompanying bass) represents the summit of the works for unaccompanied violin of the baroque. The magnitude of the work has led performers of other instruments, including the guitar, to arrange them in ways that are idiomatic for their instruments.

In spite of Bach's popularity among modern classical guitarists, he never composed for the guitar of his time. During the late seventeenth and early eighteenth centuries, the main type of guitar had five-courses. The instrument lacked strong basses as a result of the main tunings of the period, which placed the higher courses in the same register of the treble courses. Consequently, the five-course guitar was not as suitable as the lute (an instrument that had plenty of open strings in the lower register) to express the intricate polyphony commonly featured in the music of the German composers of the period.

The later addition of an extra course and the subsequent abandonment of the courses and adoption of single strings, steps which occurred after Bach's lifetime, made possible a melodic bass. Aware of the possibilities that arise from this new context, classical guitarists began to make arrangements of Bach's music for unaccompanied solo instruments. Since the appearance of the modern classical guitar, numerous arrangements of Bach's unaccompanied violin works have appeared, varying from isolated movements of a sonata or partita, an entire single sonata or partita, to complete sets of the work.

The Ciaccona of Partita No. 2 (BWV 1004) is one of the most frequently arranged movements of the entire cycle. It has been arranged by renowned guitarists such as Andrés Segovia, Narciso Yepes, Konrad Ragossnig, and Abel Carlevaro, just to name a few. Other movements favored among arrangers for the guitar are the Bourée and the Sarabande of Partita No. 1 (BWV 1002), the Andante of Sonata No. 2 (BWV 1003), and the Fugue from Sonata No. 3 (BWV 1005). The Fugue of Sonata No. 2 (BWV 1001) and the entire third partita (BWV 1006), also popular among guitarists, should perhaps be placed in a distinct category since most guitar arrangements are based on the lute-harpsichord version made by the composer himself (BWV 1000 and BWV 1006a) instead of the violin version.

The major contrasts between the published editions of Bach's music for the violin arranged for the guitar are related to the priorities that each arranger gives to accommodating such technical and interpretive aspects as left hand fingering, the choice of key, the addition and/or suppression of notes, divergences in articulation (between editions and between a particular edition in comparison with the original), and the treatment of ornamentation. Independent of the logic presented in an arrangement in particular, one general characteristic seems to be common to all of them: the primary goal to make the original pieces to fit the guitar.

Far from being negative, the pursuit of idiomatic solutions should be one of the priorities of the arrangement process. One only needs to compare Bach's fifth cello suite (BWV 1011) with its lute arrangement (BWV 995) to observe that each version sounds idiomatic to the instrument for which it was written. Supported by Bach's own example of arranging some of his works for different instruments, why shouldn't guitarists arrange his violin pieces for the guitar? After all, how could that be different from arranging a cello piece for the lute?

There is an important difference between Bach's preparation of two versions of the same suite, one for the cello and another for the lute, and a modern guitarist's arrangement of a violin partita by Bach. In the first situation, the basic musical gestures and aesthetic principles remain the same and eighteenth-century cellists and lutenists would have no problem in absorbing and expressing them. In the second case, however, what would have been considered idiomatic to an eighteenth-century violinist is actually quite different from what might be regarded as idiomatic by the modern guitarist.

Because of the temporal distance between the practices of the baroque violin and those of the modern classical guitar, the arranger needs to consider two, sometimes conflicting, idiomatic elements. Firstly, and it seems to be the one most embraced, one needs to consider what is idiomatic in terms of technique. Secondly, equally important but not as well emphasized in modern guitar arrangements of Bach's violin music, one needs to consider what is idiomatic in terms of how the new version is able to convey the intrinsic elements of the original piece.

The imbalance between these two aspects emphasizes the distance between the worlds of the baroque violin and the world of the modern guitar. This distance is usually more perceptible to non-guitarists, who naturally tend to listen to Bach's violin music without being strongly influenced by the technique and sound of the guitar. It is not uncommon outside of the guitar world, for listeners to observe that the way Bach's sonatas and partitas are commonly played on the modern guitar sounds unrelated to the music of the baroque. It is not simply the difference between the sounds of the baroque violin and the modern guitar but the discrepancy in the delivery of the baroque spirit of the pieces.

In order to bring these two worlds together, it is necessary to build a bridge between them. This document promotes this bridge by:

a. Providing a concise historical overview of the genres that influenced Bach's Sonatas and Partitas for the solo violin.
b. Considering the way Bach's solo violin pieces might have sounded on the baroque violin, based on the information about the performance practices of bowing, chord playing, and slurring, to be used as models for arranging the pieces on the modern guitar.
c. Conveying those violin practices in terms of modern guitar playing, in a type of realization that approximates and balances guitar technique and the musical context of the pieces.

This document presents new possible solutions for guitarists who, instead of simply arranging these pieces to fit to the guitar, are interested in incorporating within the arrangement process the perspective that the pieces were first conceived as violin music. Guitarists will benefit from this document by:

a. Becoming better informed about the historical context of the period in which J. S. Bach's Sonatas and Partitas for solo violin were composed.
b. Learning how the baroque violin bowing practices of the French and the Italians can be realized in terms of guitar playing and applied in guitar arrangements of selected movements of J. S. Bach's solo violin works.

c. Incorporating slurring practices not usually emphasized in modern classical guitar playing, which will allow the guitar to explore articulation and phrasing in the guitar arrangements in a way that is more closely related to the original violin versions.
d. Understanding how to take advantage of the baroque violin practice of "suggesting the polyphony," used in chord playing, when arranging violin music for the modern guitar.
e. Being able to develop, under the new approach, other possible solutions to the challenges posed by the pieces.

This document is divided into two parts. The first consists of a single chapter that establishes the historical background of J.S. Bach's unaccompanied solo violin pieces (covering the dissemination of the Italian sonata and French dance music in Germany, acquaintance with the genres, and the development of unaccompanied violin music in Germany) and introduces the need for the "bridge" through presenting three elements of Baroque violin playing useful for arranging violin music for the guitar.

The second part is divided into three chapters. It examines the importance of the violin practices of bowing, slurring, and chord playing during the seventeenth and eighteenth centuries, and demonstrates how to incorporate them in arrangements of J.S. Bach's unaccompanied solo violin pieces for the modern guitar. Chapter Two discusses the relevance of the bowing practices from France and Italy in developing a rationale for the right-hand fingerings to be used in the arrangements. The realization of violin slurs on the guitar is the subject of the third chapter. These two chapters represent the fundamental columns of the bridge. Even though Chapter Four, the last of the document, is not a structural pillar of the bridge, it is also significant in approximating the world of the guitar to the world of the baroque violin because it places the way chords are played on the guitar under the perspective of how multiple stops were played on the violin. In this context, the chapter scrutinizes the contrast between how chords are played on each instrument, and illustrates how the suggested polyphony used by violinists can be useful for one arranging Bach's solo violin music for the modern guitar.

Throughout the document, excerpts from the author's arrangements of the pieces will demonstrate how these particular baroque violin performance practices may interact with the conception of guitar arrangements of the works. A few examples extracted from published guitar arrangements are included to illustrate how these practices have been addressed in the guitar field. The complete arrangements of the following fourteen movements are included in Appendix II:

a. From Sonata No. 1 (BWV 1001): Siciliana and Presto
b. From Partita No. 1 (BWV 1002): Sarabanda and Tempo di Borea
c. From Sonata No. 2 (BWV 1003): Grave and Allegro
d. From Partita No. 2 (BWV 1004): Allemanda, Giga, and Ciaccona
e. From Sonata No. 3 (BWV 1005): Fuga, Largo, and Allegro Assai
f. From Partita No. 3 (BWV 1006): Minuet I and Minuet II

ABSTRACT

This document explores the role of the baroque violin practices of bowing, chord playing, and slurring in arrangements for the modern guitar, of selected movements of J. S. Bach's Sonatas and Partitas (BWV 1001-1006) for solo violin. This document aims to expand the range of possible solutions for all guitarists interested in playing Bach's unaccompanied solo music by making a "bridge" between these essential performance practices of the baroque violin and the capabilities of the modern guitar. Some practices associated with other baroque instruments such as the lute and the harpsichord are also considered. The guitar arrangements included at the end of the document were conceived taking into account techniques that were intrinsic to Bach's conception of these violin pieces as violin music. As a consequence, the musical content has a primary position in the final product.

The methodology is primarily based on the study of the bowing practices, and the slurring practices of the baroque violin (both of them essential aspects of the technique of the instrument) and their realization in terms of modern classical guitar technique. These elements of violin technique are the structural pillars of the proposed bridge. Secondary to them, the way chords are played on the baroque violin and how it can promote ease of playing and good voice leading in the guitar arrangements is also part of the methodology. The rationale that represents the "bridge" is first presented and then compared to other approaches found in various published editions of Bach's violin music arranged for the modern guitar.

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PART ONE

LAYING THE FOUNDATION OF THE BRIDGE: HISTORICAL BACKGROUND

CHAPTER 1

THE FUSION OF STYLES IN BACH'S SONATAS AND PARTITAS

The Sonatas and Partitas portray an amalgamation of elements from the music of Germany, Italy, and France. From the first, the main aspect is the counterpoint related to the strong keyboard tradition, with which Bach was extremely familiar. The composer utilized the bel canto style, a landmark of the Italian Opera that became gradually featured in instrumental music of that country. The noble style of dance typical of the French music was also adopted in the cycle.

During the late seventeenth and early eighteenth centuries, the Germans were leaders in violin technique, as a result of the condensation of Italian techniques within the polyphonic German vocabulary in the works of leading German violinist-composers, a fact noted by American musicologist David Boyden:

> Their fertility [Biber and Walther] in inventing new violin sonorities and technical innovations produced music requiring a virtuosity unequalled up to their time with respect to extended range, double stops, special bowings, the *scordatura*, and descriptive effects.[1]

Boyden also calls attention to the direct influence of the German violin school of the late seventeenth century in Bach's Sonatas and Partitas:

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[1] David Boyden, *The History of Violin Playing from Its Origins to 1761* (London: Oxford University Press, 1965), 223.

> …it is difficult to imagine the unaccompanied violin solos of Bach without the previous essays in multiple stops which the works of Biber, Walther, Bruhns, and others contain.[2]

The Italians were also highly advanced in violin technique, although they were surpassed by the Germans. In contrast, the French violin school remained concentrated on dance music, which was much simpler from the standpoint of violin technique than the repertoire being developed in Italy and Germany. Instead of writing virtuosic music for the solo violin, the focus in France was on ensemble playing. French players were highly admired by characteristics such as uniformity of bowing, preciseness of rhythm, and distinctiveness of the articulation, all suitable for accompanying dances:

> There were no problems of fingering, shifting, or double stops, and none of the complex bowings of the Italians and Germans.[3]

The blending of foreign and native styles in Bach's Sonatas and Partitas can be better understood by analyzing the historical context which set the stage for the composer's acquaintance with the music from abroad. Bach's life occurred in the midst of a process of the reconstruction of the German society, seriously affected by the Thirty Years War (1618-1648), by which the country modeled itself on the two main cultural poles of the period, Italy and France, in order to reestablish its cultural life. As a German citizen, Bach was not immune to the foreign influences and widely explored the main trends of the Italian and French music. Two genres especially influential in the Sonatas and Partitas were the Italian sonata and the French suite.

The Italian sonata was introduced in Germany and Austria early in the seventeenth century by Italian violinists such as Biagio Marini (1594-1663), Carlo Farina (1604-1639), and Giovanni Battista Buonamante (b. late 16th century; d.1642). However, it was only after the end of the Thirty Years War that the genre became more popular and a gradual fusion between Italian and native styles occurred.[4] Both Marini and Farina lived in Germany long enough to influence the German school of violin playing that would produce composers such as Johann Paul Westhoff (1656-1705), Heinrich Ignaz Biber (1644-1704), and Johan Jakob Walther (1650-1717).[5]

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[2] Ibid.

[3] Ibid., 229.

The genre of the Italian sonata was chiefly represented by its trio or solo counterparts, and examples of music for unaccompanied solo violin were rare. Nevertheless, there were some significant examples prior to Bach's Sonatas and Partitas. The first unequivocal works for unaccompanied violin were two preludes and an allemande by Thomas Baltzar (1630-1633). Other examples are found in a collection of works, mostly trio sonatas, compiled by German musician and copyist Nicolaus Rost. They are short pieces titled *Allemande violino senza basso*. Nicola Matteis [6] composed two fantasias for unaccompanied violin.[7]

One of the musical exponents in Dresden during the second half of the seventeenth century was German violinist J.P. Westhoff. In 1683, he composed the first work for unaccompanied violin that consisted of several movements, in the form of a suite, in which multiple stops were highly explored. Of special relevance are his *6 Suites for Violin Solo*, published in Dresden in 1696, and only discovered in 1971. The work is the only cycle of unaccompanied works before Bach's Sonatas and Partitas.

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[4] Margarette Clark Million, "The Baroque Violin Sonata: A Reflection of the Growth of Idiomatic Violin Technique" (Ph. D. diss., Otterbein College, 1981), 18.

[5] Jerrie Lucktenberg, "Unaccompanied Violin Music of the 17th and 18th Centuries: Precursors of Bach's Works for Solo Violin" (D.M.A. diss., University of South Carolina, 1983), 6.

[6] The real date of the composer's death is unknown. Peter Walls indicates that the composer died "after 1713." Violinist Elizabeth Wallfisch gives the date as "c. 1695", and in Jerrie Lucktenberg's dissertation the date is "c. 1707".

[7] Peter Walls, "Nicola Matteis," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol.16, ed. Stanley Sadie (New York: Oxford University Press, 2001), 135.

German composers who contributed a single work to the genre of unaccompanied violin music were Heinrich Ignaz Biber (1644-1704), who composed *Passacaglia*, a piece which in many aspects relates to Bach's ciaconna of the second partita, and Johann Georg Pisendel (1687-1755), whose *Sonata a Violino Senza Basso* in A minor (c.1716) combines the best elements of both German and Italian traditions. The latter is of special relevance because of its proximity to Bach's Sonatas and Partitas.

Pisendel met Bach in Weimar, in 1709. After becoming the concertmaster of the orchestra in Dresden, he received financial support that allowed him to study with Antonio Vivaldi (1678-1741) and Antonio Montanari (1676-1737) in Italy.
The main contribution of the German violin composers was the composition of a type of violin music which was virtuosic and emphasized the polyphonic treatment of the instrument.[8]

It is reasonable to infer that Bach may have gotten acquainted with the music of the composers above mentioned, although the degree of influence of their works in the genesis of Bach's style can only be speculated upon. Of all composers of violin sonatas, it is difficult to think about one who influenced him more deeply than Italian composer Arcangelo Corelli (1653-1713). Bach's first contact with Corelli's sonatas probably happened in 1703, when he was a member of the orchestra of the Duke Johann Ernst of Weimar, playing the violin and, occasionally, the viola. One of the duties of the members of the orchestra of the Duke was that they had to read at sight several new sonatas and concertos brought from Italy.[9] Evidence of Bach's familiarity with the works of Corelli is the use of the subject of the second movement of the Italian master's *Sonata op.3 no.4* in his organ fugue BWV 579.

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[8] Lucktenberg, 13.

[9] Norbert Dufourcq, *Jean-Sebastien Bach* (Paris: La Colombe, 1947), 18, in Clause Groth Jr. "The Role Played by the Sonatas of Corelli and Biber in the Development of the Baroque Violin Sonata" (M.A. thesis, University of Oregon, 1956), 87.

The French suite, directly linked to dance, was another influence on Bach's style. Important to the dissemination of both French dance music and the Italian sonata in Germany was the cosmopolitanism which favored the presence of foreign musicians among the Germans. Particularly relevant to the immigration of French musicians into Germany was the revocation of the Edict of Nantes by Louis XIV in the same year in which Johann Sebastian Bach was born. The incident led many French Protestants to migrate to other countries such as Germany to escape persecution.

A second factor was the itinerant lifestyle of several German musicians who traveled to Italy and/or France and learned the styles of violin playing of those countries. Perhaps the most currently known example of such a musician in Germany is composer and performer Georg Muffat (bap.1653; d.1704), who claimed to have been the first to introduce the French style to the Germans. He stayed in Paris for six years (from 1663 to 1669) and studied the French style, possibly under Lully's guidance, although there is no unequivocal documentation of the fact.[10]

The period of Muffat's presence in the French metropolis is even more relevant to the spread of the French style in Germany if one bears in mind Lully's several ballets de cour and comédie-ballets that were performed there during those years. His legacy to the propagation of the French style in Germany is documented in his collections entitled *Florilegium Primum* and *Florilegium Secundum*, in which he systematically presents the Lullian manner of performing the French ballets.

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[10] David K. Wilson, ed., *Georg Muffat on Performance Practice* (Bloomington: Indiana University Press, 2001), 4.

Other German musicians who went to Paris and were exposed to the dance music of the French were Johann Froberger (who performed there in September 1652), Johann Fischer (who was a copyist for Lully and held positions in several German cities), Rupert Ignaz Mayr (who, sponsored by the Munich court, studied directly with Lully), and Johann Sigsmund Kusser (who also remained in Paris for six years, and in 1682 taught the orchestral style of Lully in Ansbach).[11]

The last factor to be mentioned was the development of the publishing industry in Europe. Although Germany was not a leading center of music printing, it benefited from the main publishers in Venice, Bologna, and Paris. A publication which may have been influential on Bach's acquaintance with the French style was Raoul Feuillet's *Choréographie ou l'art de décrire la danse par caractères, figures, et signes démonstratifs*.

The work introduced a systematized notation of the dance steps in choreographies of ballroom dances, and theatrical solos and duets, representing the beginning of a fruitful period for the publication of dance collections in France from 1702 to 1725. [12] Scholar Betty Bang Mather, who presents a slight difference in the dates, points out the importance of the availability of written choreography:

> With the choreographic symbols, dancing masters could record their creations on paper and make them available in printed or manuscript form. From 1700 to 1722, Feuillet and his French successors published annual *recueils* (collections) of choreographies, which quickly made their way to other European courts.[13]

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[11] Stephen E. Hefling, *Rhythmic Alteration in the Seventeenth- And Eighteenth-Century Music* (New York: Schirmer Books, 1993), 42.

[12] Wendy Hilton, *Dance of Court and Theater: The French Noble Style 1690-1725* (Princeton: Princeton Book Company, 1981), 47-9.

[13] Betty Bang Mather, *Dance Rhythms of the French Baroque* (Bloomington: Indiana University Press, 1987), 94.

The accessibility of Feuillet's recueils in other courts also promoted the publication of other treatises in other European courts. In Germany, the influence of Feuillet can be seen by the publication of *Rechtschaffener Tanzmeister* (1717) in Leipzig, an extensive treatise on French dancing written by German dancing master Gottfried Taubert that reinforces the idea of the popularity of French dance in Germany. In that year Bach was living in Cöthen and most likely would have looked at the treatise.[14]

Outside of the sphere of the violin, there were other composers who must have influenced Bach's fusion of styles. Among them were Johann Jakob Froberger (1616-1667) and Dieterich Buxtehude (1637-1707):

> Although the essential foundations of the so-called North German School were based on the strict compositional style of the Netherlands, Buxtehude in particular displayed the inherent qualities of both French and Italian schools in his suites for harpsichord. The fusion of a variety of stylistic characteristics is reflected in his music, albeit in a slightly less eccentric fashion as for example in works of Froberger.
> …The music of Froberger and Buxtehude must have provided a major source of inspiration for the young Bach – *particularly from the aspect of the fusion of different compositional practices* [italics mine].[15]

The factors presented so far support the conclusion that J. S. Bach was well acquainted with the Italian sonata and French dance. Even though no one can determine exactly how much French or Italian music Bach really knew, it would be an error to expect that he would not be influenced by the main styles of the two leading musical forces of the period. It was the amalgamation of elements of the music from Italy and France with the intricacies of the German school of violin playing that resulted in Bach's rich style expressed in his unaccompanied violin works.

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[14] Leslie Hirt Marckx, "French Baroque Influences on Johann Sebastian Bach's "Six Suites for Violoncello Solo" with an Emphasis on French Court Dance and Suite V" (Ph.D. diss., University of Washington, 1998), 8.

[15] Tilman Hoppstock, *Bach's Lute Works from the Guitarist's Perspective* (Darmstadt: PRIM Musikverlag, 2010), 8-9.

Accepting the multicultural facet of Bach's style makes this historical background more than merely informative to one interested in arranging Bach's Sonatas and Partitas on the modern guitar. It can shift the emphasis of the arranging process from "making violin pieces to fit the guitar and its technique" to "expressing, on the modern guitar, a style which fuses elements from German, French, and Italian violin music." In order to place the style above the instrument one must aim to preserve the intrinsic elements of the original violin pieces in the guitar arrangements. The first step for doing so is to understand the performance practices of violin in the countries that directly influenced Bach's writing.

Assuming that the guitarist-arranger will embrace the relevance of the baroque violin practices and will strive to become knowledgeable about them, he will have to face the task of deciding which baroque violin performance practices should really be taken into consideration when arranging the pieces for the guitar and whether or not all of them need to be equally addressed. These are important decisions, because they will determine the rationale of the arrangements.

From the various baroque violin performance practices that could be taken into account, I consider two of them of utmost value in promoting a bridge between the world of the baroque violin instrument and the world of the modern guitar: the bowing disciplines of the period, and the slurring practices used in the expression of the specific *Affekti*, practices generally disregarded in guitar arrangements of Bach's solo violin pieces. They represent the structural pillars of the proposed bridge and are the main focus of this document.

Between these two pillars, the way chords are played on the violin is also considered in this document. At first glance, this practice seems irrelevant to the "bridge" because, in contrast to the violin, chords can be easily played on the guitar. Nonetheless, understanding how chords are played on the violin can be useful if one chooses to preserve the essential voice-leading and/or facilitate the technical demands of certain chordal passages when arranging Bach's violin music for the guitar. The next chapters will then build the bridge by addressing these three practices and explaining how they can be realized in terms of guitar playing.

PART TWO

BUILDING THE BRIDGE: ELEMENTS OF VIOLIN TECHNIQUE IMPORTANT FOR GUITAR TRANSCRIPTION

CHAPTER 2

THE CONSIDERATION AND APPLICATION OF THE BOWING PRACTICES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES IN THE GUITAR ARRANGEMENTS

After laying down the foundation of the bridge by accepting the historical context in which Bach's Sonatas and Partitas were composed, the bridge can then be built. The next step is to consider the baroque violin practices of bowing, chord playing, and slurring. Through them, one will be much better equipped to understand how the pieces might have sounded on the baroque violin in order to pursue the expression of the appropriate stylistic elements in the guitar arrangements. In the final stage, the bridge will be thoroughly established by showing how these practices can be realized on the modern guitar, placing guitar technique in service of a musical context originally conceived for an instrument played with a bow.

The point of departure should therefore be the bow. Despite the different approaches to the use of the bow during the first half of the eighteenth century, one aspect was common to all violin players regardless of the violin school being considered: the bow had an essential role in the expression of the affects. In his treatise *On Playing the Flute*, Johann Quantz emphasizes this aspect:

> In the performance of music on the violin and instruments similar to it the bow-stroke is of chief importance. Through it the sound is drawn from the instrument well or poorly, the notes receive their life, the Piano and Forte are expressed, the

> passions are aroused, and the melancholy is distinguished from the gay, the serious from the jocular, the sublime from the flattering, the modest from the bold. In a word, like the chest, tongue, and lips on the flute, the bow-stroke provides the means for achieving true expression, and for varying a single idea in diverse ways. That the fingers must also contribute their share, and that you must have a good instrument and true strings, is self-evident. But since, even with all these things, the execution may be still very defective, no matter how accurately and truly you stop the strings, how well the instrument sounds, or how good the strings are, it naturally follows that, with regard to execution, the bow-stroke is of central importance.[16]

A later description given by Leopold Mozart in his treatise for the violin supports this importance of the bow:

> That bowing can greatly vary a phrase we have already become in some measure aware in the previous chapter. The present chapter will convince us entirely that the bowing gives life to the notes; that it produces now a modest, now an impertinent, now a serious or playful tone; now coaxing, or grave and sublime; now a sad or merry melody; and is therefore the medium by the reasonable use of which we are able to rouse in the hearers the aforesaid effects.[17]

Embracing this essential role of the bow is a valuable tool for the guitarist before deciding the rationale for the right hand in the guitar arrangements. It is clear, by Quantz's and Mozart's descriptions, that the relationship between bowing and the expression of the affects had a prominent status in violin technique. Why not expect the right hand to fulfill an analogous role in guitar technique? To promote the bridge, the guitarist needs to prioritize the function of the right hand in the expression of the emotions over the customary tendency to assign right hand fingerings simply to promote ease of playing. While to make the piece easy to be played on the instrument is important, and the violinists also had that in mind, the ultimate goal of the bow was to convey the various moods and affects. Developing a rationale for the right-hand fingering modeled after bowing practices that were indigenous to the music of the period will make the guitar arrangement sound much more related to the original violin music.

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[16] Johann J. Quantz, *On Playing the Flute*, trans. Edward Reilly (New York: Schirmer Books, 1985), 215-6.

[17] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (New York: Oxford University Press, 1951), 114.

To show the customary treatment given to right-hand fingering on the guitar, consider the next two quotations. The first appears in James Bogle's dissertation about the transcription of Bach's Lute Suite No.1 in E minor (BWV 997) for the guitar. The second is found in Lee Ryan's book *The Natural Classical Guitar*:

> Right-hand fingerings, for the most part, are not included in the transcription for the following reasons: (1) right-hand fingerings are largely a matter of personal preference, and, because of this fact, many of the fingering combinations that are preferred by one performer will be less facile than other fingerings for another performer, especially combinations that involve the annular-finger; (2) for most passages there are quite a few good right-hand fingerings; and (3) to allow the performer to formulate logical right-hand fingerings for himself.[18]

> A typical approach to right hand fingering is to use alternation whenever possible, but although that works well a good deal of the time, it is often better to see what fingering naturally fits the music rather than to impose a planned, "logical" pattern. The harpsichordist Wanda Landowska said that when planned fingers do not work "… I let the fingers find their own way. It is like an overflowing river returning to its bed." [19]

Although one could perfectly agree with the reasons presented in the first quotation, all of them could also be applicable to left-hand fingering without any problem. Then, why does right-hand fingering on the guitar tend to be so neglected? Would one's intuition be the best guide for assigning the fingers of the right hand in guitar arrangements of lute music, or for the matter in question, violin music? If so, why did the violin players of the baroque diligently provide so many instructions on how to use the bow in their goal to express the affects? Wouldn't it have been better to delegate the job of deciding how to play the notes just to intuition?

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[18] James Bogle, "The Development of a Musically Logical Procedure for Solving the Problems of Transcription of J. S. Bach's Suite in E Minor BWV 996" (Ph.D. diss., Oklahoma: University of Oklahoma, 1982), 191.

[19] Lee Ryan, *The Natural Classical Guitar* (Connecticut: The Bold Strummer, 1991), 136.

The second quotation is misleading. The attentive reader will notice that Landowska had a pre-determined plan for the fingers, and that she would allow her fingers to find their own way only in case the initial plan seemed not to work. While Ryan's suggestion of letting the fingers naturally fit the music can be very appealing to a guitarist, his interpretation of "a logical pattern" for right-hand fingering is limited to the use of alternation whenever possible. The problem is that, on the guitar, alternation can be made by many distinct combinations of fingers, each one of them communicating the music differently. In the case of arranging violin music of the baroque for the guitar, this aspect needs to be considered, because it contrasts to the way alternation is done on the violin.

Alternation on the violin is done by interchanging a down stroke with an up stroke, or the opposite. On the guitar, it is a different matter. The use of the index, middle, ring, and the thumb in right-hand technique allows alternation to be executed by any different combination involving two, three, or even the four fingers (although the latter is not so common).

In baroque music, the beats were classified in two categories: *nobilis* (stressed or "good"), and *vilis* (unstressed or "bad"), organized in a hierarchy which also occurred at the pulse level, in the subdivisions of the beats. On the violin, the bow was responsible for conveying this hierarchy: down strokes were assigned to play the "good" notes, which was more natural, since moving the bow downward agrees with gravity, while the "bad" notes were played with up strokes.

Essential to any musician during the baroque period, regardless of the instrument, this hierarchy is not commonly taken into consideration by the modern guitarist. In fact, modern guitar players tend to be instructed, from the beginning stages, to equalize the sound of the notes. It is not uncommon to find, in modern guitar methods, exercises that aim to make the student develop the ability to play the notes with the same tone quality and the same level of accent. In order to bring the world of the modern guitar closer to that of the baroque violin, this tendency must be radically abandoned and the hierarchy of the stresses of the notes must become a priority. When arranging Bach's violin music for the modern guitar, one must, therefore, indicate right-hand fingerings which, when followed, allow easy and efficient expression of the proper stresses of the notes.

The literature of plucked instruments reveals that the concern with the distinction between "good" and "bad" notes directly influenced the right-hand technique. On the baroque lute, for example, the middle finger was responsible for playing the strong beats, or the accented parts of a beat, while the weak beats are assigned to the index finger.[20] This information is important because it confirms that plucked-string players neither would solely rely on intuition nor limit the right hand simply to alternate.

The inclusion of the baroque lute in the discussion is appropriate because this plucked-string instrument was contemporaneous with the baroque violin. In this context, its right-hand technique was developed to convey the same stylistic ideals pursued by the baroque violinist when using the bow. The guitarist may ask why not consider the baroque guitar instead of the lute, since the baroque guitar is an ancestor of the modern guitar. Musicologist James Tyler indicates some important reasons that justify drawing information from baroque lute practices to understand technique on the baroque guitar:

> Owing to a vagueness of early guitar composers about playing technique, lute and *vihuela* technique must be the basis for that of the early guitar. Still given that:

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[20] Stepan Lundgren, *The Baroque Lute Companion oder "Galantheste Methode, die Laute zu tractieren"* (Munich, Lundgren Edition, 1993), 11.

> (a) the first guitar music appears in the *vihuela* and lute books from Spain and Italy; (b) the early French guitar books were compiled by lute players such as Le Roy and Gorlier; and (c) many seventeenth-century guitarists such as Foscarini and de Visée also played the lute or theorbo, I think we can be fairly confident that a reasonably accurate picture of guitar technique can be gleaned from these *vihuela* and lute sources.[21]

During the baroque period, there was no consensus on how to express the hierarchy of the musical impulses on violin playing. French players, based on the ensemble practices of Lully, advocated the use of specific bowing rules to convey that hierarchy, an approach not shared by Italian and German players:

> The Germans and the Italians do not agree with the Lullists, not even to any great extent among themselves, in the matter of the rules for up-and-down-bows. But it is well known that the Lullists, whom the English, Dutch, and many others are already imitating, all bow the most important notes of the musical meter… in the same way, even if a thousand of them were to play together.[22]

The various bowing rules used by the French were centered in the principle of guaranteeing an accent on the downbeat of a measure. The first rule was the principal of all rules, known as 'rule of the down bow.' Presented by Muffat, in *Florilegium Secundum*, as the basis for string ensemble playing, it was well known all over Europe by the time Bach composed the sonatas and partitas:

> The first note of a measure which begins without a rest, whatever its value, should always be played down-bow. This is the most important and nearly indispensable general rule of the Lullists, upon which the entire style depends, as well as the main difference that it distinguishes it from the other styles, and upon which the other rules depend.[23]

The emphasis on bowing the first note of the measure down was also observed when playing in triple meter, as indicated in the rule below (Rule no. 3 in *Florilegium*):

> Of the three notes which make up a whole measure in triple time, the first would be played down-bow, the second up-bow, and the third down-bow, *when played*

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[21] James Tyler, *The Early Guitar: A History and Handbook.* (London: Oxford University Press, 1980), 77.
[22] Wilson, 103.
[23] Ibid., 34.

> *slowly* [italics mine], according to Rule 1; this means one would play two down-bows in a row at the beginning of the following measure. If one plays faster, the second and third notes are often both played up-bow, the bow springing equally on each note.[24]

The bowing rules provided the path for ensemble players to achieve an impeccable synchrony (in terms of sound and gesture), which was the perfect counterpart for the well-ordered and elegant dance choreographies then fashionable in French society. They were, therefore, the ideal mechanism for conveying the hierarchy of the beats in dance music. Nevertheless, there were other ways to express that hierarchy and not every player agreed with the rule of the down bow. Among those who opposed it was the Italian violinist and composer Francesco Geminiani (1687-1762). In his treatise *The Art of Playing on the Violin* (1751), he clearly reveals his antagonism to the rule, emphasizing an important divergence between the French and Italian schools of violin playing:

> In this [referring to Example VIII] are contained 20 Scales in different keys, very useful for acquiring Time and the stopping in Tune. Here it must be observed, that you are to execute them by drawing the Bow down and up, or up and down alternately; taking Care *not to follow that wretched Rule of drawing the Bow down at the first Note of every Bar* [italics mine].[25]

Geminiani's vehement opposition to the rule of down-bow confirms that it was still considered by players during the time of his publication. In fact, the rule was most likely relevant to Italian violinists since at least a century earlier than Geminiani's statement.

As in the case of Leopold Mozart's treatise, Geminiani's writings are extremely valuable because they relate not only to the way the violin was played by the mideighteenth century, but also to the practices of the earlier decades, including the period of the composition of Bach's works for solo violin. This connection is suggested by Boyden in the introduction to his edition of Geminiani's treatise:

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[24] Ibid., 35.

[25] Francesco Geminiani, *The Art of Playing on the Violin*, ed. David Boyden (London: Oxford University Press, 1964), 4.

> In a broader sense, it is probable that *The Art of Playing on the Violin* of 1751 furnishes the key to the expressive and technical performance of Italian violin music of the first part of the eighteenth century.[26]

To develop, in the arrangements, a right-hand rationale that is modeled after the bowing practices of the violin, the guitarist will have to opt between establishing specific right-hand rules that emulate the bowing rules of the Lullists or applying alternation of the fingers without making a particular finger to function as a "down bow" (i.e., always being assigned to play the "good" notes). Considering the fact that the pieces in question were not composed for an ensemble, and they require a much higher degree of technique to be performed than the ballet music of the Lullists, one might decide that the French bowing disciplines are of little or no relevance to violin playing, and subsequently, to be used in the guitar arrangements. On the other hand, another may see the connection between dance and Bach's solo violin works differently, and advocate the use of dance bowings in the movements of the partitas. In fact, the French bowing principles were so unparalleled on bringing the character of each dance to light that some believe they must have been taken into consideration even outside of the context of dance music by the players in Italy and Germany:

> The Rule of Down-Bow and its related principles undoubtedly were inspired primarily by the needs of dance musicians, and their formulation in the present instance depends on the explicit markings in dance music. Unfortunately, there are no similar markings in the sonatas of the same time. *Yet, the sonata players must have based their bowing technique on these same dance principles of*

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[26] Ibid., vi.

> *bowing, considering dance bowings carefully before rejecting or amplifying them* [italics mine].[27]

Whether fact or only speculation, the quotation above raises some important questions for the guitarist: Were the partitas meant to be danced? Are they only stylized pieces that carry a distant connection with the indicated dances? Would it make sense to apply the bowing discipline of the French in Bach's Sonatas and Partitas, or should the procedure be totally disregarded?

Some advocate that the partitas are to be approached as stylized pieces with names of dance movements, but not to be played as dancing pieces. Others assert that the generative force in the pieces is related to its connection with the dance patterns. Joel Lester, for example, presents a strong skepticism regarding the relevance of the knowledge of the dance steps to the interpretation of the partitas:

> Bach's suites and partitas, even though they include numerous movements titled as dances, were hardly designed for dancing. The rhythms and phrasing are infinitely more complex than those of the more utilitarian dances that appear in the dancing instruction manuals of the time. As a result, it is not at all clear that the discoveries of scholars that concern the dance steps of the time give reliable advice for performing the dances in Bach's suites.[28]

A contrasting view is supported by Leslie Hirt Marckx in her dissertation about the influences of the French style on Bach's cello suites, also pertinent to Bach's partitas for solo violin. She is among those who believe that the knowledge of the musical and kinesthetic elements of each dance type can help one to better understand the character of the pieces:

> The notion that performers need not concern themselves with attempting to retain characteristic elements in these dances because they are stylized concert pieces, and not choreographed dances, is false. A composition which bears the title

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[27] Boyden, 162-3.

[28] Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance* (New York: Oxford University Press, 1999), 149.

> "waltz" would be performed more effectively by someone who knows what a waltz is rather than someone who has never seen a waltz, let alone danced a waltz. This would remain true whether the "waltz" composition was meant to be danced or not. In order to discover more closely what Bach intended, we need to familiarize ourselves with the characteristic elements inherent in each dance.[29]

Guitarist Frank Koonce agrees with Marckx:

> Bach's suite movements, like those of most other composers, are not intended for the accompaniment of actual dancing (hence the designation "stylized"). Their occasional irregularity of phrasing as well as their solo instrumentation make such usage highly unlikely. Also, Bach's elaborate figurations often require a somewhat slower, less danceable tempo than the simple tunes that are found with some of the relatively few surviving choreographies. Nonetheless, the player should strive for the rhythmic poise and clarity, the spatial feeling, that should accompany the actual dancing. This approach not only preserves the intrinsic qualities of the dances, whose origin is the ballroom, but maintains a dramatic tension between the underlying metric pulse and the fine rhythmic detail of Bach's elaborate lines. Neither should give in completely to the other.[30]

All the opinions have a degree of consistency. The complexity of rhythm and phrasing mentioned by Lester can certainly offset the attempts of a dancer in performing the movements in the same way he/she would do it in the music of Lully. On the other hand, the knowledge of the stylistic features of the dance types can certainly help a player to achieve a more convincing performance, in which the noble spirit of the dance is better portrayed. I consider the views of Marckx and Koonce appropriate for the "bridge." They reflect what I consider "a necessary compromise." Compromising is also what I advocate for developing the right-hand fingerings in the guitar arrangements, and it can be accomplished by:

a. Considering the eventual use of right-hand fingerings based on the dance bowing models, whenever the arranger sees them more effective in the expression of particular affects.

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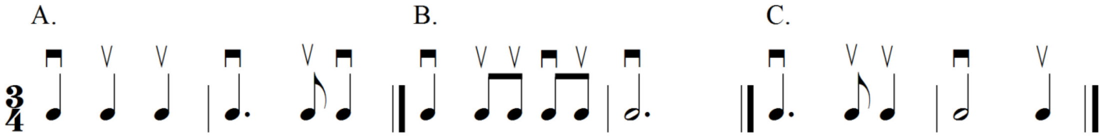
[29] Marckx, 1-2.
[30] Frank Koonce, *Johann Sebastian Bach: The Solo Lute Works*, 2nd ed. (California: Neil A. Kjos Music Company, 2002), xiv.

b. Modeling the right-hand fingerings mostly after Geminiani's bowing approach.

To demonstrate the first step, I will show how common bowing formulas used in the Minuet, the most popular of the French dances during the baroque period, can be realized on the modern guitar. The method consists of first presenting the formulas in excerpts of dance music by Couperin and Muffat and applying them to a passage of Bach's Minuet I from Partita No. 6 (BWV 1006). Common bowing formulas for the minuet are shown below: [31]

Example 2.1: Common bowing formulas for the minuet



Several references to the minuet such as those by Talbot, Brossard, Masson, Bacily, Muffat, and Kuhnau, indicate that it was a lively dance. [32] However, later in the eighteenth century, Jean-Jacques Rousseau observed that its character changed through the years:

> According to [Brossard] this dance is very gay and its movement is very quick. But on the contrary the character of the Minuet is grave and a noble simplicity; the movement of it is rather moderate than quick, and one might say that the least gay of all the kinds of dance used in our balls is the Minuet. It is another matter in the theatre.[33]

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[31] Barbara Ann Garvey Seagrave, "The French Style of Violin Bowing and Phrasing from Lully to Jacques Aubert, 1650-1730, as Illustrated in Dances from Ballets and Dance Movements from Violin Sonatas of Representative Composers" (Ph.D. diss., Stanford University, 1958), 122.

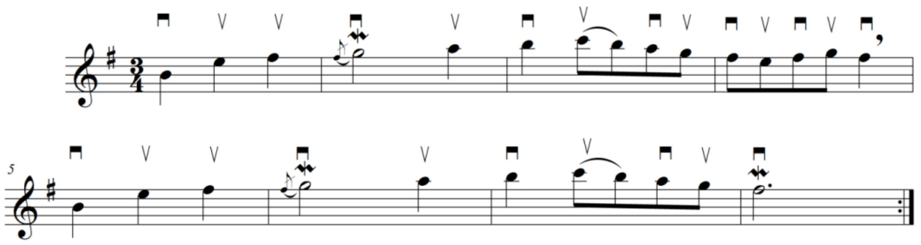
[32] Meredith Little and Natalie Jenne, *Dance in the Music of J. S. Bach* (Bloomington: Indiana University Press, 1991), 69.

[33] Robert Donington, *The Interpretation of Early Music* (Bloomington: Indiana University Press, 1992), 399.

The scenario of the next two examples is exactly the one described in the rule by Muffat previously presented in this document: three notes make up a whole measure in triple meter. Although the dance became slower during the latter part of the eighteenth century, according to Rousseau, the bowings used below reflect the earlier indication by Muffat:

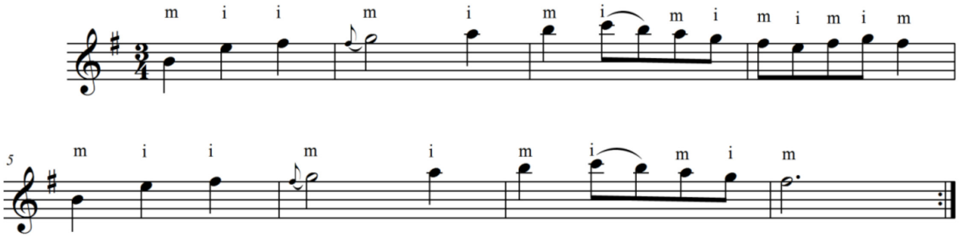
Example 2.2: F. Couperin: Les Nations. Premier Ordre: Menuet, mm. 1-8:

Violin:



To realize the bowings of the example above on the guitar, one can play the weak accents of the second and third beats with the same finger. The repetition of the finger also allows the equalization of the tone of the repeated notes, making them have a different sound than that of the note on the downbeat of the measure, which will be played by the middle finger:

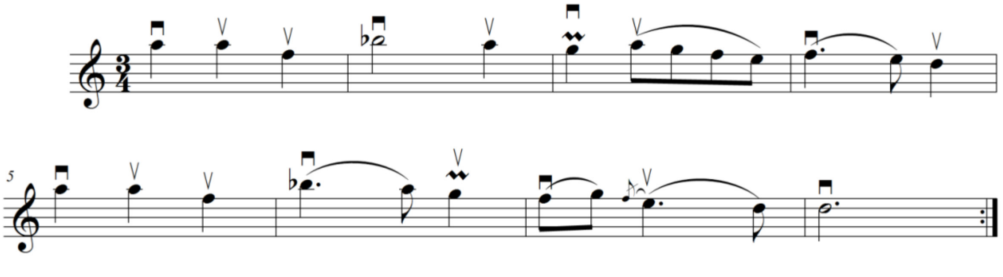
Guitar:



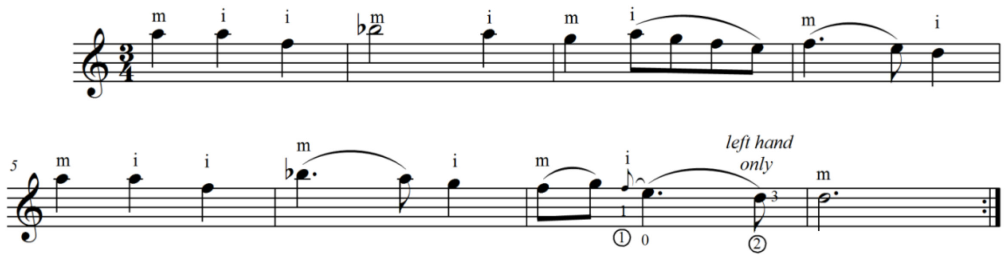
The rationale is similar to that used on the baroque lute and baroque guitar. The middle finger is in charge of playing the accented down beats, while the index finger is responsible for the weaker second and third beats. The procedure is similar in the next excerpt:

Example 2.3: G. Muffat: Florilegium I, No.1 (Nobilis Juventus): Menuet I, mm. 1-8:

Violin:



Guitar:

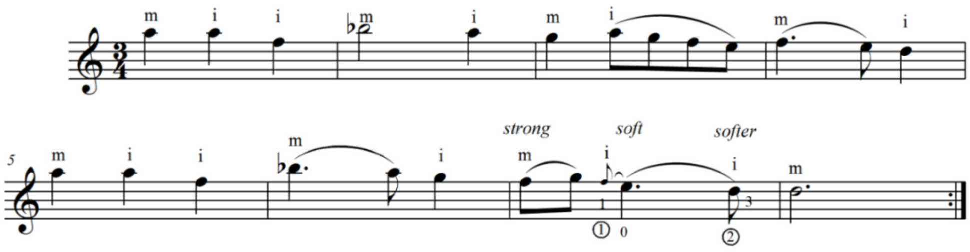


In the example above, one way to realize the bowings of the last two beats of the penultimate measure is:

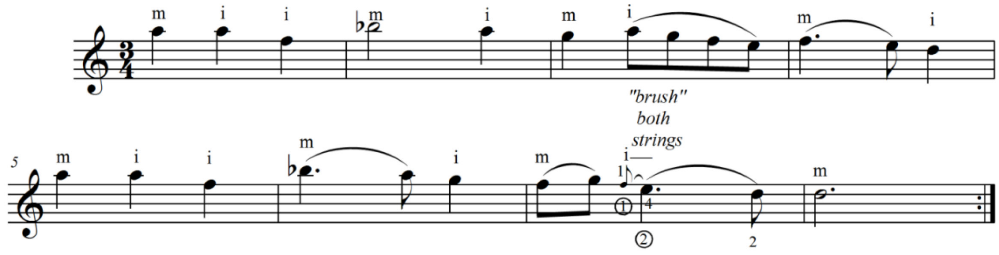
a. To pluck the grace note with the index finger and to slur it to the first open string.

b. To play the last eighth note without the help of the right hand, by applying a hammer-on slur on the third fret of the second string (This procedure, as well as the interpretation of slurs of four notes such as the one in the third measure, will be fully discussed in the last chapter of this document).

Naturally, there are other ways to play the passage. For instance, if the guitarist disagrees with slurring the last note without the use of the right hand, he can play it with the index finger, being careful to play it even softer than the note on the second beat:


m i i m i m i m i
5 m i i m i m i i m
strong
soft
softer
1 3 0
①
②

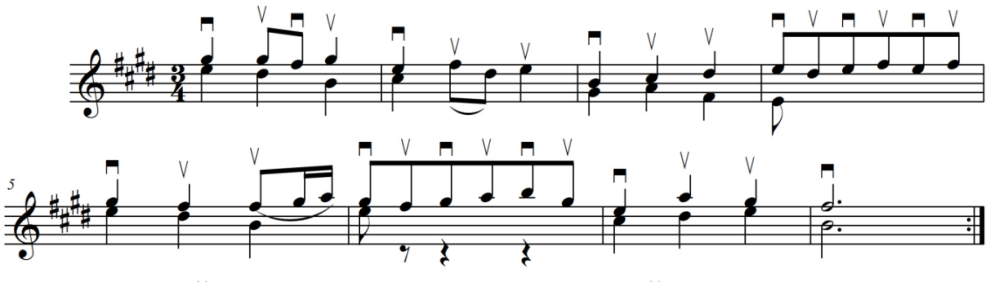
Another manner in which the bowing can be realized is to pluck both the grace note and the actual note with a "light brush" of the index finger on the first and second strings, followed by a pull-off slur to the last note of the measure. The player must be careful to lift the grace note off when the real note is "brushed" by the index finger:


m i i m i m i m i
5 m i i m i m i m
"brush"
both
strings
1 4 2
①
②

Because the examples above display only melodies, the bowing formulas can be easily applied on the guitar. In contrast, the presence of the other voice and more subdivided beats in the next example makes it more challenging for the violin player.

Example 2.4: J. S. Bach: Partita No. 3 (BWV 1006), Menuet I, mm. 1-8:

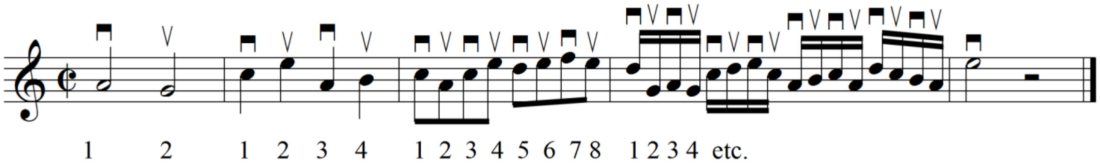
Violin:



The additional voice does not present a challenge for the guitarist. While the violinist will have to play two different strings with a single bow, one can easily assign two fingers to pluck the two strings on the guitar. The thumb, with its opposed motion to the other fingers, has been a natural choice for playing passages involving two voices:

Since the thumb will be playing the inferior voice, the guitarist must remember to de-emphasize the stroke of the notes on the second and third beats. The logic of assigning the middle finger to play the notes on the downbeat remains the same. In measure 3 and measure 7, which consist only of quarter notes, the procedure is similar to the examples by Couperin and Muffat, i.e., the index finger will play the notes on beat 2 and beat 3 of the measures. What is different in the excerpt is the presence of subdivided beats. To play them, one needs to apply the second rule indicated by Muffat in his second *Florilegium*: [34]

> Of the notes which divide the beat into an even number of parts in common time, which the theorists call tempus imperfectum, all those which are odd-numbered, should be played down-bow, while those which are even numbered should be played up-bow. Odd numbers are 1, 3, 5, 7, 9, 11, etc. Even numbers are 2, 4, 6, 8, 10, 12, etc.



Based on the bowing rule above, the eight notes of m. 4 and m. 6 can be played by alternating the middle and index fingers. Although the guitarist might say that the procedure is the same on the guitar, this is not the case: the other two-finger combinations (i.e.,

"I-M", "M-A", "A-M", "I-A", and "A-I") could also be used, as they commonly are by guitarists. The realization suggested here is to maintain the middle finger in charge of playing the "good" notes while the index finger will play the "bad" notes. Limiting the combination to “M-I” gives priority to the natural strength of the middle finger over the weakness of the index finger, which, in a way, simplifies alternation.

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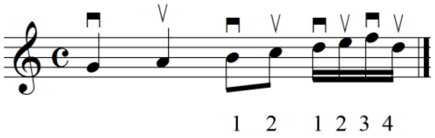
[34] Wilson, 34.

The remaining point to be addressed before showing the complete realization of the right-hand fingering of the passage is how to bow the notes in the initial measure. The measure, as well as the third and fifth measures, consists of unequal rhythmic values. While the slurs in measure 2 and measure 5 allow the subdivisions of the beats to be played within the same bowing, the eight-note figure in the second beat of measure 1 poses the question of whether it should be played “up-down” or “down-up.” A third possibility would be to play them “up-up.” In this case, the last beat would have to be played as a down-bow, since it would be awkward to play three up-bows in a row. Rule no. 7 in *Florilegium* addresses the issue of bowing unequal notes:[35]

> As for unequal notes, the first of the smaller notes which follow the larger ones is considered odd-numbered, and plays them either according to the rule
>
> 
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>
> or, if the situation demands, with repeated down-bows,
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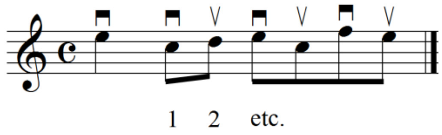
> 
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>
> or the two small notes are played with double up-bows, and the following notes are played immediately with alternating bowings.
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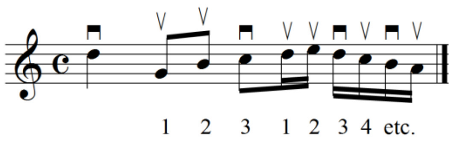
> 
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According to the last rule, one may then change the suggested bowing in the first measure and apply one of the following solutions:

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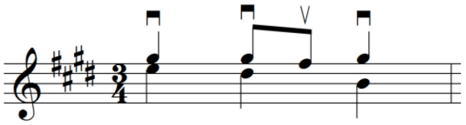
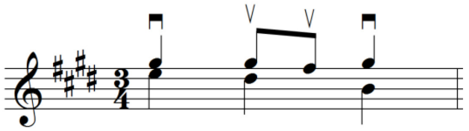
[35] Wilson, 37.

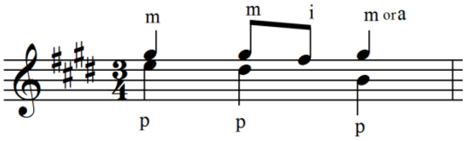


a.

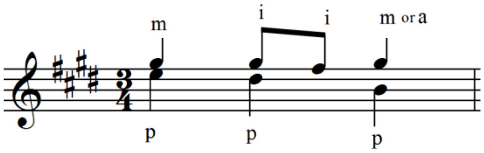


b.

On the guitar, I suggest one of the two options:

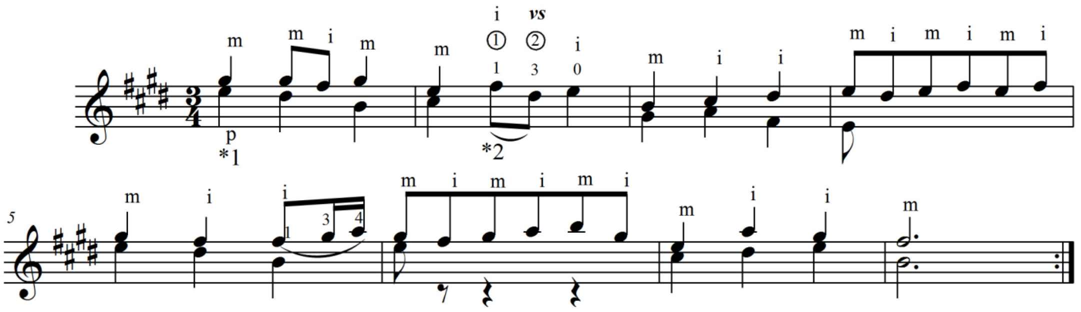


a.



b.

The rules presented suffice for the guitar realization of the bowings in the remaining measures of the passage. In the first fingering, the repeated stroke of the middle finger must be softer than the initial stroke. For the weaker part of the second beat, "I" is used. The last beat either be gently plucked with "M," or be struck (also softly) with "A." In the second, "I" is repeated on beat 2 and followed by "M." In both fingerings, the option of using "A" was also indicated: one may prefer to use it as a way to avoid any emphasis of the third beat by "M." Observe that both guitar fingerings literally translate the violin bowings that anteceded them (the translation is "almost literal," if the guitarist chooses to use the ring finger on the last note). The complete fingering of the passage can now be presented:



*1 "p" is used throughout the passage for the lower voice.
*2 Pluck only the first; hammer-on the second (vibration slur).
Another option: pluck the second note softer than the first note.

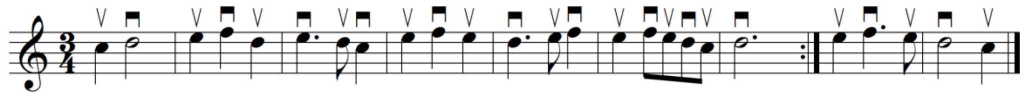
The guitarist can take advantage of the natural strength of "M" for conveying the downbeats of the measures. The fifth measure will be played by a combined stroke of "M" and the "P" followed by two strokes of "I." Since the notes under the slur are on the same string, only the first needs to be plucked. The slur in the second measure can be obtained in a similar fashion of the slur in Example 2.3, but one might prefer not to slur the note and simply pluck the second eighth-note. In this case, the effect of the slur can still be conveyed if one holds the first eighth-note after the second note is softly struck. This procedure will be discussed in more detail in the fourth chapter of this document.

An observation regarding the slurs in the last example needs to be made. The guitarist may decide to remove the slur in measure 2 based on the fact that Bach himself did the same in his lute version, which is perfectly acceptable. While it is more idiomatic to slur notes depicting stepwise motion on plucked-string instruments, the suggested slurring procedure is still valid: the nylon strings of the modern guitar make it possible for the slurred note to be better heard than in the context of the gut strings of the lute.

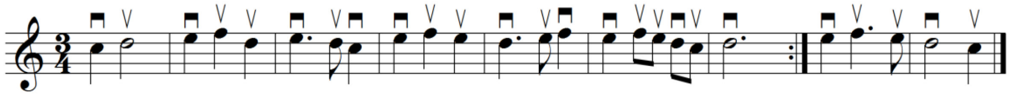
Arguing that the instrument for which Bach transcribed the piece was not the lute, but the lute-harpsichord, does not nullify the suggestion. After all, the suppression of the slur could have been, to Bach, simply a matter of preference of how the passage sounded on the other instrument. He was not obligated to reproduce every slur of the original in the arranged version. With this in mind, one will hear that the effect of the suggested slur is rather different than the effect obtained when plucking both notes and decide whether or not to use the option in the arrangement.

The method used in the examples by Couperin, Muffat, and Bach can be used as a point of reference for the guitar realization of right-hand fingerings conceived after the French bowing practices. The "good" notes will then be plucked with "M" while the "bad" notes will be played with "I" and in some cases, with "A." One may question the procedure by affirming that the "good" notes can be accented by any finger. Although this could indeed be done, it is possible to approach the difference in the sound of "M" and "I" within the same perspective that the Lullists nurtured in regards to the difference between playing the downbeat with the down-bow instead of the up-bow:[36]

> Those who indiscriminately play the first note of a measure up-bow (as often happens among the Germans and Italians in triple time, especially if the note is shorter than those following) are in direct conflict with the Lullian way of playing. This opposite view and this transgression of this most important Lullian rule results in a great difference in the sound, both of the first notes and in those which follow. To better explain the difference, I have set down some notes in Example HH as they would be bowed in certain German of Italian ways of playing, as opposed to the Lullian way shown below.



German / Italian



Lullian

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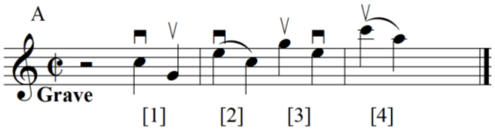
[36] Wilson, 40.

The next step is to demonstrate the realization of Geminiani's approach to bowings in terms of guitar playing. From the twenty-four examples in Geminiani's book, the sixteenth and seventeenth examples are the two particularly devoted to the different ways to use the bow on the violin. Since the seventeenth example features the same principles described in the sixteenth example, only the latter needs to be presented:

> This example shows in how many different manners of bowing you may play 2, 3, 4, 5, and 6 notes. As for instance, 2 notes may be played in 4 different manners, 3 notes in eight, 4 in 16, 5 in 32, and 6 in 62. It must be observed, that the example marked with the letter A is of 2 notes, B, 3, C, 4, D, 5, and the letter F, 6. The letter (g) denotes that the bow is to be drawn downwards; and the letter (s) that it must be drawn upwards. The learner should be indefatigable in practicing this example till he has made himself a perfect master of the Art of Bowing. For it is to be held as a certain principle that he who does not possess, in perfect degree, the Art of Bowing, will never be able to render the melody agreeable nor arrive at a facility in the execution.[37]

For Geminiani, in order to master the Art of Bowing, one had to be able to play any note equally controlled with a down-bow or with an up-bow, regardless of the metrical position. In this way, downbeats would be played sometimes with a down stroke and at other times, acting against gravity, with an up stroke. To illustrate Geminiani's flexibility towards bowing, I extracted the violin melody from the original example. Instead of the letters "g" for the down-bows and "s" for the up-bows, I used the conventional symbols for bowings:

Example 2.5: Geminiani's different manners of bowing:



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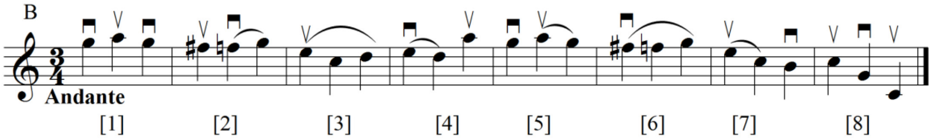
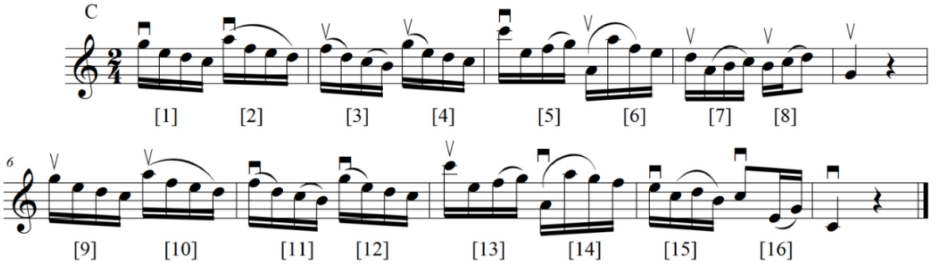
[37] Francesco Geminiani, *The Art of Playing the Violin* (Republished by Travis and Emery. London: Travis and Emery Bookshop, 2009), 6.

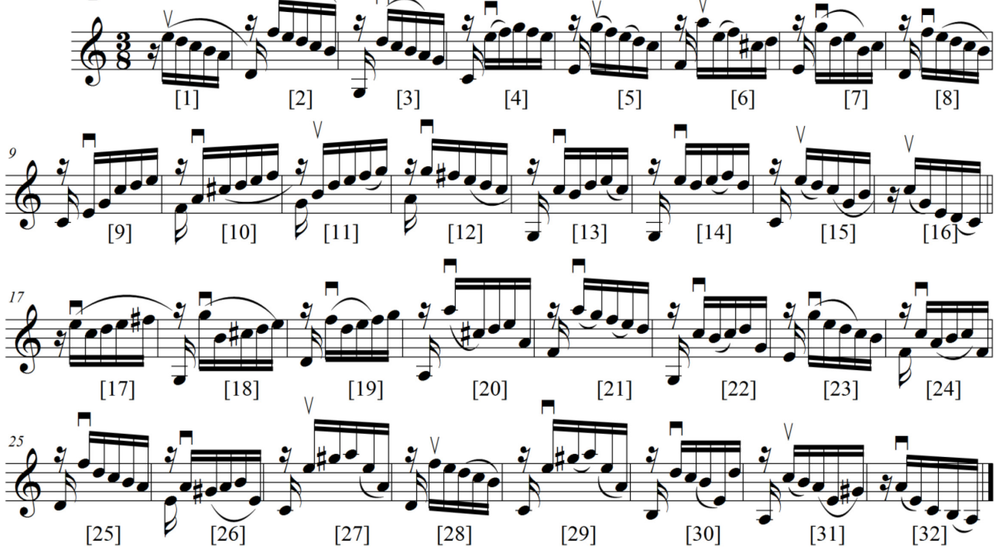
B

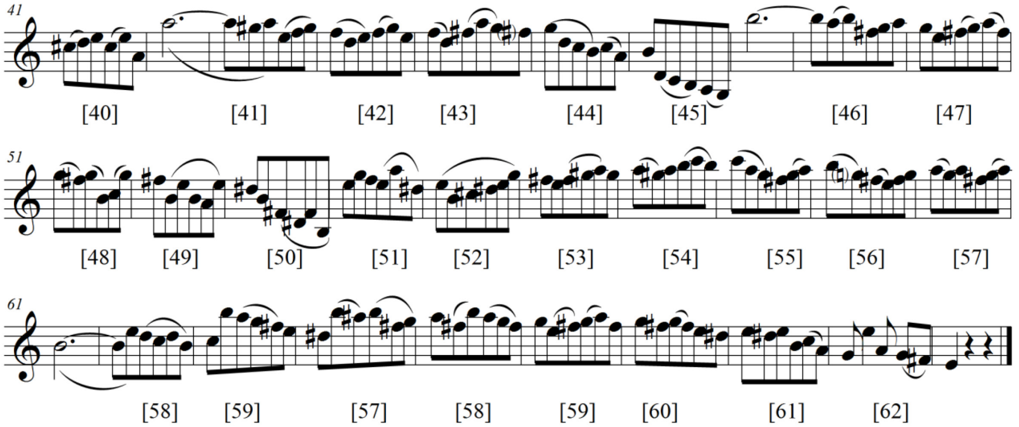

Andante
[1] [2] [3] [4] [5] [6] [7] [8]

C


[1] [2] [3] [4] [5] [6] [7] [8]
6
[9] [10] [11] [12] [13] [14] [15] [16]

D


[1] [2] [3] [4] [5] [6] [7] [8]
9
[9] [10] [11] [12] [13] [14] [15] [16]
17
[17] [18] [19] [20] [21] [22] [23] [24]
25
[25] [26] [27] [28] [29] [30] [31] [32]

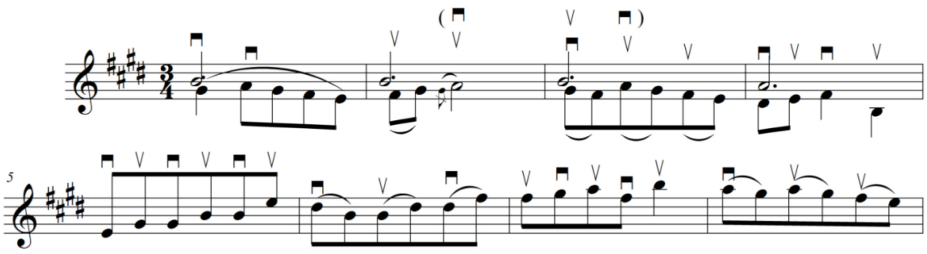

41
[40] [41] [42] [43] [44] [45] [46] [47]
51
[48] [49] [50] [51] [52] [53] [54] [55] [56] [57]
61
[58] [59] [57] [58] [59] [60] [61] [62]

The flexibility of the Italians must be understood from two parameters. The first, of course, is the music: the goal when assigning the direction of the bowings was to make a passage sound musically appropriate. Depending on the situation, the up-bow on the downbeat would allow the passage to flow much more naturally than would the down-bow. The second is the technique of the instrument, i.e., to make the music comfortable to be played on the violin. Therefore, in order to model the rationale of the right-hand after Geminiani's bowing approach, one needs to assign fingerings that will make the music sound stylistically appropriate and that can be more comfortably played on the guitar.

Since the opening of the first minuet from the third partita was my choice for presenting the guitar realization of the French bowings, I decided to use the first eight measures of the second minuet to illustrate "Geminiani-like" fingerings on the guitar:

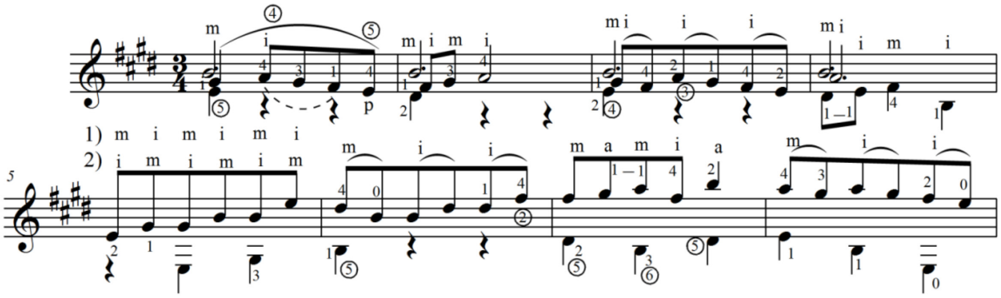
Example 2.6: J. S. Bach: Partita No. 3 (BWV 1006), Menuet II, mm. 1-8:

Violin (bowings by Júlio Ribeiro Alves):



After the long slur in the opening measure, it makes more sense to begin the second measure with an up-bow. The bowings in the sixth measure differ from those in the third measure. The change in the order allows the passage to flow smoothly, making it possible to end measure 7 with an up bow, which leads to a down stroke for the downbeat of measure 8 (without having to retake the bow). In measure 3 and measure 8, I preferred the formula "down-up-up" over alternating the bow, because I consider it more appropriate in those places. Observe the guitar version of the same passage:

Guitar (Arranged by Júlio Ribeiro Alves):



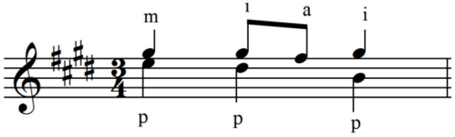
With the exception of the last three notes of the bass line in measure 4, all the notes of the bass are to be played with “P.” The melody employs mostly “M” and “I.” The occurrence of “P” on the fourth note of measure 1 is justified by the fact that the finger is already positioned on the fifth string as a result of muting the previous bass note. The player must pluck it very gently to balance its natural strength and, therefore, the tendency of accenting the note. The addition of the dotted half-note in measure 3 in this version leads to three consecutive strokes of “I.” The first will be naturally stronger because it is plucked together with two other notes.

In the fifth measure, I indicated two options. The first is a “Muffat-like” fingering based on using “M” for the “good” notes. The logic behind the second fingering is different. In a similar way that up-bowing a note on the downbeat contradicts gravity, this fingering defies the natural strength of “M” over “I” to favor a more convenient string crossing on the guitar.

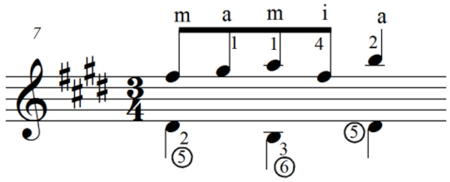
The guitarist may question my right-hand fingering in measure 6 because the realization does not reflect the bowings shown in the violin version. To obtain a literal realization, one would have to use “M-I-M” instead of “M-I-I.” Nonetheless, I am not advocating the literal realization of the bowings as a rule (although many times, the literal realization will be suitable on the guitar). The essential aspect from the approach of the Italians that can benefit the guitarist is the principle of assigning the most appropriate bowings for a passage. The concern of the guitarist should be to model the right-hand fingerings after Geminiani's attitude towards bowing and not necessarily after the bowings per se. I believe this is the key for developing a balanced rationale for the use of the right-hand fingers in the guitar arrangements.

Continuing the explanation of the guitar version, the "M-I-I" formula in measure 6 conveys more naturally the stresses of the beats. Contrary to the original, there is no need to avoid the formula to guarantee the use of "I" at the last beat of measure 7. The weak stress can be conveniently obtained by plucking the note with "A." Concerning the inclusion of "A" in the realization of violin bowings, my suggestion is to favor its use when playing a "bad" note in the following situations:

a. To avoid multiple repetitions of "I." Observe this application in the fingering of the measure previously discussed in Example 2.4:



b. To avoid using "I" to cross to a higher-pitched string right after "M" has played a note on a lower-pitched string. The "A" on the second eighth note of the example below illustrates this case:



c. To avoid leaping with "I" from a lower-pitched string to a higher-pitched string, as it occurs between the last two notes in the melody of the example above.

Also featured in Bach's partitas for solo violin is the bourée. The dance appears in the first with the Italian title "Tempo di Borea," and as part of the third with the French title "Bourée." Information about the characteristics of the dance is contradictory. Several references indicate that its character changed over the years. The dance is described as "a slow French dance" by Christoph and Stössel in *Kurtzgefasstes Musicalisches Lexicon* (1737). [38] Two years later, in *Der volkommene Capellmeister*, Johann Mattheson described the Bourée as "slow, calm, content, agreeable."[39]

Most descriptions contrast with these two, agreeing on a fast and lively character of the bourée related to the other dances. Quantz indicates "Bourrée and Rigaudon played gaily and with a short and light bow stroke. Each bar has one beat of the [human] pulse". James Talbot, in a manuscript of 1690, presents "Borée [one of five] French Measures of a very quick and rapid Movement," and Charles Masson, in *Nouveau traité des regles de la composition de la musique* (1699), states "Bourrée and Rigaudon, quicker [than Gavotte]." [40]

The description of the bourée as a quick piece applies to both of its occurrences in Bach's violin solos. The fast tempo affects the bowing rules, and the violinist could occasionally play "good" notes with the up-bow instead of the down-bow, as shown below:

> Further, if only the most important rule, the one concerning the first note of the measure, is obeyed, one must often disobey the other rules… The same is true in Bourées, and similar pieces, due to their speed; in order to uphold Rule 1, the other notes which follow may be played contrary to Rule 7 as shown in Example EE.

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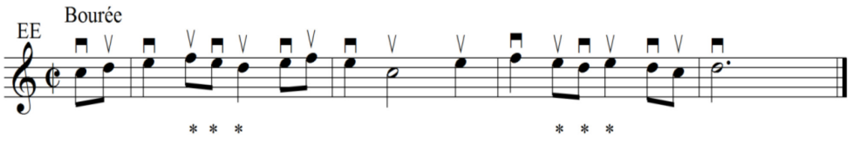
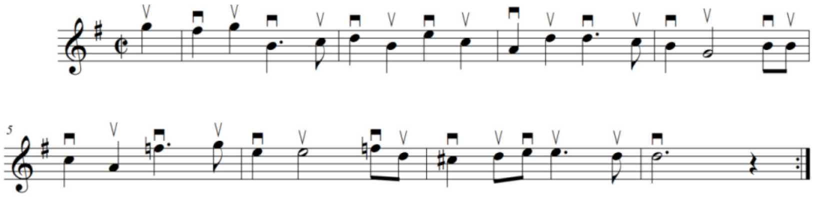
[38] Ibid., 36.
[39] Mary Cyr, *Performing Baroque Music* (Oregon: Amadeus Press, 1992), 42.
[40] Donington, 394.



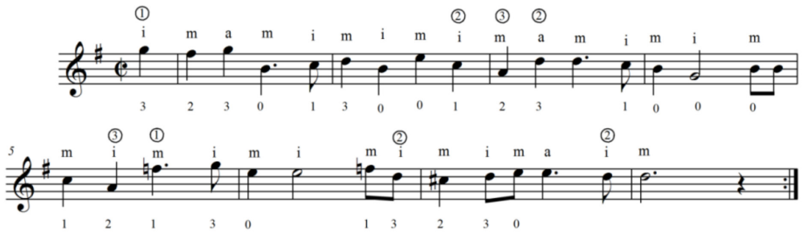
The Bourée contains a phrase of eight beats in four measures, preceded by an upbeat of a quarter note or two eighth notes which should be "detached from the note that follows, in the middle of a strain as well as at the beginning of the piece." Three quarter notes in the same harmony are represented in a thesis (𝅗𝅥. or ♩ ♫ ♩ or ♫♫ ♩). Melodic figures portraying stepwise motion in the rhythms ♩ ♫ ♩ and ♫♫ ♩ occur often in thetic points of interior cadences. A primary thesis occurs on the seventh and first half of the eighth beat, and a secondary point of rest occurs on the third and first half of the fourth beat. The form is binary and the texture is homophonic. Phrases and/or sections may be ornamented when repeated, and notes inégales may be used on the eighth note level. [41] Below are the opening measures of a Bourée by Lully:

Example 2.7: J. B. Lully: Ballet des Saisons: Bourée pour les mesmes, mm. 1-8:

Violin:



Guitar:



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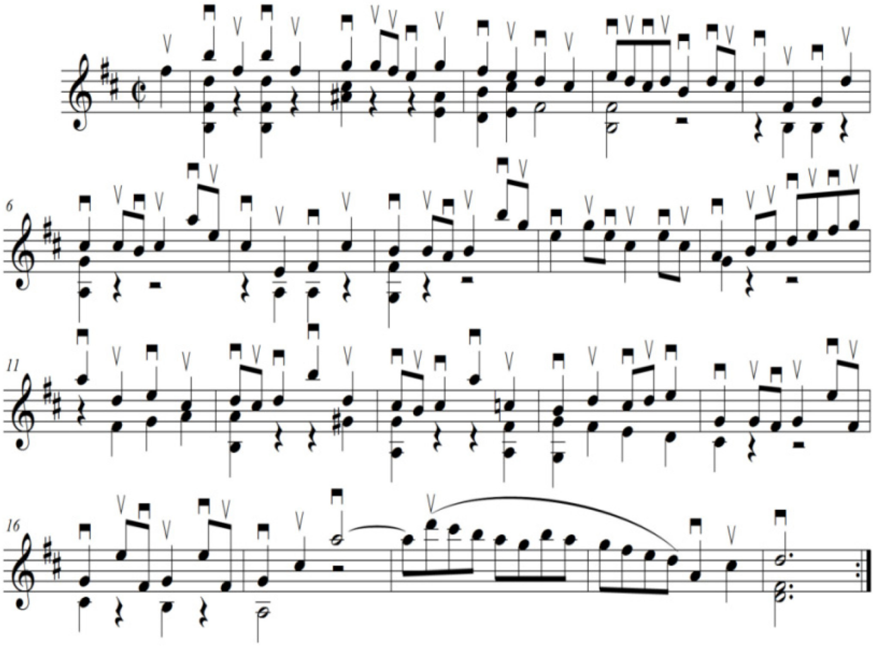
[41] Little, 35-42.

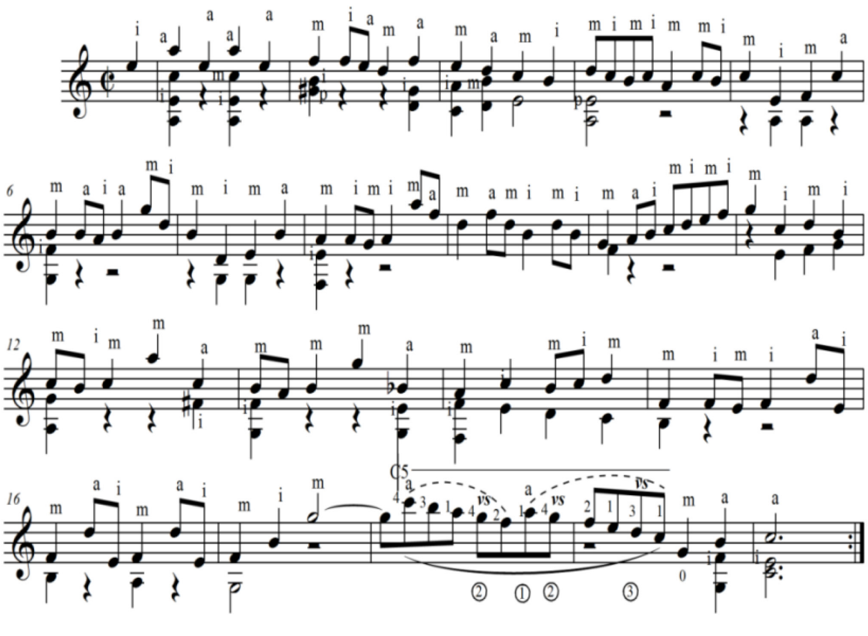
Similarly, the realization of the bowings for the first section of the Bourée of Bach's first partita is given:

Example 2.8: J. S. Bach: Partita No.1 (BWV 1002), Tempo di Borea, mm. 1-21:

Violin:

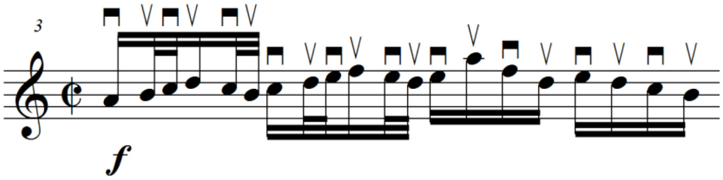


Guitar (in A minor: Arranged by Júlio Ribeiro Alves):



The use of the right-hand fingers in fast scale passages is also another important aspect of the realization of violin bowings on the guitar. On the violin, the alternation of rapid notes in scales occurs as following: after the first note is struck, the others are obtained by changing the direction of the bow, which is already in contact with the string. In fact, this is true whether the notes are on the same string or whenever crossing to a different string. In this sense, the example below would be naturally played on the violin as follows:

Example 2.9: J. S. Bach: Sonata No. 2 (BWV 1003): Allegro, m. 3:

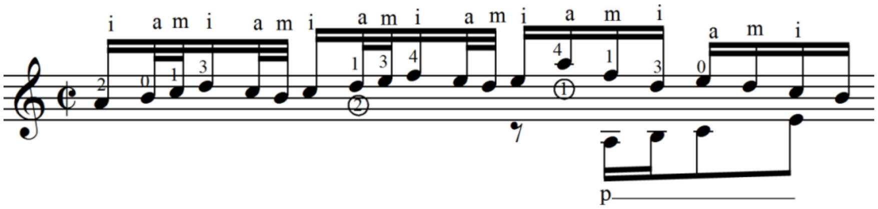


Playing fast notes on the guitar is a different matter. First, there is no contact of the same finger with the string after plucking a note, which means that there will exist a gap between the initial stroke and the placement of the other finger on the string. Second, not all right-hand combinations are equally fast. One only needs to play the passage above first with “I-M” and afterwards with “M-A” to be convinced of this fact. Finally, there is the issue of maintaining the resistance of the right-hand fingers in long scale passages. Using a plectrum would be the closest procedure for playing fast notes on the guitar in an analogous manner to how they are played on the violin. On the other hand, this is obviously not a practical option in classical guitar playing.

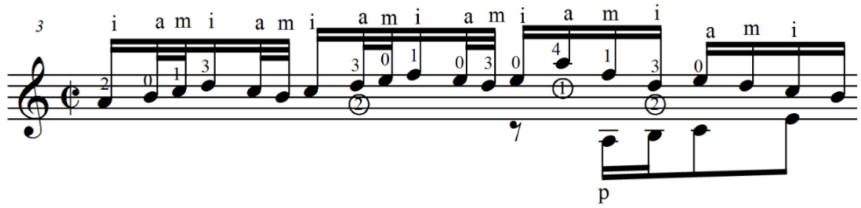
The main problem for the classical guitarist, when playing fast passages, is building up counterproductive tension in the right hand. The conventional practice of assigning combinations of two fingers for playing scales tends to propagate this tendency.

In the guitar arrangements, I suggest the use of three-finger formulas for the right hand as a practical alternative to play fast passages.

The third measure of Bach's allegro could then be fingered in the following way:



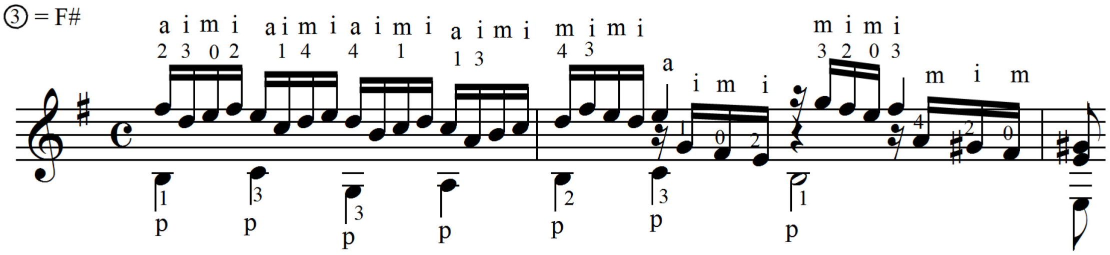
Applying the "A-M-I" formula without shifting the hand in the second stage of the sequence, but making use of the first open string, is another viable solution for the passage. Fingering this way will result in two disadvantageous crossings when moving from second string to the first string ("A" to "I" and "M" to "I"). In many situations, both ways of crossing from the second string to the first string would be avoided. Nevertheless, the fingering allows the hand to work within the same motion, which might feel easy despite the awkwardness of the string crossing. In this sense, the guitarist, like the Italian violinists who applied the down and up strokes in the same way as they came, would play "as it comes":



The passage above contains two awkward crossings for the right hand. The first occurs when playing the notes D-E-F and the second when playing the notes E-D-E (when the pattern "A-M-I" is used for the third and fourth times, respectively). Although I personally would avoid this type of string crossing, one might prefer it because of the repetition of the right-hand pattern. The final choice should be made by the guitarist, who would need to decide between prioritizing a more natural string crossing or the repetition of the same right hand pattern.

The use of right-hand fingerings that prioritize particular patterns over more comfortable string-crossings is not a novelty in the guitar world. Nevertheless, the logic of repeating the same motion for playing entire passages needs to be utilized with caution, because such right-hand patterns can lead the guitarist to accent notes that should not be accented as well as not accenting notes that should be accented. Observe, for example, the use of the right-hand pattern suggested by guitarist Alice Artzt for playing a passage of a piece by J. Dowland:[42]

Example 2.10: J. Dowland: A Fancy, mm. 31-33 (Fingered by Alice Artzt):



In this fingering, the same awkward crossing described in the example by Bach occurs in the last two notes of the first and second beats of the excerpt. One can initially be skeptical about using the fingering above, since "A" would not have been used to play the passage on the Renaissance lute. Nonetheless, the logic is to take advantage of the repeated right-hand fingerings and play the notes of the sequence "as they come." The guitarist would have to be conscious about not overstressing the stroke of "M" over the stroke of "A," since the latter is in a stronger metrical position.

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[42] Alice Artzt, *The Art of Practicing* (Westport: The Bold Strummer, 1993), 15.

Most likely, several guitarists all over the world have at some point at least experimented playing scales using the formula above and others involving three fingers. Nevertheless, three-finger formulas in scale playing are still approached with caution in the guitar field, perhaps because of the already established tradition of using two fingers, or maybe due to the difficulty of gauging the tone of three fingers instead of two. Whatever the reason may be, the fact is that including an extra right-hand finger allows more time for the fingers to recover before they are required to play again. The "A-M-I" formula, in particular, is highly intuitive to the guitarist, as explained by Matt Palmer in his recent publication about playing fast scales on the guitar:

> The sequence A-M-I follows the principles of sympathetic motion, much like the natural closing of the hand. It is therefore a naturally efficient way of moving the hand-- similar to tremolo technique…[43]

In order to use the "A-M-I" formula in the most advantageous way, the guitarist needs to understand not only the sympathetic motion that occurs when gradually closing the hand, but also needs to make sure to execute the opposed motion required to restart the formula between "I" and "M," the more independent fingers. The motion can be summarized in the following steps:

1. "A" flexes while "I" extends;
2. "M" moves sympathetically with "A";
3. "I" flexes, while "M-A" together, are extended;
4. The procedure is then repeated.

In spite of the convenience of the "A-M-I" formula, it is not always possible to use it all the way through without making some string crossings more difficult. The solution, in such situations, is to alternate the formula with another pattern of two fingers whenever appropriate:

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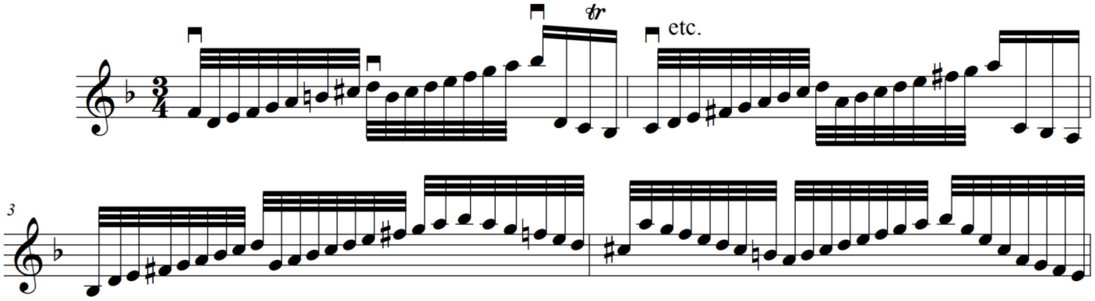
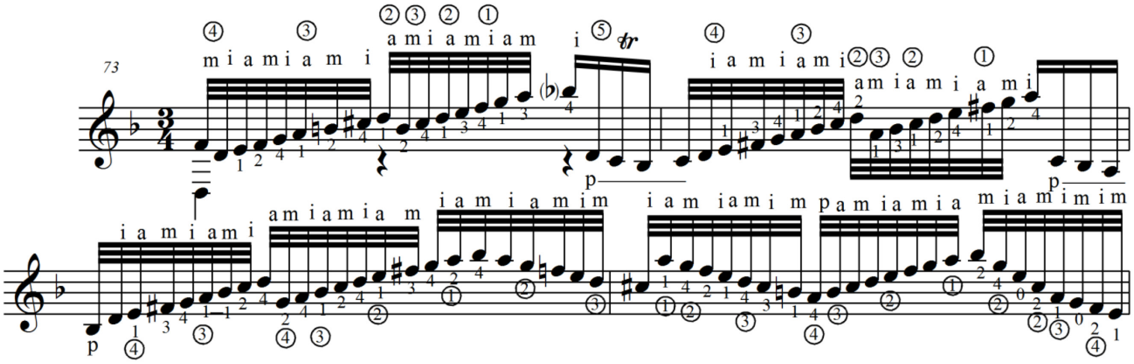
[43] Matt Palmer, *The Virtuoso Guitarist: Method for Guitar. Volume 1: A New Approach to Fast Scales* (Tucson, Arizona: MP Music Co., 2011), 21.

Example 2.11: J. S. Bach: Partita No.2 (BWV 1004), Ciaccona, mm. 73-76:
Violin:



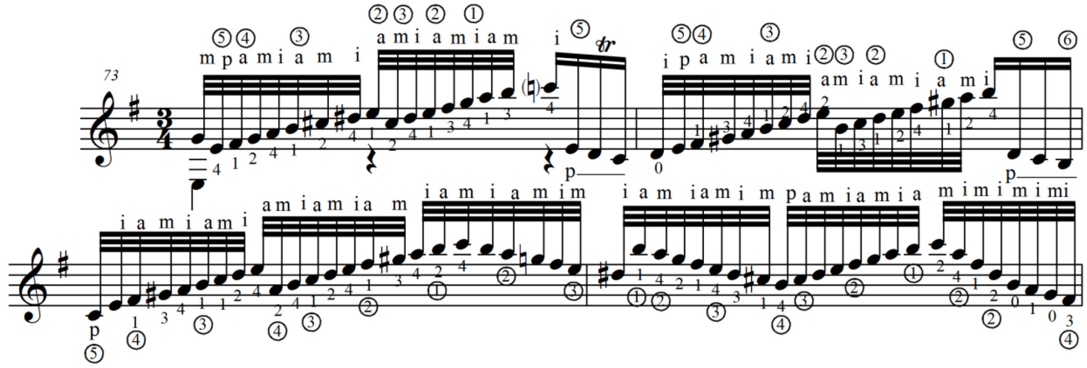
Bach's choice of articulation relates to a change of affect, clearly contrasting with the legato articulation that precedes the passage. I recommend using a fingering which prioritizes the sympathetic motion of the "A-M-I" formula:

Guitar (in D Minor: Arranged by Júlio Ribeiro Alves):



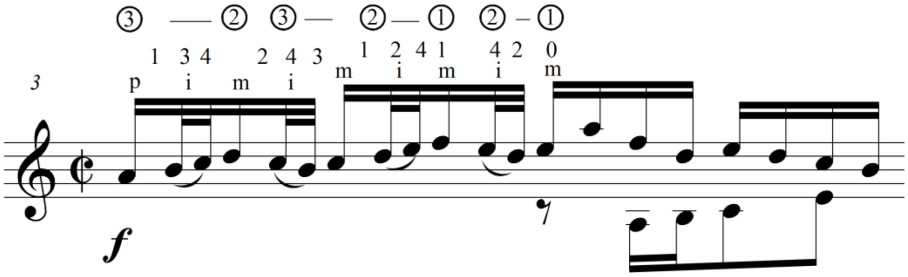
In the example, one can see that after the first two notes each stage of the sequence, the "A-M-I" formula is consistently used to play the faster notes. In the last measure of the example, the formula is basically maintained, but some adjustments were necessary to avoid awkward string crossings. Choosing a different key for the arrangement will result in different fingerings, yet the same principle can be applied:

Guitar (in E minor: Arranged by Júlio Ribeiro Alves)



Adding slurs in some passages is also a useful resource to be considered when arranging Bach's violin music for the guitar. Although the original slurs should be preserved as much as possible in the arrangements, one may add slurs to make certain passages flow more naturally on the guitar. A possible realization of Example 2.9 with the addition of slurs is shown in the example below:

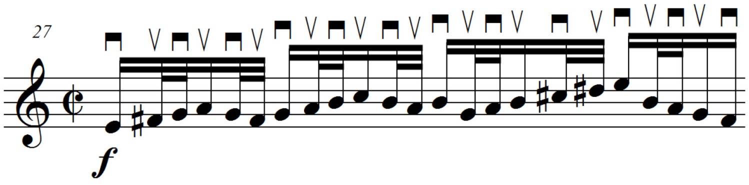
Guitar:



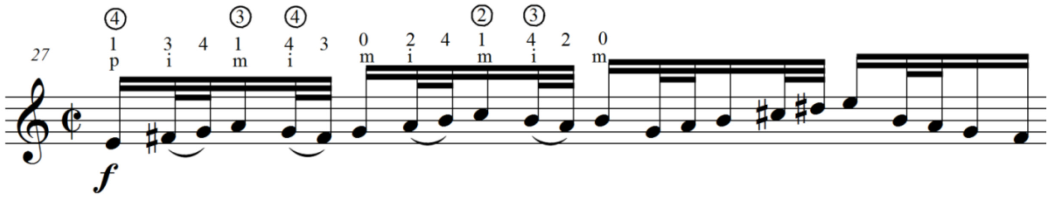
There are three reasons that justify slurring the thirty-second notes in the passage. The first one is that the slurs provide extra time for the right-hand fingers to recover during the fast alternation (in this case, the right hand will rest, instead of working with an extra finger). Secondly, by adding the slurs one can simultaneously prepare "I" and "M" on two adjacent strings, increasing the level of accuracy at the moment each note needs to be plucked. Finally, the slurs can prevent one from plucking the thirty-second notes too harshly, which would overpower the sound of the metrically weaker sixteenth notes. The slurs can also be added later in the piece, when the same idea is featured in the beginning of section B:

Example 2.12: J. S. Bach: Sonata No. 2 (BWV 1003): Allegro, m. 27:

Violin:



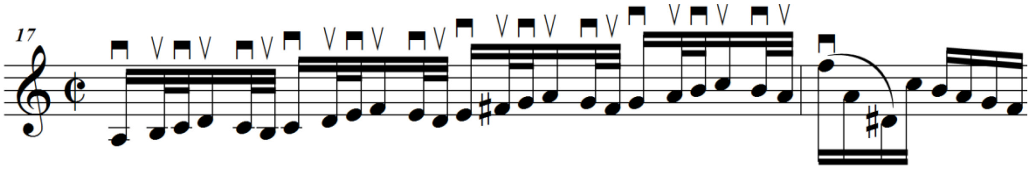
Guitar:



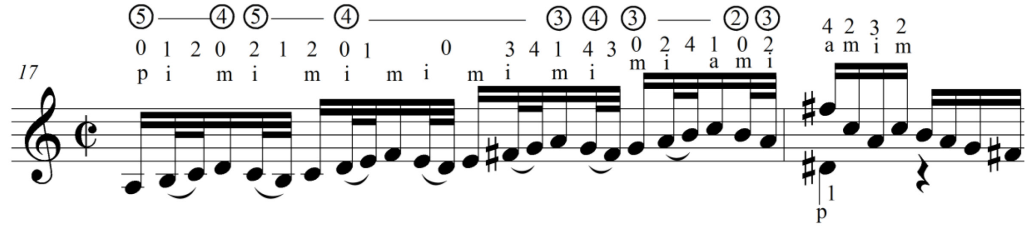
A small adjustment is required in another similar passage in which the slurs could be added. The last slur in measure 17 is removed to facilitate the preparation of the left-hand fingers:

Example 2.13: J. S. Bach: Sonata No. 2 (BWV 1003), Allegro, m. 17:

Violin:



Guitar:

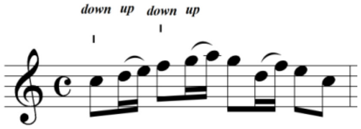


The practice of adding slurs in violin playing was defended by L. Mozart:

> Now the question is, whether the first or last two notes should be slurred together? And another question: If, and when they should be slurred or detached? Both depend on the cantilena of the piece and on the good taste and sound judgment of the performer, if the composer has forgotten to mark the slurs, or has himself not understood how to do so. Still, the following rule can serve to some extent: Notes at close intervals should usually be slurred, but notes far apart should be played with separate strokes and in particular arranged to give a pleasant variety.[44]

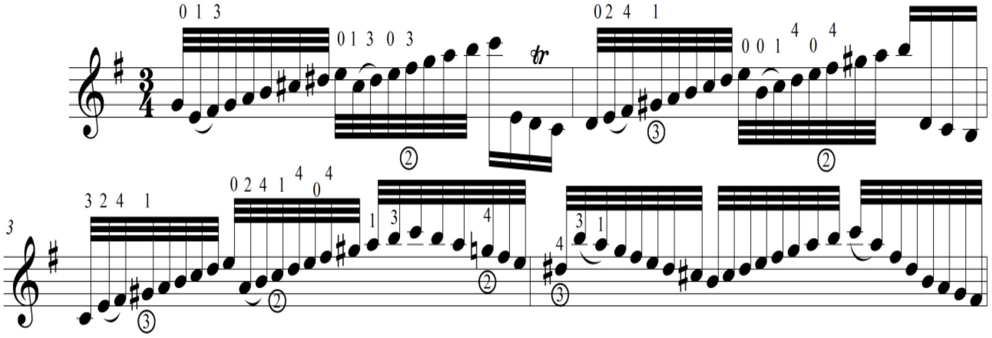
Each group of thirty-second notes in the example displays stepwise motion. Therefore, it is perfectly acceptable to slur them according to Mozart's instructions even though one would neither expect Bach to have "forgotten to mark the slurs" nor "not understood how to do so." In fact, earlier in his treatise, Mozart indicates such possibility when combining a longer note with two shorter ones. In spite of the different rhythmic values, the proportion is the same as in the examples from the allegro:

> If three unequal notes come together in a crochet-value, of which one is slow and two are two quick notes, the two quick notes are slurred in one stroke…[45]



One way of adding slurs to the scale passage of Example 2.11 is the following:

Guitar (in E minor):



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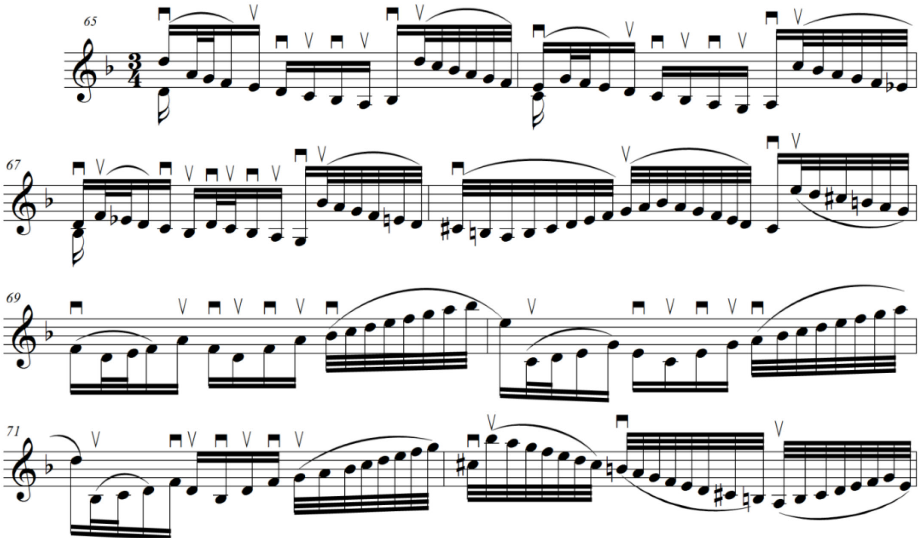
[44] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker. Reprint, (New York: Oxford University Press, 1985), 83.

[45] Ibid., 78.

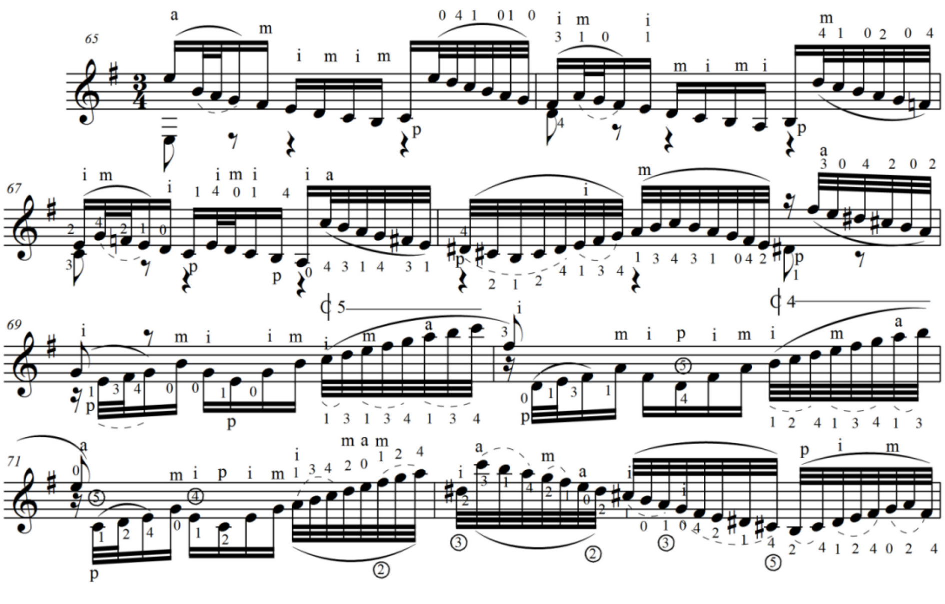
The insertion of slurs is by no means inappropriate if only a few slurs are added. When assigning right-hand fingerings for fast passages, one needs to remember to avoid unnecessary accents when plucking as well as looking at the broader context of the music. Adding too many slurs in the example above, for example, would weaken the contrast with the legato effect that is highlighted in the previous passage:

Example 2.14: J. S. Bach: Partita No.2 (BWV 1004), Ciaccona, mm. 65-72:

Violin:



Guitar (in E minor: Arranged by Júlio Ribeiro Alves):



At this point, the synthesis of the possibilities for developing a rationale for the right-hand fingering that balances the bowing approaches of the French and Italians can be presented. They are:

a. Favoring the use of “M” for the “good” notes and “I” for the “bad” notes (“Muffat-Like”). If “A” is to be used, it should be only to play the “bad” notes.
b. Prioritizing a more convenient crossing of the strings over the natural strength of the fingers. All three fingers can be used for playing both the “good” and the “bad” notes, but easy string crossing is a priority (“Geminiani-Like”).
c. Applying patterns which, even contradicting the most convenient string crossing, have the advantage of allowing the fingers to perform under the same motion over and over. In this option, all three fingers can be used for playing both the “good” and the “bad” notes, but string crossing is not a priority, and the guitarist plays “as it comes” (also “Geminiani-Like”)

The three procedures above strengthen my position that right-hand fingerings should not be left to intuition. One will realize that applying each one of the options above to a same passage will make it sound different. I must clarify that, although I do not advocate that every single right-hand finger must be prescribed, I advocate the inclusion of more detailed right-hand fingerings in passages in which the arranger wants to make known how a certain style of playing can be achieved in the passage. In this sense, if the arranger sees the first procedure as the most appropriate to be used in Bach’s minuets of the third partita, he should communicate this to the player in an unequivocal way through his fingerings.

The synthesis of the procedures for realizing violin bowings on the guitar concludes this chapter's discussion about the consideration of bowing approaches from France and Italy during the baroque and their application in guitar arrangements of Bach's solo violin music. In the next chapter, I will continue to build the bridge by examining the other element of violin technique which represents the other structural pillar of the bridge: the use of slurs in violin music of the baroque. After presenting the differences in the way slurring is approached on the violin and on the guitar, I will present a palette of resources for realizing violin slurs on the guitar.

CHAPTER 3

THE INTERPRETATION OF VIOLIN SLURS ON THE GUITAR

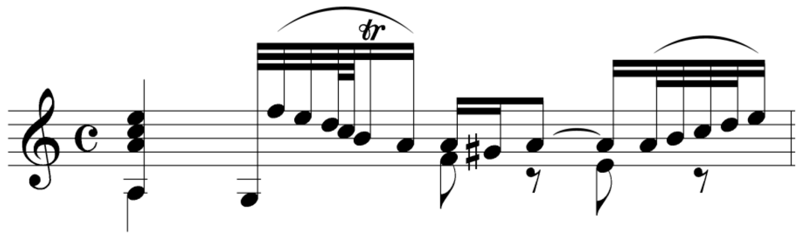
Continuing the process of building the bridge, the next steps are to discuss the capabilities and function of slurs in violin playing of the baroque, and to show the realization of the long slurs typical of violin music in terms of guitar playing. Since the capabilities and function of slurring on the baroque violin and the guitar are different, it is the element most frequently ignored by arrangers.

On the guitar, slurring is usually applied to two notes located on the same string. In contrast, the violin can slur several notes under a single bow stroke, and there are long slurs of eleven, sixteen, and even twenty-two notes in Bach's senza basso pieces. Because of this difference, a compromise will be necessary on the part of the guitarist. Examples from published arrangement of Bach's Sonatas and Partitas reveal that this compromise has been commonly done in one or more of the following ways:

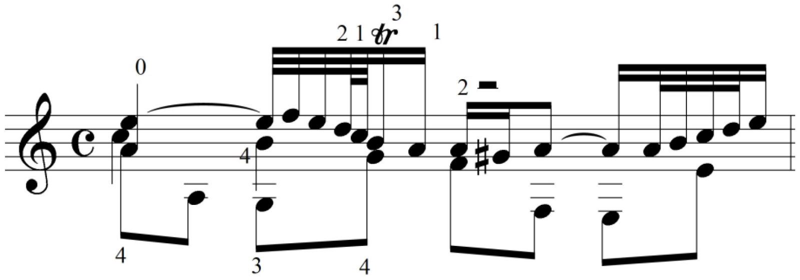
a. By removing the slurs and alternating the right hand fingers:

Example 3.1: J. S. Bach: Sonata No. 2 (BWV 1003), Grave, m. 1:

Violin:



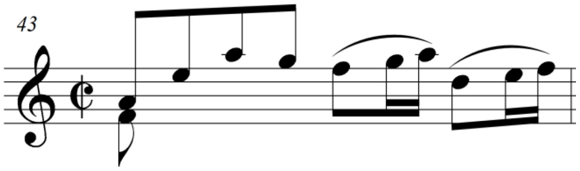
Guitar (Version by Walter Dešpalj):



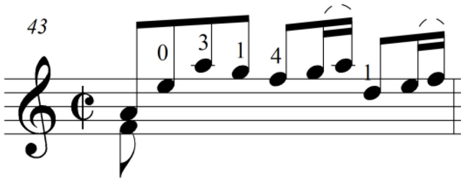
b. By assigning a two-note slur in the place of a longer slur:

Example 3.2: J. S. Bach: Sonata No. 3 (BWV 1005), Fuga, m. 43:

Violin:



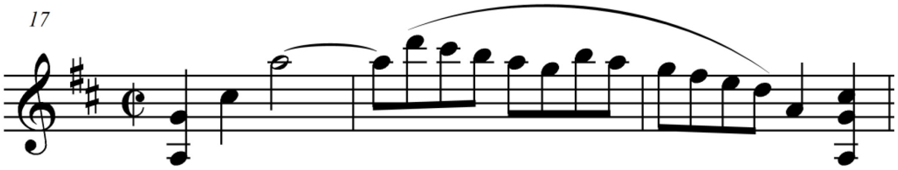
Guitar (Version by Kazuhito Yamashita):



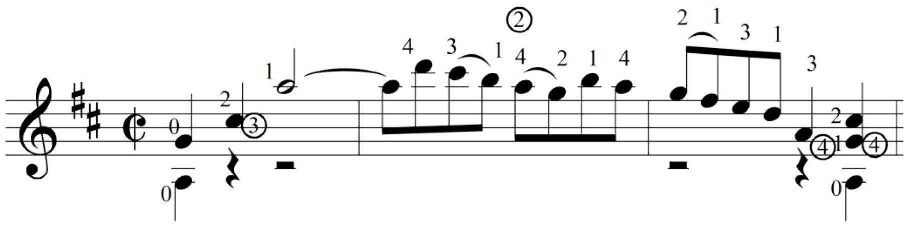
Depending on the number of slurred notes, not only one two-note slur, but sporadic two-note slurs replace a longer slur:

Example 3.3: J. S. Bach: Partita No. 1 (BWV 1002), Tempo di Borea, mm. 17-19:

Violin:



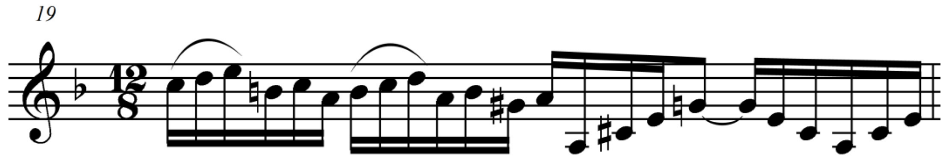
Guitar (Version by Laurindo de Almeida):



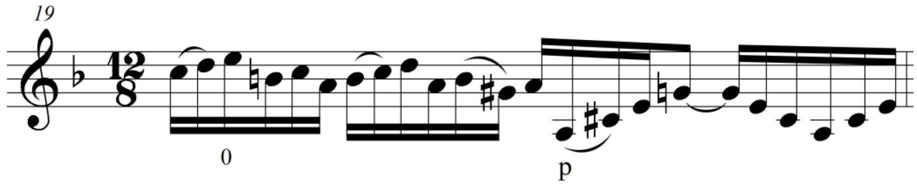
c. By placing slurs in different metrical positions for technical convenience:

Example 3.4: J. S. Bach: Partita No. 2 (BWV 1004), Giga, m. 19:

Violin:



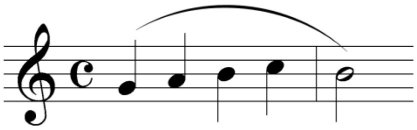
Guitar (Version by Pepe Romero):



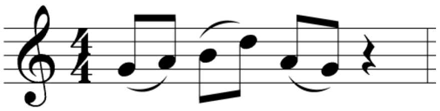
Favoring the use of two-note slurs or removing the slurs in the guitar arrangements reinforces the trend towards fitting the pieces to the guitar. Even though the solutions shown in Example 3.1 to Example 3.4 are more convenient for guitarists, one should consider their musical implications. In Example 3.2, for example, caution is required not to overstress the first note under the slur. It needs to be plucked gently, as the original slur indicates that the emphasis is on the first note, not on the second. In the case of Example 3.4, changing the metrical position of slurs creates accents on other parts of the beat.

When arranging the pieces, one needs to consider the meaning of slurs in both guitar music and violin music. According to Aaron Shearer, there are two kinds of slurs in guitar music:

> A *slur* is a curved line between, above, or below two or more successive notes. In guitar music, there are two kinds of slurs:
>
> *Phrasing slur*: This indicates that notes are to be played as a group.



> *Technical slur*: This occurs only between notes of different pitch-- it indicates that, after sounding the first note with your right hand, you sound the remaining note with your left hand alone.[46]



The first step towards the realization of the original violin slurs on the guitar is to understand the differences between playing two-note slurs on each instrument. While two-note slurs within conjunct motion are standard in classical guitar technique, most two-note slurs incorporating leaps are impractical on the guitar. What is considered a small interval on the violin, an unfretted instrument tuned in open fifths, may demand an awkward stretch for the left hand on the guitar.

The notion of small intervals on the violin, found in the fourth chapter of Leopold Mozart's treatise, has already been introduced in the second chapter of this document in relation to the addition of slurs (see Example 2.10). According to Mozart, "close intervals" are those ranging from the second to the fourth. On the violin, they can be comfortably reached with the left hand. Nevertheless, to slur a perfect fourth on the same string on the guitar requires a stretch of five frets. With the exception of slurs that involve an open string and a stopped note (a case in which not only the perfect fourth but any other larger interval can be comfortably played on the guitar) such slurs are just not practical on the guitar. Even the interval of a major third can be highly demanding depending on the circumstances:

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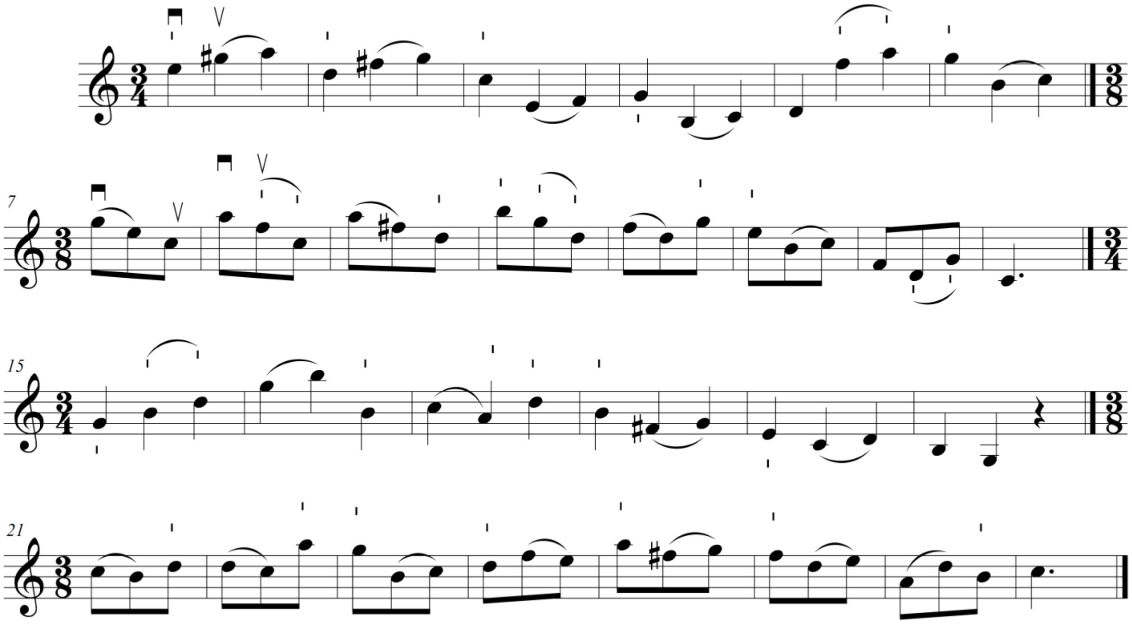
[46] Aaron Shearer, *Learning the Classic Guitar: Part 1* (Montana: Mel Bay, 1990), 96-7.

Example 3.5: L. Mozart's example of slurring notes at close intervals on the violin:



On the guitar, the usual boundary for a two-note slur on the same string is three frets, which is the interval of the minor third, and such slurring is normally played with the first and fourth fingers of the left hand. Nevertheless, it is more common to pluck each note on two different adjacent strings instead of slurring the notes on the same string. This is even more common in the case of the intervals of the major third and the perfect fourth, to avoid a disadvantageous stretch of the left hand. In fact, depending on the fingering proposed, slurring two notes on the same string can be difficult for the left hand even if the interval is the minor third.

Even though I do not deny that, on the guitar, slurring a large interval on a single string is not practical, I cannot agree with simply removing every slur considered impractical and altering the original articulation intended by the composer. To achieve a solution, I suggest an alternative compound of the following steps:

a. Pluck the first note on one string;

b. Sustain it while the second note is struck on the other adjacent string.

For the appropriate effect to be obtained, the second note must be played softer than the first. Throughout this document, I will refer to it as the "plucking slur."

One might argue that the alternative cannot be called a slur since both notes are plucked. My response is that the procedure efficiently promotes a legato effect different from that obtained when simply plucking two notes. It indicates a manner of performing, emulating a slur, rather than being a technical slur. In this sense, when arranging violin music for the guitar, it is important to accept the legato implied by the slur as being the actual slur instead of rejecting any slur that cannot be performed as a technical slur.

The interpretation of slurs as indicators of a legato articulation is confirmed by the slurring practices of keyboard instruments during the baroque period. In his book about articulation marks in J.S. Bach's music, musicologist John Butt mentions several keyboard sources to describe the legato meaning of the slurs in keyboard instruments:

> More definite legato implications of slurs seem evident by the time of C. P. E. Bach (1753), whose description matches well that of L. Mozart. Slurred notes are held for their full length, only the first receiving a slight stress (although the third note in a group of four may receive a 'scarcely noticeable' pressure). Marpurg

> (1755) gives a similar advice: *a slurred note is not released until the next is struck* [italics mine].[47]

Other writers, such as Guillaume-Gabriel Nivers (ca. 1632-1714), Monsieur de Saint-Lambert (fl. Paris, c. 1700), and Johann Kuhnau (1660-1722), are also mentioned in his book to additionally confirm the legato meaning of the slurs in keyboard music.

On keyboard music, a slur may be an indication that the slurred notes are to be held until the slur ends:

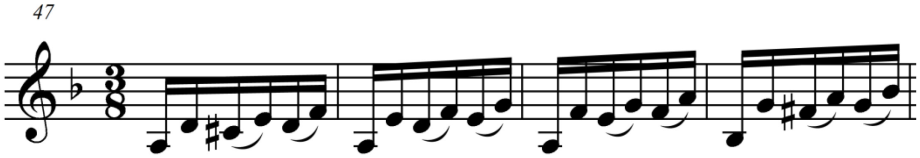
> Marpurg, who made a thorough study of French music, notes that slurs are used both for their normal, quasi-bowing, function and also to indicate which notes 'harmonize together' *and are held within the duration of the slur* [italics mine].[48]

Similar to the two slurring practices mentioned above (in italics), the plucking slur on the guitar is rooted in the principle of sustaining the notes to express a legato. Even though it contradicts Marpurg's directions to release the first note at the moment the second is struck, it is my interpretation that allowing both notes to sound together to the end of the slur promotes a better legato effect on the guitar.

The application of the plucking slur is shown in the excerpt below, in which two-note slurs are featured in sequence.

Example 3.6: J. S. Bach: Sonata No. 1 (BWV 1001), Presto, mm. 47-50:

Violin:



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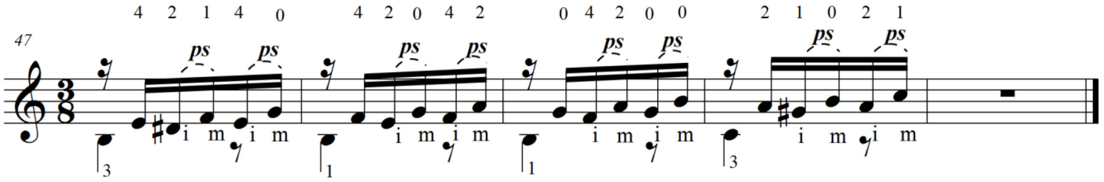
[47] John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach* (Cambridge: Cambridge University Press, 1990), 53.

[48] Ibid., 54.

Guitar (in A Minor):

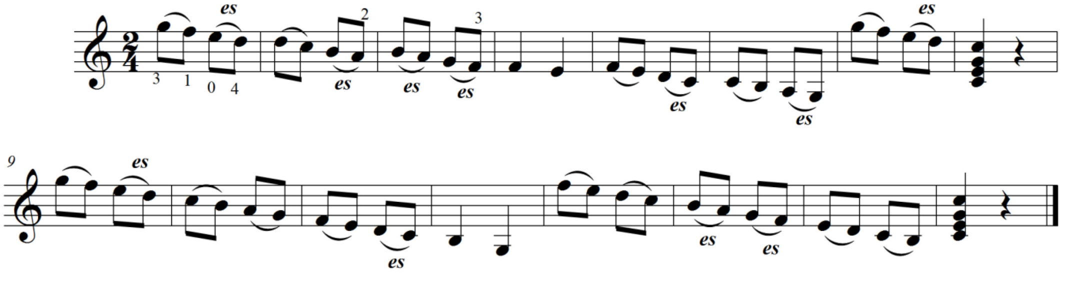


In each measure of the passage above, one needs to remember that the accent on the first note of the slur should not sound louder than the downbeat.

Slurring notes without the participation of the right hand, which is not a novelty on the guitar, is another important resource for the realization of slurs in guitar arrangements of Bach's violin music. Albeit rare, these slurs were used in nineteenth-century guitar music and were mentioned by guitarist Ferdinand Carulli in his guitar method. First, he discusses the descending slur across two strings:

> Pour lier les notes, il arrive souvent, en descendant, de toucher une note sur une corde et de la lier à une autre note sur la corde suivante; un tel procédé technique s'appelle "Écho." Il s'obtient en touchant la note sur une corde et en lançant avec force un doigt de la main gauche sur la note de la corde qui suit, sans la toucher.
>
> (To slur the notes, often, when descending, to touch a note on a string and to slur to another note on the next string; such technical procedure is called "echoe." It is obtained by tapping a note on a string and launching with force a left hand finger on a note of the string that follows, without playing it [translation mine].) [49]

Example 3.7: F. Carulli's examples of "descending echo slurs:"



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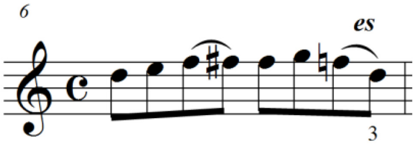
[49] F. Carulli, *Méthode Complète pour Guitare* (Milan: Universal Music Publishing Ricordi S.r.l., 1983), 28.

I will refer to Carulli's slurs as "echo slurs" and use the abbreviation "es." In the example above the first note of the descending echo slur is always an open string. Nonetheless, shortly after he shows the slur between two fretted notes:

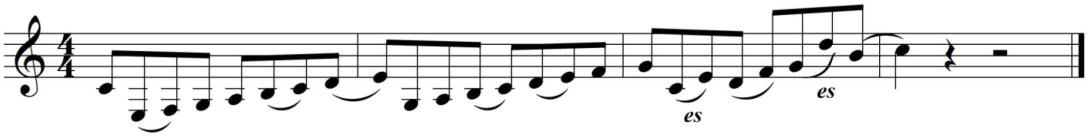
Example 3.8: F. Carulli, Preludio, m. 6:



Carulli also talks about the ascending slur across two strings:

> Au contraire, lorsqu'on passe d'une note grave à une autre plus aiguë sur deux cordes voisines, la liaison n'est pas possible si la corde supérieure est à vide. Si par contre elle se trouve sur une touche, on peut obtenir la liaision par le procédé de l'"Écho". Ce procédé est cependant rarement employé.
>
> Instead, when going from a lower note to a higher note on two adjacent strings, the slur is not possible if the higher pitched string is open. Instead, if the note is fretted, you may obtain the slur by the process of the "echo". *This method is rarely used* [italics and translation mine].[50]

Example 3.9: F. Carulli's examples of "ascending echo slurs:"



Italian virtuoso Matteo Carcassi, another prominent figure of the early nineteenth century, also discussed the slurs across two strings. He used a different terminology and called the descending echo slurs "vibration slurs" ("coulés par vibration"), which in the music examples will be indicated by the abbreviation "vs." Contrasting to Carulli, Carcassi did not indicate the vibration slurs when ascending. Instead, he used a different procedure that was not in fact a slur per se, but emulated the effect of a slur:

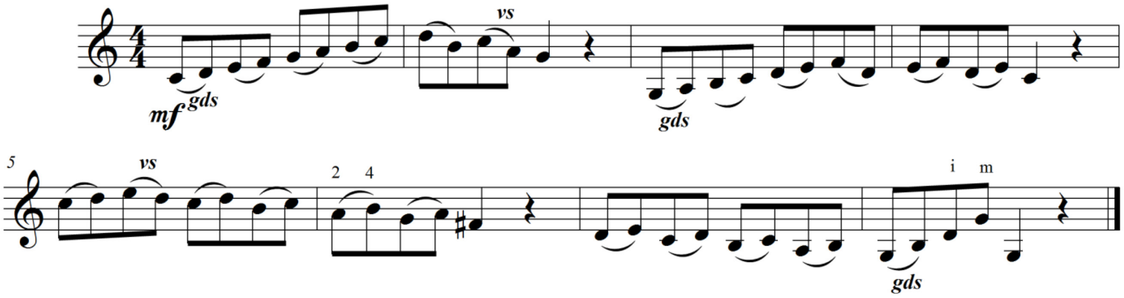
---

[50] Ibid., 28.

> On fait aussi de coulés de deux notes, en descendent, sur deux cordes différentes, qu'on appelle coulés par vibration. Pour les exécuter, on pince la note aigüe, qui dans ce cas, est presque toujours à vide, puis l'on frappe fortement avec le doigt de la main gauche la note devant être coulée, et qui résonnera par le seule impulsion de ce doigt.
> En montant of produit aussi l'effet du coulé en glissant le pouce de la main droite d'une corde a l'autre; dans ce cas if fault attaquer la première note un peu fort et glisser le pouce avec délicatesse sur la corde voisine.
>
> There are also the slurs of two notes, descending, across two different strings, which are called vibration slurs. To execute them, play the higher note, which in this case, is almost always an open string, and hammer on forcefully with the left hand finger the note to be slurred, which will resonate only from the impact of this finger on the string.
> While ascending one can produce the effect of a slur by gliding the right hand thumb from one string to the other; in this case one must attack the first note a little strong and slide the thumb delicately to the next string [translation mine].[51]

Three short studies follow the explanation. The excerpt that follows is from the first:

Example 3.10: M. Carcassi's examples of slurs across two strings:



To play the slurs on the downbeats of the first, third, and eight measures of the Moderato, one has to proceed as follows:

a. Pluck the first note with the thumb;

b. Smoothly slide the thumb to the next string;

c. Pluck the second string again with the thumb.

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[51] Matteo Carcassi, *Méthode Complete pour la Guitare, Op. 59* (Reprint of the 1825 edition. Genève: Éditions Minkoff, 1988), 36.

Even though it is not a slur in the technical sense, it is considered as such because, as mentioned by Carcassi, it produces the effect of a slur. In this document, this kind of slur will be referred to as the "gliding slur," which in the music examples will be abbreviated as "gds." The second slurs of measure 2 and measure 5 are vibration slurs, to be played by plucking only the first note and hammering the second note on the other string.

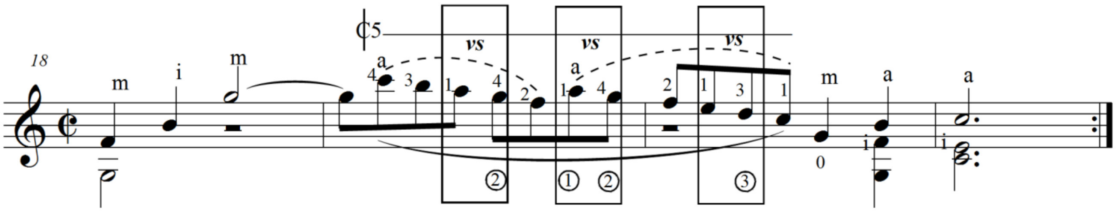
In addition to the instructions given by Carulli and Carcassi for obtaining the slurs with the left hand only, I recommend muting the note on the previous string in one of the following ways:

a. With the upper part of the palm of the left hand, below the first or fourth fingers, while one of them is conveying the hammer-on slur.

b. With a right-hand finger, in the exact moment the hammer-on slur is taking place.

These procedures will allow the vibration slur to sound more clearly, and the connection with the other slurred note or notes will be smoother. In arrangements of Bach's solo violin pieces, vibration slurs may occur as part of a long slur, as in the example below:

Example 3.11: J. S. Bach: Partita No. 1 (BWV 1002), Tempo di Borea, mm. 18-20:



To convey the long slur of the example above, one can proceed as follows:

a. Pluck the first eighth-note ("C") with the ring finger;

b. Apply pull-off slurs to obtain the notes "B" and "A";

c. Use the vibration slur to obtain the note "G" on the second string;

d. Still on the second string, use a pull-off slur to connect the note "G" to the note "F";

e. Pluck the note "A" on the first string with the ring finger;

f. Apply another vibration slur to obtain the note "G" on the second string;

g. Employ pull-off slurs to play the notes "F" and "E";

h. Use one more vibration slur to connect the note "D" on the third string;

i. Conclude the long slur by using another pull-off slur to play the last note.

In steps "c," "f," and "h," one can choose between the two ways indicated to mute the notes that precede the vibration slur. One must remember to mute these notes at the exact moment in which the vibration slur is being applied.

Also resourceful for playing multiple slurs on the guitar is to utilize a procedure known in string playing as "glissando" or "arrastre:"

> A two-note slur can also be played with one finger only, and this is known as an *arrastre*. To make it easier the left hand must be turned appreciably towards the body of the guitar, and the arm must not move. This slur may be ascending or descending. The *ascending arrastre* is easy because the hand moves naturally towards the player's body; the descending arrastre is difficult because in playing it the hand moves diagonally and nearly horizontally away from the body in a line followed by the strings. In order that it shall move smoothly the stopping finger must be perpendicular to the strings over all the area covered by the *arrastre*.[52]

The use of glissando to connect large intervals is not stylistic to Bach's Sonatas and Partitas. As a result, its application in the guitar arrangements will be restricted to the following procedure which I will refer as the "glissando slur," which in the music examples will be abbreviated as "gs:"

Pluck a note fretted by a left-hand finger;

a. Slide the finger one fret up (or down) from the elbow.

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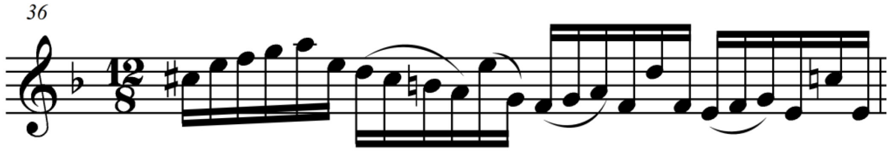
[52] Dionisio Aguado, *New Guitar Method,* Ed. Brian Jeffery. 2nd ed. (London: Tecla Editions, 2004), 42.

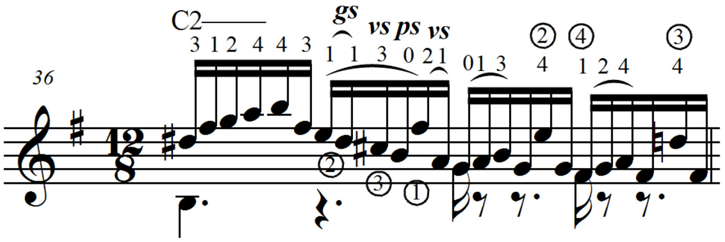
Glissando slurs are to be used only for notes a fret apart from each other in either direction. Although technically any left-hand finger can be used to convey the glissando slur, I suggest using either the first or fourth fingers, as they are located in the extremities of the hand. The guitar version of the excerpt below uses a glissando slur:

Example 3.12: J. S. Bach: Partita No. 2 (BWV 1004), Giga, m. 36:

Violin:

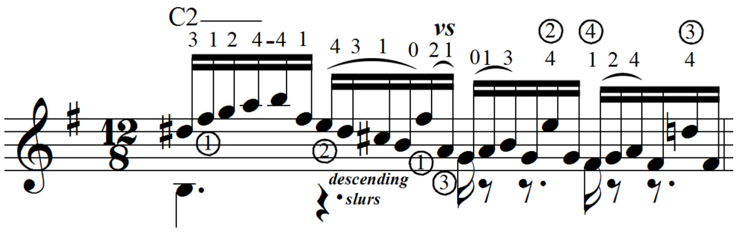


Guitar (in E Minor):



On the second beat of the measure, the first four notes are slurred. The proposed solution is to apply a descending glissando slur to connect the notes E and D, initiating the four-note slur, continuing by using a vibration slur to produce the C# on the third string, and finalizing the slur by gently plucking the second open string (i.e., applying a plucking slur). The open string at the end of the slur allows a smooth shift for the execution of the vibration slur to connect the notes F# and A on strings one and three.

One may question the necessity for incorporating the suggested "glissando slurs" since slurring two notes one fret apart from each other, either ascending or descending, is a standard procedure in classical guitar playing. The same four-note slur could be performed by using only conventional descending slurs by changing the fingering of the last sixteenth note of the first beat:



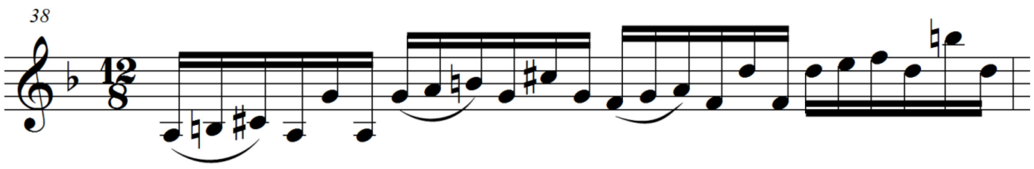
Although the solution above would indeed sound really natural to the guitar, the option of using the glissando slur should not be disregarded. One only needs to experiment playing both versions to conclude that the four-note slur sounds quite different in each version. The glissando slur in the first version allows the second note to sound naturally lighter than the first. The transfer of weight that occurs when either “hammering on” the second note or “pulling off” the first note to produce the second is absent in the glissando slur.

By proposing the use of the glissando slur in guitar arrangements of Bach’s violin music, I do not attempt to impose a new type of slur, but simply to amplify the palette of slurring solutions to be used in the transcriptions. Besides, such slurs can also be advantageous from the standpoint of technique: they allow the left hand to briefly relax, since the motion is led by the elbow instead of by using another finger of the left hand to produce the second note.

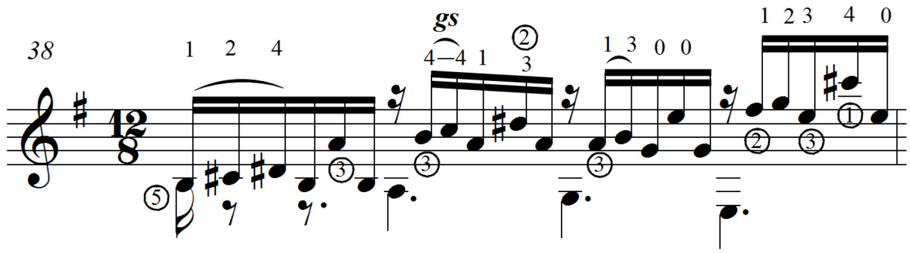
The glissando slur can also be used in its ascending form, as shown in the next example:

Example 3.13: J. S. Bach: Partita No. 2 (BWV 1004), Giga, m. 38:

Violin:



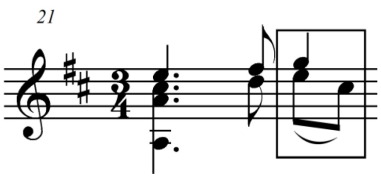
Guitar (in E Minor):



While the glissando slur would only be adequately employed for notes a minor second distant from each other, the other slurring options can be used to connect two-note slurs of the third and larger intervals. The decision regarding the best slurring option to be applied will be influenced by aspects such as the tempo of the piece, the length of the slurred notes, the amount of two-note slurs and distance between them, and others. Below are some examples:

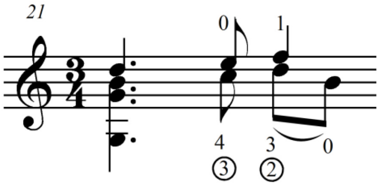
Example 3.14: J. S. Bach: Partita No. 1 (BWV 1002), Sarabanda, m. 21:

Violin:

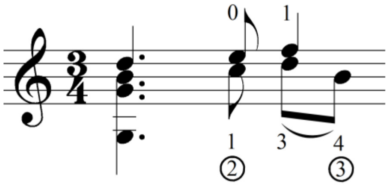


Guitar (in A minor):

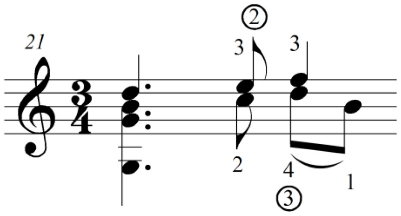
Fingering No. 1:



Fingering No. 2:



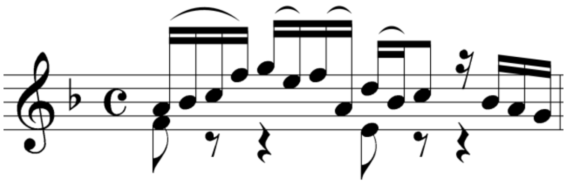
Fingering No. 3:



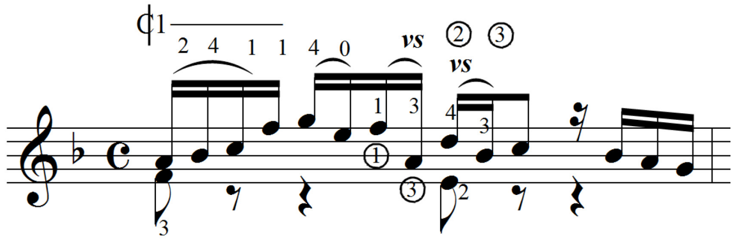
The two-note slur in the example connects a minor third. The first fingering in the guitar version indicates the use of the standard slur on the same string between a fretted note and an open string, in this case the second. In the second fingering, each note of the slur is on a different string and one may choose to play the slur either as a vibration slur or a plucking slur, as explained in Example 3.6. In the last fingering, a pull-off slur is used to connect two fretted notes. Other solutions are possible, and the player will have to decide among the different nuances that each slurring option promotes. The same is true with the two-note slurs in the opening of the largo of the third sonata:

Example 3.15: J. S. Bach: Sonata No. 3 (BWV 1005), Largo, m. 1:

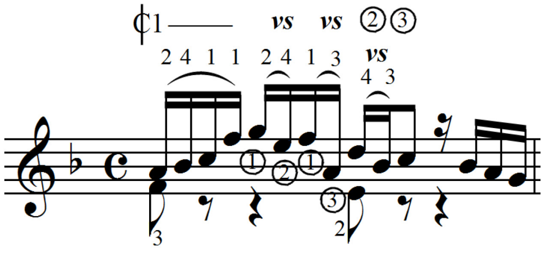
Violin:



Guitar:



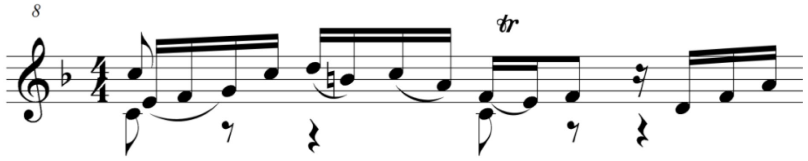
The solutions for the two-note slurs of this passage can vary. Playing a standard slur to connect the G and the E seems more intuitive because of the presence of the open first string. Nonetheless, one can instead choose to apply either a vibration slur or a plucking slur to unify the sound of the slurs in the passage, since the second and third slurs will have to be played either as vibration slurs or plucking slurs:



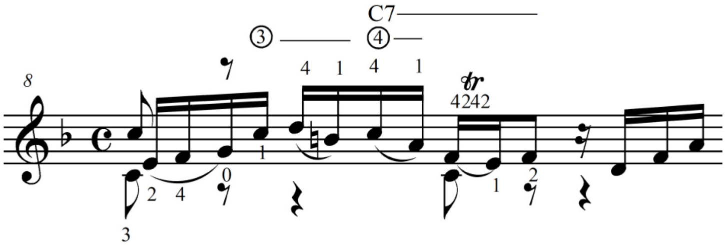
The same rationale regarding the slurring options of two-note slurs can be applied later in the piece, after a modulation to C major:

Example 3.16: J. S. Bach: Sonata No. 3 (BWV 1005), Largo, m. 8:

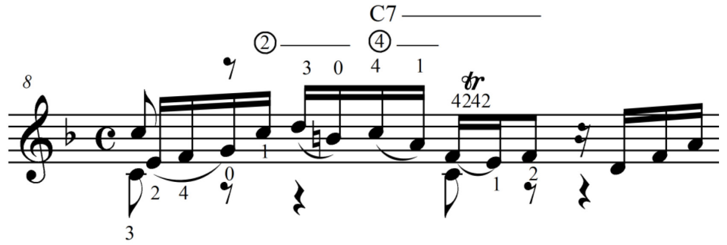
Violin:



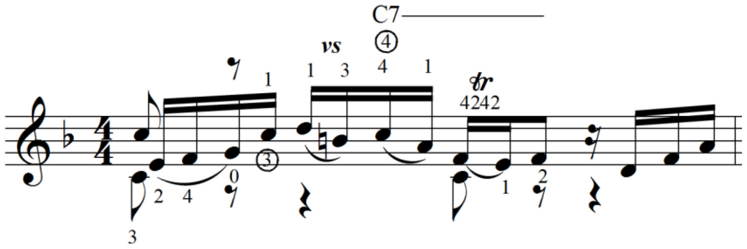
Guitar:


C7
③
④
4 1 4 1
tr
4242
8
1
0
2 4
3
1
2

Because the two-note slurs of the third in this excerpt are descending, one may choose to play both of them by applying the same type of slurring procedure or by choosing a different option for each slur. The guitar version above employs only traditional descending slurs. Another option still using only standard descending slurs is to take advantage of the open B string as the second note of the first two-note slur:


C7
②
④
3 0 4 1
tr
4242
8
1
0
2 4
3
1
2

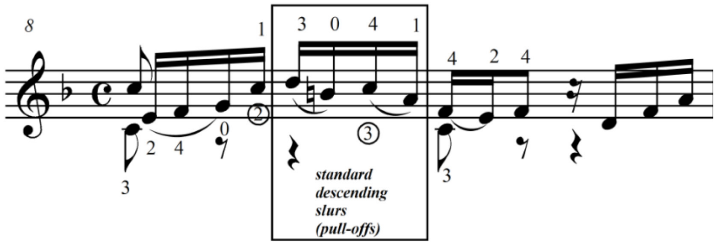
Either a vibration slur or a plucking slur can be appropriately utilized in the passage:


C7
vs
④
1
1 3 4 1
tr
4242
③
0
2 4
3
1
2

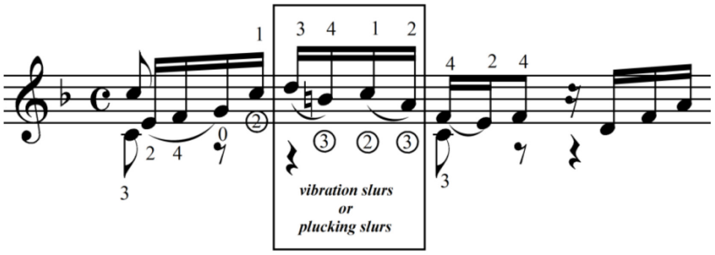
The three guitar versions above require a change of position to play the second slur beginning on the fourth string. While the degree of difficulty varies among the versions, in all of them the second slur is supported by a full bar on the seventh fret. The shift allows the trill to be performed on one string while sustaining the bass note (the sixth string was raised to F in this arrangement).

Playing the trill on the third slur will affect the arranger's decision on how to perform the slurs. The use of cross-string ornamentation would be convenient, since the trill would occur between the open third string and the fretted note on the fourth string. On the other hand, if one considers cross-string ornamentation inappropriate for violin music, then playing the trill on the third slur would become a difficult task, regardless of the slurring alternative for the second descending slur. A compromise can be made simply by not playing the trill on the third slur, which would allow new fingering possibilities such as the following two shown below:

Fingering No. 1:

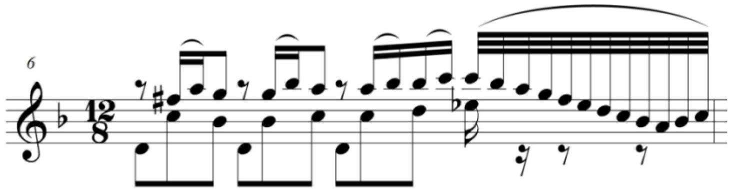


Fingering No. 2:

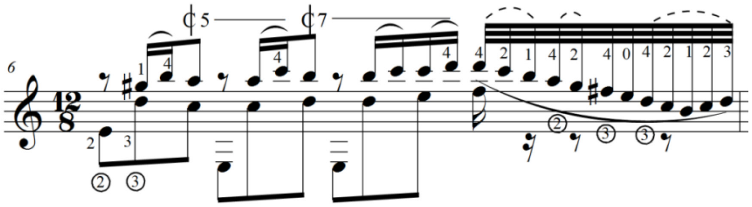


Sometimes only one type of slurring option may be chosen with the specific intention to assign the same type of sound to a particular passage. The ascending two-note slurs in the sixth measure of the Siciliana from the first sonata exemplify this procedure:

Example 3.17: J. S. Bach: Sonata No. 1(BWV 1001), Siciliana, m. 6:
Violin:



Guitar (in A minor):

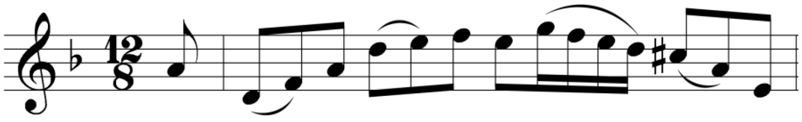


In this example, each slurred group participates in ascending motion that will reach its climax on the first note of the next measure. Because of this, playing all the slurs on the same string is a good choice for expressing the ascending motion within the same type of sound. Nevertheless, one may choose to combine plucking slurs in the thirds and standard slurs in the seconds. Playing the first slur on the same string will require a small stretch of the left hand because of the simultaneous positioning of the first and third fingers. Since the slur itself still occurs within four frets, it is not impractical. Neither is the second slur, which is supported by a half-bar.

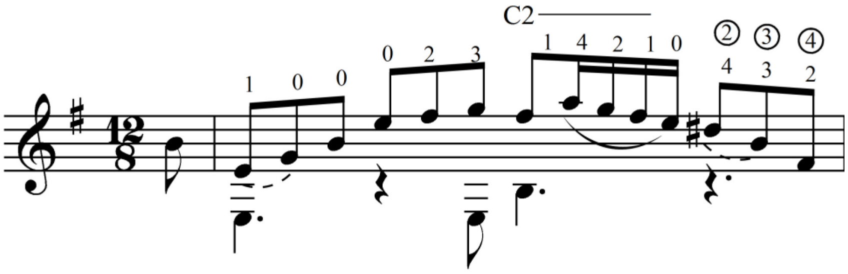
Placing the notes of a two-note slur of the third between two strings is even more common in chord arpeggiation. In this case, since no standard slur is applied, some arrangers prefer not to show the slur. I consider it better to include the slur or to use a broken slur to remind the player that the slurred note should not be plucked with the same intensity as the first note:

Example 3.18: J. S. Bach: Partita No. 2 (BWV 1004), Giga, m. 1:

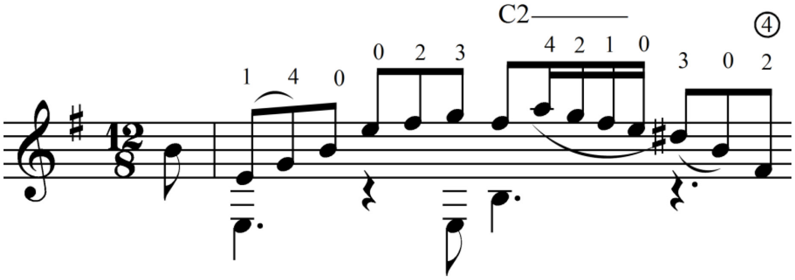
Violin:



Guitar (in E minor):



A more subtle effect can be obtained by slurring the two notes on a same string, as it would be done on the violin. In this case, the two-note slurs are technical slurs and should therefore be indicated:



According to Shearer, long slurs on the guitar are of the phrasing kind, employed to inform guitarists that the notes are to be plucked legato. He excludes slurs of three or more notes from the definition of technical slurs by indicating that one needs to sound the remaining "note" instead of "notes," confirming the acceptance of the two-note slurs as the one with technical function in guitar music. Interestingly, slurs of three, four, and even more notes appear in music for the baroque guitar, as indicated by James Tyler:

> In the tablatures, slurs are used in groups of from two to six notes, and are normally placed according to string changes.[53]

Tyler goes further and gives his opinion on how to play long slurs on the guitar:

> Occasionally, one finds a large slur mark which takes in more than one course on the guitar. I can only surmise that the intention here is for the player himself to divide the slur into more than one, according to the string change principle:[54]

While I agree with slurring two, three, and four notes on the guitar in the way described above, I disagree with one important point advocated by Tyler:

> I think it would be reasonable to assert, therefore, that slurs should not be used in the earlier guitar repertoire. Just the opposite applies, however, to guitar music of the seventeenth century, in which slurs were used to produce some quite interesting rhythmic effects. Here, groupings of slurs is naturally stronger than the rest (being the only one plucked), and this produces rhythmic stresses in all parts of the bar.[55]

The statement above is followed by an excerpt from a chaconne by Francesco Corbetta, used to support his claim that an accent must be given to the first note of the slur on each string:

> This rhythmic variety is important in all guitar music of the period, and for that reason, one should not be tempted to iron out and regularize the slur patterns, as has been done in so many modern transcriptions of this music. To do so is to completely disregard the composer's intentions." [56]

I disagree with accenting the first note of the slur on each string. Even though there is no doubt that the sound of a plucked note has a different quality than that of a slurred note, one does not need to overstress the stroke to bring out "interesting rhythmic effects" as stated by Tyler. I also do not understand why and how the absence of such an accent would contradict the intention of any composer.

---

[53] James Tyler, *The Early Guitar: A History and Handbook* (London: Oxford University Press, 1980), 96.
[54] Ibid., 96.
[55] Ibid., 96.
[56] Ibid., 97.

A different perspective on how to break down a long slur in smaller ones according to the change of strings was presented by Alessandro Piccinini in his *Intavolatura di Liuto and di Chitaronne, Libro Primo*, published in 1623. The topic of slurs is discussed in three chapters of his book. The first of them introduces the slur sign for the lute and the chitaronne:

> When a passage has a curved line over or under the notes at the beginning of a passage, begin slurring the entire passage until the time value changes.

The explanation is immediately followed by another in the next chapter, which indicates how to play ascending slurs:

> Play the first note of the passage with the thumb when you find a slur mark, and with the left hand hammer down on the following frets [to make the notes of the slur]. When changing strings pluck the first note [with a right-hand finger] and then continue hammering down… Hold the fingers low and hammer down dexterously on the string.

Piccinini's discussion on slurs concludes with his instructions on how descending slurs are to be performed:

> The right hand plays as above. When the left hand lifts a finger from a string, you must pull the string with the tip of the left-hand finger so that you make the sound with just that finger… [Here Piccinini confesses that he does not much like that method of doing runs because it lacks variety. He says, however, that it works better on the chitarrone and then proceeds to give a short history of the origin of this instrument.][57]

It is interesting to note that, in his instructions, Piccinini did not mention anything about accenting the first note of the slur on each string, which supports my interpretation that such practice was not normative during the time and that it was simply Tyler's own interpretation of slurring during the time he wrote his book. Therefore, throughout this document, the option of slurring three and four notes on the same string is to be understood as instructed by Piccinini, i.e., without accenting as prescribed by Tyler.

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[57] Stanley Buetens, "The Instructions of Alessandro Piccinini," *Journal of the Lute Society of America Vol. 2* (1969): 15.

If one accepts Piccinini's interpretation of slurs in music for the lute and the chitaronne as an option for slurring on the modern guitar, the definition of technical slurs can be broadened to include not only three to six, but even more notes. Considering the limitation of both the lute and the five-course guitar in sustaining the notes, the use of long slurs in guitar music of the baroque is evidence that the rhetorical significance of the slurs surpassed the concern with the decay of sound. Therefore, there is no musical reason for excluding slurs involving more than two notes in guitar arrangements of Bach's solo violin works.

The classification of slurs by kind in guitar music is primarily conceived in terms of the technique of the instrument. Although it explains how a slur can be produced, it fails to address its function in the music. In violin music, the approach is different. In his study about articulation markings in Bach's string music, John Butt mentions two functions for the slurs in string playing: the technical (which he calls instructive), and the musical (also named interpretative). Regarding the first function, he says:

> Slurring relates closely to playing technique and may be notated merely for the convenience of the player and not for specific interpretative reasons.[58]

The musical function of slurs is highlighted when he discusses their affective implications:

> Slurs might often be used to evoke a particular *Affekt*. Here the slurs confirm something which is already evident in the notes. Or impose a particular *Affekt* on notes which could have been interpreted in a number of ways.[59]

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[58] Butt, 35.

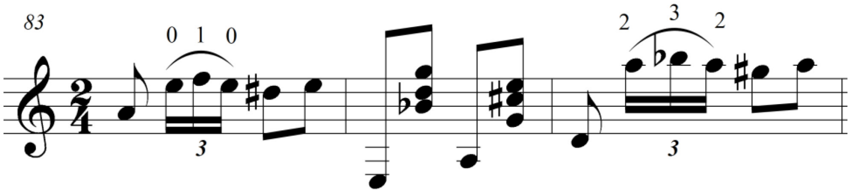
[59] Ibid., 191.

Slurs should not be interpreted on the guitar simply as a convenient alternative to violin bowing but also in relation to their musical meaning. Slurs are important to the delivery of the style of a piece. Therefore, effort should be made to maintain the original slurring whenever possible when arranging violin music for the guitar. Because not all slurs sound the same, limiting slurring to two notes on the guitar weakens the expression of the different effects produced by the slurs in violin music.

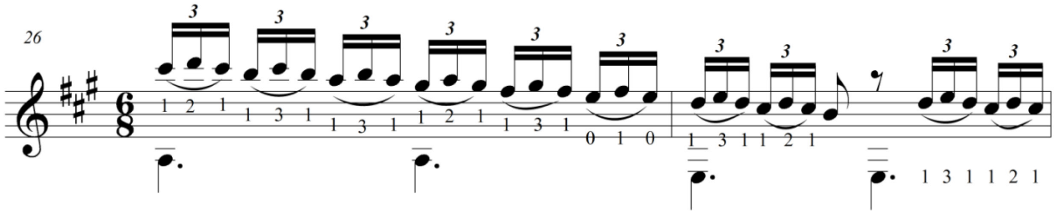
I propose a different approach to slurs in guitar arrangements of the solo violin works of J. S. Bach to counteract the tendency of using only two-note slurs or removing slurs and to bridge the slurring practices of the baroque violin with those of the modern guitar. A crucial step is the inclusion of slurs of three or more notes, which will be referred to as "multiple slurs," in the palette of slurs available to the guitarist. The shortest kind will have three notes. In guitar music, three-note slurs have been used in the following ways:

a. As a mixed or compound slur, i.e., a three-note slur that combines an ascending slur with a descending slur, or vice versa. A typical occurrence of the mixed slur in guitar music is the triplet rhythm depicting an ascending neighboring figure:

Example 3.19: J. Turina: Hommage à Tarrega, I. Garrotin, mm. 83-85:

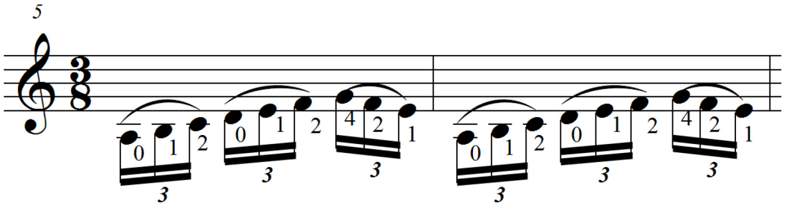


Example 3.20: J. K. Mertz: Le Carneval de Venice, Op. 6, mm. 26-27:

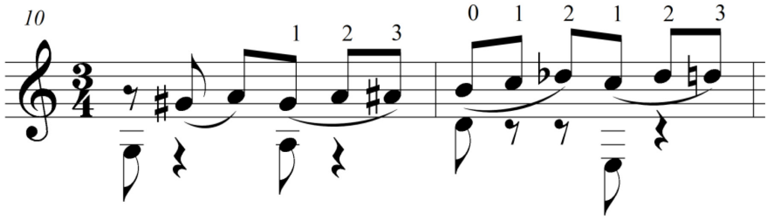


b. By connecting three ascending or descending notes (diatonic or chromatic), using two slurs of the same kind:

Example 3.21: I. Albéniz: Rumores de la Caleta, mm.11-12:

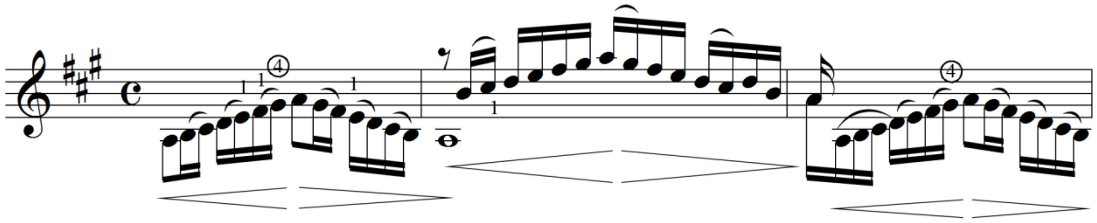


Example 3.22: A. Schevchenko: Touchings: Book One, XII: Summary Sonata, mm. 10-11:



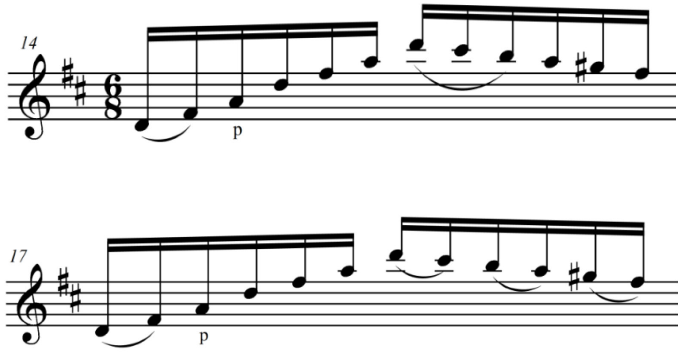
The slurs of three notes moving by step in this example are played in a similar way as those indicated by Piccinini for the lute and the chitarrone, and by Tyler for baroque guitar music. In the examples, both the mixed slur and the three-note slur in the same direction are practical because the overall distance between the first and third notes of each slur does not surpass the minor third. As previously explained, the major third can also be an option, depending on the circumstances. Three-note slurs have been used in guitar music both for their technical and musical functions and in ascending and descending forms. To understand the use of a three-note slur with technical function, let's look at the example that follows:

Example 3.23: D. Aguado, Study No. 26, Allegro, mm. 1-3:



The ascending three-note slur in the third measure of the example is clearly used with the technical function of allowing only the first note of each slur to be plucked. In contrast, the descending three-note slur of the next example is purposefully used for the musical function of giving different metrical accents to a same idea:

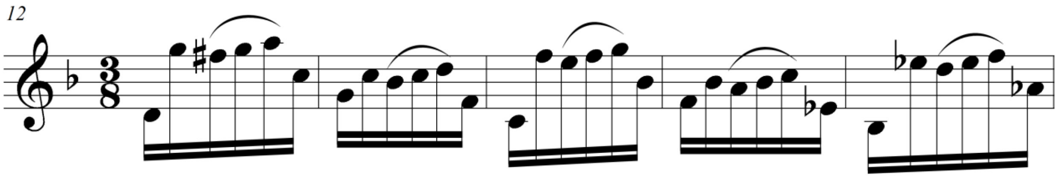
Example 3.24: D. Aguado: Study No. 25, Allegro vivo, m.14 and m. 17:



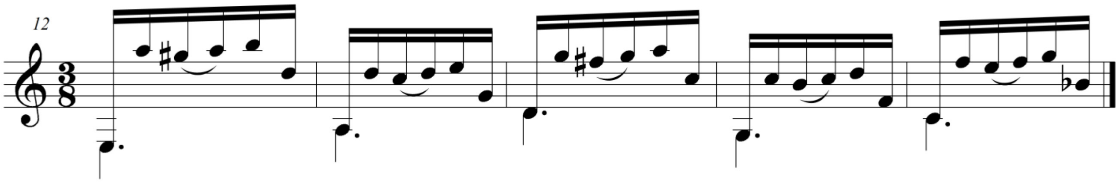
There is no reason for not using three-note slurs on the guitar. Most likely, they have been avoided and considered impractical because of the decay of the sound that occurs when playing consecutive slurs. An example of how the original three-note slur indications by Bach were modified to fit to the guitar is found in Daniel Wolff's dissertation, a practical method for arranging on the guitar. When discussing his transcription of the *Presto* of the Sonata No. 1 (BWV 1001), he uses measure 12 to measure 16 to explain his approach to slurs:

> The original slurring, encompassing groups of three notes, is not very practical on the guitar, but by slurring the first two notes of each of the original slurs, I was able to get closer to Bach's intended articulation.[60]

Example 3.25: J. S. Bach: Sonata No.1 (BWV 1001), Presto, mm. 12-16:

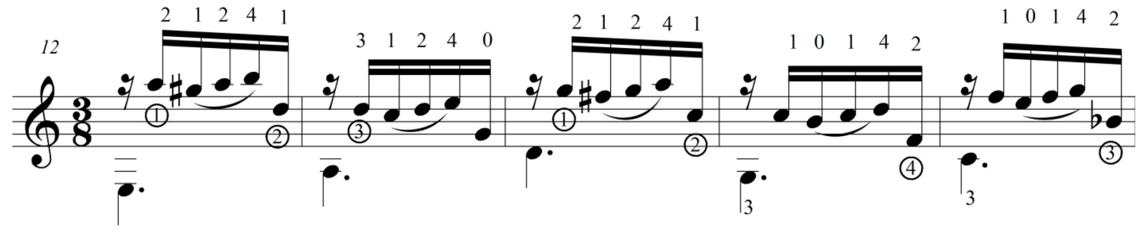


Example 3.26: J. S. Bach: Sonata No.1 (BWV 1001), Presto, mm. 12-16 (Arranged by Daniel Wolff):



It is not exactly clear how Wolff got closer to the composer's intention by slurring only two notes. In fact, my interpretation is that he moved away from the gesture indicated by the slurs. Despite his claim that slurring notes in groups of three is not very practical on the guitar, they could have been preserved in the passage, as shown below:

Example 3.27: J. S. Bach: Sonata No.1 (BWV 1001), Presto, mm. 12-16 (Arranged by Júlio Ribeiro Alves):



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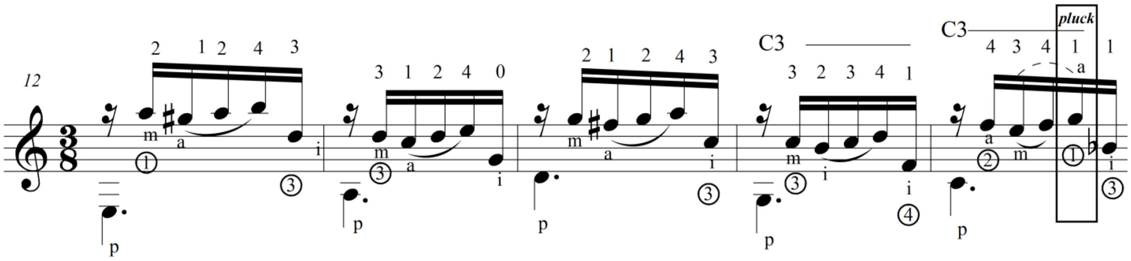
[60] Ibid., 216.

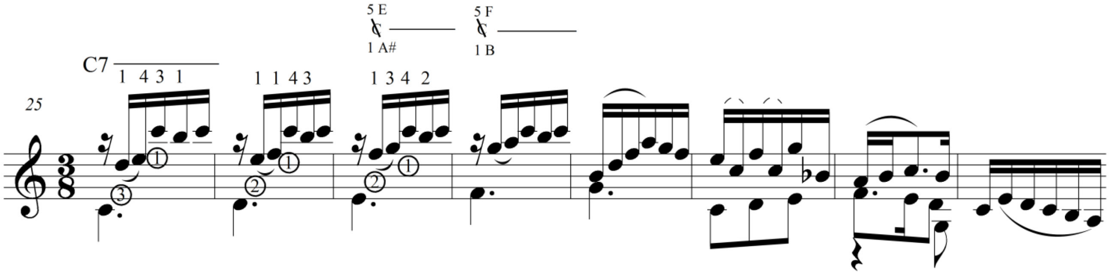
In the last two measures, one needs to release the bass note a little bit earlier than the notated value to prepare the third finger in advance for the next note. The next example presents another possibility. The three-note slurs are almost entirely preserved with the exception that in the last measure, the last note of the slur is placed on the first string. Nevertheless, the overall effect of a three-note slur can still be achieved if one plucks that note more delicately than the first two in the slur:

Example 3.28: J. S. Bach: Sonata No.1 (BWV 1001), Presto, mm. 12-16 (Arranged by Júlio Ribeiro Alves):



The last two solutions suffice to demonstrate that there is no reason to avoid three-note slurs in the passage. Even though I do not invalidate Wolff's alternative, which is better than removing all the slurs, I disagree with his argument. Three-note slurs are practical when all the notes are on the same string and no large stretch of the left hand is required. Under these conditions, slurring three notes becomes an extension of the procedure used to slur two notes. A particular case in which the original three-note slurs are reduced to two-note slurs is when the first note of each slurred group becomes the bass. In such a case, one should refrain from stressing the first note of the two-note slur:

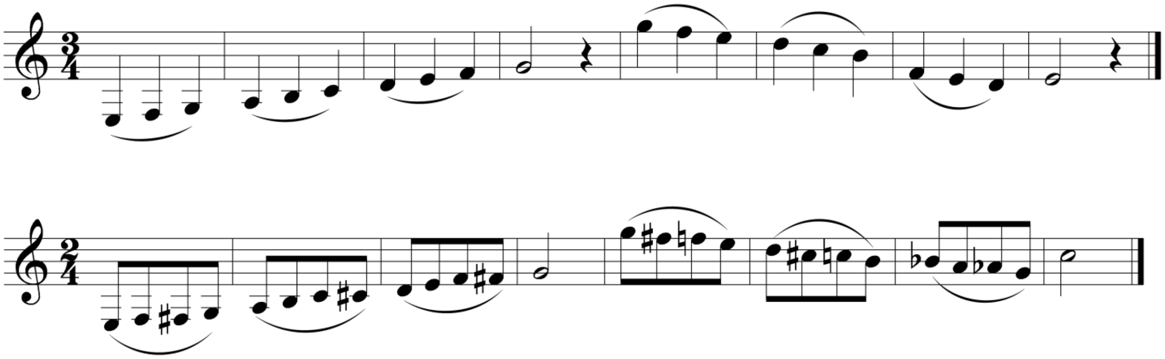
Example 3.29: J. S. Bach: Sonata No.1 (BWV 1001), Presto, mm. 25-31 (Arranged by Júlio Ribeiro Alves):[61]



The practicality of three-note slurs in guitar music is supported by the fact they are discussed in several guitar methods such as that by Carcassi, who indicates that slurs of three and four notes are played in the same way as the slurs of two notes:

> The slurs of three or four notes are played in the same way as those of two notes, through vibrating the first note with the right hand, and pressing, or removing successively, according to an ascending or descending slur, the left hand fingers that play the notes to be slurred. When descending, always prepare the notes that must be slurred with the exception of the open strings.
>
> (Les coulés de trois ou quatre notes se font par le même moyen que ceux de deux notes, en mettant en vibration la première note avec la main droite, et en appuyant, ou retirant successivement, selon que le coulé est ascendant ou descendant, autant de doigts da la main gauche qu'il y a de notes à couler. En descendant il faut toujours préparer les notes qu'on doit couler excepté celles que se font àvide.)[62]

Example 3.30: M. Carcassi's examples of three- and four-note slurs:



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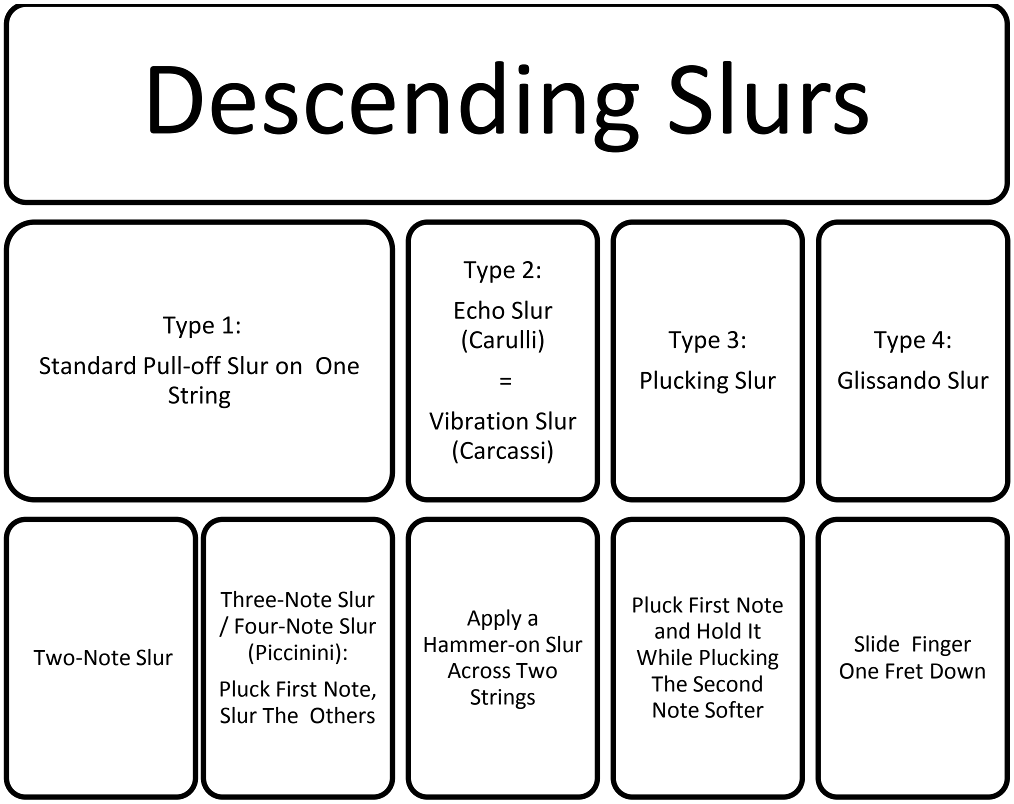
[61] The symbols on measure 27 and measure 28 of Example 3.29 represent a diagonal bar. In this type of bar, the tip part of the index finger plays the string and the note indicated on the top of the symbol (i.e., string 5, note E, in measure 27) and the base of the finger plays the string and the note given at the bottom of the symbol (i.e., string 1, note A#, in measure 27). Thus, the bar would occur between the sixth and seventh frets.

[62] Carcassi, 38.

There are several ways by which multiple slurs can be played on the guitar. Piccinini's interpretation of long slurs is one option. Another one is to increase the number of slurred notes by connecting notes on different strings with the use of the left hand alone. Even though these slurred notes will not sound as loud as if they were plucked as indicated by Piccinini, they will diminish even further the occurrence of undesired accents every time a new note is plucked on a different string. The decision will have to be made according to the arranger's understanding of the function and effect of a particular slur.

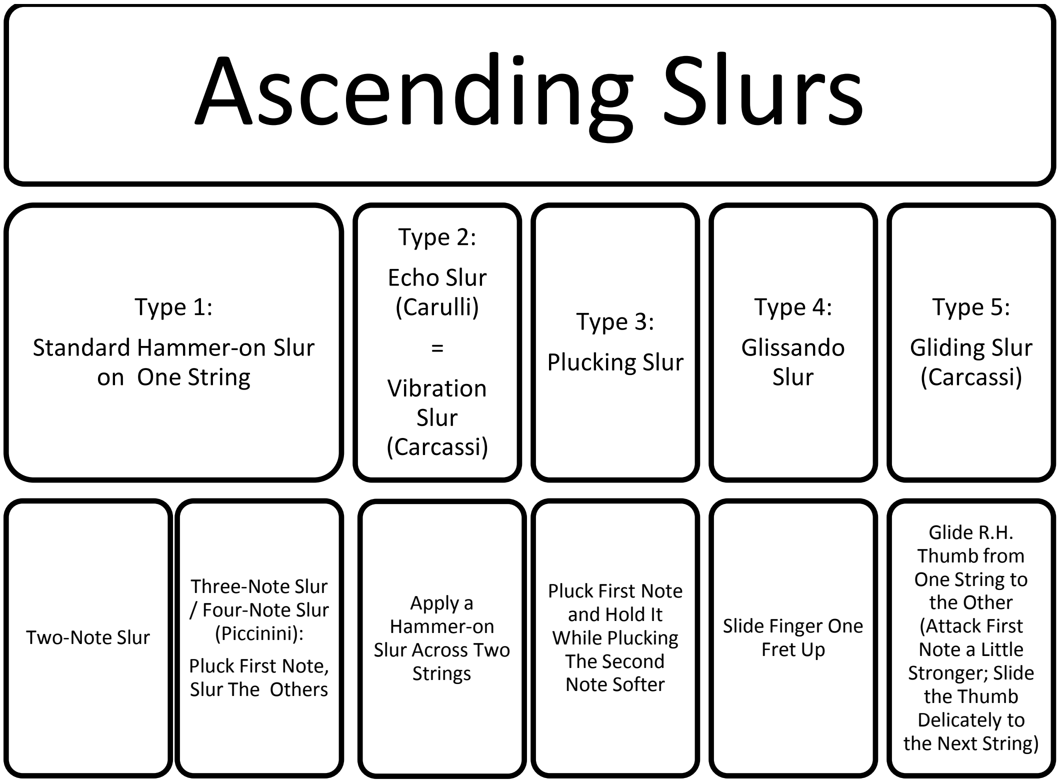
As shown in the previous examples, slurs on the guitar can be played within a variety of resources. Figure 3.1 and Figure 3.2 synthesize all the procedures so far presented:

Figure 3.1: Palette of Options for Playing Descending Slurs on the Guitar:



Descending Slurs				
Type 1: Standard Pull-off Slur on One String		Type 2: Echo Slur (Carulli) = Vibration Slur (Carcassi)	Type 3: Plucking Slur	Type 4: Glissando Slur
Two-Note Slur	Three-Note Slur / Four-Note Slur (Piccinini): Pluck First Note, Slur The Others	Apply a Hammer-on Slur Across Two Strings	Pluck First Note and Hold It While Plucking The Second Note Softer	Slide Finger One Fret Down

Figure 3.2: Palette of Options for Playing Ascending Slurs on the Guitar:


Ascending Slurs
Type 1:
Standard Hammer-on Slur on One String
Type 2:
Echo Slur (Carulli)
=
Vibration Slur (Carcassi)
Type 3:
Plucking Slur
Type 4:
Glissando Slur
Type 5:
Gliding Slur (Carcassi)
Two-Note Slur
Three-Note Slur / Four-Note Slur (Piccinini):
Pluck First Note, Slur The Others
Apply a Hammer-on Slur Across Two Strings
Pluck First Note and Hold It While Plucking The Second Note Softer
Slide Finger One Fret Up
Glide R.H. Thumb from One String to the Other (Attack First Note a Little Stronger; Slide the Thumb Delicately to the Next String)

One can now reconcile long violin slurs on the guitar by using all the slurring options discussed instead of simply assigning two-note slurs or removing all the slurs. The procedure to be used on a multiple slur is dependent on its intervallic profile. Standard slurs will be used for notes in conjunct motion on the same string. A glissando slur can also be combined with the standard slurs to connect two notes a half step apart, although two glissando slurs should not be used consecutively.

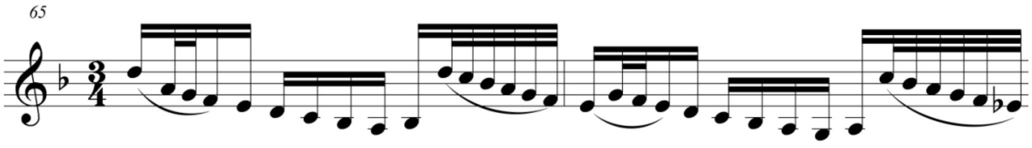
While those two types of slurs suffice for playing notes on the same string, one will have to decide between using vibration slurs, gliding slurs, and plucking the first note on the new string when crossing strings. If one chooses the latter, he should keep in mind that contrary to the irregular patterns that occurred when slurring an unequal number of notes in guitar music of the baroque, the slurs in question were originally assigned to be played on the violin and as such, care must be taken so the accent on the note that initiates a slur on the new string is minimized as much as possible.

Since the traditional ascending and descending slurs are the most practiced slurs on the guitar, one should consider starting a multiple slur in conjunct motion with a standard slur to create the effect of the legato in a way that is idiomatic to the instrument. The exception occurs when the first note of a multiple slur is turned into a bass note. In this case the slur will begin from the second note and a standard slur will connect that note to the next.

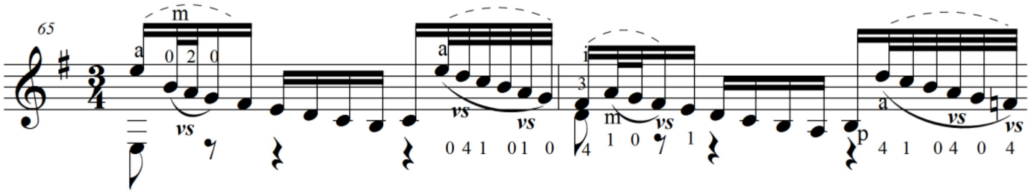
In a passage, the same multiple slur can be interpreted differently because each type of slurring procedure generates a distinct effect. An arranger should take advantage of this diversity of options when searching for a particular sound to express an intended *Affekt*. In searching for that sound, one should experiment with several options to achieve the balance between musical effect and technique. Below are some applications of multiple slurs in guitar arrangements of Bach's solo violin music:

Example 3.31: J. S. Bach: Partita No. 2 (BWV 1004), Ciaccona, mm. 65-66:

Violin:



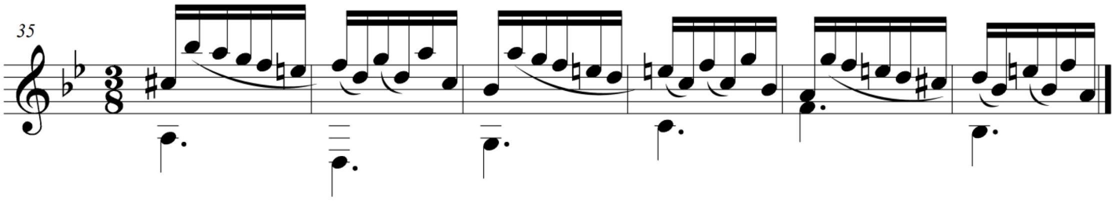
Guitar (in E minor: Arranged by Júlio Ribeiro Alves):



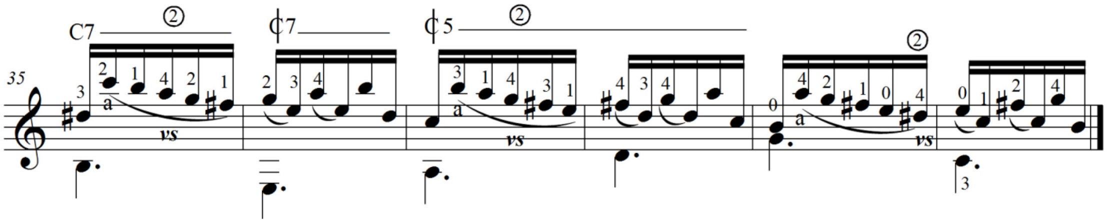
In the excerpt above, only the first note of each slur is to be plucked by a finger of the right hand. The remaining notes are slurred by using a combination of vibration slurs whenever crossing two strings and standard descending slurs. As previously shown in the examples by Carulli and Carcassi, vibration slurs can also be applied when both notes of the slur are fretted:

Example 3.32: J. S. Bach: Sonata No. 1 (BWV 1001), Presto, mm. 35-40:

Violin:

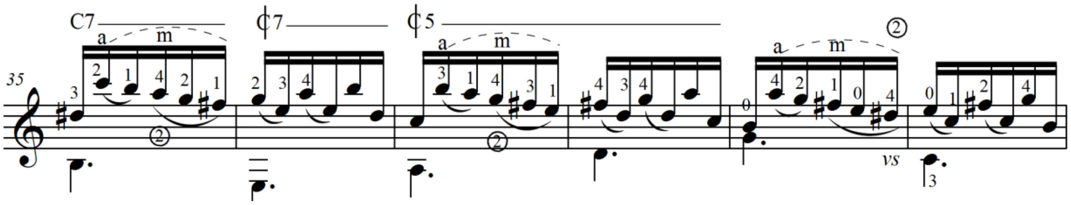


Guitar (in A minor: by Júlio Ribeiro Alves):

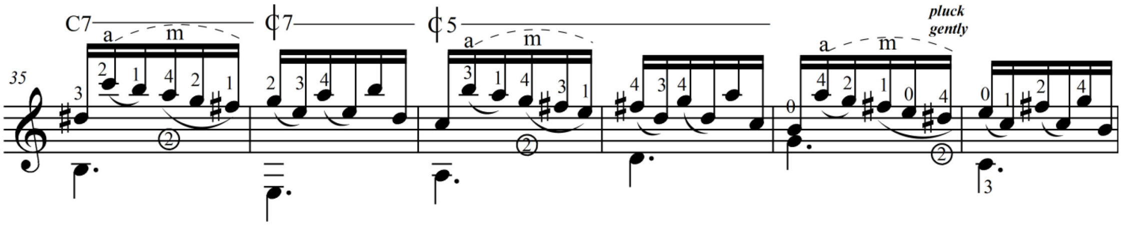


The excerpt shows a three-stage sequence in which each stage contains two measures. After plucking the first note of each slur of five notes, one can apply standard pull-offs on notes located on the same string and vibration slurs when crossing strings to connect the remaining notes. Note that in the solution above, the first two stages of the sequence have two notes on the first string and three notes on the second string. The five-note slur of the last stage of the sequence, however, has four notes on the first string and only one note on the second. In the example, apply plucking slurs to play the two-note slurs in the second measure of each stage of the sequence. Since the last two sixteenth notes in those measures are not slurred, detach them by not allowing the sound of the first note to overlap with the sound of the second note.

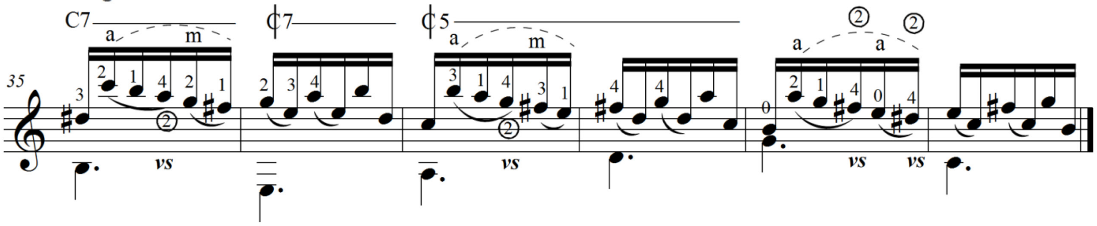
Slurring all the notes as shown in the last two examples is only one option for conveying the five-note slurs of the passage on the guitar. A second one is to break up the slur in a "two- plus-three" pattern following the slurring practice indicated by Piccinini, taking care not to overemphasize stroke of the first note on the second string:



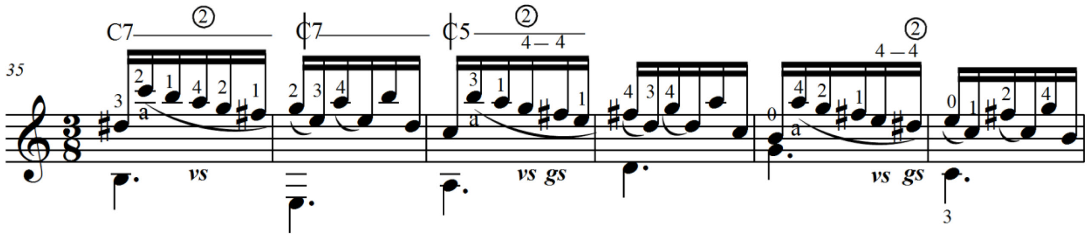
The third option is similar to the second. In order to preserve the pattern, the slur in measure 39 will have to be adjusted, because only two notes of the three-note slur are located on the first string. Instead of playing the D# as a vibration slur as indicated above, one may choose to pluck it softly on the second string:



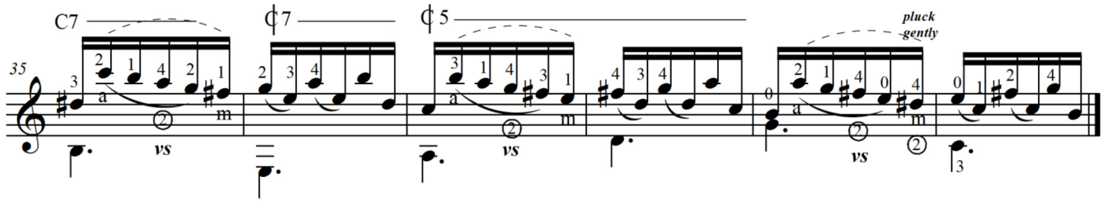
Another alternative is to combine vibration slurs with the standard descending slur of two notes in a "three-plus-two" pattern:



Glissando slurs can also be used in addition to the vibration slurs, as shown below:



In the last alternative, one may choose to slur the first four notes together and discrete pluck the last one:

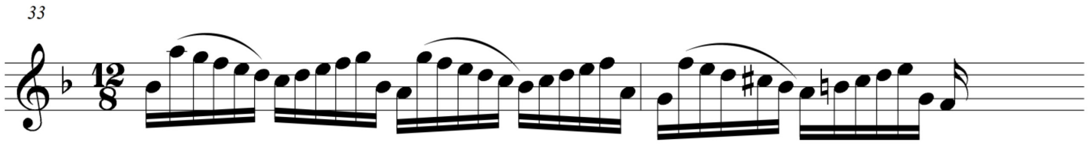


Choosing how to combine vibration slurs, glissando slurs, standard pull-off slurs, and the gentle pluck of a note will vary according to the passage and the player. Trying all the alternatives above will not only allow the effect of each slurring procedure to be heard but will also permit one to assess which option works better in terms of one's individual technique. When balancing the effect and playability of the slurs, one may choose to slur all five notes, while another may prefer to slur the first four and to use a vibration slur for the last note (or to pluck it). A third may adopt Piccinini's "notes per string" principle, and use either the "two-plus-three" pattern or the "three-plus-two" pattern. They are all valid alternatives for playing five-note slurs on the guitar. Dividing a long slur into smaller patterns is particularly a good option if one is concerned with the decay of the notes in long slurs. It is important to remember that in that case, the note that initiates the second slur must be discretely plucked to avoid a strong stress.

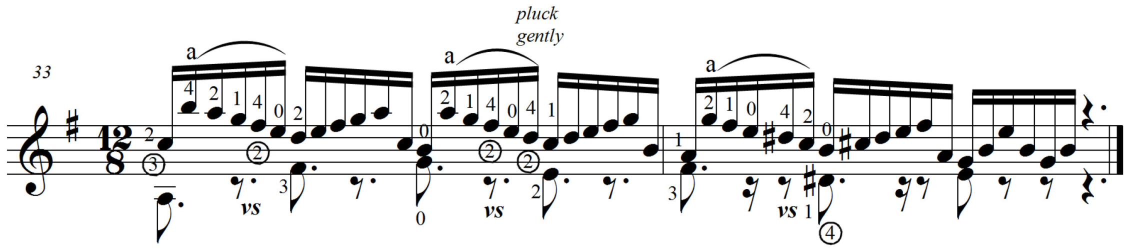
Below is another passage to show the applicability of the five-note slur:

Example 3.33: J. S. Bach: Partita No. 2 (BWV 1004), Giga, mm. 33-34:

Violin:

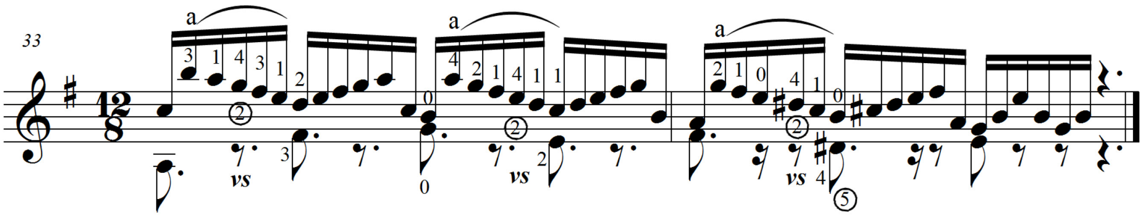


Guitar (in E minor):

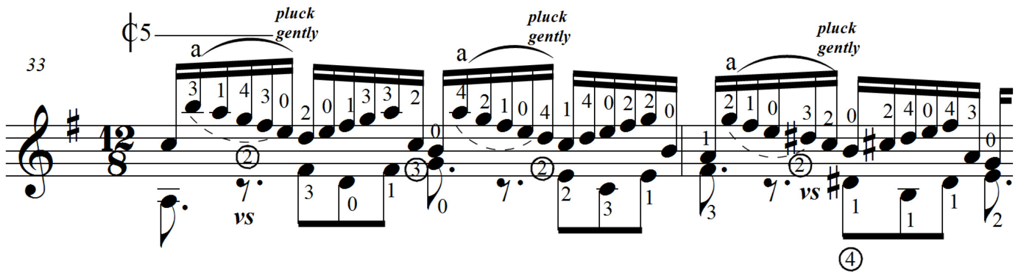


In the version above, the notes are slurred by combining pull-offs with vibration slurs. The last note of the second five-note slur is gently plucked. It could also be played as a vibration slur, although one might feel it difficult to play two vibration slurs in between a left-hand shift.

The slurs of the passage can be played with different fingerings and slur options, and the arranger should experiment with different alternatives to balance musical effect and technique:



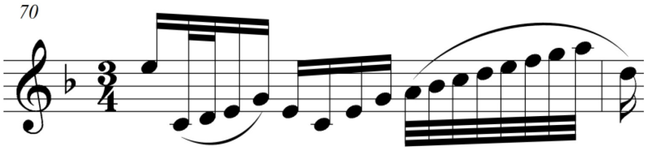
In the example below, the more elaborate bass line leads to a different fingering for the slurs. The alternative suggested is to slur the first four notes, using the vibration slur to cross strings, and lightly plucking the last note:



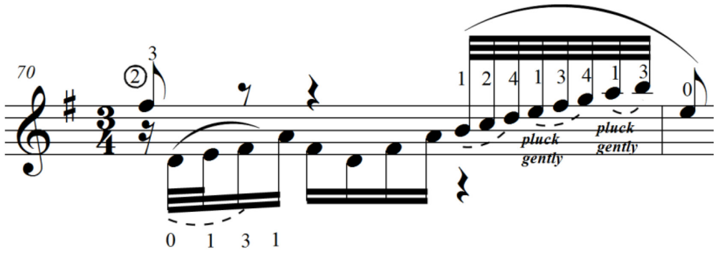
I consider it highly appropriate to use the vibration/echo slurs in its descending form when arranging violin music on the guitar. Although I do not completely oppose the ascending form described by Carulli, I do not recommend using it because it is more intuitive to hammer on notes from a lower-numbered finger to a higher-numbered finger than the opposite (which may be the very reason they were rarely used). Thus, to play the marked notes in the guitar version of the example below as ascending vibration slurs can be highly confusing to a guitarist. Consider the example that follows:

Example 3.34: J. S. Bach, Partita No. 2 (BWV 1004), Ciaconna, m. 70:

Violin:



Guitar (in E Minor):



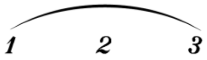
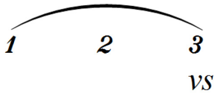
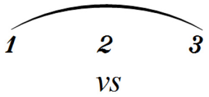
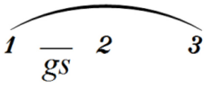
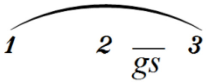
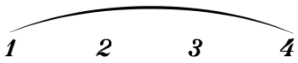
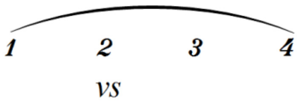
It is interesting that while both Carulli and Carcassi agreed on the same procedure for playing descending slurs across two strings, only the former mentioned the ascending form for the echo slur. For ascending slurs across two strings, I consider it more effective to apply the principle used by Carcassi in his gliding slur, i.e., to pluck the note on the higher pitched string gently with a right hand finger (which in this case does not need to be the thumb). Obviously, one may not have difficulty playing ascending vibration slurs and decide to use them more often.

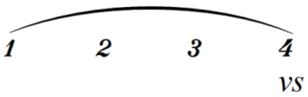
In Example 3.31, five-note slurs in the odd-numbered measures alternate with two-note slurs in the pair-numbered measures. The fingering indicates that, in the two-note slurs, each note is located on a different string. One could interpret that the second note should be hammered on as it occurs in the long slurs. Nonetheless, that is not the best option for two reasons. Firstly, contrary to the five-note slurs, the two notes are not connected by step. Secondly, to play three vibration slurs so close to each other will build up too much tension in the left hand. It is better to allow more time between vibration slurs.

More examples of the application of multiple slurs on the guitar are given in the tables that follow. In each table, the slurring options are indicated with slurs over numbers. Standard slurs occur between any consecutive numbers unless one of the following symbols is given under a number: the abbreviation "vs," meaning a vibration slur between two notes, the abbreviation "gs" between two notes representing a glissando slur, the abbreviation "gds" meaning a gliding slur, and the abbreviation "ps" indicating either a plucking slur (in which the sound of the previous note should overlap with the sound of the plucked note) or a gentle pluck (similar to a gliding slur, although it does not have to be played by the thumb).

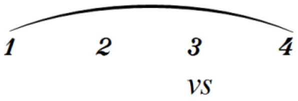
The numbers below each slurring option refer to selected rhythmic figures listed in the tables of Appendix I. After consulting the tables and finding the respective rhythmic figure, one can then see the application of the slurring option in the corresponding guitar arrangement in Appendix II. Not all slurring options shown in the arrangements in Appendix II have been included in the tables, to avoid them to be interpreted as prescriptions. Guitarists are therefore encouraged to approach the indicated slurring options as possible solutions, and should keep in mind that other alternatives can be achieved by differently combining the slurring procedures already discussed. For example, in spite of my indication of using a vibration slur on the last note of the four-note slur in rhythmic figure 2.4.2 (see the third slurring option of Table 2), one may choose to gently pluck that note. Whether the choice is based on technical convenience, on the acoustics of a particular setting, or simply on one's preference for the sound of the gentle pluck over the sound of the vibration slur, both solutions are valid.

Table No. 1: Descending Slurring Options for Multiple Slurs of Three to Six Notes:

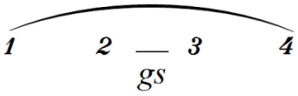
Slur Option	Selected Examples from Appendix I
	1.3, 2.3.1
	2.3.4 (mm.119-120); 7.3.1 (m.1)
	6.3.2 (m.21); 11.3.1 (m.3)
	2.5 (2,3).2; 3.3
	11.3.1 (m.14); 12.8 (3,3) (m.75)
	3.4; 5.4.2
	8.4.3; 12.4.1 (m. 22)



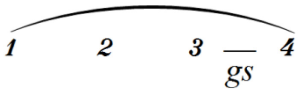
2.4.1; 11.4



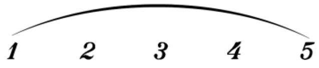
6.4.2 (m. 52)



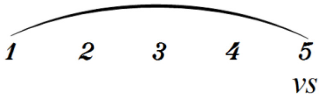
2.7 (3,4)



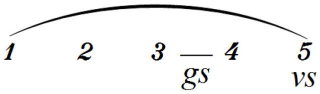
7.4.1 (m.13)



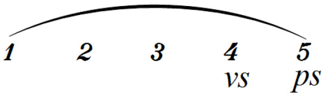
11.5.2 (m. 20);
12.5 (m. 19; m. 20)



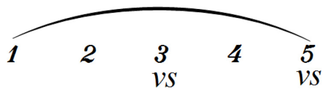
11.5.2 (m.19)



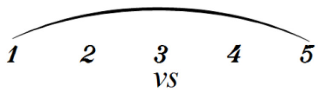
2.5.1 (m.5)



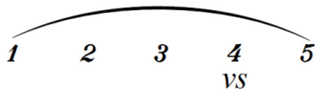
8.5.1 (m. 35); 8.5.2



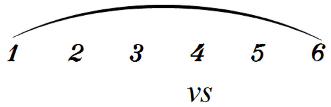
2.5.1 (m.51)



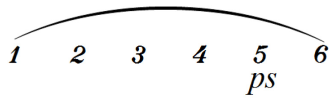
2.5.1 (m.7)



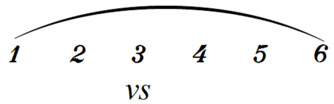
11.5.1; 12.5 (m.16)



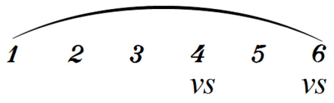
2.6; 4.6; 5.11(6)



5.6.7

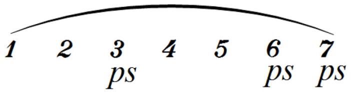
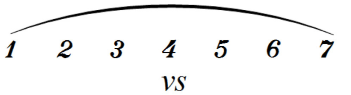
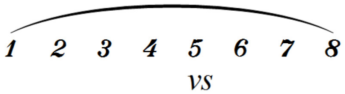
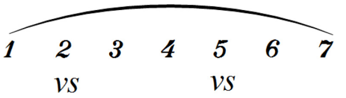
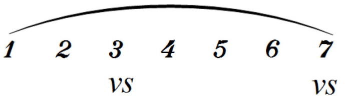
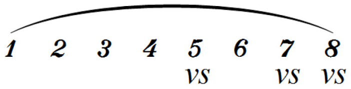
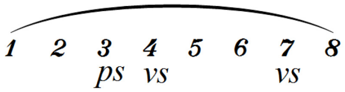


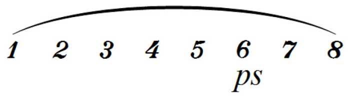
4.3; 5.6.2 (m.7)


1 2 3 4 5 6
vs vs

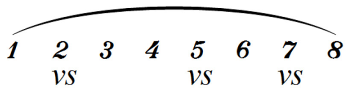
5.6.1

Table No. 2: Descending Slurring Options for Multiple Slurs of More Than Six Notes:

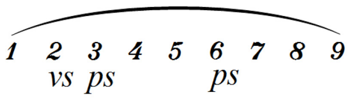
Slur Option	Selected Examples from Appendix I
 1 2 3 4 5 6 7 ps ps ps	12.7.1 (m. 2)
	12.7.1
 1 2 3 4 5 6 7 8 vs	5.7.2
 1 2 3 4 5 6 7 vs vs	4.7
 1 2 3 4 5 6 7 vs vs	5.7.1
 1 2 3 4 5 6 7 8 vs vs vs	5.8
 1 2 3 4 5 6 7 8 ps vs vs	7.8 (2,5)


1 2 3 4 5 6 7 8
ps

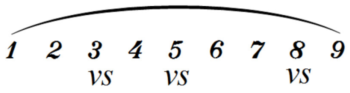
9.8 (5.3) (m. 68)


1 2 3 4 5 6 7 8
vs vs vs

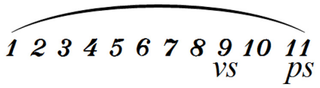
9.1.1


1 2 3 4 5 6 7 8 9
vs ps ps

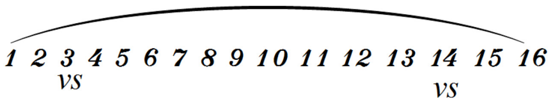
8.9 (3,3,3)


1 2 3 4 5 6 7 8 9
vs vs vs

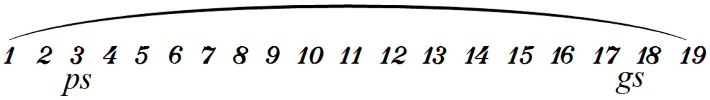
8.9 (5,4)


1 2 3 4 5 6 7 8 9 10 11
vs ps

1.11
(4,3,4)


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
vs vs

7.16
(3,2,3,8)


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
ps gs

11.19
(2,2,4,2,3,5)

Many of the slurring options indicated in the previous tables would change if the arrangement is written in another key. Nevertheless, it would still be possible to convey the long slurs through one of the alternatives indicated in the table, or through other combinations that the arranger may choose.

Parallel to the mechanical facet of the multiple slurs on the guitar is the musical aspect of slurs in violin music of the baroque. Leopold Mozart indicates that slurs had a deeper meaning than the pure articulation of the notes under the same bowing. They also implied changes in the dynamics of the notes:

> The first of two, three, four or even more notes, slurred together, *must* at all times be stressed more strongly and sustained a little longer; but those following *must diminish in tone* [italics mine] and be slurred on somewhat later. But this must be carried out with such good judgment that the bar-length is not altered in the smallest degree.[63]

Mozart explains that a decrescendo from the first to the last note grouped in a slur was a current performance practice of the violin during the early eighteenth century, and certainly known to Bach. Nevertheless, it is generally unobserved by modern players, violinists and guitarists alike, and the slurs are interpreted solely as articulation markings. I did not encounter any discussion about this practice in the published guitar arrangements of Bach's solo violin music during my research.

The idea of a slur as an indicator of a decrescendo seems to be foreign not only to guitarists but also to modern violinists, who with modern bows seem to prioritize the quest for a "louder sound" over the more subtle sonority of the baroque violin expressed through the baroque bow. The meaning of the "two worlds" is therefore not only a result of the technical differences between the baroque violin and the guitar, but also a matter of temporal distance in the evolution of the violin itself.

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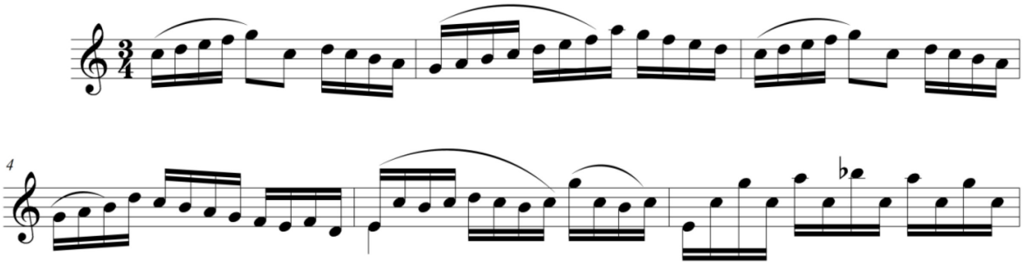
[63] Mozart, 130.

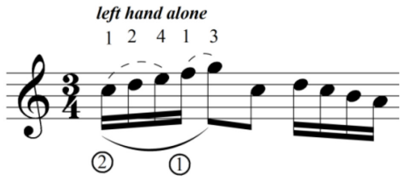
If the guitarist considers Leopold Mozart's instruction of promoting the decrescendo important to the expression of the baroque style, then multiple slurring on the guitar will be more appropriate than plucking all the notes or slurring only two notes. The discussion that follows, on the opening measures of the Allegro of the third sonata (BWV 1005), demonstrates how a guitarist can integrate the decrescendo in his playing through the use of multiple slurring:

Example 3.35: J. S. Bach: Sonata No.3 (BWV 1003), Allegro Assai, mm. 1-6:

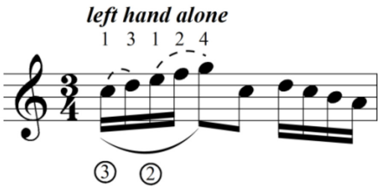


According to Mozart, the five-note slur in the opening measure should be performed with a decrescendo. Although it is possible to produce all the notes with a single stroke of the right hand on the guitar, it would be awkward as shown in the two fingerings below:

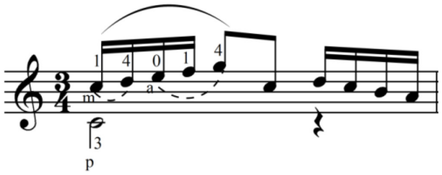
Fingering No. 1:



Fingering No. 2:

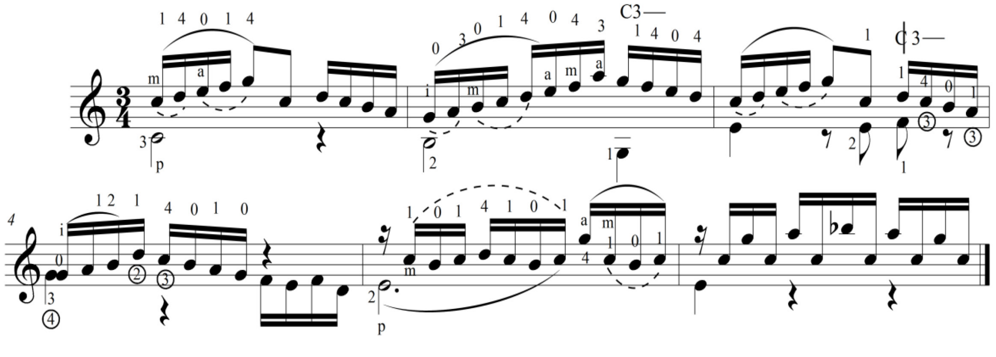


Both fingerings require using the ascending vibrato slur, which would contradict the intuitive procedure of hammering on notes from a lower-numbered finger to a higher-numbered finger. A better solution is to play the third note of the slur as an open string and to slur the remaining notes. Playing the open first string is more advantageous because the note E is in a stronger metrical position than the note F, the last sixteenth note of the slurred group. It needs to be lightly plucked and care must be taken so the last ascending slur is softer than the first, allowing the decrescendo to be efficiently expressed. The open string also allows a bass note to be added to the passage:



Combining slurs with the open strings is a good alternative to conveying the legato effect among the notes. Following the suggested fingering in the second measure of the solution below, one will have to let the open first string sound while plucking the last slurred note. Before playing the first note of each long slur, one should plant the right-hand fingers on the appropriate strings to control the dynamics and the tone of the note during the expression of the decrescendo:

Example 3.36: J. S. Bach: Sonata No.3 (BWV 1003): Allegro Assai, mm. 1-6 (Arranged by Júlio Ribeiro Alves):



The eight-note slur in measure 5 is changed into a seven-note slur, since the first and second notes of the slur are not connected by step. All the remaining slurred notes are connected by step, permitting the slur to be played either by plucking only the first note of the group, or by plucking that note and also the fourth note of the slur (the first note of the second beat). The original slur of four notes in the last beat of measure 5 is adjusted to a slur of three notes in the guitar version as a result of the leap that occurs.

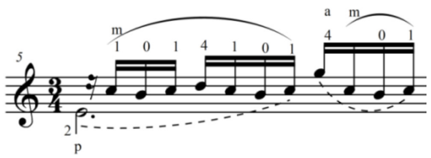
The last aspect to be discussed about the interpretation of violin slurs on the guitar is whether or not it is appropriate to play the long slurs found in Bach's solo violin works as campanelas, an effect typically explored in music for the baroque guitar and the lute. Tyler explains it when discussing the book for solo guitar music in mixed tablature by Italian guitarist Angelo Michele Bartolotti:

> Another innovation is Bartolotti's use of scale passages wherein the individual notes are divided up amongst all the courses, giving the harp- or bell-like effect of notes cascading or ringing one into the other. Thirty-four years later Gaspar Sanz called this effect 'campanelas'.[64]

When playing campanelas on the modern guitar, a legato effect is achieved by allowing the sounds of the fretted notes and the open strings to overlap while playing scale passages. Compare the version using notes on the same string (as previously shown in Example 4.35) with another using campanela:

Example 3.37: J. S. Bach: Sonata No. 3 (BWV 1005), Allegro Assai, m. 5:

Version No. 1 (slurred notes on the same string):



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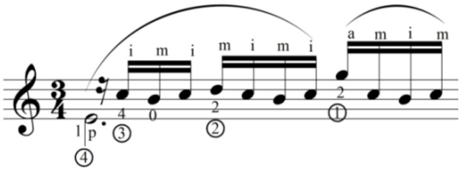
[64] James Tyler and Paul Sparks, *The Guitar and its Music from the Renaissance to the Classical Era* (Oxford: Oxford University Press, 2002), 69.

Version No. 2 (campanelas):



The legato effect is unequivocally different in each version. One may be in favor of freely using campanelas in guitar arrangements of violin music. Nevertheless, because the effect obtained by slurring the notes on the same string is more analogous to that achieved on violin playing, I encourage slurring the notes on the same string. Sporadically, I would consider using campanelas in the following cases:

a. To enhance the contrast in dynamics between two equal statements of a slurred passage, when alternating “forte” and “piano.” In this case, they would be used primarily with musical function. In this context, one would first play the fifth measure shown in the last example, slurring the notes on the same string and “forte.” The campanela effect would be applied shortly after in the ninth measure, which should be played “piano.”

b. To prevent exhaustion of the left hand, to avoid too many shifts when slurring, and to achieve speed when playing quick-note values inside of a long slur. In such cases, campanelas would be used with technical function and would have the advantage of transferring the labor of slurring to the right-hand fingers, allowing the left hand to relax from successive descending and ascending slurs.

The explanation above concludes the discussion of the realization of violin slurs on the guitar. By incorporating the various multiple-slurring resources shown in this chapter in guitar arrangements of Bach’s solo violin works, one will be able to bridge the slurring practices of the baroque violin with those of the guitar. Although in some cases extra effort may be required, applying multiple slurs on the guitar will sound more agreeable with the baroque style than simply perpetuating the conventional slurring practices of the modern guitar found in published arrangements of Bach's solo violin music. The next chapter will discuss how the guitarist can apply the principle of "suggesting the polyphony" used on the violin when playing multiple stops, to preserve the original voice-leading in the guitar arrangements.

CHAPTER 4

PLAYING CHORDS ON THE VIOLIN VERSUS PLAYING CHORDS ON THE GUITAR

One issue that may be overlooked when arranging Bach's violin pieces for the guitar is how chords can be played on both instruments. The guitar is a suitable instrument for the practice of playing chords. Several aspects reinforce this suitability such as the intervallic disposition of its tuning system, the naturalness with which chords can be strummed on the instrument, and the independence of the thumb in relationship to the other fingers of the right hand when plucking.

On the violin, however, playing chords is a delicate issue. The first issue is the inability to sustain all the notes of a chord with the bow. Technical difficulties of using the bow when playing multiple stops also need to be considered. Lastly, but not less problematic, is the question of precise tuning of each chord member in a fretless instrument such as the violin.

At first, the question of how a guitarist can benefit from comparing baroque violin practices of multiple-stop playing with those of the guitar may seem pointless. One may quickly conclude that the way chords are played on the violin have little or nothing to add to the process of arranging violin music for the guitar, since chords can be more easily played on the latter than on the former. Nonetheless, the principle used by violinists when playing chords can be specifically applied in a guitar arrangement to promote ease of playing and to convey good voice-leading.

To understand how violinists overcome the inability to sustain all the notes of a chord with the bow, a guitarist needs to be familiar with the concept of "suggestion," explained by baroque violinist Japp Schröder:

> In order to realize several rhythmically contrasting voices with our one and only bow, we must introduce the notion of *suggestion* in our playing. Suggestion, or "make-believe", is an essential ingredient of all baroque art, particularly architecture and theatre. In musical recreation the listener can be induced to believe that three or four voices are heard simultaneously, by means of fairly simple "tricks" similar to those of a juggler…[65]

Schröder explains that this persuasiveness can be achieved by exploring dynamics, articulation and note length, reminding us of an important aspect that affects the way polyphony is played on the violin: the awareness of the inexactitude of the musical notation of the Baroque:

> Let us never forget that musical notation in the baroque era is approximate: the beginning of each note is what matters. The notated *length*, however, must be open to interpretative decisions.[66]

One may say that although the citations above may help understanding how polyphony is played on the violin, the instrument's practice of "making one believe" is of little relevance for guitar playing. After all, chords can be fully performed on the guitar and there is no need for "tricking" the listener. However, it is the limited nature of the musical notation in the baroque that guitarists should focus on, because it can expand our interpretative minds and allow them to find their own set of "guitar tricks" instead of literally reproducing those of the violin.

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[65] Japp Schröder, *Bach's Solo Violin Works: A Performer's Guide* (New Haven: Yale University Press, 2007), 34.

[66] Ibid., 34.

The notion that musical notation is relative is not new to guitarists. Related to polyphonic playing, problems regarding the sustaining of voices commonly needed to be dealt with in the older tablature systems and limitations associated with musical notation continued existing after the guitar embraced staff notation. Sometimes the issue was not the inability of sustaining the notes as written, but that the notes were supposed to be sustained longer than the notated value. Musicologist and guitarist Thomas Heck addresses this point when discussing the intermediate guitar notation of Mauro Giuliani:

> …even if in practice notes continued to ring, they were not always notated so as to show it (i.e. with ties, or with larger note values). For some reason not altogether clear-perhaps a carry-over from the conventions of primitive notation-Giuliani and his contemporaries adopted what might be called a *note nere* (black note) approach to composition. He almost always wrote quarter-notes in preference to half-notes, even if half-notes would more accurately have represented the duration of the tones issuing from the guitar.[67]

If we accept the approximate nature of musical notation, the next step is to analyze the way chords were played on the baroque violin and how this information can be useful when arranging violin music for the guitar. Could this "illusion," indigenous to the violin, be emulated by the guitar? If so, should it be? What would be the advantage of making chords sound on the guitar the same way they would on the violin? Why would a guitarist consciously impede the notes vibrating in their fullness, expressing in the objective what the violin can only do in the subjective?

On the guitar, the notes of a chord can be simultaneously plucked, or they can be rolled in succession. The last way resembles the way chords are played on the violin with the exception that all the notes can be sustained after they are plucked, while on the violin the sustaining of the notes is subjected to the contact with the bow. Obviously, rolling the notes of every single chord that appears in Bach's sonatas and partitas will sound forced and uninteresting. However, there are instances in which the same principle used in the illusion effect created by the rolling of the notes of a chord can aid guitarists to overcome the technical difficulties imposed by some chords. An example is found in the fugue of the third sonata:

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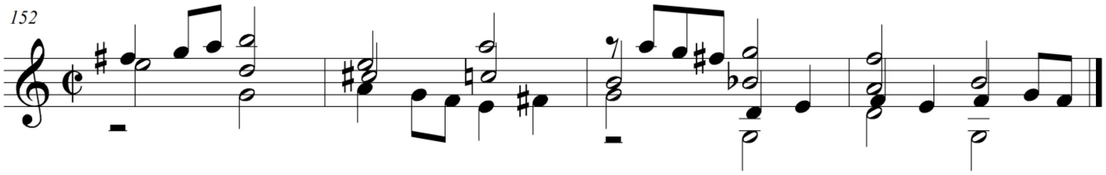
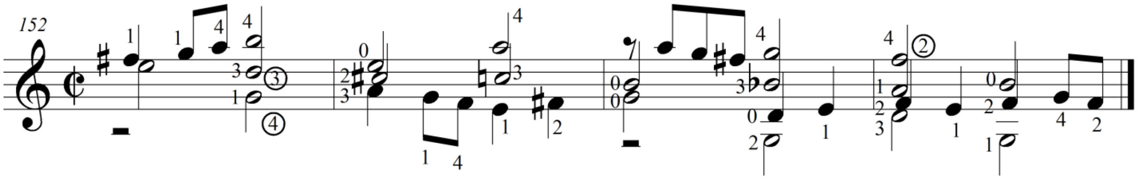
[67] Thomas Heck, *Mauro Giuliani: Virtuoso Guitarist and Composer* (Columbus, OH: Editions Orphée, 1995), 145-6.

Example 4.1: J. S. Bach: Sonata No. 3 (BWV 1005), Fuga, mm. 152-155:



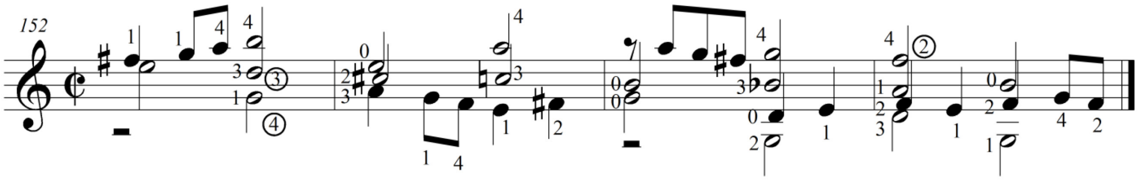
Moving from the G minor chord on the second beat of measure 154 to the D minor chord on the downbeat of measure 155 is a highly demanding task for the left hand, if the original voicing is to be maintained. Because the effort involved brings the risk of hand injury, one needs to find an alternative for playing the passage on the guitar. Observe how the passage has been handled in some published arrangements:

Example 4.2: J. S. Bach: Sonata No. 3 (BWV 1005), Fuga, mm. 152-155 (Arranged by Kazuhito Yamashita):



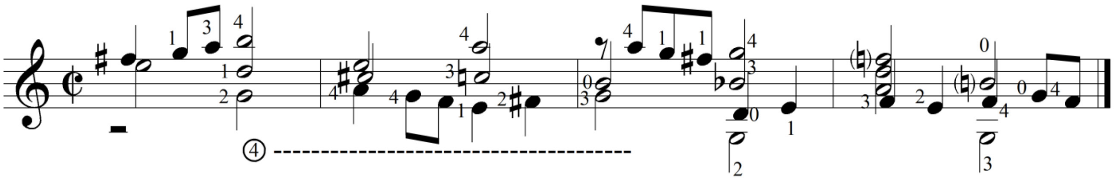
Although the adoption of the original voicing is ideally the best procedure, the example above is difficult even for a guitarist with highly flexible hands because there are no common fingers between the chords and the player must submit the left hand to an overstretched position. Since Yamashita indicates the note A in parentheses, one can play the note F of the subject with the first finger instead of the second. In fact, that would allow the first to function as a pivot finger to the D minor chord.

Example 4.3: J. S. Bach: Sonata No. 3 (BWV 1005), Fuga, mm. 152-155 (Arranged by Laurindo de Almeida):



In Almeida's version, the C natural on the second beat of measure 153 is changed by the repetition of the C#, which is probably an editorial error. The difficulty shown in the previous example is solved by not playing the note F on the first chord of measure 155. This solution might be convenient but it has the problem of suppressing the note that is carrying the fugue subject. Although arguably the note is conceptually present, one might prefer not to weaken the subject line. It will be up to the guitarist to decide what to compromise. Another option that also provides relief for the left hand without sacrificing the subject's entirety is shown in the example below:

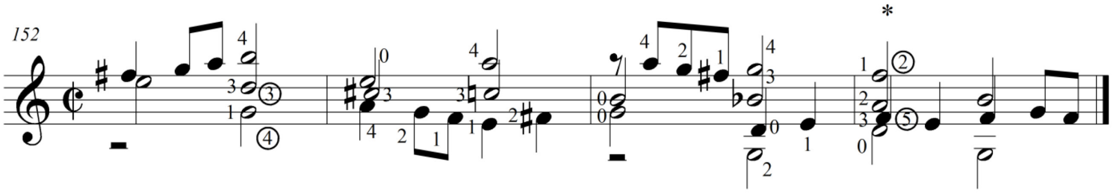
Example 4.4: J. S. Bach: Sonata No. 3 (BWV 1005), Fuga, mm. 152-155 (Arranged by Manuel Barrueco):



In this version, the original bass note of the chord is moved an octave higher. This solution, extremely comfortable for the left hand, has one disadvantage: changing the chord to a first inversion creates a momentary gap in the bass line because the "new bass" is in fact the tenor carrying the subject.

The "illusion" effect commonly practiced in baroque violin playing can be applied to the passage to alleviate the problems found in the previous solutions:

Example 4.5: J. S. Bach: Sonata No. 3 (BWV 1005), Fuga, mm. 152-155 (Arranged by Júlio Ribeiro Alves):



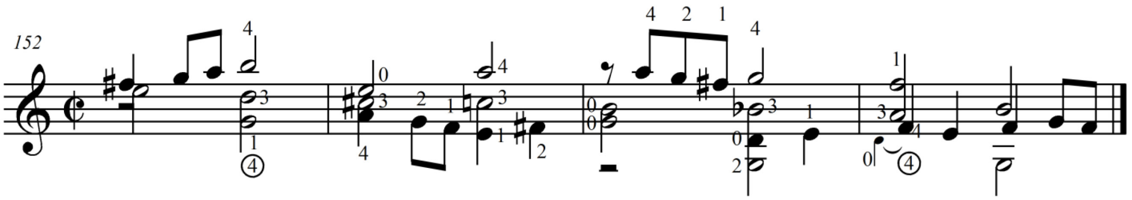
The notes of the D minor chord in measure 155 are to be rolled over as follows:

a. The bass is first played on the open fourth string.
b. The note of the subject, in the tenor, is plucked on the fifth string.
c. Because the bass has already been established, it can then be interrupted to allow the A in the alto to join the chord. The fourth string is plucked again as the second finger of the left hand steps to the seventh fret.
d. The F in the soprano is played on the second string, concluding the chord.

The rolling of the notes is to be done quickly by the right hand fingers and the bass note is to be plucked on the beat. The procedure differs from the typical right-hand arpeggio technique because it clearly emulates the effect achieved by the violin when playing multiple stops. One advantage is that the guitar allows three notes of that chord to be sustained, which would not be possible on the violin. The illusion effect in the chord is achieved not only by the fast rolling of the notes but also by the subtle connection of each consecutive voice. Observe that even though the sustaining of the bass note is very short, it is just enough to allow smooth connection to the tenor.

One could also consider inserting a left hand slur into the rolling of the chord in measure 155. In this way, the first two notes of the chord would be slurred on the fourth string and the remaining two notes would be plucked on the third and first strings. Although the slur would undoubtedly facilitate the work of the left hand in comparison with the previous solution, it would interrupt the bass note too soon and give the impression that both notes belong to the same voice, which is not the case:

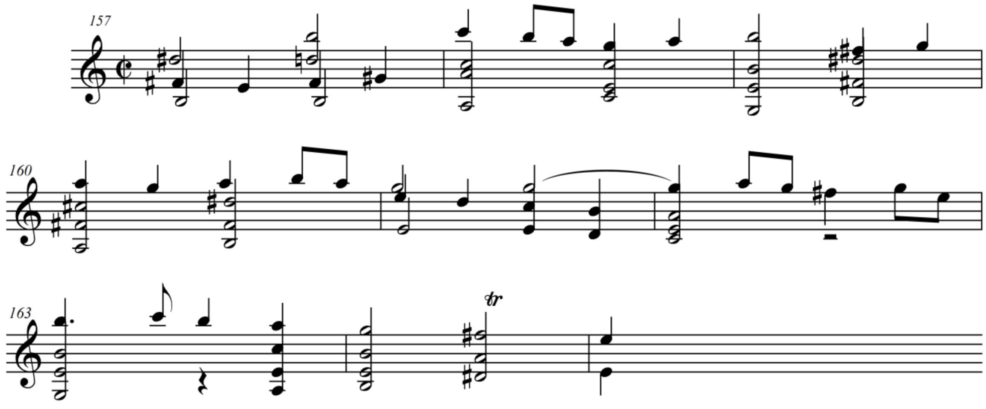
Example 4.6: J. S. Bach- Sonata No. 3 (BWV 1005), Fuga, mm. 152-155 (Arranged by Júlio Ribeiro Alves):



The process of arranging violin pieces for the guitar many times requires some adjustments to allow an easier flow of the music on the new instrument. One such adjustment is to change the original voicing of a chord to facilitate the playability of a passage on the guitar. Yet, it also affects the voice-leading of the chords. Many guitarists would respond that in the literature of the guitar (especially in strummed music) the use of chord shapes that are natural to the instrument many times overshadows questions of voice-leading in chord progressions, and that ultimately it would not matter because “it sounds idiomatic to the guitar.”

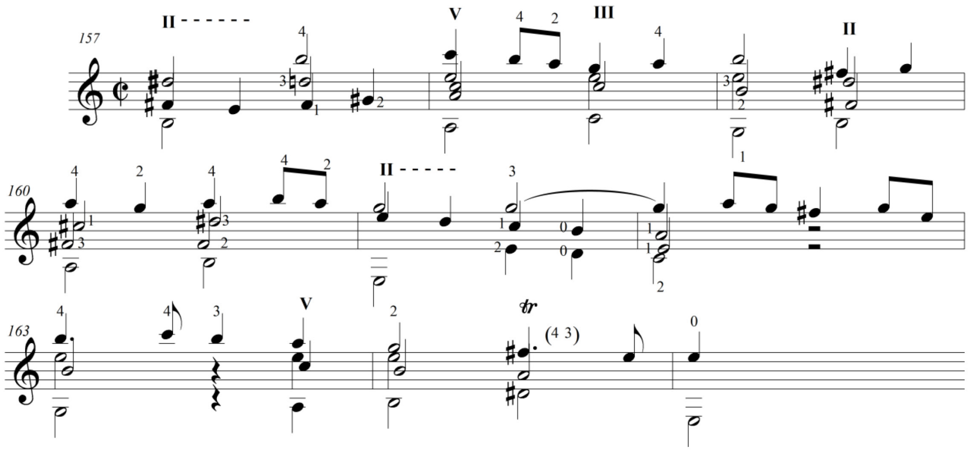
Other musicians, especially non-guitarists, hold a different position about voice-leading. When arranging the sonatas and partitas for the guitar, the arranger will have to decide whether the pursuit of idiomatic writing should have primary importance over the original voice-leading and to which extent these aspects can be compromised. A particular passage, in which a sequence of chords is very intricate to be played maintaining its original voicing, occurs in the same fugue, right after the passage previously discussed. The original passage follows:

Example 4.7: J. S. Bach: Sonata No. 3 (BWV 1005), Fugue, mm. 157-65:



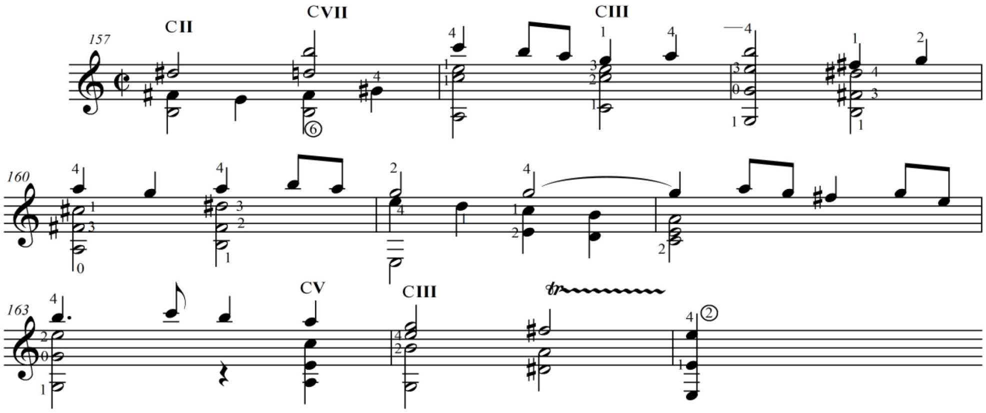
In the example that follows, the first chord of measure 157 is thickened by the addition of a fifth voice, adding emphasis to the sonority at that point. Then, in measure 158, the alto and the soprano move in parallel octaves at the point where the original voicing is retaken:

Example 4.8: J. S. Bach: Sonata No. 3 (BWV 1005), Fugue, mm. 156-65 (Arranged by Manuel Barrueco):



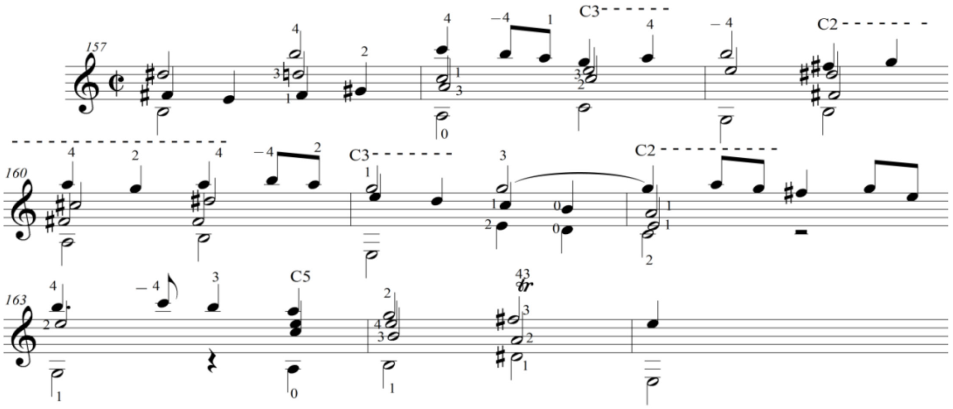
The revoicing of the chords in the next example also leads to parallel octaves between the tenor and the bass when moving from the second chord of measure 158 to the first chord of measure 159. It also makes the tenor, a prominent voice at the point, to leap from G# to C.

Example 4.9: J. S. Bach: Sonata No. 3 (BWV 1005), Fugue, mm. 157-65 (Arranged by Laurindo de Almeida):



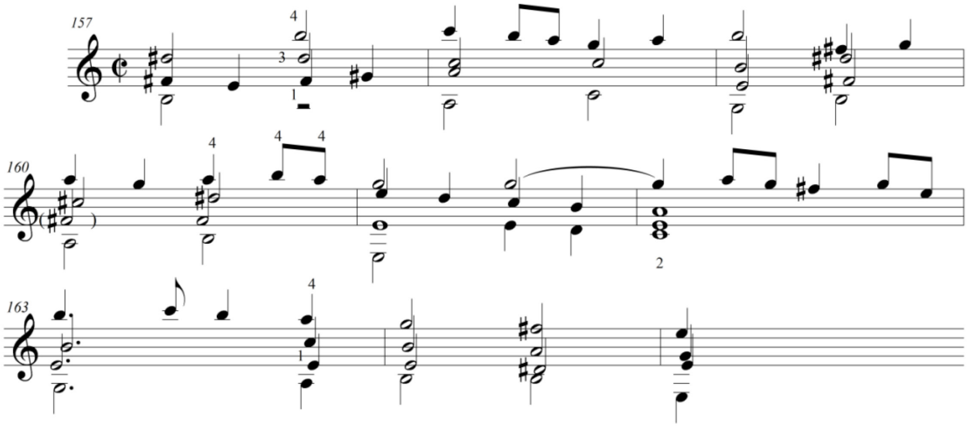
In the next example, the problem of the parallel octaves of the previous example is solved by reducing the first chord to three voices. Nonetheless, parallel octaves still occur between the bass and the tenor when moving from the first chord to the second chord of measure 158:

Example 4.10: J. S. Bach: Sonata No. 3 (BWV 1005), Fugue, mm. 157-165 (Arranged by Sasaki Takashi):



The last example is the only one in which the original voicing is entirely preserved, with the exception of the first F# in parentheses in measure 160, which may not be played, but is still conceptually present, carried over from the previous measure.

Example 4.11: J. S. Bach: Sonata No. 3 (BWV 1005), Fugue, mm. 157-65 (Arranged by Valter Dešpalj):



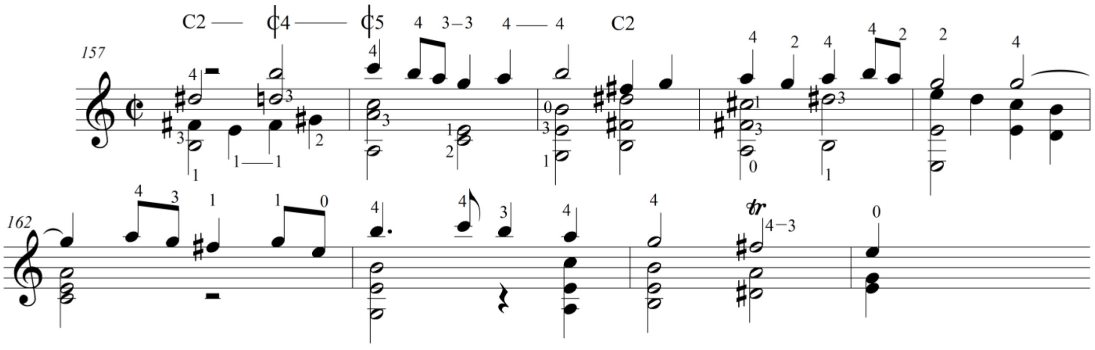
Not being a guitarist might have been the reason for Dešpalj's lack of focus on adjusting the original voice-leading to facilitate the way chords will be played on the guitar. On the other hand, the same factor could also explain the scarce information regarding the left-hand fingering in his arrangement. In the passage above, for instance, there is no indication on how to move smoothly from the last chord of measure 158 to the first chord of measure 159.

It is possible to add a few extra notes to a chord either to give prominence to a harmony or to promote the thickening of the texture. Sometimes, the goal of adding a note or notes is simply to make a chord more comfortably played on the guitar by avoiding skips between the strings and filling all the consecutive strings with chord members. The opposite, the suppression of notes of a chord, is another tool that can be utilized. While ease of playing is generally the primary reason for suppressing the notes of a chord, in some instances it is the only solution for avoiding extreme stretches of the left hand as well as awkward shifts.

Suppressing chord members was the solution that I used in the last excerpt. The note B, in measure 157 (the second chord of the bass line) is removed from the chord to avoid the hand stretch between the note on the first string and the other chord members. Observe that in Example 4.9 the note is retained, but at the cost of a harsh shift from second position to seventh position that is not only difficult but also creates two problems of timbre: one between the sound of the F# in the tenor, and the other between the motion from D# (on the second string) to D natural (on the third string) in the alto.

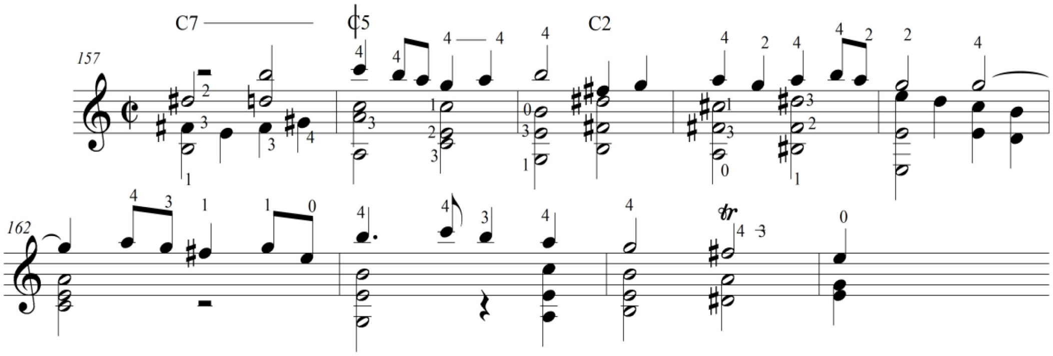
Extracting the second B from the bass line in measure 157 does not interfere with the essence of the original voice-leading because the note, as in the case of the F# mentioned in Dešpalj's example, is conceptually present in the progression. The C in the second chord of measure 158 and the F# in the second chord of measure 159 were also removed. The overall result allows the left hand to be relieved:

Example 4.12: J. S. Bach: Sonata No. 3 (BWV 1005), Fugue, mm. 157-65 (arranged by Júlio Ribeiro Alves: version with suppression of some repeated notes):



The passage becomes much more complicated if the repeated bass notes are present, although it is still possible. If one decides to play all the notes, a good alternative is to roll the chords quickly, especially those with four notes, being careful to pluck the bass note on the beat before rolling the other notes of the chord:

Example 4.13: J. S. Bach: Sonata No. 3 (BWV 1005), Fugue, mm. 157-65 (arranged by Júlio Alves: version with all the notes as in the original):



The last example concludes the discussion of the guitar realization of the principle of the "suggested polyphony" promoted on the violin when playing chords. Considering that the ability to sustain each note in a chord will be different to each player, depending on factors such as hand size and flexibility, one will have to distinguish how long each note can be held from how long it needs to be held. The goal is to achieve smooth chord changes while maintaining the essential voice leading.

CONCLUSION

It is the conclusion of the author that the product of the present study accomplished its stated objective. A bridge approximating the worlds of the baroque violin and of the modern guitar was built first through the confirmation of the fusion of French and Italian styles in J.S. Bach's violin music, and second by the consideration and realization of the bowing and slurring practices of the baroque violin on the modern guitar. After these structural pillars were established, the bridge was reinforced by revealing the application of the "suggested polyphony" indigenous to violin playing in terms of guitar playing.

The rationale proposed for the realization of the violin bowings was explained and its application was appropriately demonstrated. The guitarist will realize its pertinence not only to the solo violin music of J.S. Bach but to any violin music of the same period, and guitarists can apply it in arrangements for solo guitar or guitar ensemble formations. The same is true for the suggested slurring possibilities to allow the expression, on the guitar, of the long slurs typical of violin music. Lastly, one can make use of the effect obtained by gradually rolling the notes of the chords, as it occurs on the violin, in guitar arrangements of Bach's solo violin pieces.

To the reader, it must be clarified that the goal of the document was to build a bridge, not to raise a wall. The alternatives shown in this document intend to broaden the interpretive possibilities for the guitarist interested in playing J.S. Bach's solo violin pieces, not to narrow them by disregarding other approaches. After all, no one can affirm, with absolute certainty, what Bach's reaction would be if he had the opportunity to listen to his violin pieces played on the modern guitar. Nevertheless, the efforts to bring out more naturally, on the guitar, the intrinsic elements of this music originally conceived for the violin, remain worthy of being pursued.

APPENDICES

APPENDIX I: TABLES OF VIOLIN SLURS

The tables refer to the slurs of three or more notes that occur in the movements arranged in Appendix II of this document. When reading the tables, one will need to be aware of the following:

1. In most rhythmic figures indicated in each table, the slurred notes portray stepwise motion. Rhythmic figures in which all the slurred notes leap are not included in the tables.
2. Some rhythmic figures display both conjunct and disjunct motion within the slurs. In such cases, the rhythmic figures indicated in the tables have at least three consecutive notes connected by stepwise motion.
3. The first two numbers in the column "Rhythmic Figure" indicate: the number of the table and the number of slurred notes in the figure in the original violin score.
4. If different from the original, the actual number of notes to be slurred on the guitar is indicated in parentheses. For example: The rhythmic figure in "BWV 1003: Allegro, measure 14, beat 1" shows four slurred notes. Nonetheless, there is a leap of the major third between its first and second notes before stepwise motion takes place. Since both the first and second notes will be plucked, the actual number of notes to be slurred will be three notes, which will be indicated in parentheses.
5. When the number of notes to be slurred on the guitar differs from the original, the table will show two types of slurs for the rhythmic figures: the continuous slurs refer to the original, and the broken slurs to the guitar realization

6. When more than one rhythmic figure depicts the same number of slurred notes, the last number indicates the order in which it appears on the table. For example: 1.3.2 means “the second rhythmic figure with a three-note-slur indicated in the first table.”

Table 1: Multiple Slurs in Siciliana (BWV 1001):

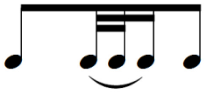
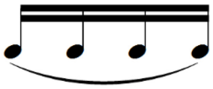
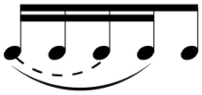
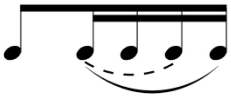
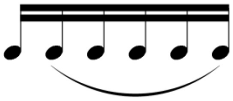
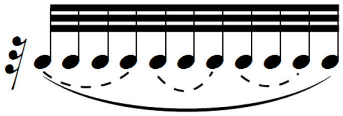
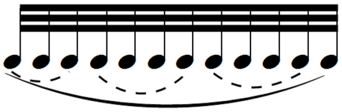
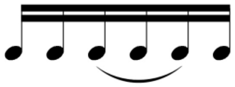
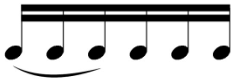
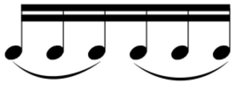
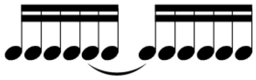
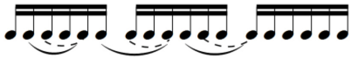
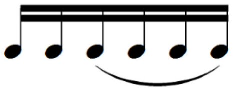
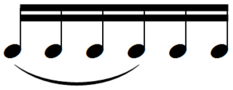
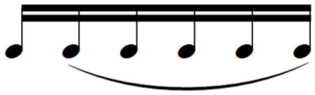
Rhythmic Figure	Ascending	Descending	Mixed
1.3 	4	-	-
1.4 	-	-	8
1.4(3).1 	-	1, 4, 5, 7, 9-11, 13, 19	-
1.4(3).2 	-	15, 16	-
1.5 	-	-	17, 18
1.11(4;3;3) 	-	-	8
1.12(3;4;5) 	-	-	6

Table 2: Multiple Slurs Presto (BWV 1001):

Rhythmic Figure	Ascending	Descending	Mixed
2.3.1 	12-16, 70-74	-	-
2.3.2 	29, 31,112	-	-
2.3.3 	-	111	-
2.3.4 	-	117-120	-
2.4(3) 	-	33-35	-
2.4.1 	-	-	85
2.4.2 	-	104	-
2.5.1 	-	5, 7, 32, 35, 37, 39, 41, 46, 51, 82, 110, 133	-

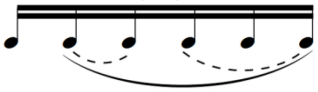
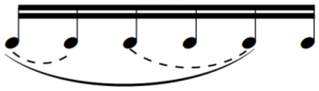
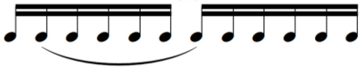
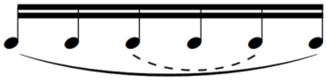
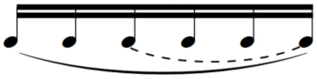
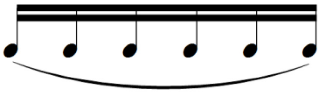
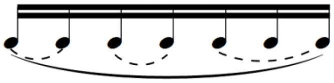
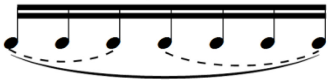
2.5(2;3).1 	94	-	-
2.5(2;3).2 	102	-	-
2.5.2 	-	118-119; 120-121	-
2.6(3) 	78	-	-
2.6(4) 	75-79	-	-
2.6 	-	80	-
2.7(2;2;3) 	59, 60	-	-
2.7(3;4) 	63-64	-	-

Table 3: Multiple Slurs in Sarabanda (BWV 1002):

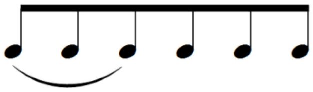
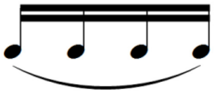
Rhythmic Figure	Ascending	Descending	Mixed
3.3 	28	-	-
3.4 	-	-	14

Table 4: Multiple Slurs in Tempo di Borea (BWV 1002):

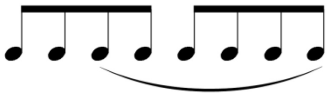
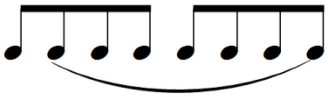
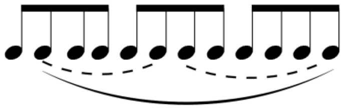
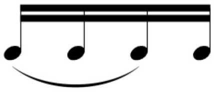
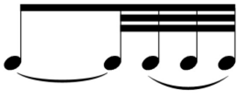
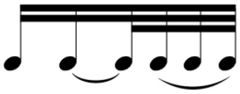
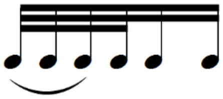
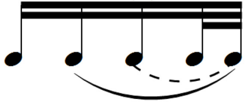
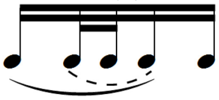
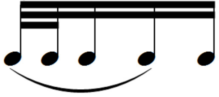
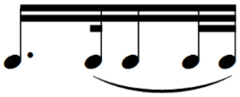
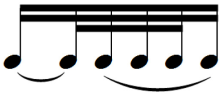
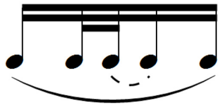
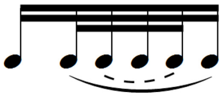
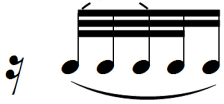
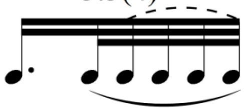
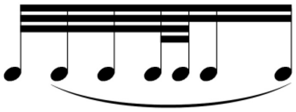
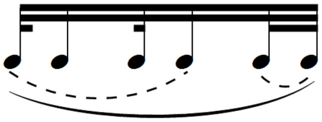
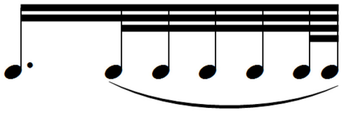
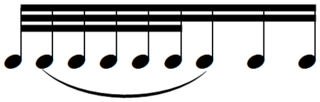
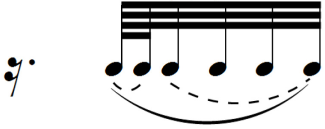
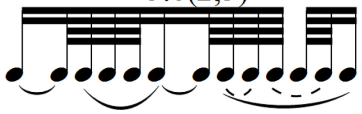
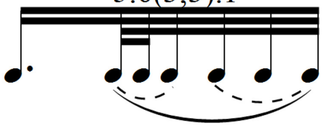
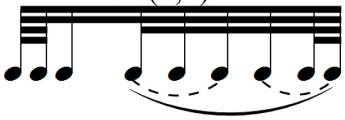
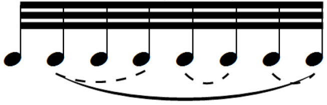
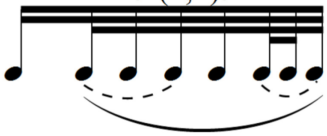
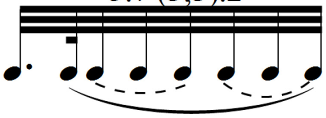
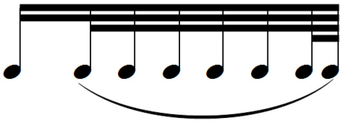
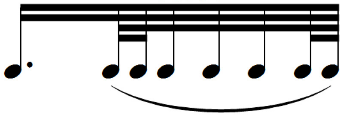
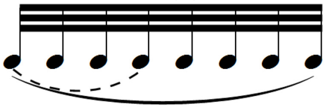
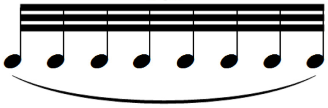
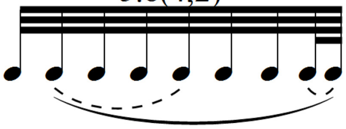
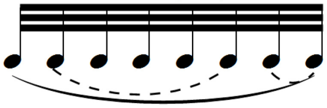
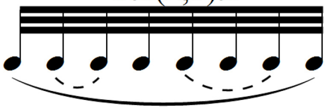
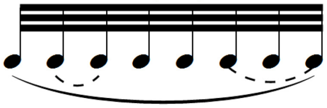
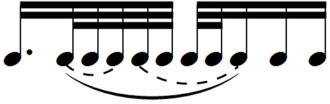
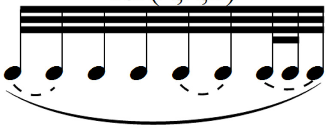
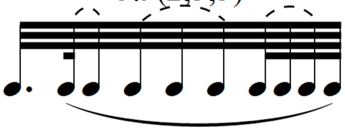
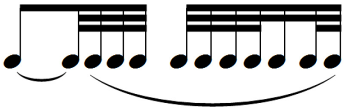
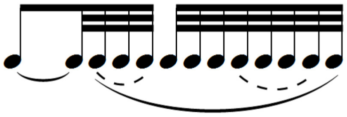
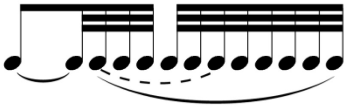
Rhythmic Figure	**Ascending**	**Descending**	**Mixed**
4.6 	-	56-57	-
4.7 	-	-	63
4.11(5;6) 	-	18-19	-

Table 5: Multiple Slurs in Grave (BWV 1003):

Rhythmic Figure	**Ascending**	**Descending**	**Mixed**
5.3.1 	-	-	10
5.3.2 	18	-	-
5.3.3 	-	-	15
5.3.4 	-	-	19
5.4(3).1 	-	-	6
5.4(3).2 	19	-	-
5.4(3).3 	-	-	19
5.4.1 	-	3	-
5.4.2 	5	-	-

5.5(2) 	-	17	-
5.5(3).1 	1	-	-
5.5(3).2 	-	-	21
5.5(4) 	-	-	15
5.6.1 	-	1	-
5.6(4;2) 	-	4	-
5.6.2 	-	-	2,7
5.6.3 	-	-	9
5.6(2;4) 	-	-	15

5.6(2;3) 	5	-	-
5.6(3;3).1 	-	-	9
5.6(3;3).2 	-	-	5
5.7(3;2;2) 	17	-	-
5.7(3;3).1 	-	-	21
5.7 (3;3).2 	19	-	-
5.7.1 	-	-	12
5.7.2 	-	-	16
5.8(4) 	-	-	20
5.8 	-	18	-

5.8(4;2) 	-	-	14
5.8(5;2) 	-	-	14
5.8(2;3).1 	-	-	14
5.8(2;3).2 	16	-	-
5.8(3;5) 	-	-	10
5.9(2;2;3) 	-	-	16
5.9(2;3;3) 	4	-	-
5.10 	-	-	12
5.11(3;4) 	-	-	11
5.11(6) 	-	-	17

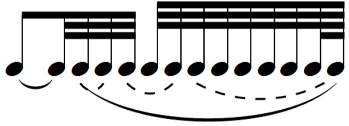
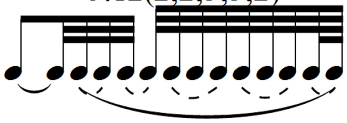
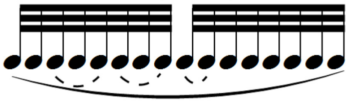
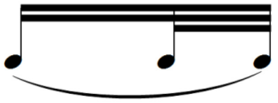
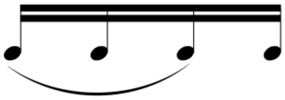
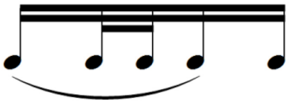
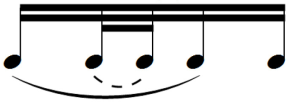
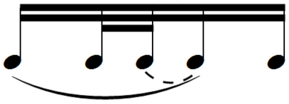
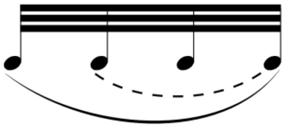
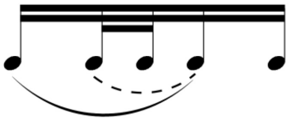
5.12(2;3;7) 	-	-	7
5.12(2;2;3;3;2) 	13	-	-
5.16(3;3;2) 	-	-	22

Table 6: Multiple Slurs in Allegro (BWV 1003):

Rhythmic Figure	**Ascending**	**Descending**	**Mixed**
6.3.1 	14, 47, 48	47	-
6.3.2 	-	21-23	-
6.4 	-	-	44
6.4(2).1 	19, 26, 33, 34, 49, 51, 52	33	-
6.4(2).2 	50, 53	-	-
6.4(3).1 	-	47	-
6.4(3).2 	19, 26, 33, 34, 36, 49, 50, 55	2, 14, 15, 27, 28, 44,45, 46, 48, 49	-

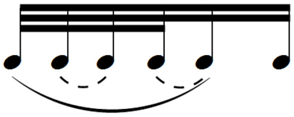
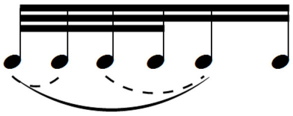
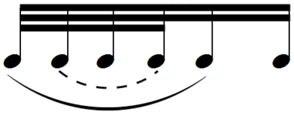
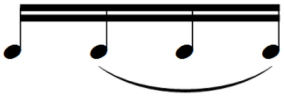
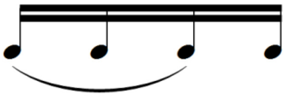
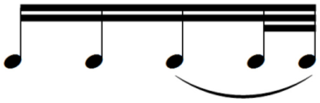
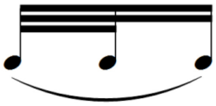
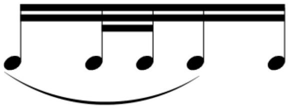
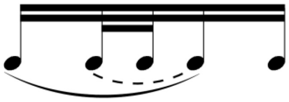
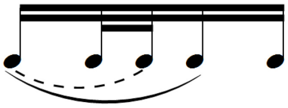
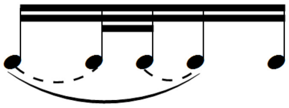
6.5(2;2) 	54	-	-
6.5(2;3) 	54, 55	-	-
6.5(3) 	55	-	-

Table 7: Multiple Slurs in Allemanda (BWV 1004):

Rhythmic Figure	Ascending	Descending	Mixed
7.3.1 	-	1	-
7.3.2 	4, 5	6, 7, 8	12, 13, 31
7.3.3 	-	14	-
7.3.4 	-	14, 21-2; 31, 32	-
7.4.1 	13	15, 22	26
7.4(3).1 	11,12, 18, 20, 23, 31	8	-
7.4(3).2 	12	20	-
7.4(2;2) 	20,21	-	-

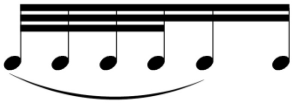
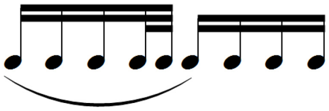
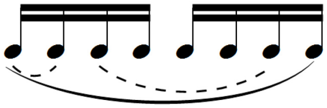
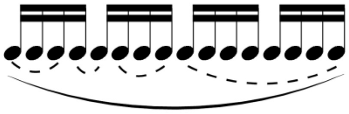
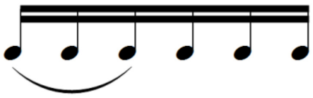
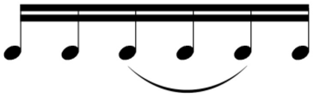
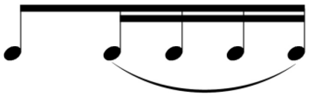
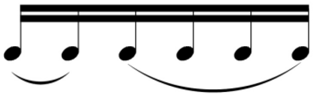
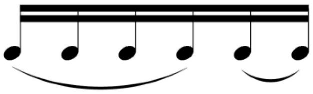
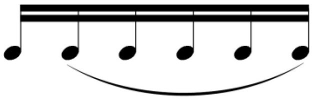
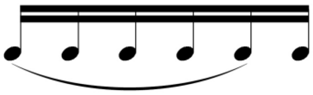
7.5 	-	27	-
7.6 	-	-	9
7.8(2;5) 	-	-	10
7.16(3;2;3;8) 	-	-	9-10

Table 8: Multiple Slurs in Giga (BWV 1004):

Rhythmic Figure	**Ascending**	**Descending**	**Mixed**
8.3.1 	8, 9, 16-19, 24, 32, 36-38	-	7, 10-13, 25-28
8.3.2 	39	-	-
8.4.1 	-	1, 2, 21	-
8.4.2 	-	30	-
8.4.3 	-	36	-
8.5.1 	-	5, 23, 24, 30, 33-35	-
8.5.2 	-	-	39

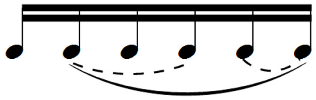
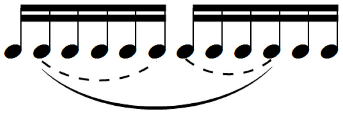
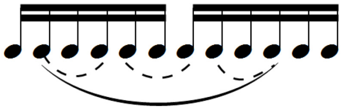
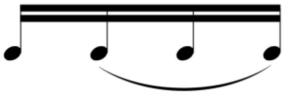
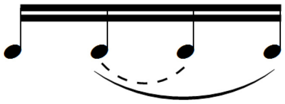
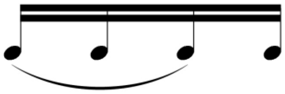
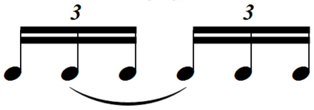
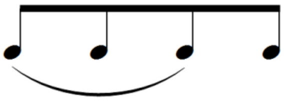
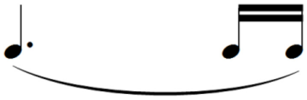
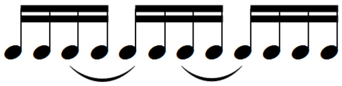
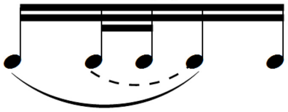
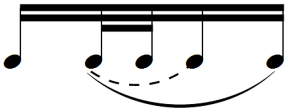
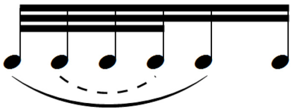
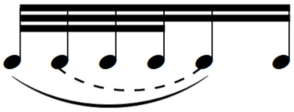
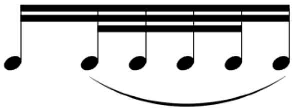
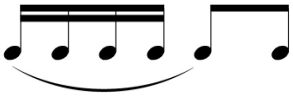
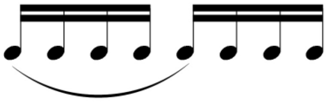
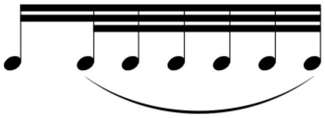
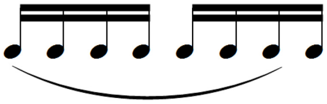
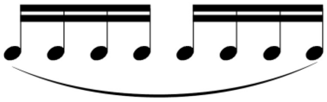
8.5(3;2) 	-	5	-
8.9(5;4) 	-	15	-
8.9(3;3;3) 	-	16	-

Table 9: Multiple Slurs in Ciaccona (BWV 1004):

Rhythmic Figure	**Ascending**	**Descending**	**Mixed**
9.3.1 	53-55	39, 56	4, 252
9.3(2).1 	-	-	5, 253
9.3.2 	212, 213	40	57, 58, 61, 62
9.3.3 	-	245-247	-
9.3.4 	-	178	-
9.3.5 	-	134, 135	-
9.3.6 	-	221-223	-
9.4(3).1 	69, 84	65-67	-

9.4(3).2 	70, 71	-	-
9.5.1(3) 	124	-	-
9.5.1(4) 	-	-	124
9.5.2 	-	-	225-227
9.5.3 	-	-	138
9.5.4 	-	-	125
9.6 	-	65-68	228
9.7 	-	29	-
9.8.1 	-	45	-

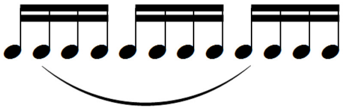
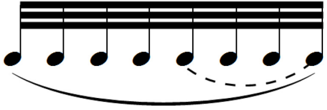
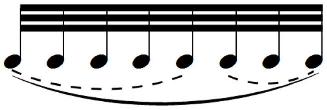
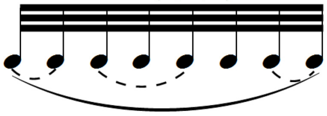
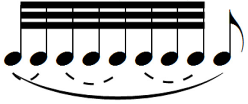
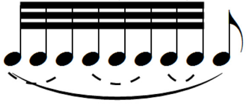
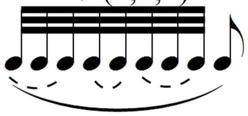
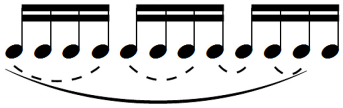
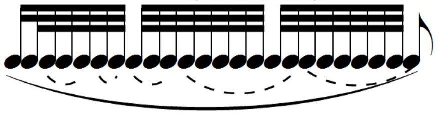
9.8.2 	-	49-51	-
9.8.3(4) 	-	72	-
9.8(5;3) 	-	-	68, 228
9.8(2;3;2) 	-	-	72
9.9(2;3;3) 	69-70	-	-
9.9(3;3;2) 	70-71	-	-
9.9(3;2;3) 	71	-	-
9.11(4;3;2;2) 	47	-	-
9.23(3;2;3;7;7) 	-	-	248

Table 10: Multiple Slurs in Fuga (BWV 1005):

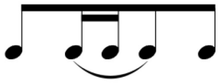
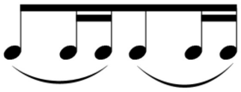
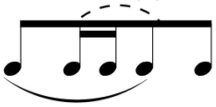
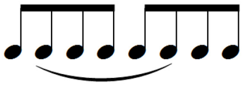
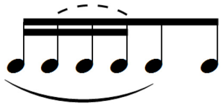
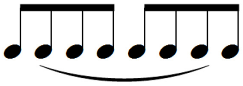
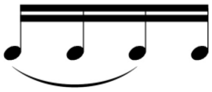
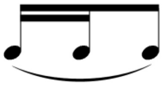
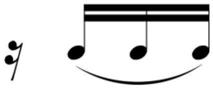
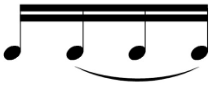
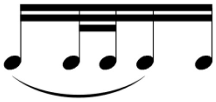
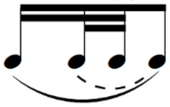
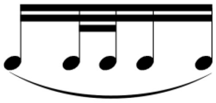
Rhythmic Figure	**Ascending**	**Descending**
10.3.1 	42, 330	-
10.3.2 	43, 331, 79, 81, 83	-
10.4(3) 	73, 75, 77, 88, 89, 90, 91	66, 70, 78-83, 87
10.5 	-	63, 351
10.5(3) 	-	68
10.6 	-	60, 348

Table 11: Multiple Slurs in Largo (BWV 1005):

Rhythmic Figure	Ascending	Descending	Mixed	
11.3.1 	1, 8, 12, 18	2, 3,	11, 13-15, 17	
11.3.2 	?	?	?	
11.3.3 	16	-	-	
11.3.4 	-	16, 17	-	
11.4 	-	-	13	
11.4(3) 	-	-	13	
11.5.1 		-	16	-

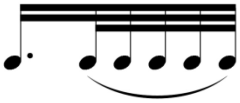
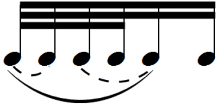
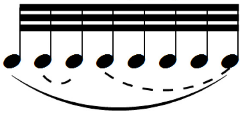
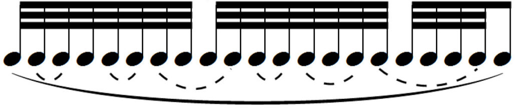
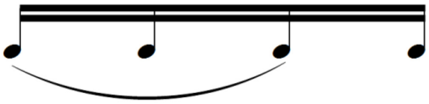
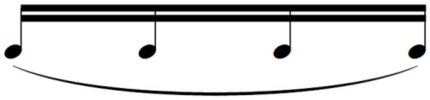
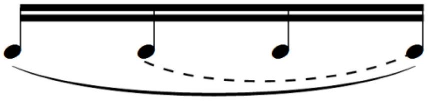
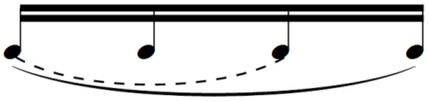
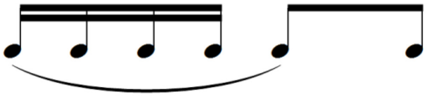
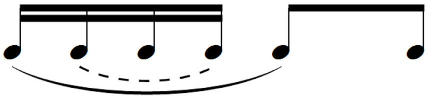
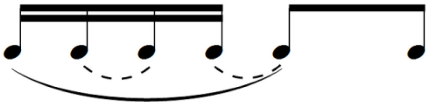
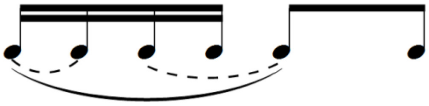
11.5.2 	-	13, 14	19, 20
11.5(2;3) 	18	-	-
11.8(2;5) 	-	21	-
11.20(2;2;4;2;3;5) 	-	-	19

Table 12: Multiple Slurs in Allegro Assai (BWV 1005):

Rhythmic Figure	Ascending	Descending	Mixed
12.3 	4, 46	-	-
12.4.1 	-	22, 24, 39, 42, 70, 72, 77, 79, 83, 98, 99, 102	-
12.4(3).1 	13, 14, 21, 23, 25, 27, 37, 69, 71, 73, 78, 97-99,102	5, 7, 9, 11, 13, 14, 22, 25, 27, 29, 31, 33, 37-40, 42, 47, 49, 51, 53, 55, 57, 59, 61, 70, 72, 73, 97-99, 102	-
12.4(3).2 	24	-	-
12.5 	-	16	19, 20, 65
12.5(3) 	15, 63	-	-
12.5(2;3) 	17	-	-
12.5(2;3) 	1, 3, 43, 45, 101	-	-
	41	-	-

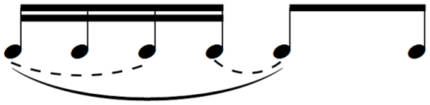
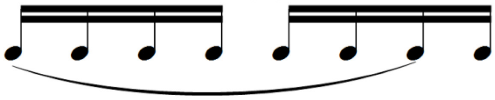
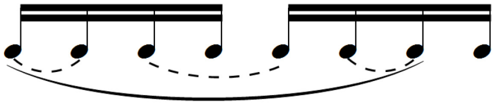
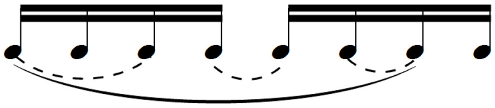
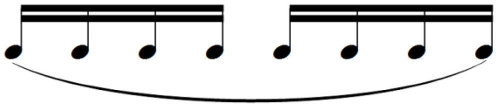
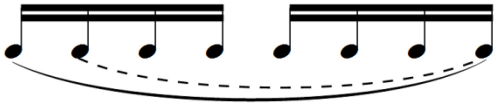
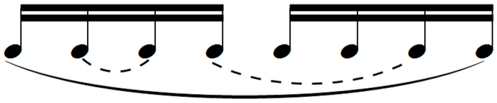
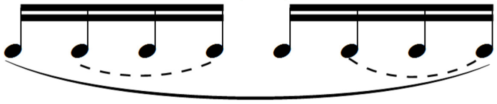
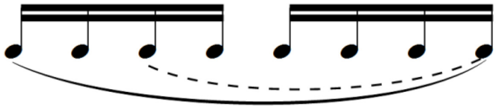
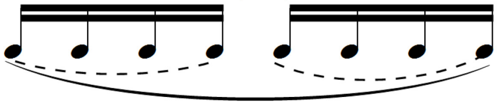
12.5(3;2) 			
12.7.1 	-	-	67, 68
12.7(2;3;2) 	2	-	-
12.7(3;2;2) 	44	-	-
12.8 	-	78, 80	-
12.8(7) 	-	-	5, 7, 9, 11, 29, 31, 33
12.8(2;4) 	-	-	47, 49, 51, 53
12.8(3;3) 	-	-	55, 57, 59, 61
12.8(6) 	-	84	-
12.8(4;4) 	-	82	-

Table 13: Multiple Slurs in Menuet I (BWV 1006):

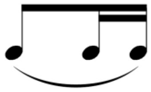
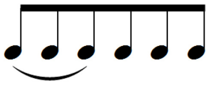
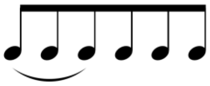
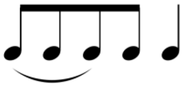
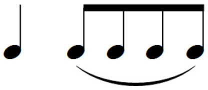
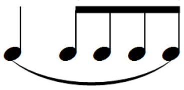
Rhythmic Figure	Ascending	Descending	Mixed
13.3.1 	5	-	-
13.3.2 	19, 21, 23	-	26

Table 14: Multiple Slurs in Menuet II (BWV 1006):

Rhythmic Figure	**Ascending**	**Descending**	**Mixed**
14.3.1 	14, 26	-	19
14.3.2 	20	-	-
14.4 	-	29	-
14.5(4) 	1, 9	-	-

APPENDIX II: GUITAR ARRANGEMENTS

In the arrangements, conventional ascending and descending slurs are not indicated by an abbreviation. The other slurring options are shown as follows:

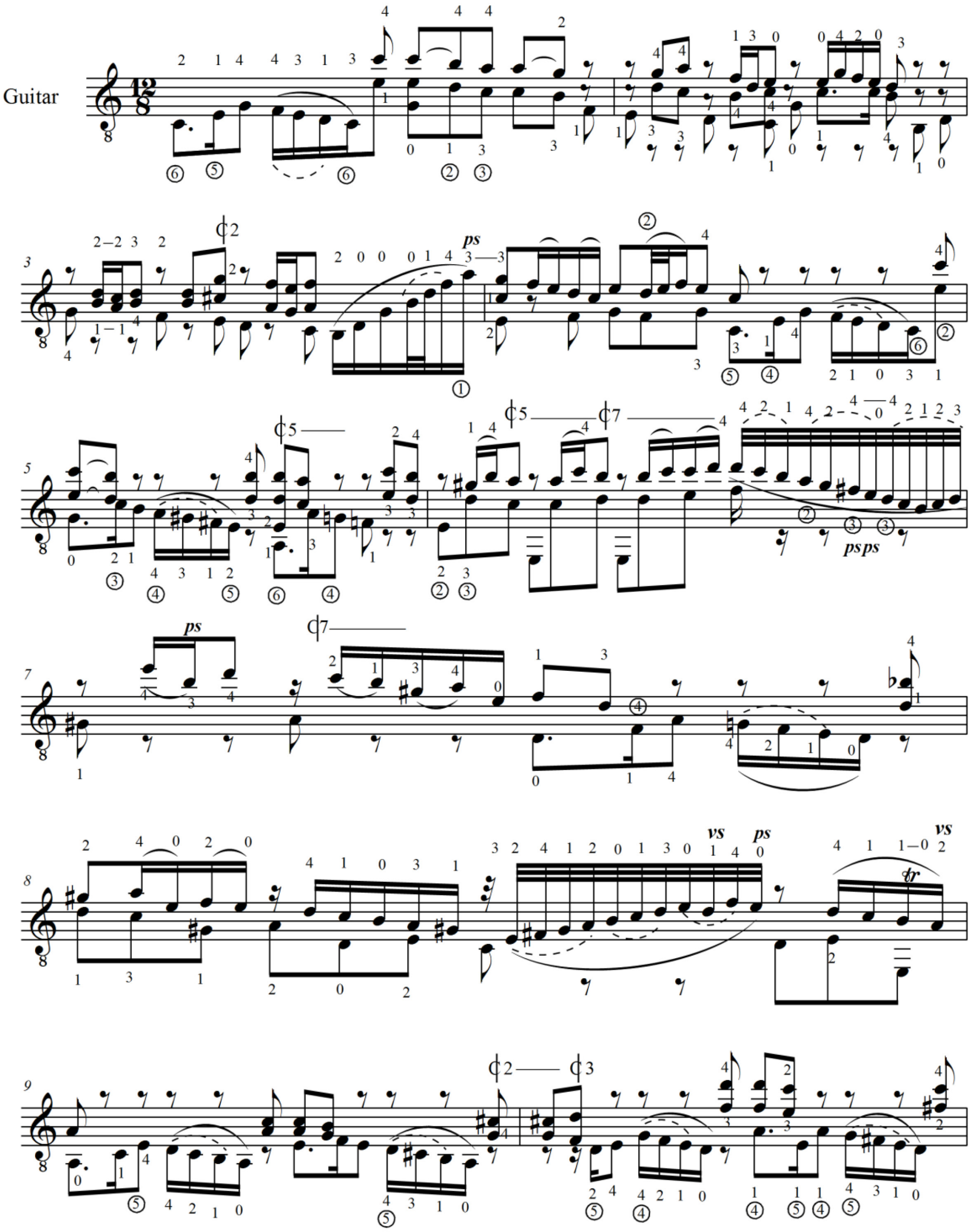
1. Vibration Slurs = ***vs***
2. Glissando Slurs = ***gs***
3. Plucking Slurs / Gentle Pluck = ***ps***
4. Gliding Slurs = ***gds***

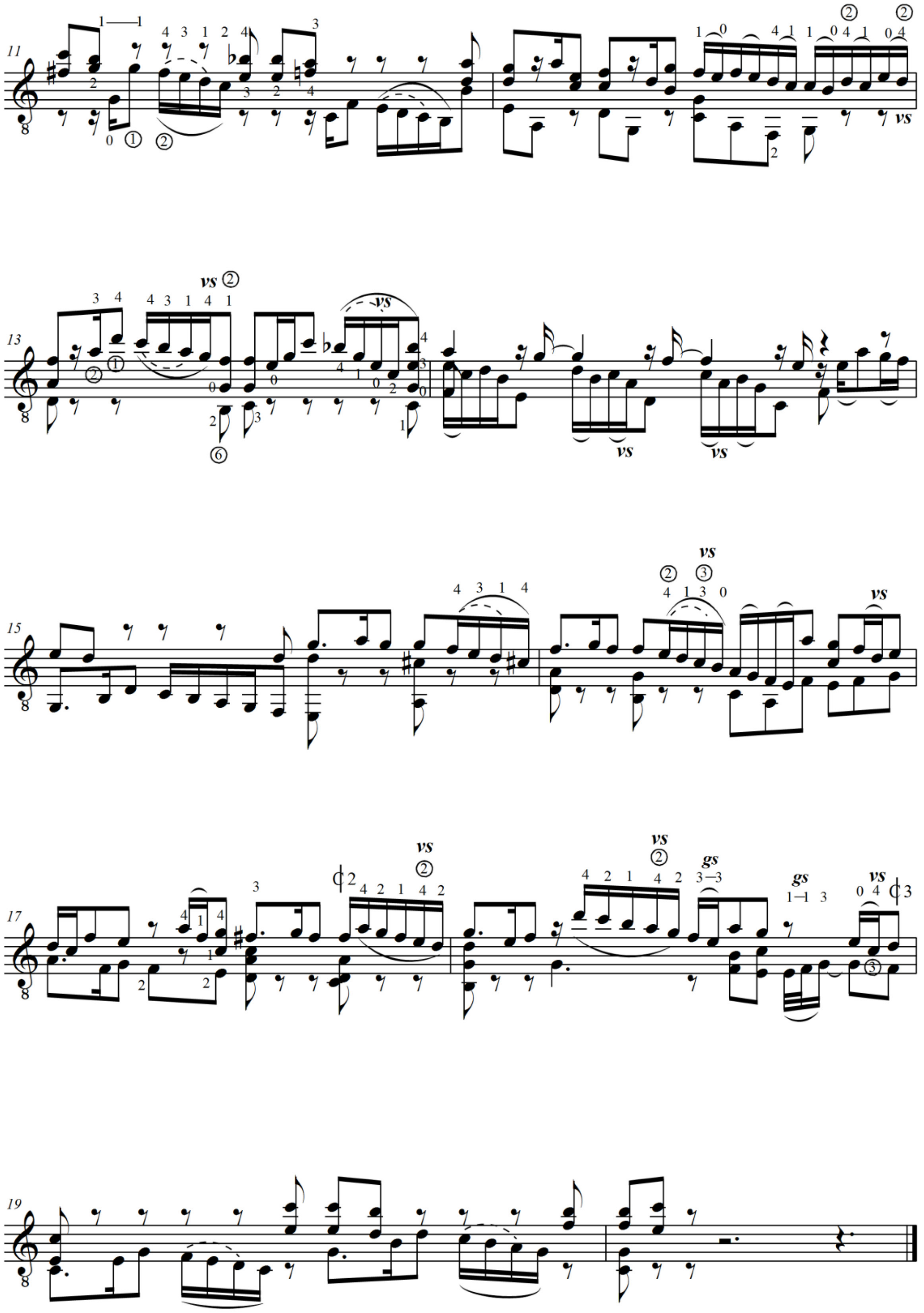
The original violin slurs are indicated by the continuous slurs. When the number of slurred notes in the guitar realization differs from the original, dotted slurs are used together with the continuous slurs. For each dotted slur, the first note is to be plucked and the others are to be obtained by applying standard ascending/descending slurs ("Piccinini"), unless an abbreviation is indicated. Original slurs connecting arpeggiated notes were not included in the arrangement.

Not every fingering of the right hand and the left hand are indicated, in order to avoid overcrowding the arrangements with instructions. Certain passages have the fingering written in more detail to clarify the choice of the slurring option.

Siciliana

(from Sonata No. 1, BWV 1001) **J.S. Bach (1685-1750)**

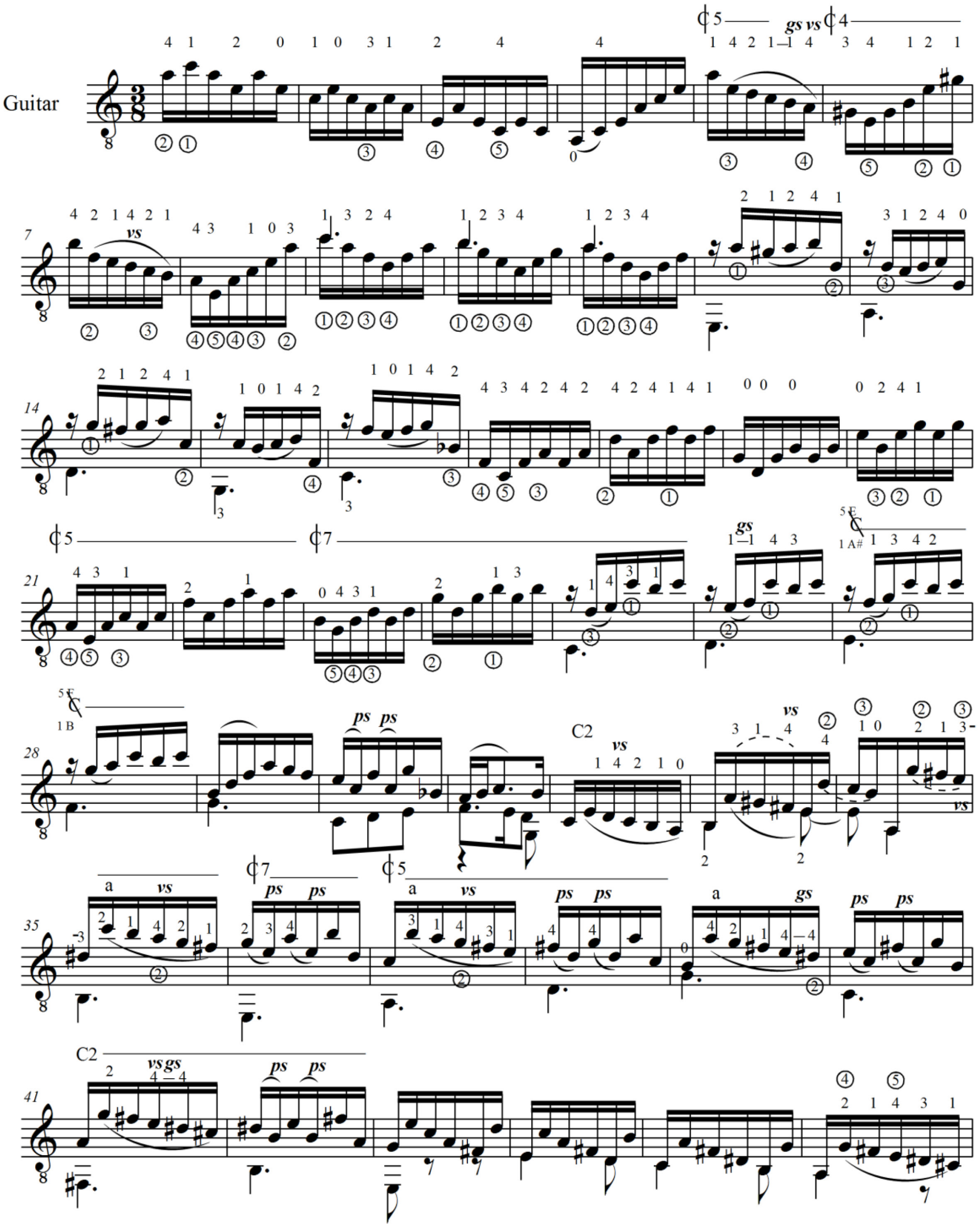

Guitar
ps
vs
tr
C2
C5
C7
C3

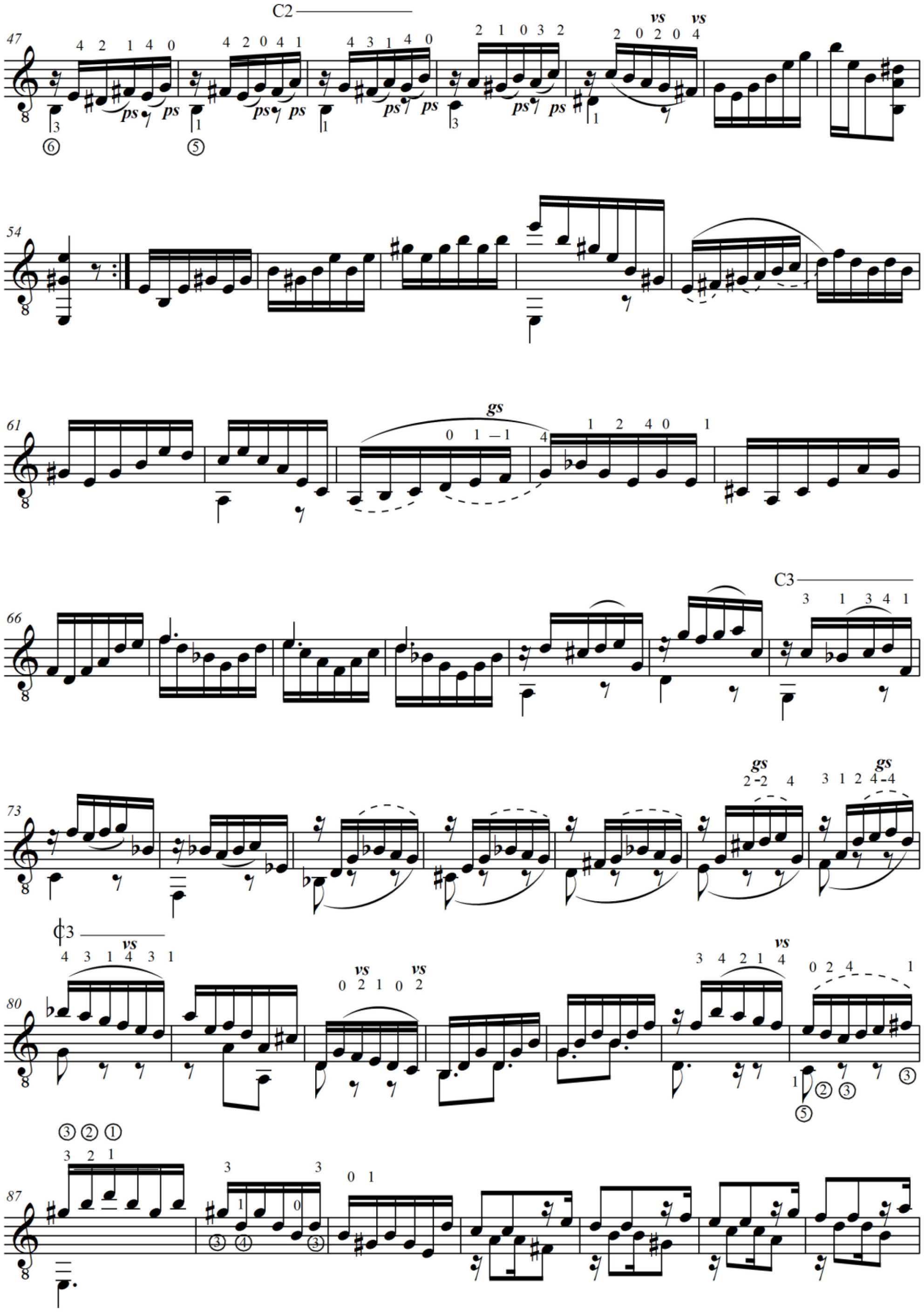

vs
gs
₵2
₵3

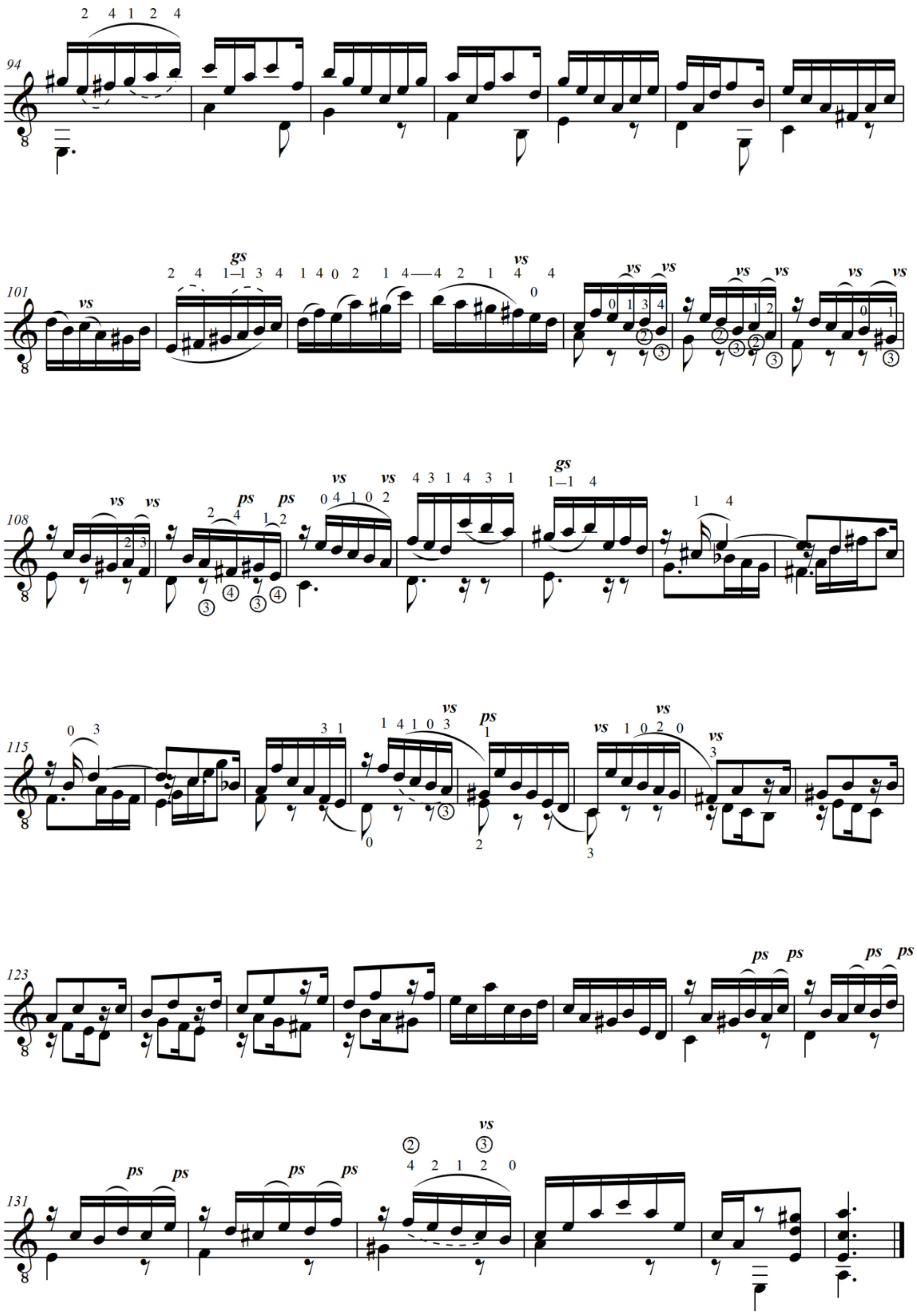
Presto

(from Sonata No. 1, BWV 1001)

J.S. Bach (1685-1750)


Guitar
C5
C4
C7
C2
gs
vs
ps
a
7
14
21
28
35
41

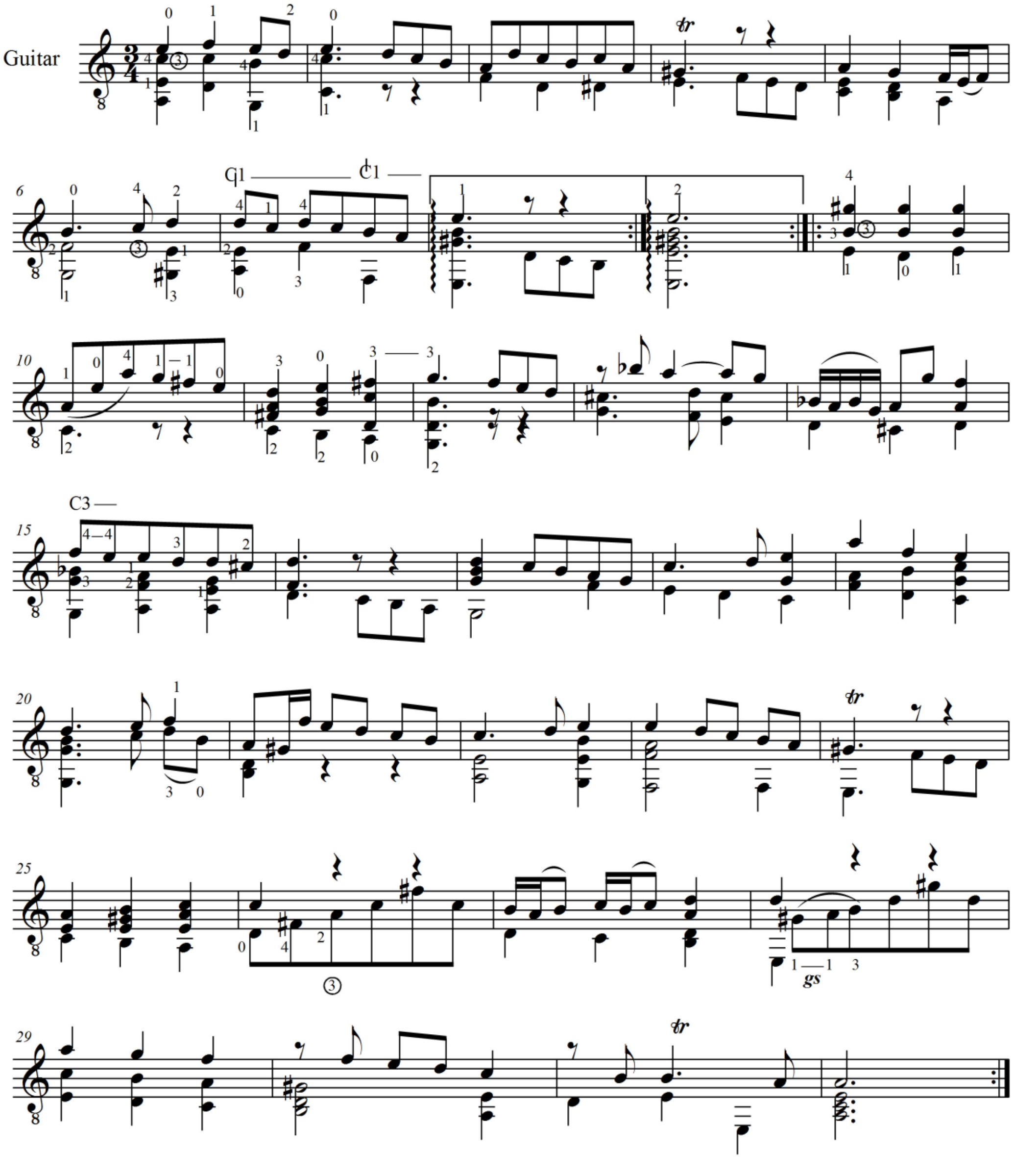

47
C2
ps
vs
54
61
gs
66
C3
73
80
87


94
101
vs
gs
vs
108
vs
ps
gs
115
vs
ps
123
ps
131
ps
vs

Sarabanda

(from Partita No. 1, BWV 1002)

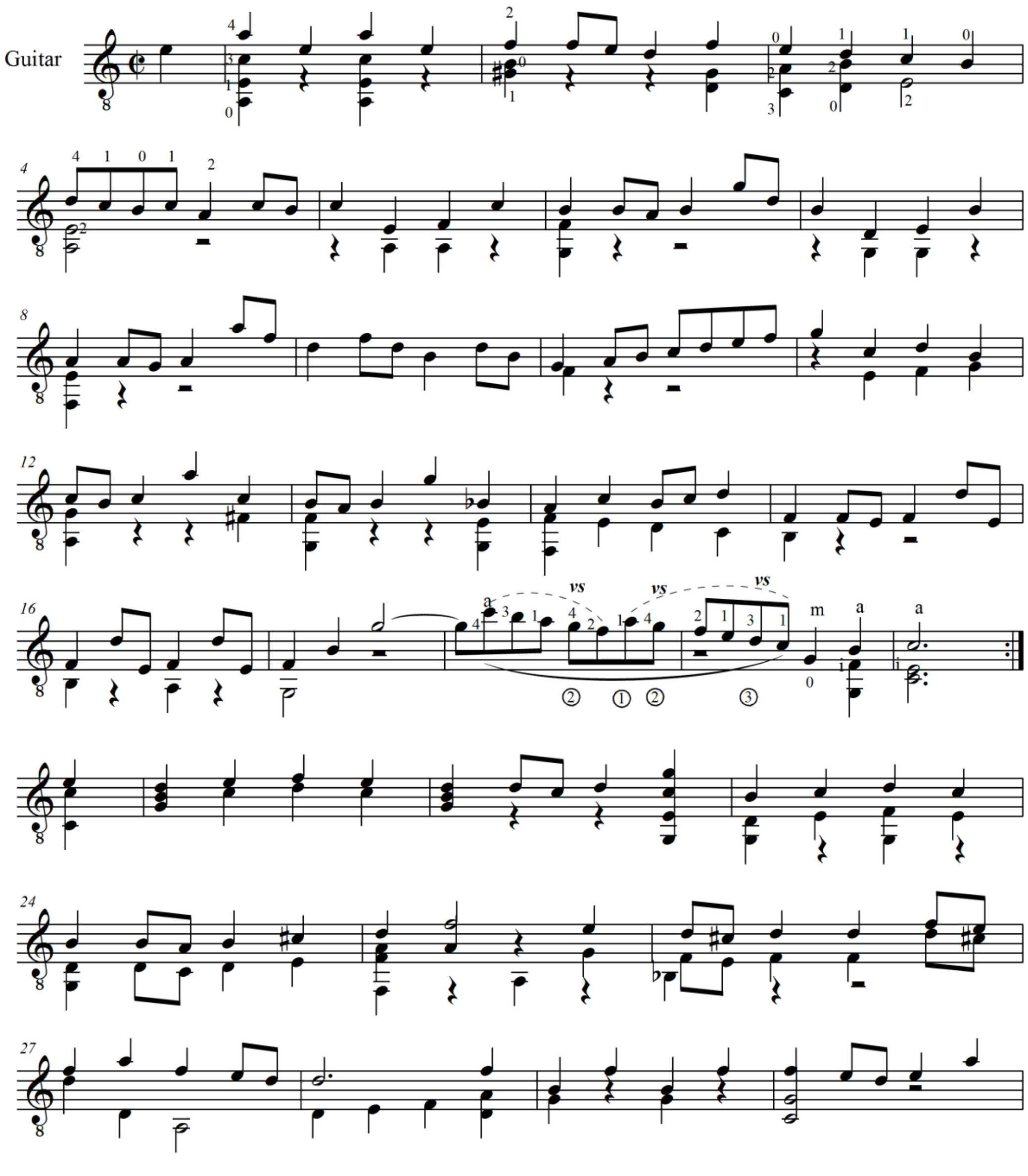
J. S. Bach (1685-1750)

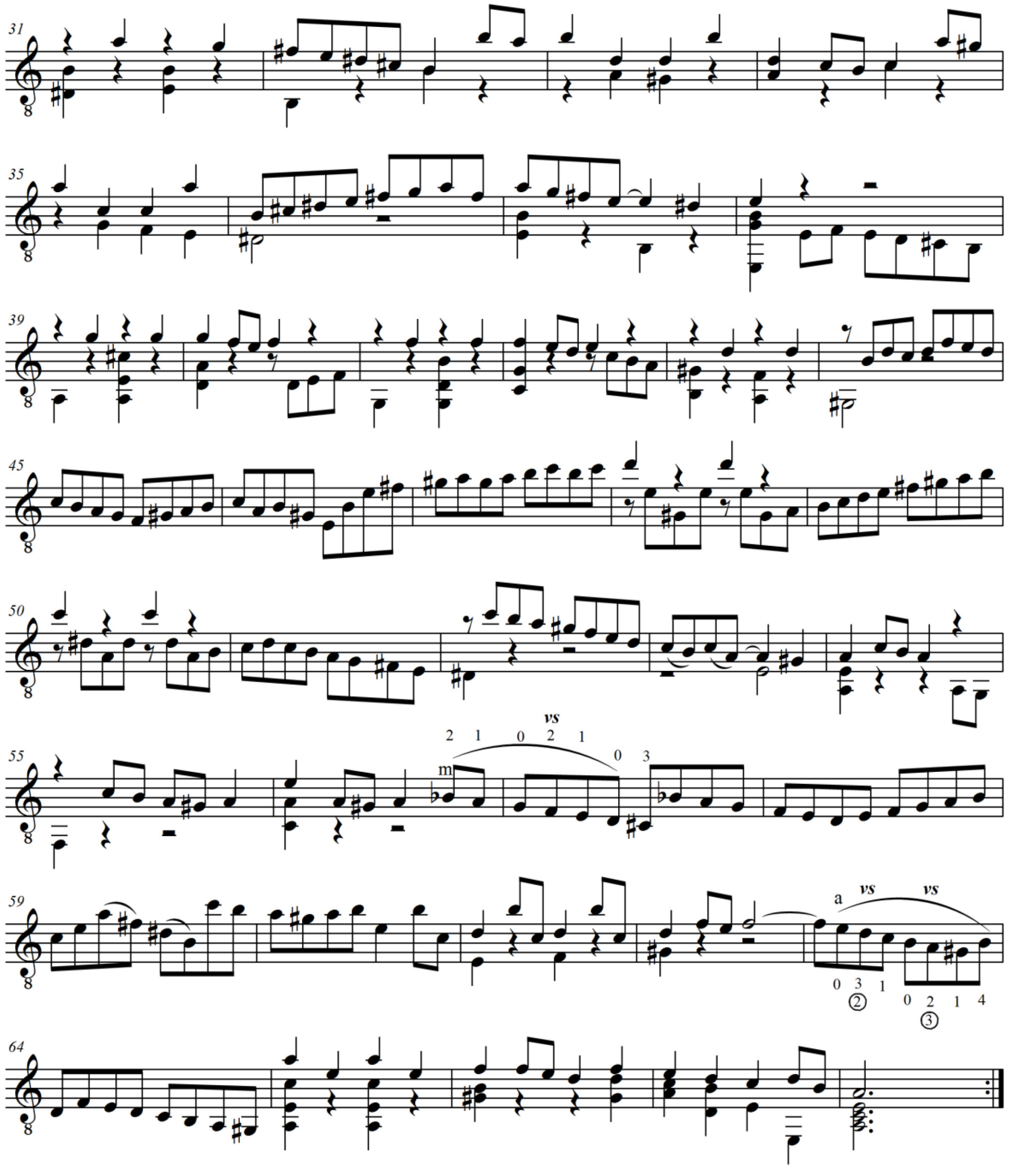

Guitar
C1
C1
C3
tr
gs

Tempo di Borea

(from Partita No. 1, BWV 1002)

J. S. Bach (1685-1750)

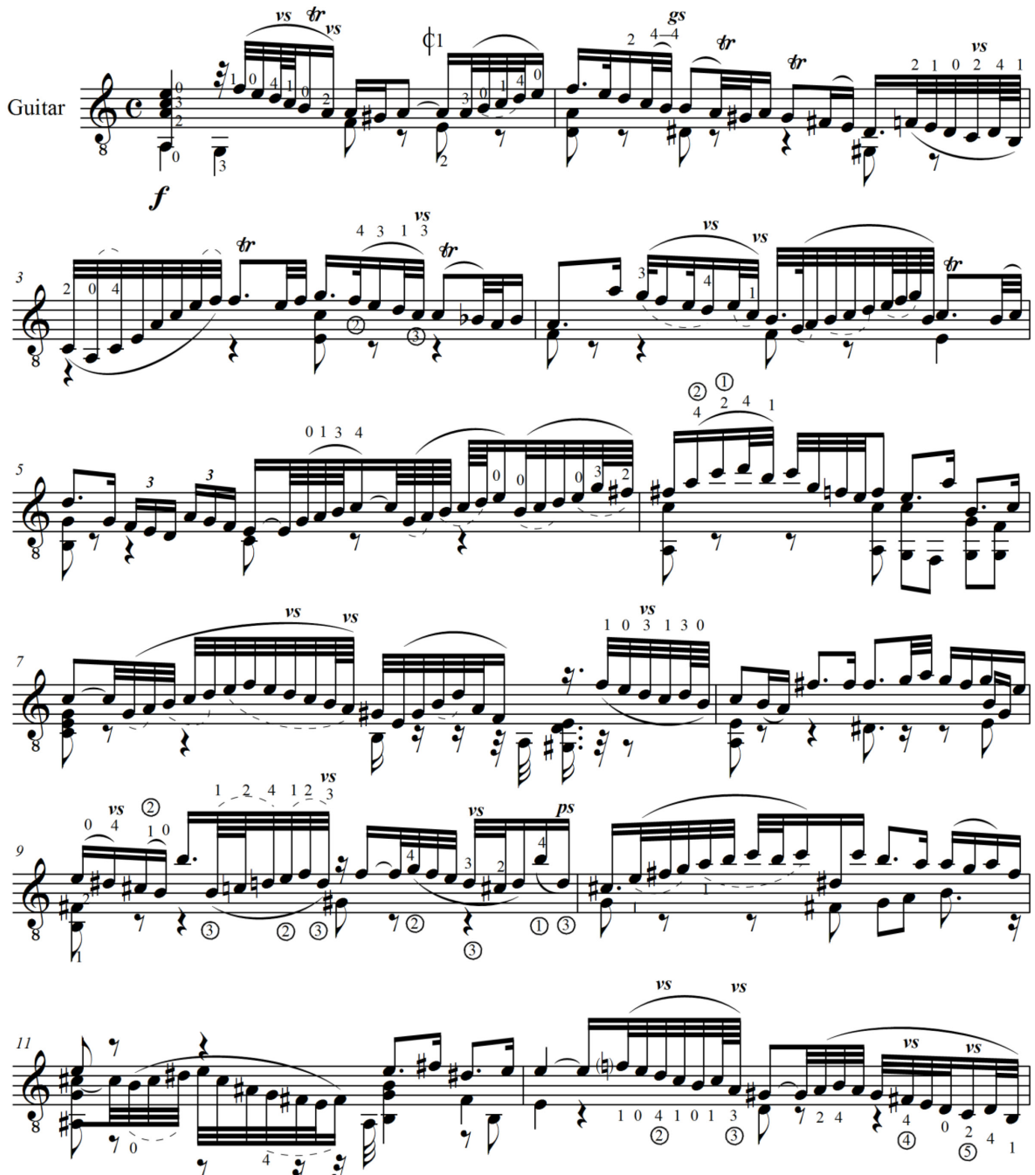

Guitar
4
8
12
16
vs
vs
vs
m
a
a
24
27

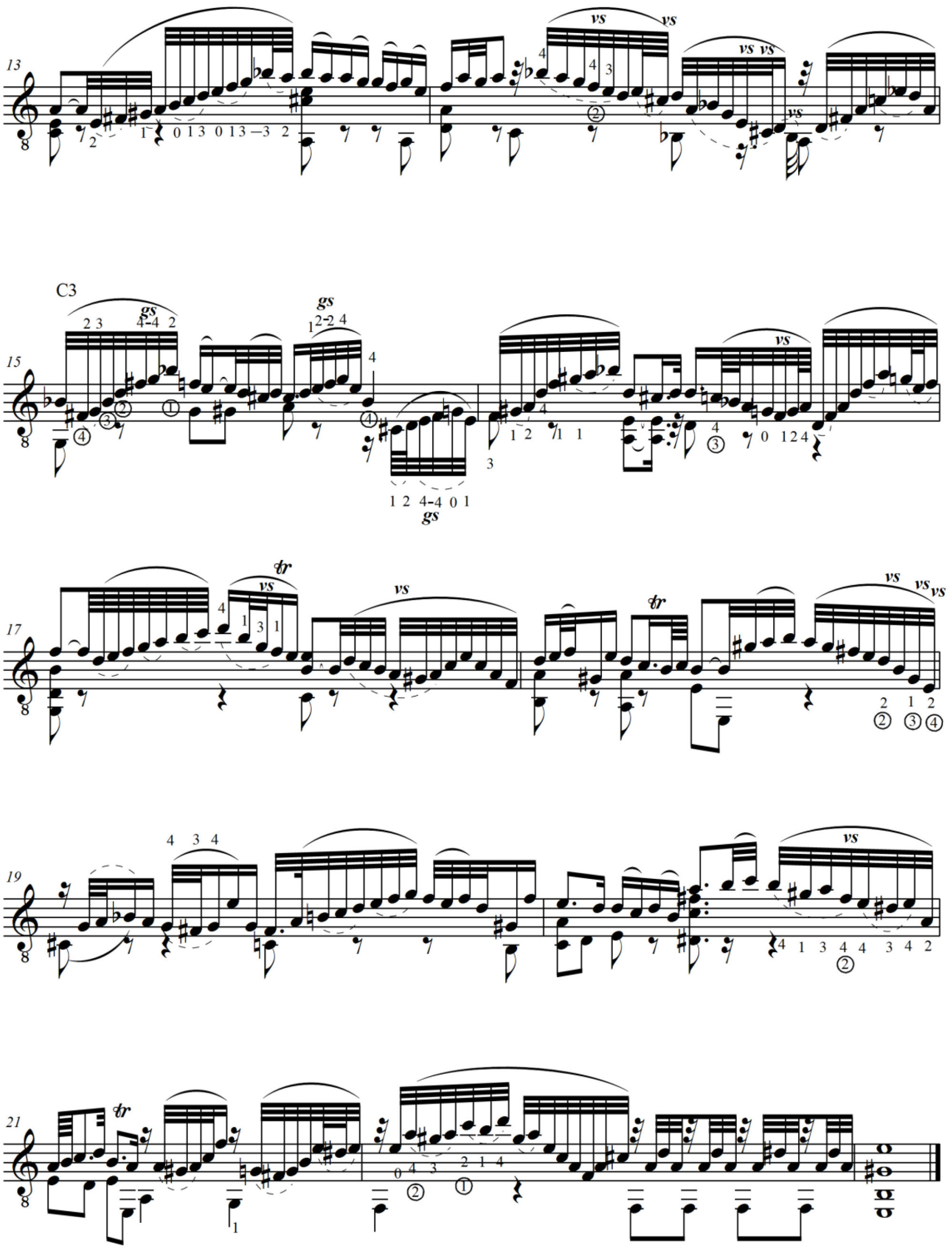

2 1 m 0 2 1 0 3
vs
a
vs
vs
0 3 1 ② 0 2 1 4 ③

Grave

(from Sonata No. 2, BWV 1003)

J. S. Bach (1685-1750)

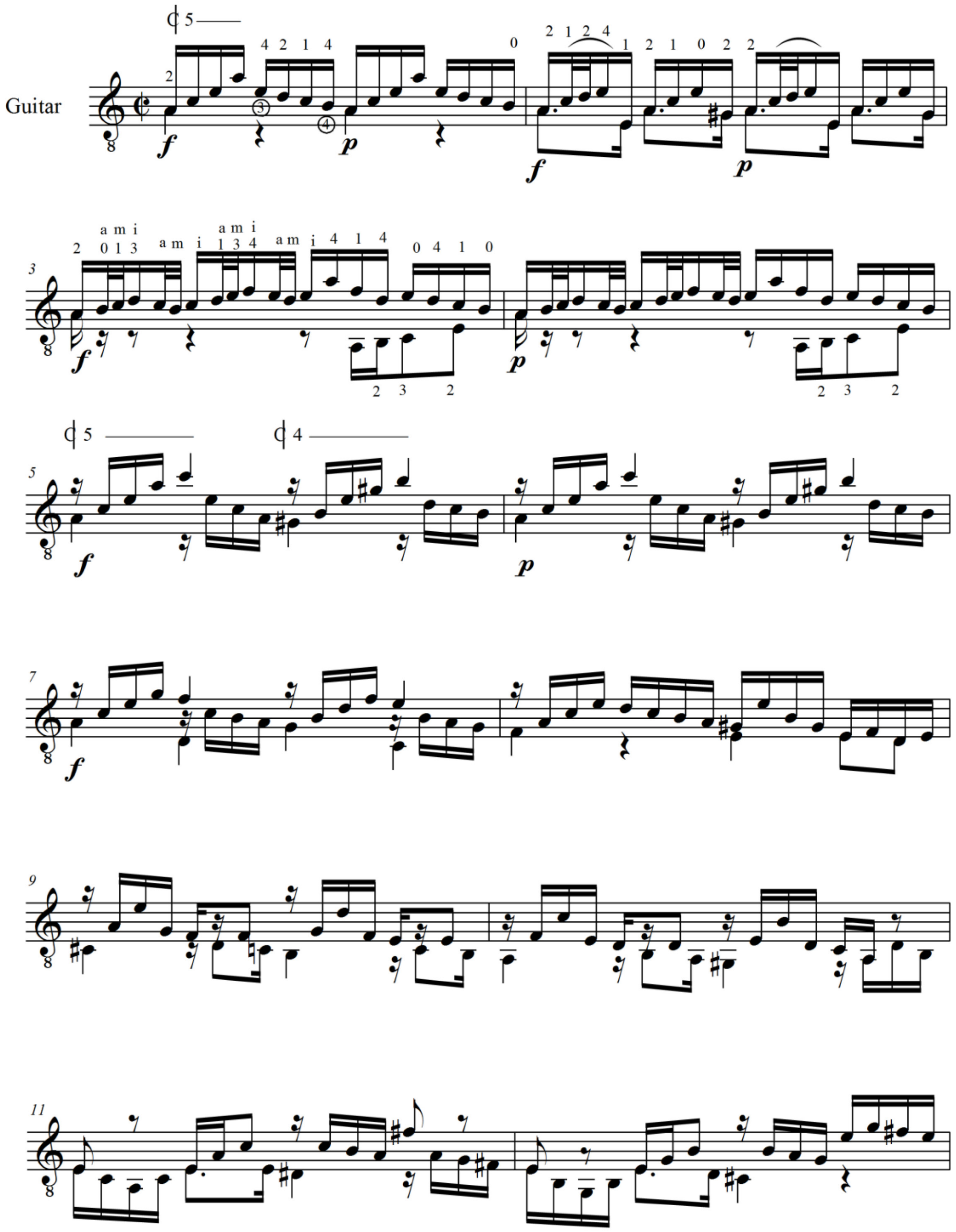

Guitar
f
vs
tr
gs
ps
C1
3
5
7
9
11

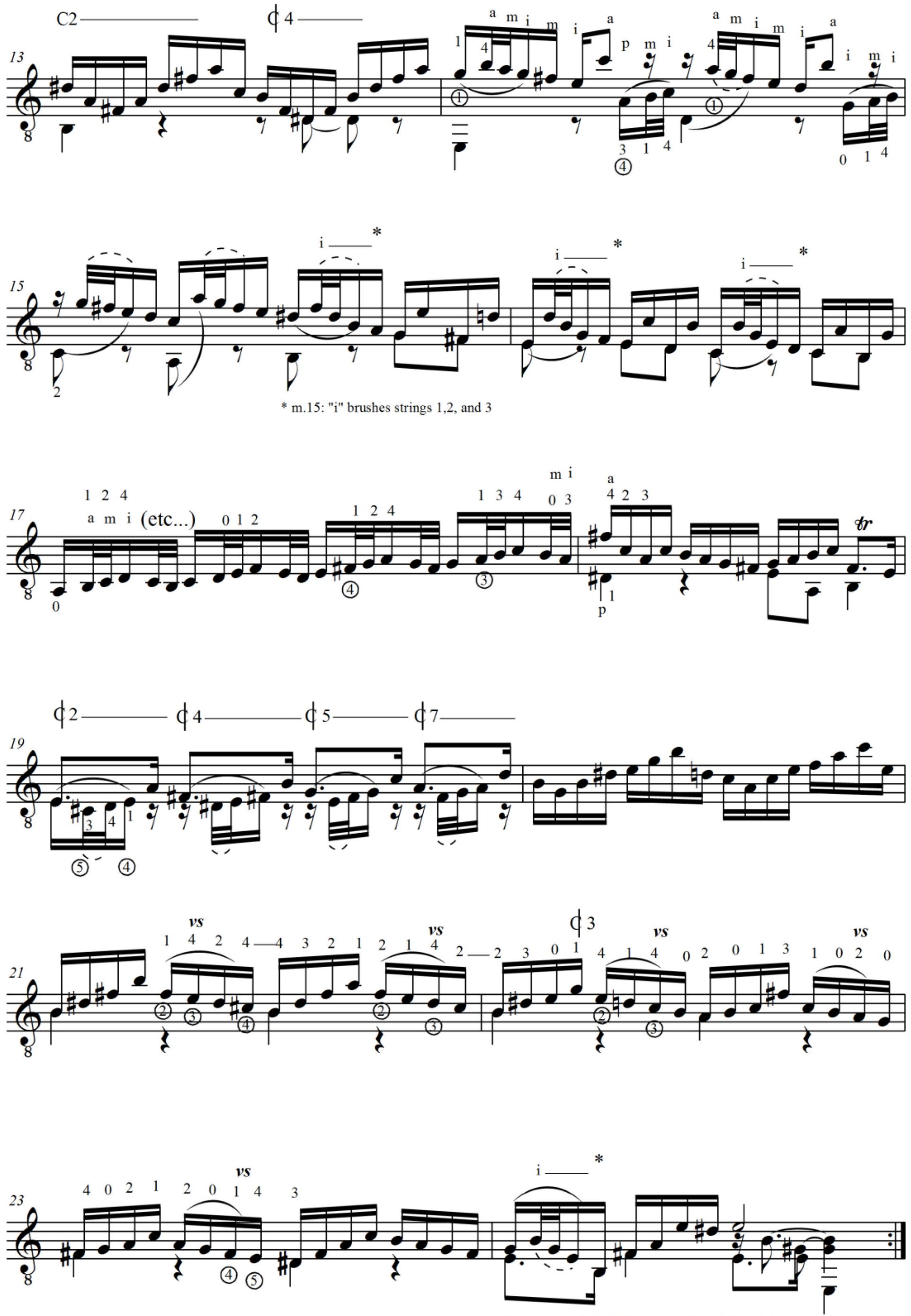

C3

Allegro

(from Sonata No. 2, BWV 1003)

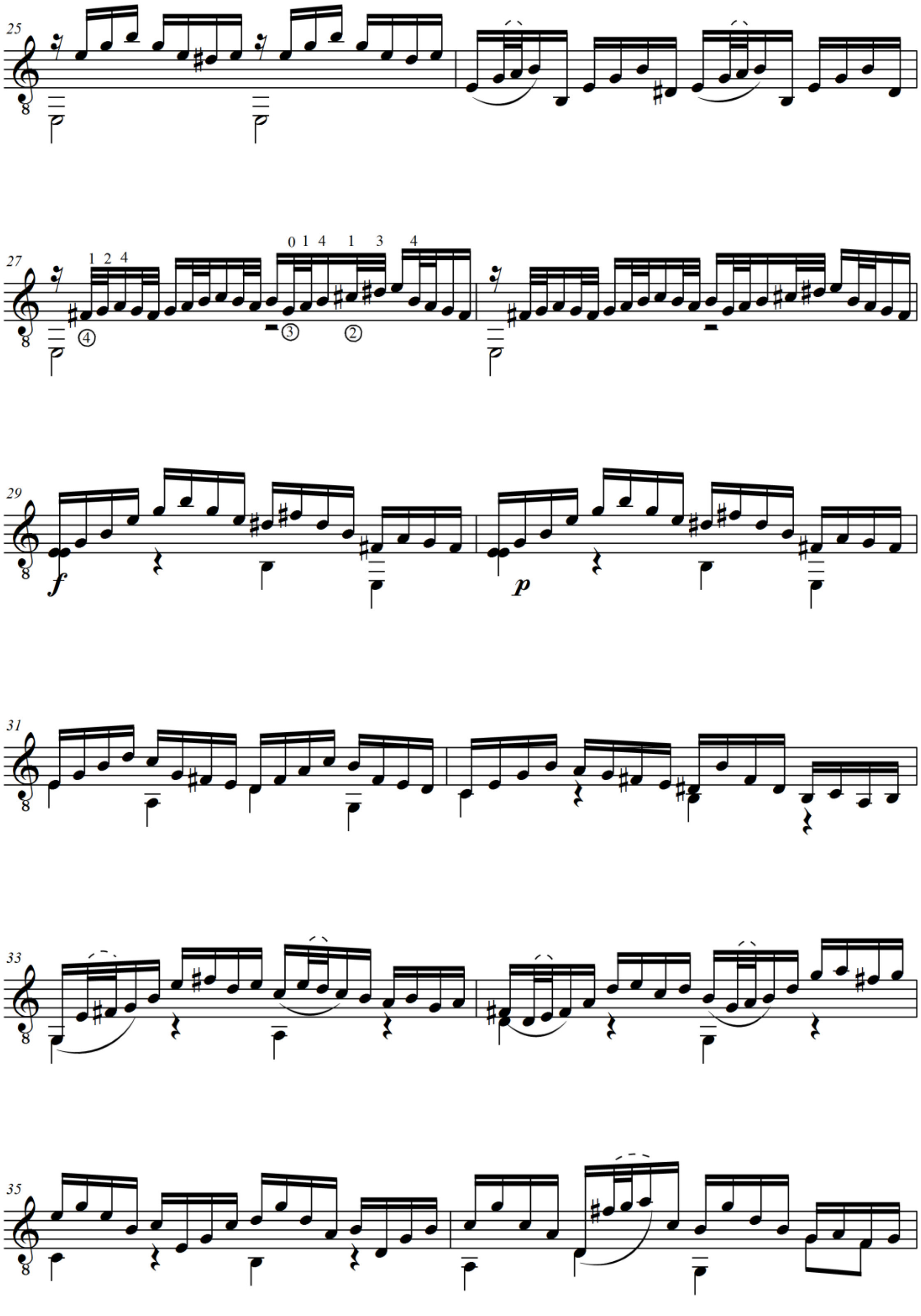
J.S. Bach (1685-1750)

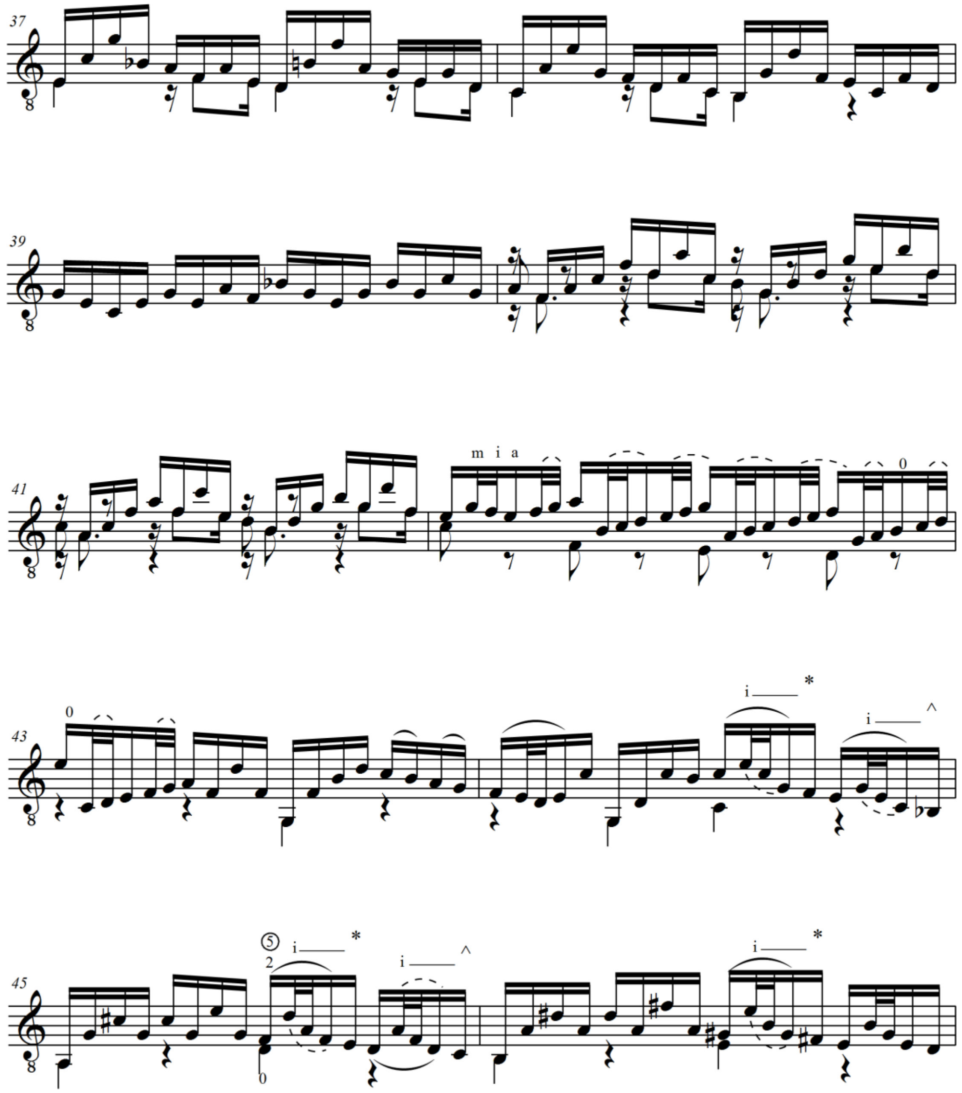

Guitar
f
p
3
5
7
9
11


C2
C4
13
15
17
(etc...)
tr
C2
C4
C5
C7
19
21
vs
C3
23

* m.15: "i" brushes strings 1,2, and 3

* mm. 16 and 24: "i" brushes strings 2,3, and 4

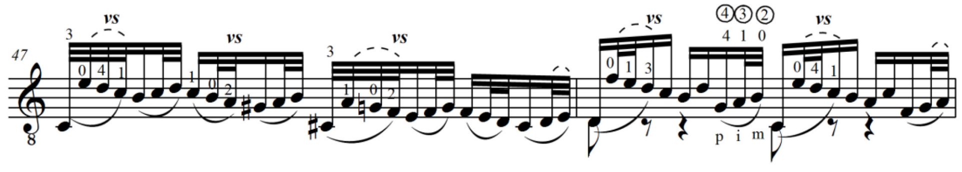

25
27
1 2 4
0 1 4 1 3 4
④
③
②
29
f
p
31
33
35

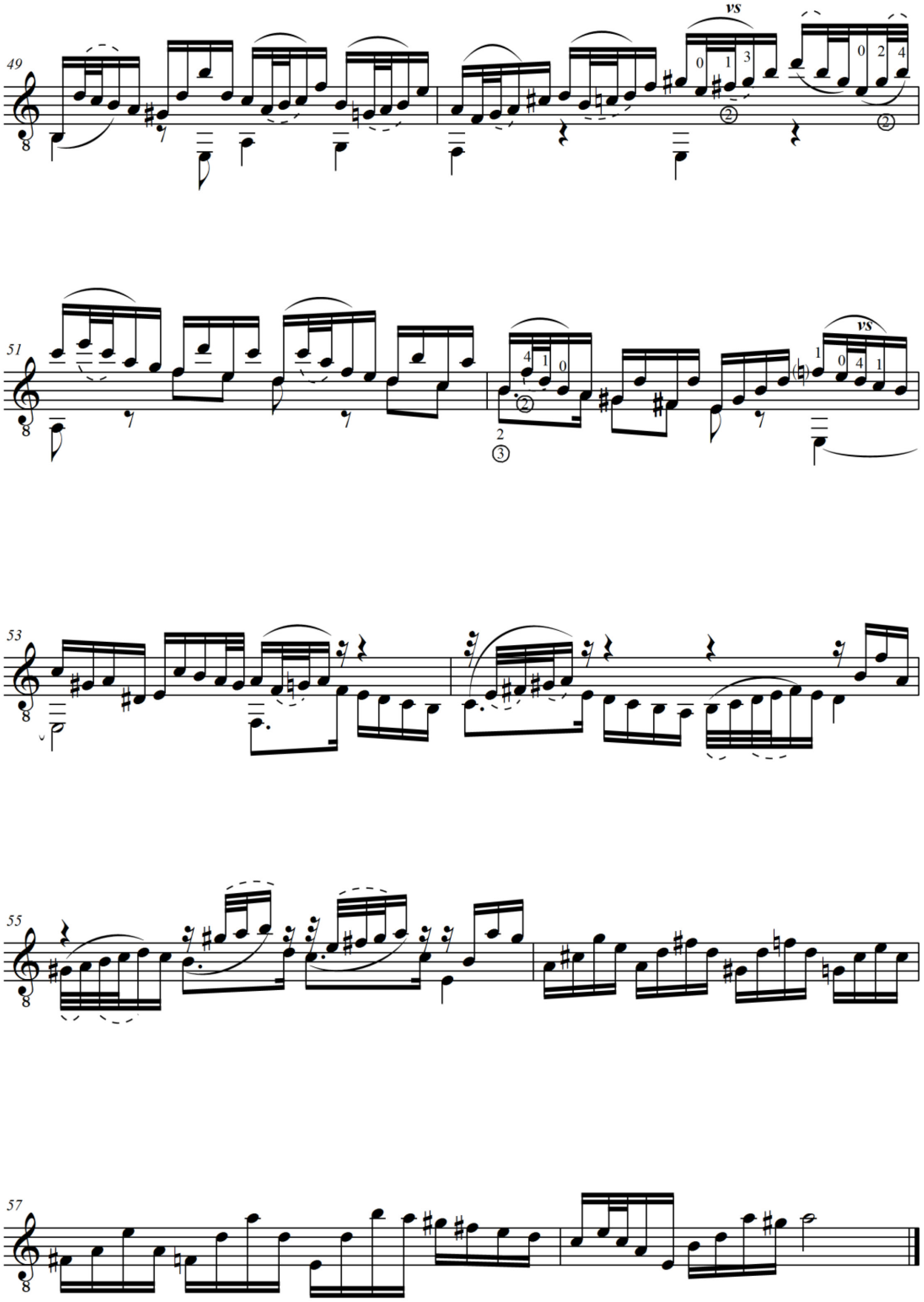

37
39
41
m i a
0
43
0
i
*
i
^
45
⑤
2
i
*
i
^
0
i
*

* m.45: "i" brushes strings 2, 3, and 4

^: m. 44: "i" brushes strings 3, 4, and 5

* mm.44 and 46: "i" brushes strings 1, 2, and 3

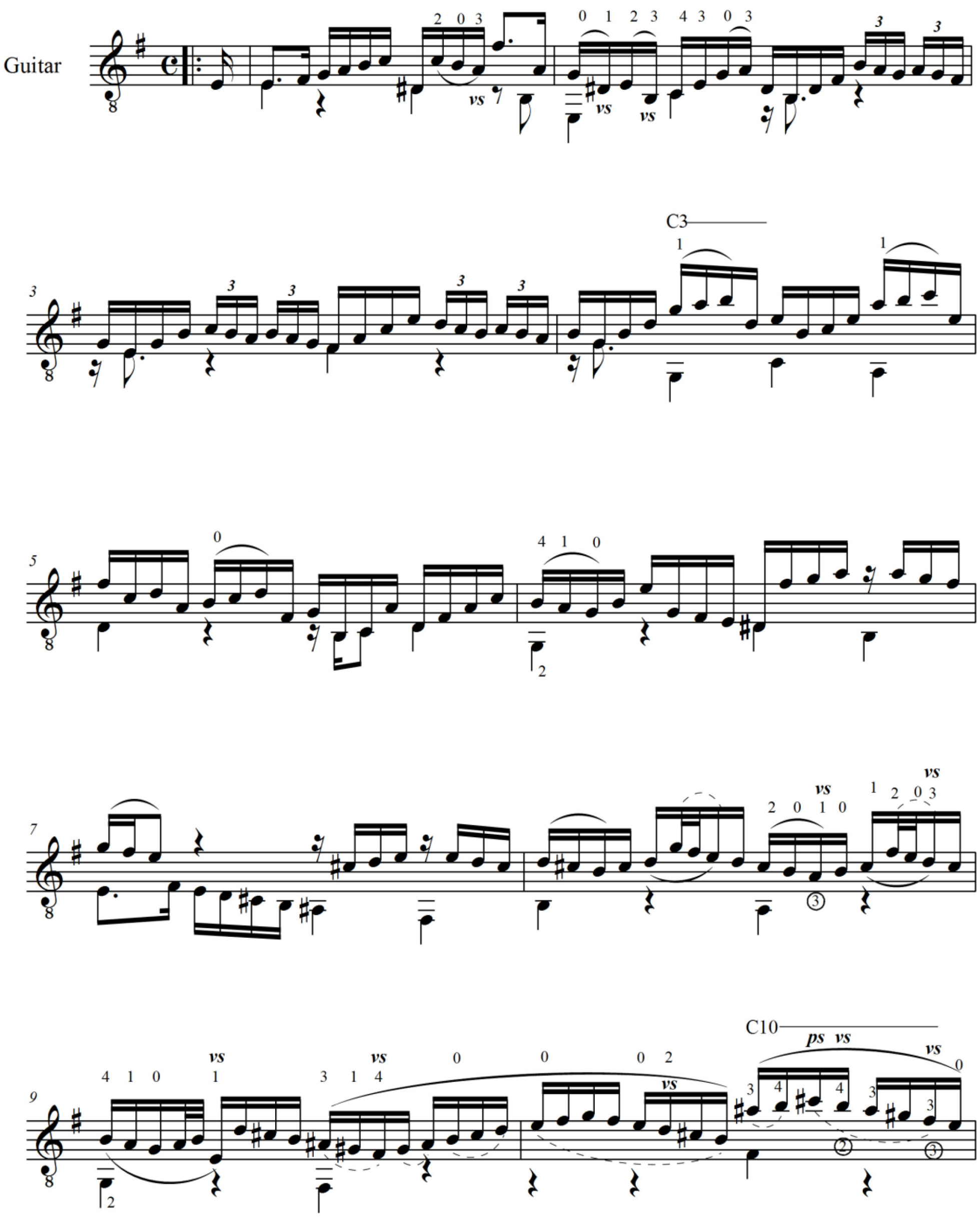

47
3
vs
0 4 1
vs
1 0 2
3
vs
1 0 2
vs
0 1 3
④③②
4 1 0
p i m
vs
0 4 1

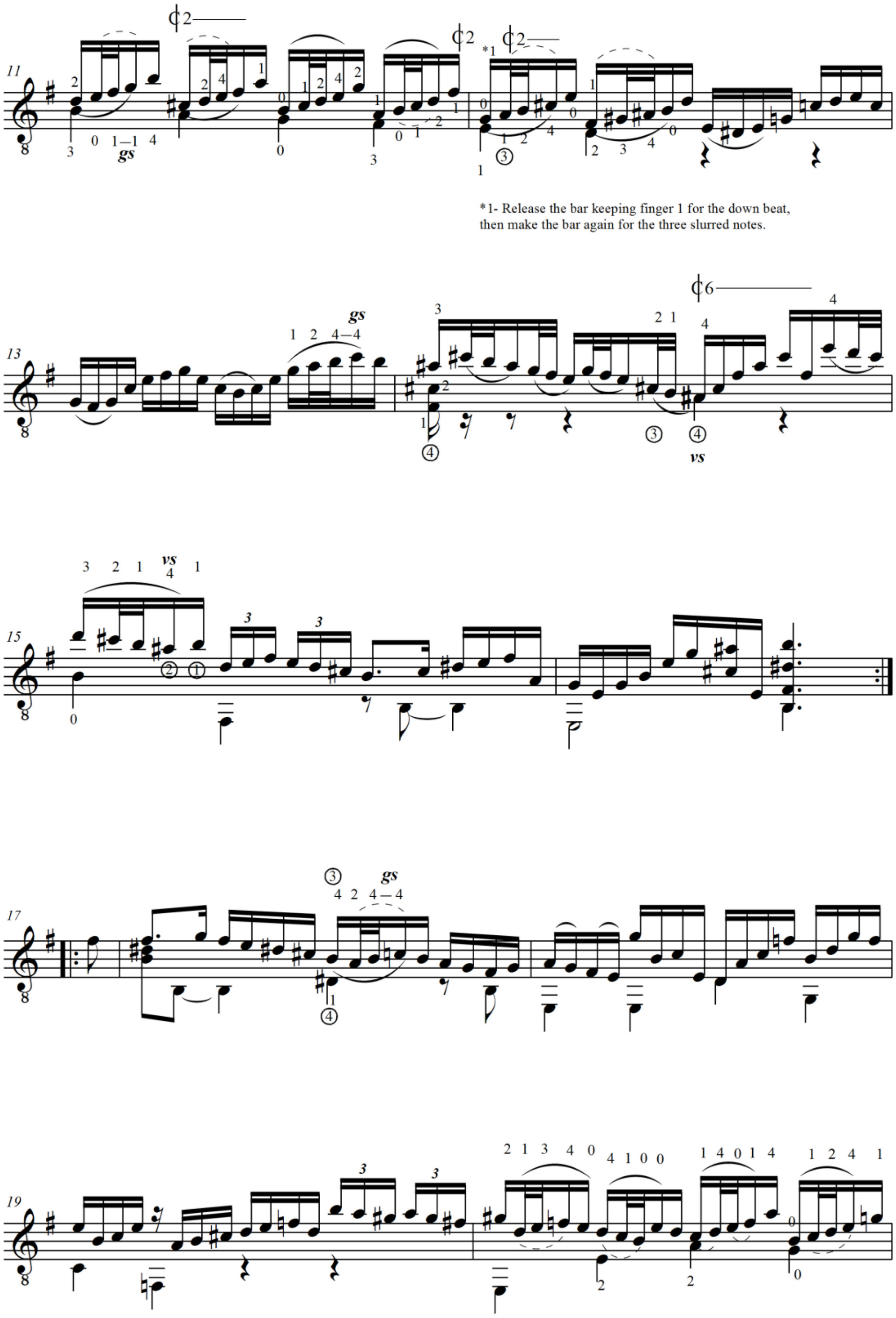

vs
vs

Allemanda

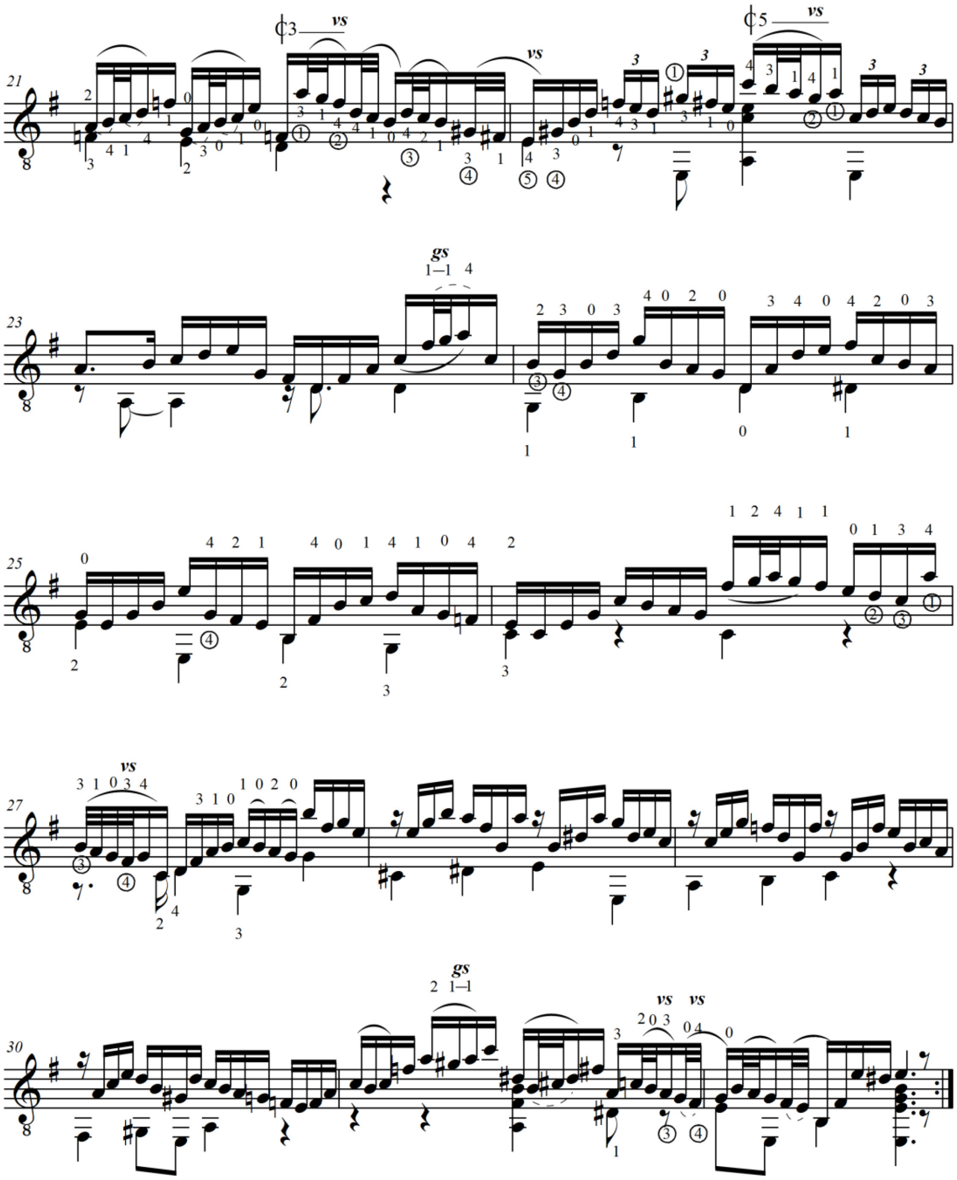
(from Partita No. 2, BWV 1004)

J. S. Bach (1685-1750)


Guitar
C3
C10
vs
ps
3
5
7
9


₵2
₵2
*1
₵2
11
gs
₵6
13
gs
vs
15
vs
17
gs
19

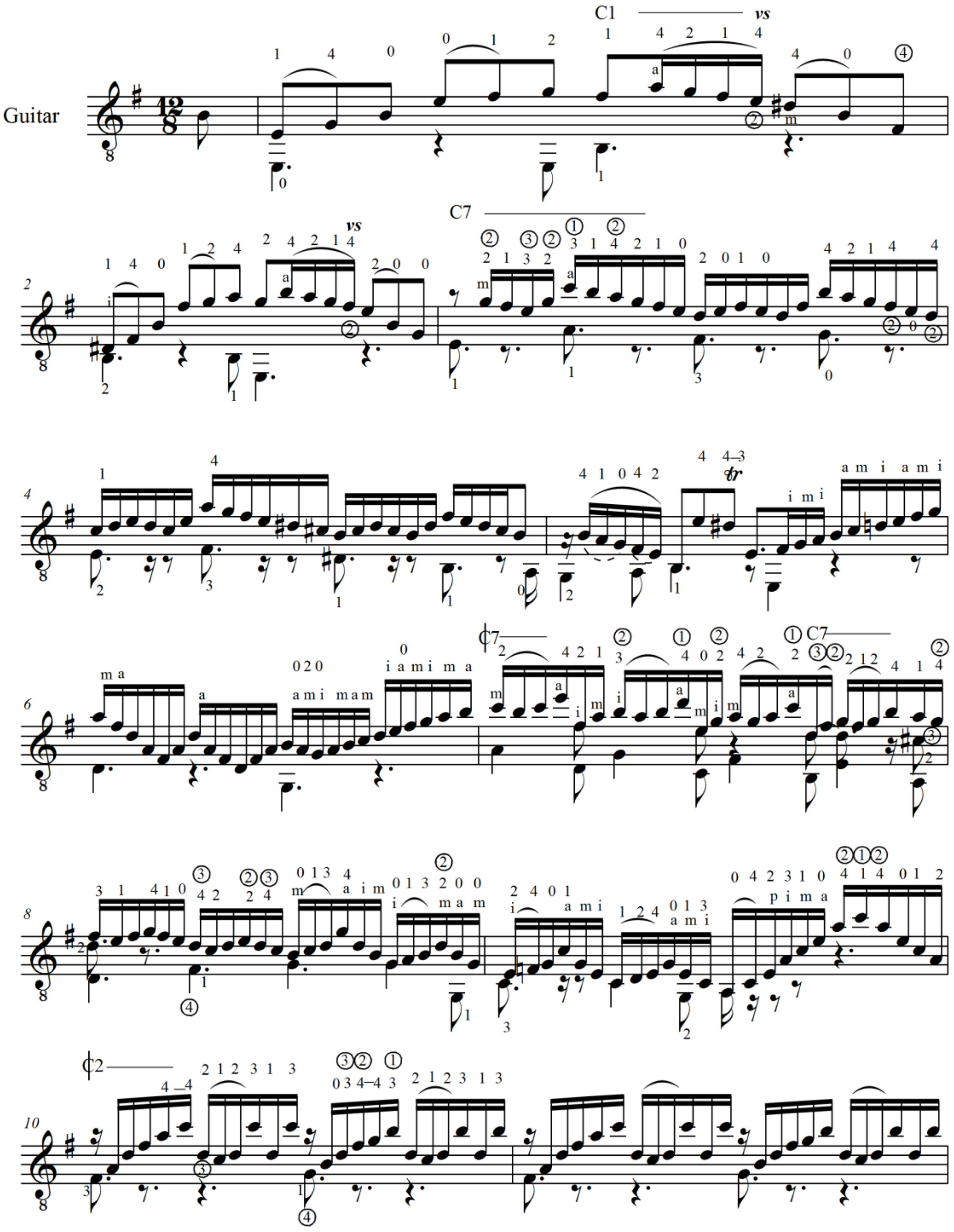
*1- Release the bar keeping finger 1 for the down beat, then make the bar again for the three slurred notes.

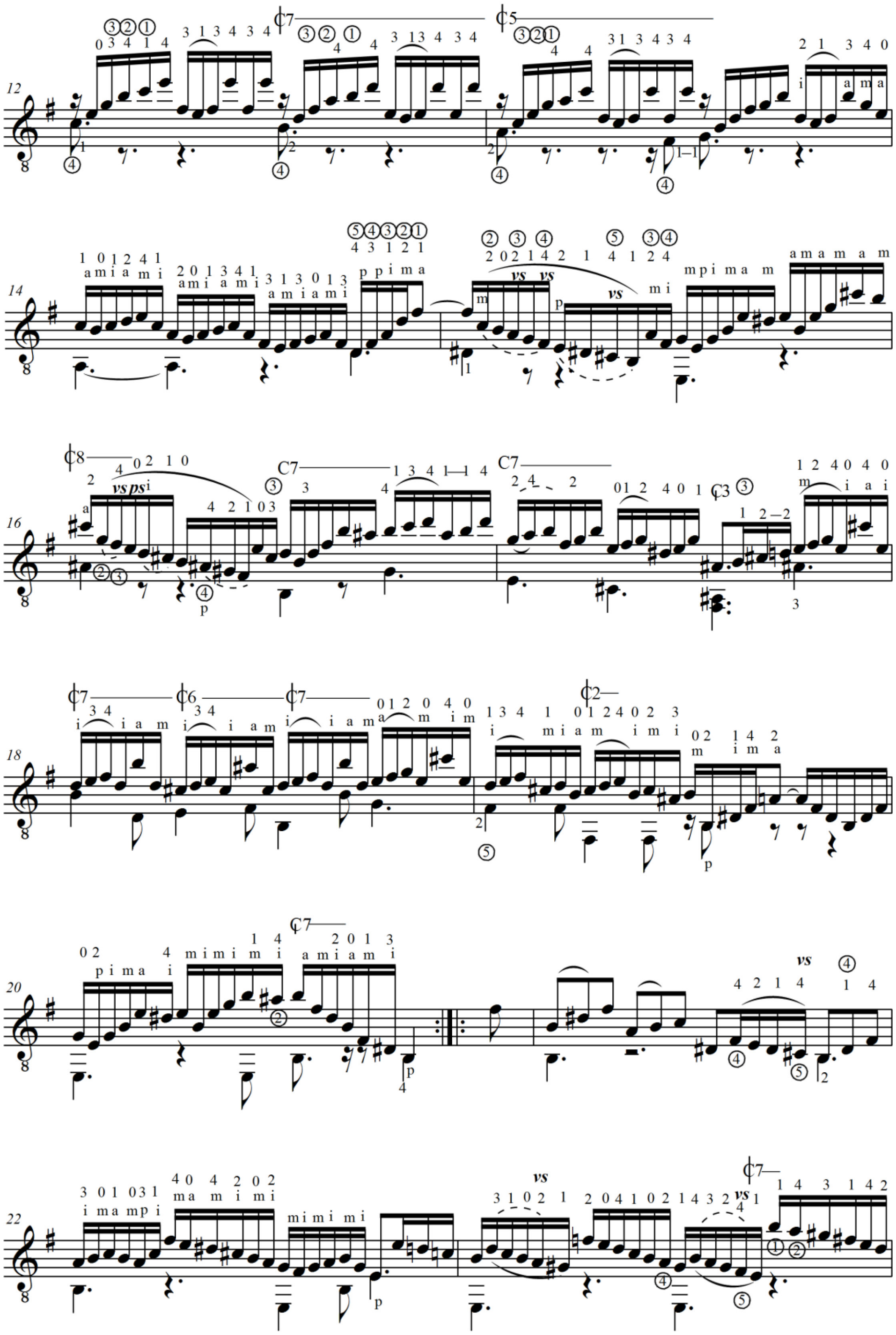

21
¢3
vs
vs
¢5
vs
23
gs
25
27
vs
30
gs
vs
vs

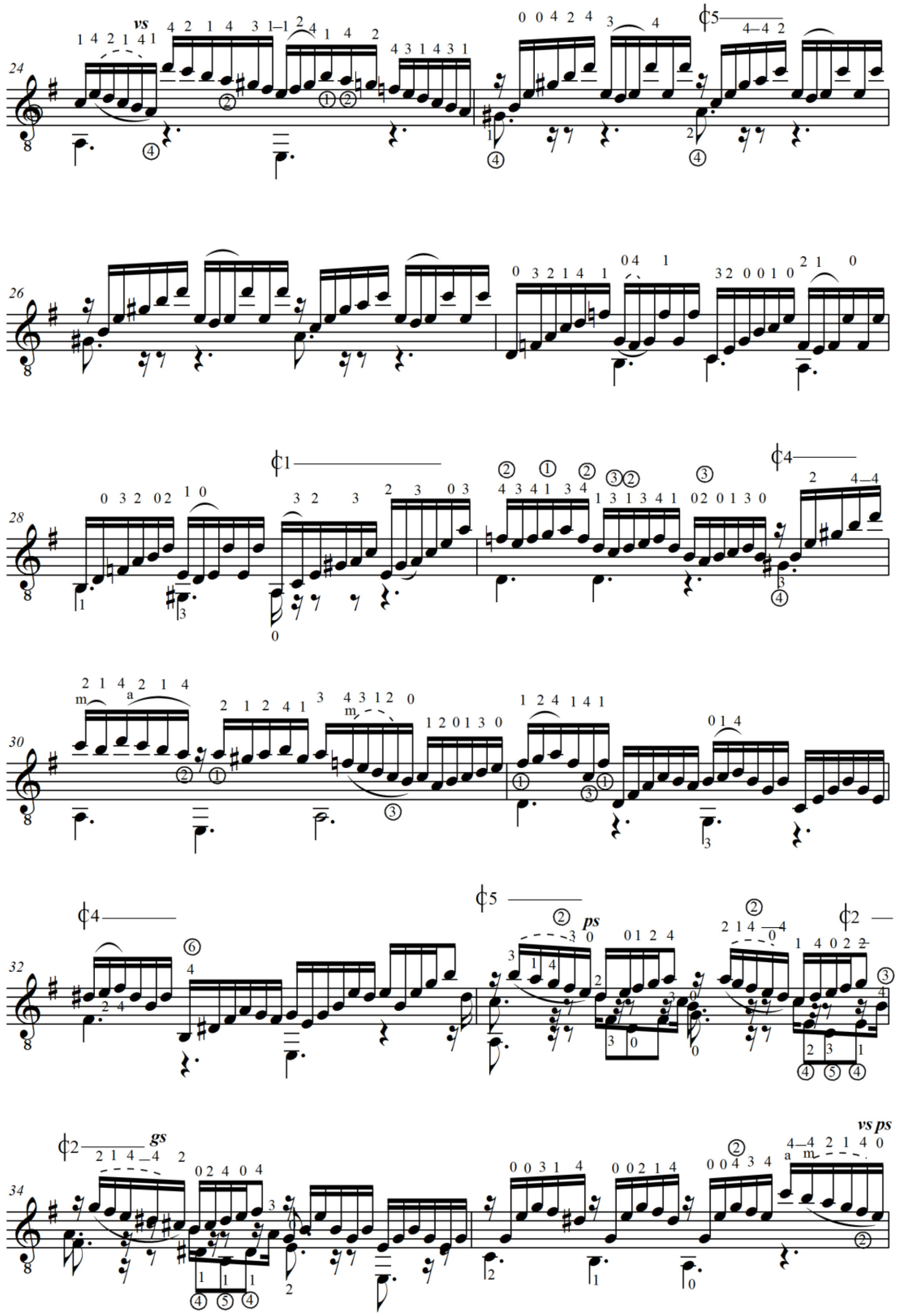
Giga

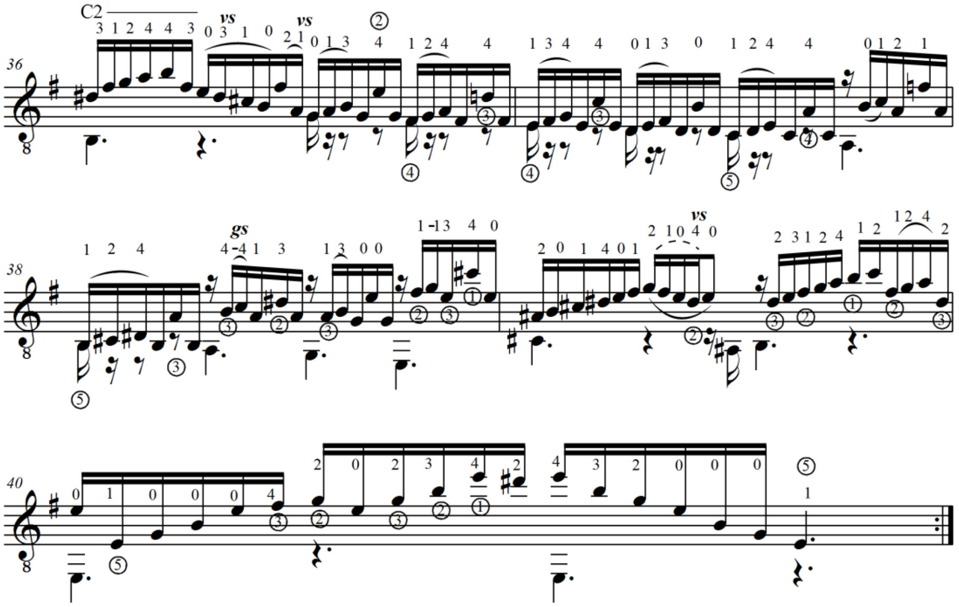
(from Partita No. 2, BWV 1004)

J. S. Bach (1685-1750)


Guitar
C1
vs
C7
2
4
6
8
10


12
₵7
₵5
14
vs vs
vs
16
₵8
vs ps
C7
C7
₵3
18
₵7
₵6
₵7
₵2
20
₵7
vs
22
vs
vs
₵7

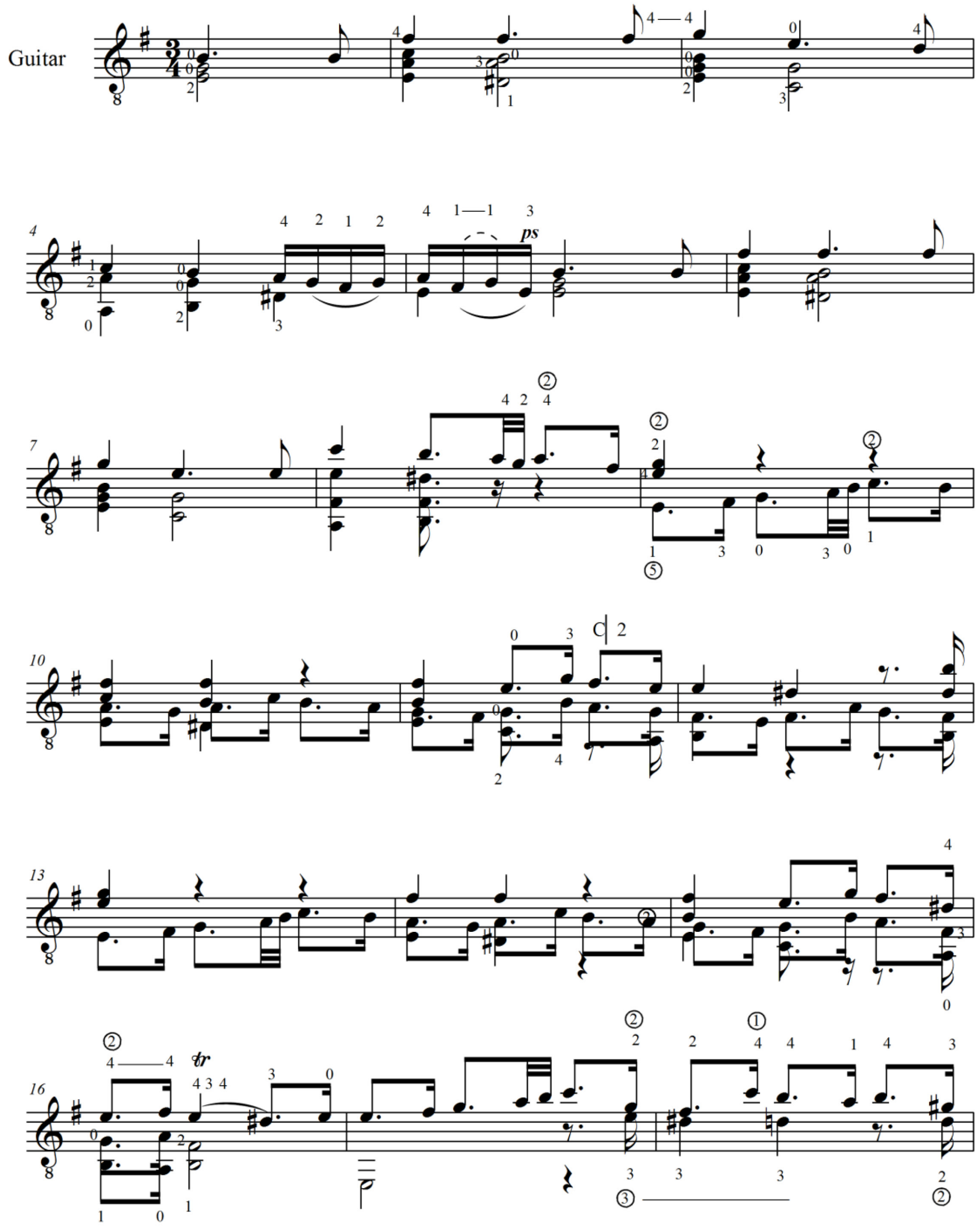

vs
ps
gs
vs ps

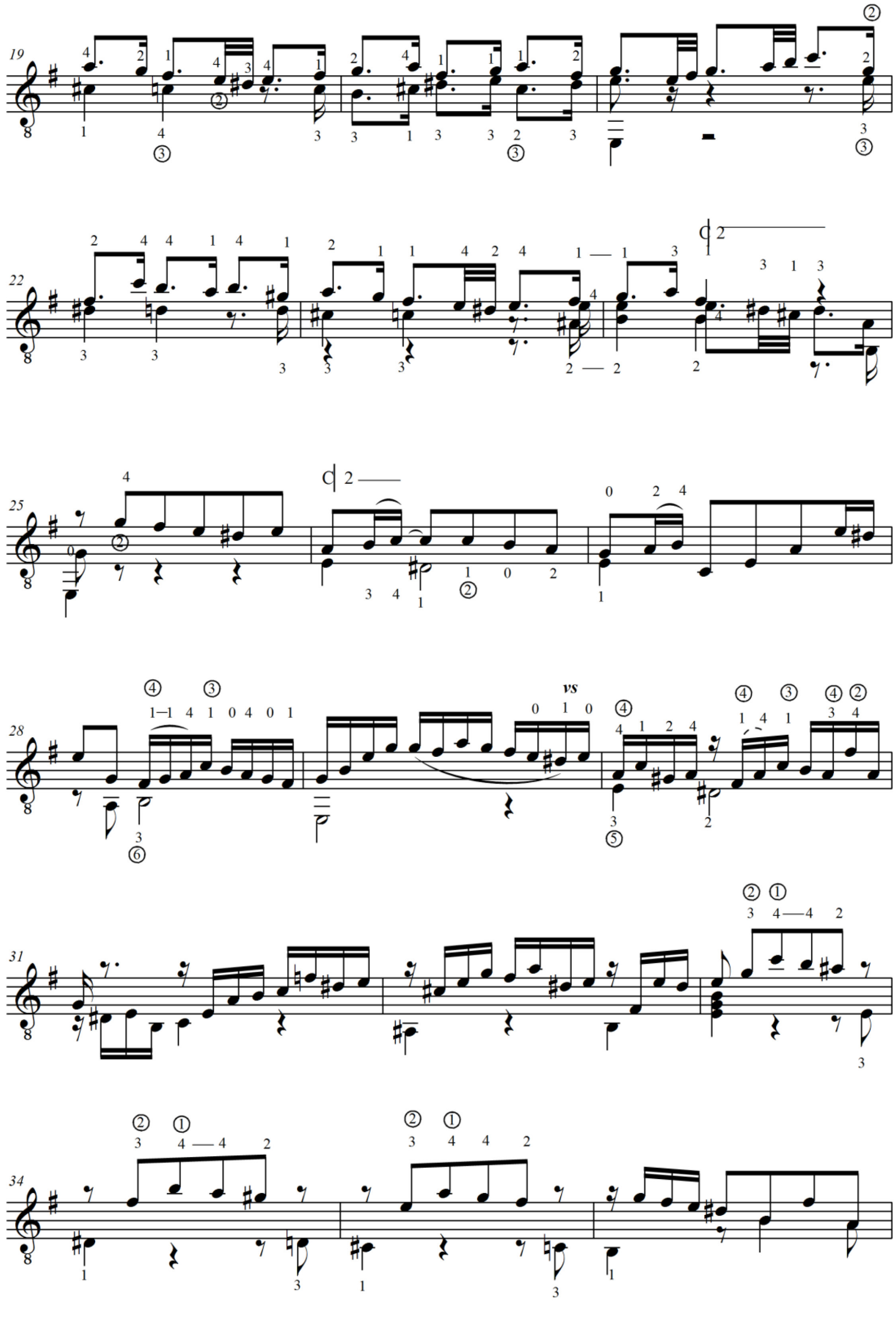

36
C2
vs
vs
38
gs
vs
40

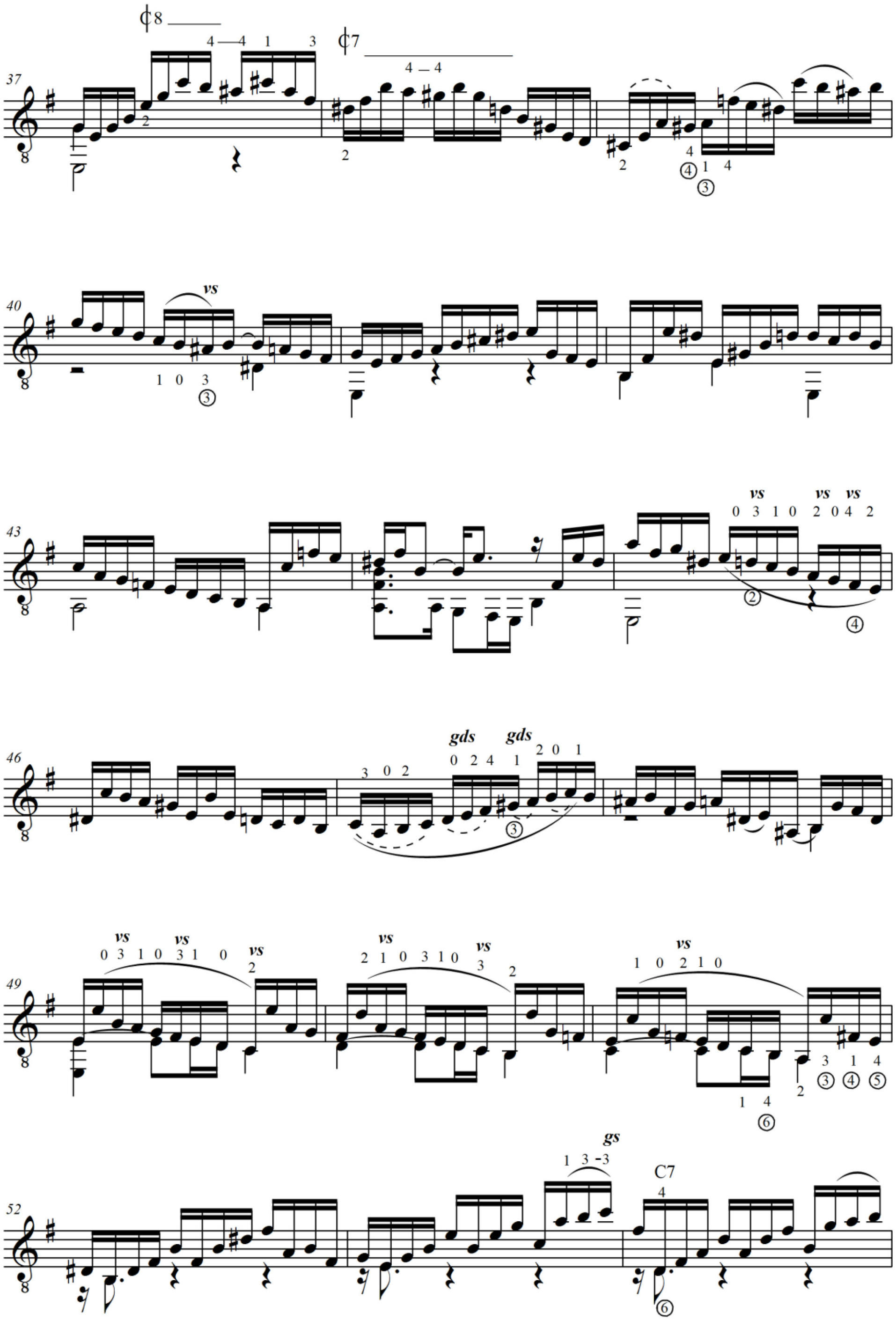
Ciaccona

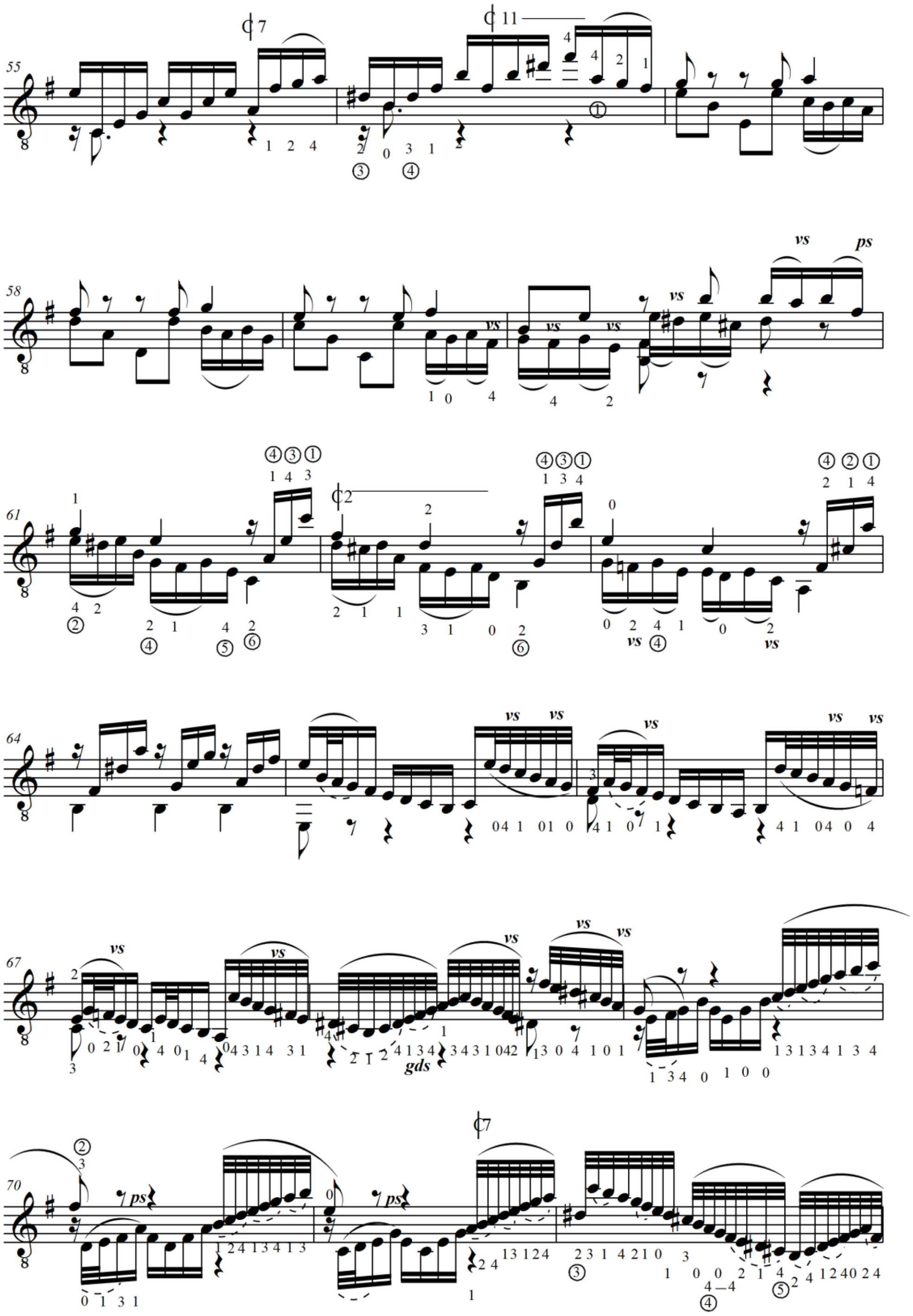
(from Partita No. 2, BWV 1004)

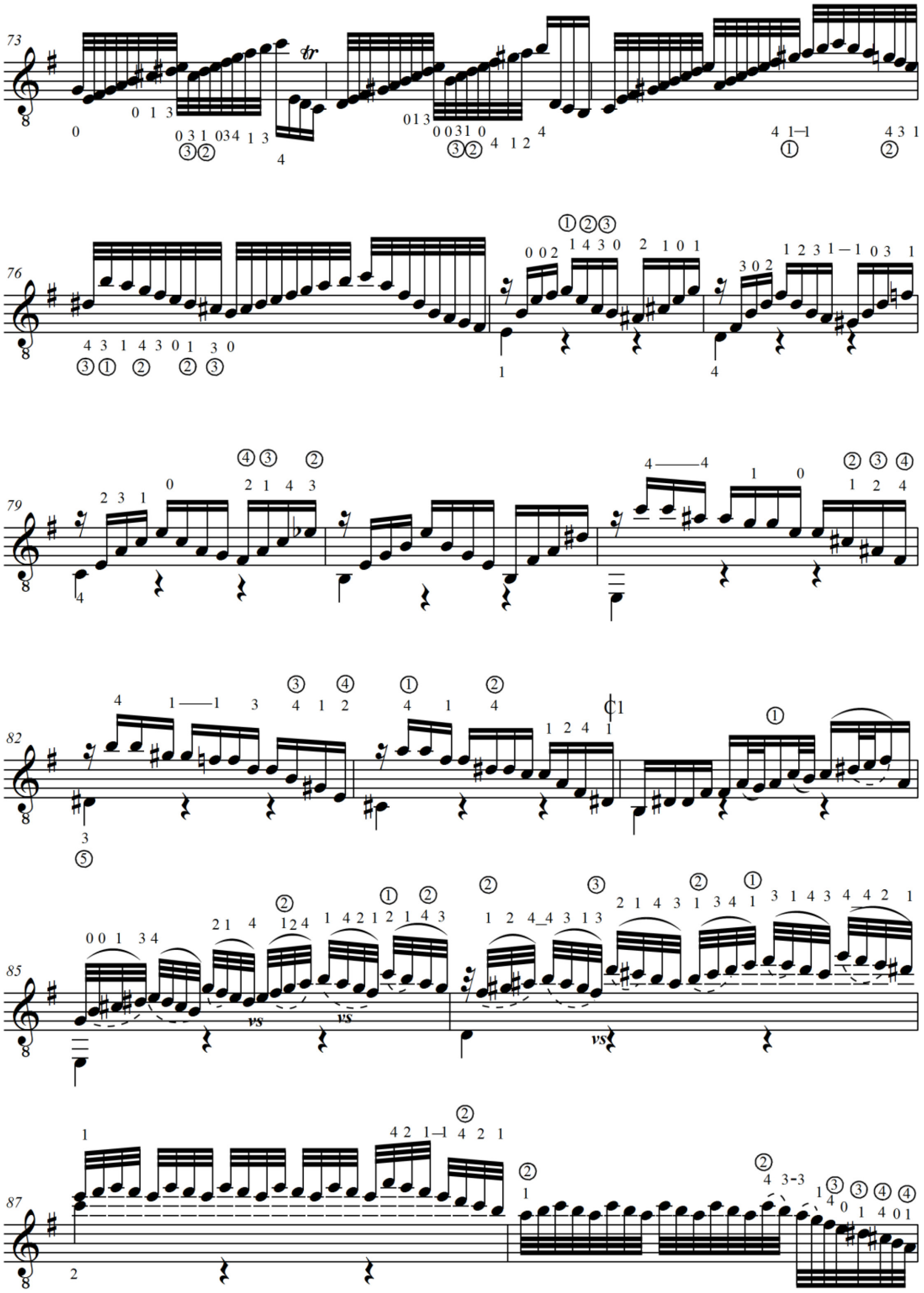
J.S. Bach (1685-1750)

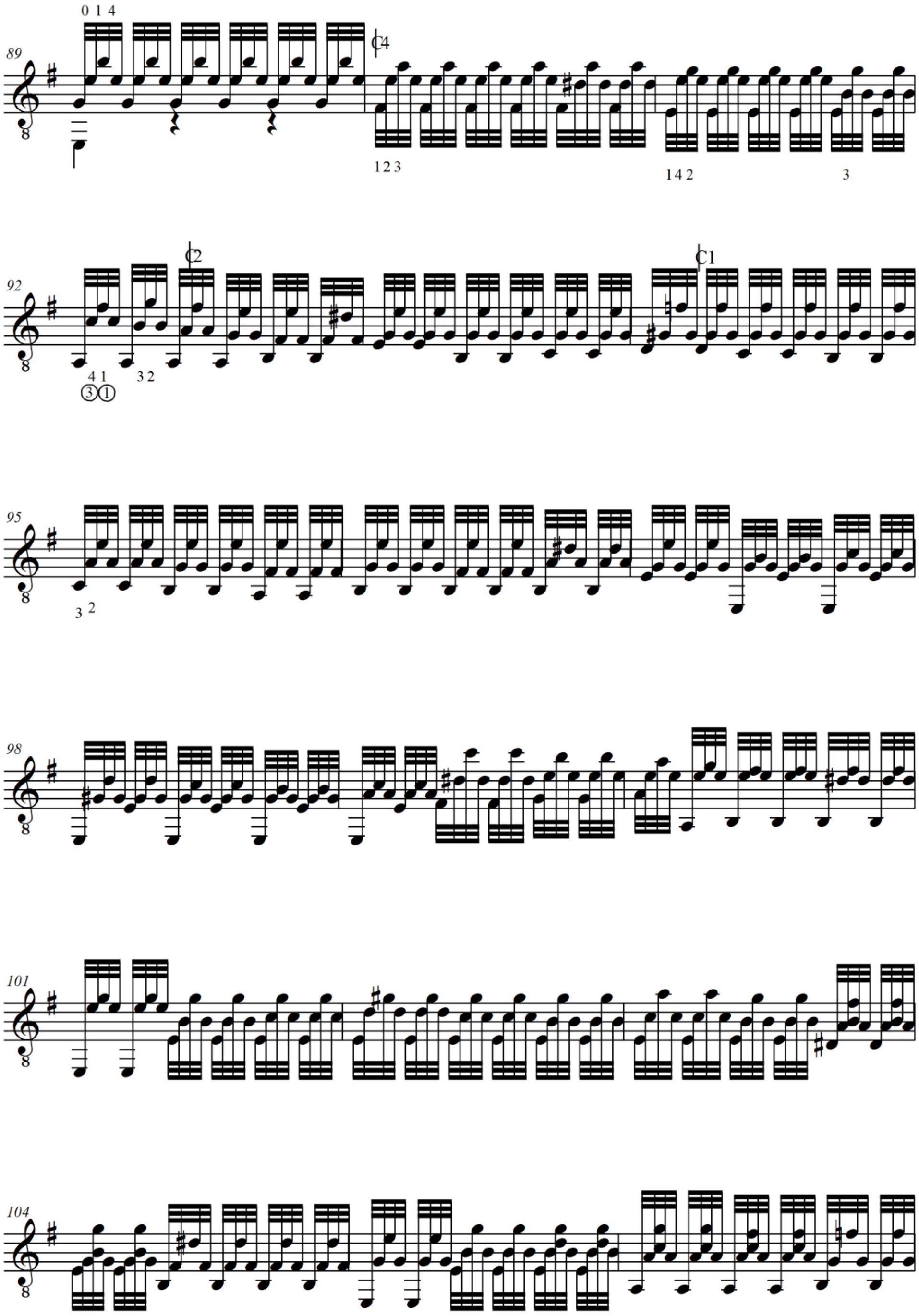

Guitar
ps
tr
C 2

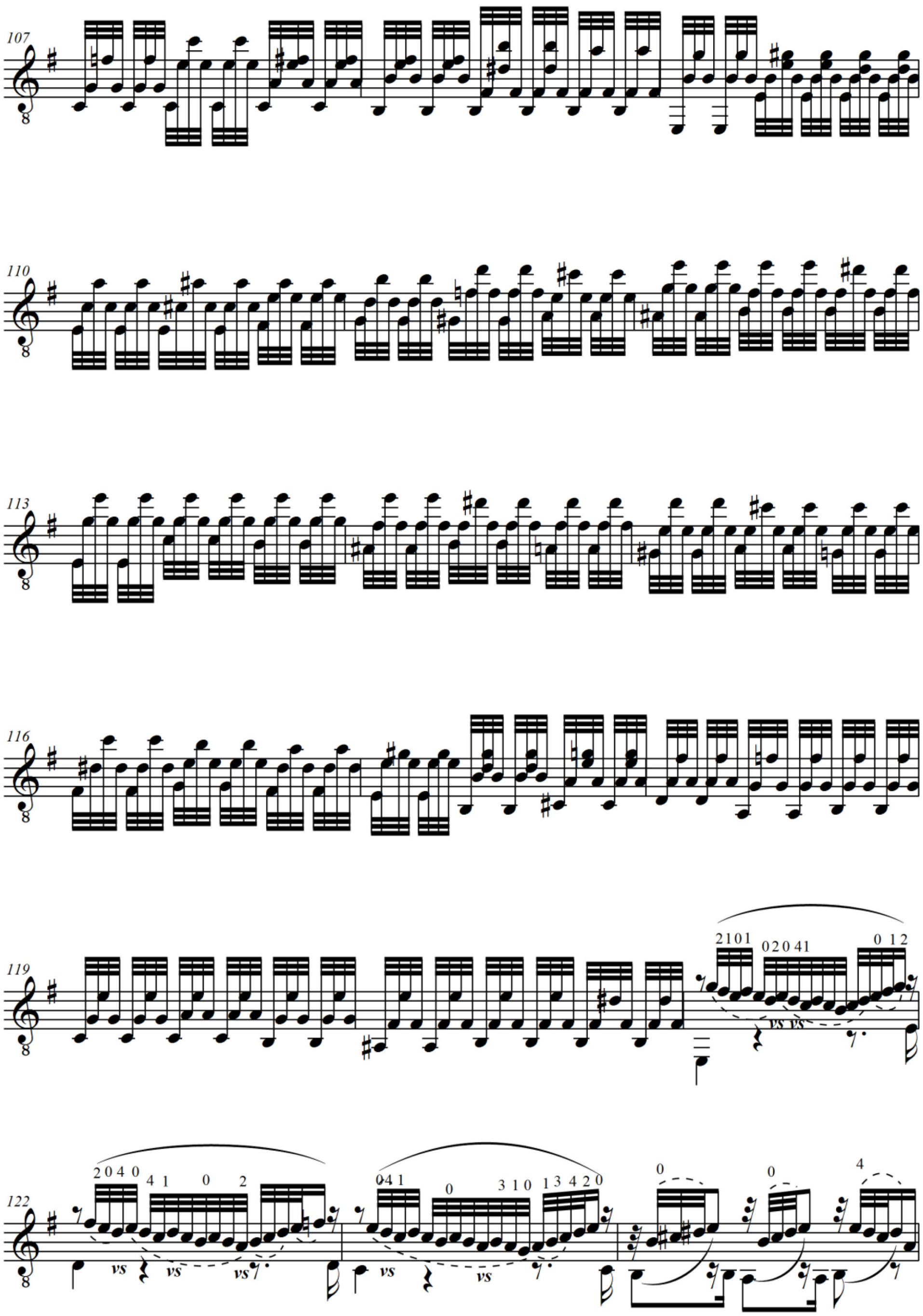

C 2
C 2
vs

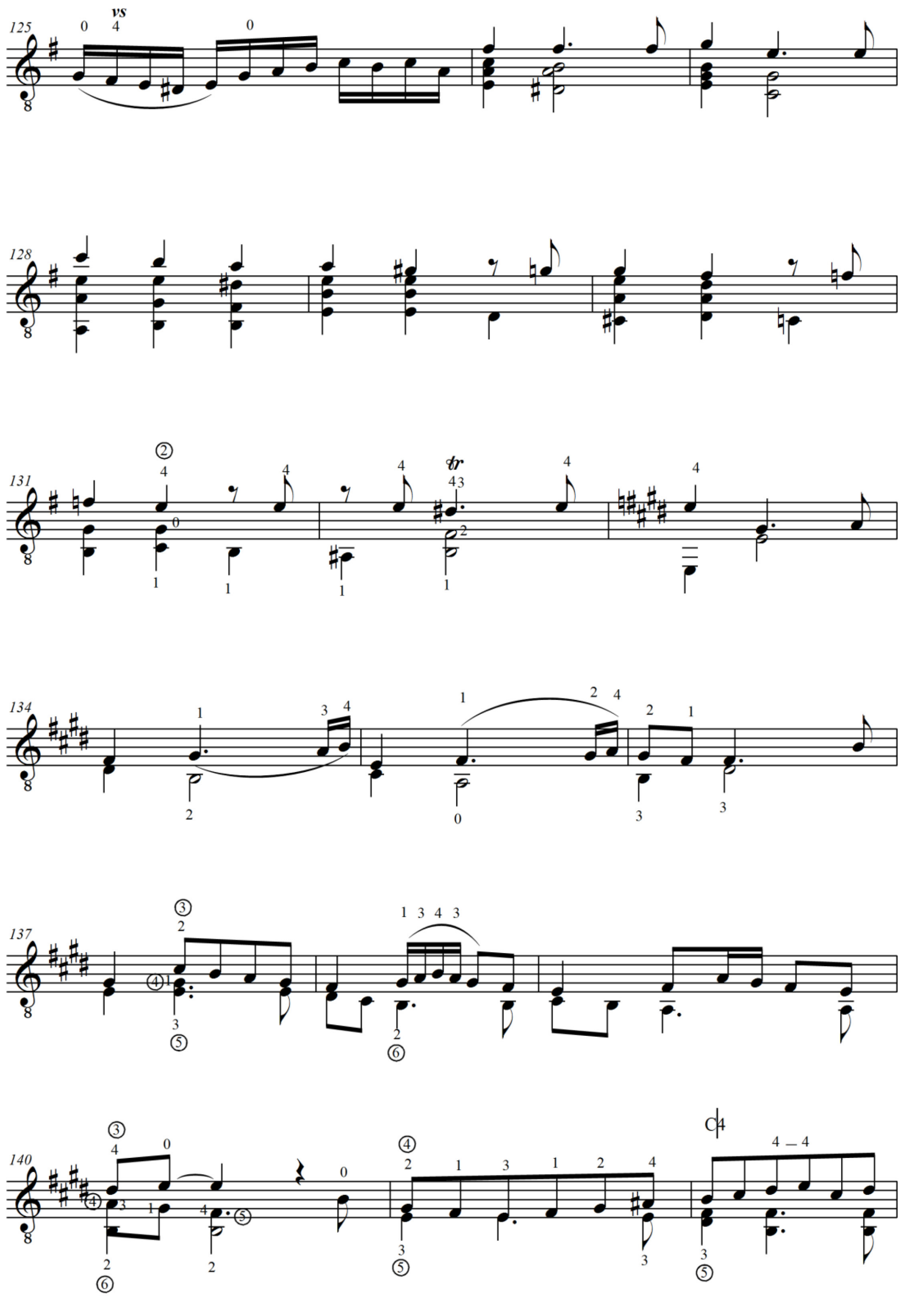

₵8
₵7
37
40
43
46
49
52
vs
gds
gs
C7

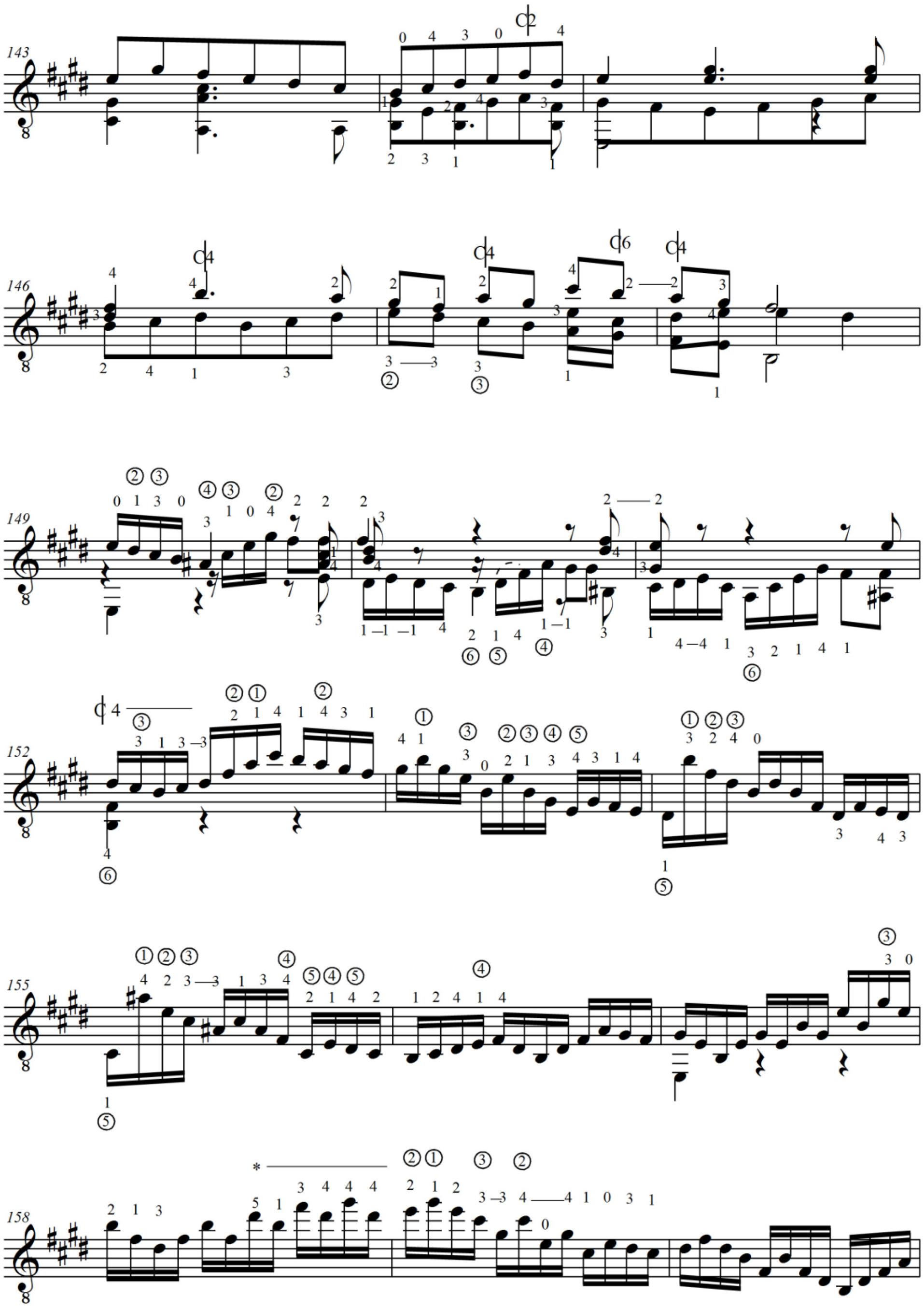

55
C 7
C 11
58
vs
ps
61
C2
64
67
gds
70
C7


73
tr
76
79
82
C1
85
vs
vs
vs
87

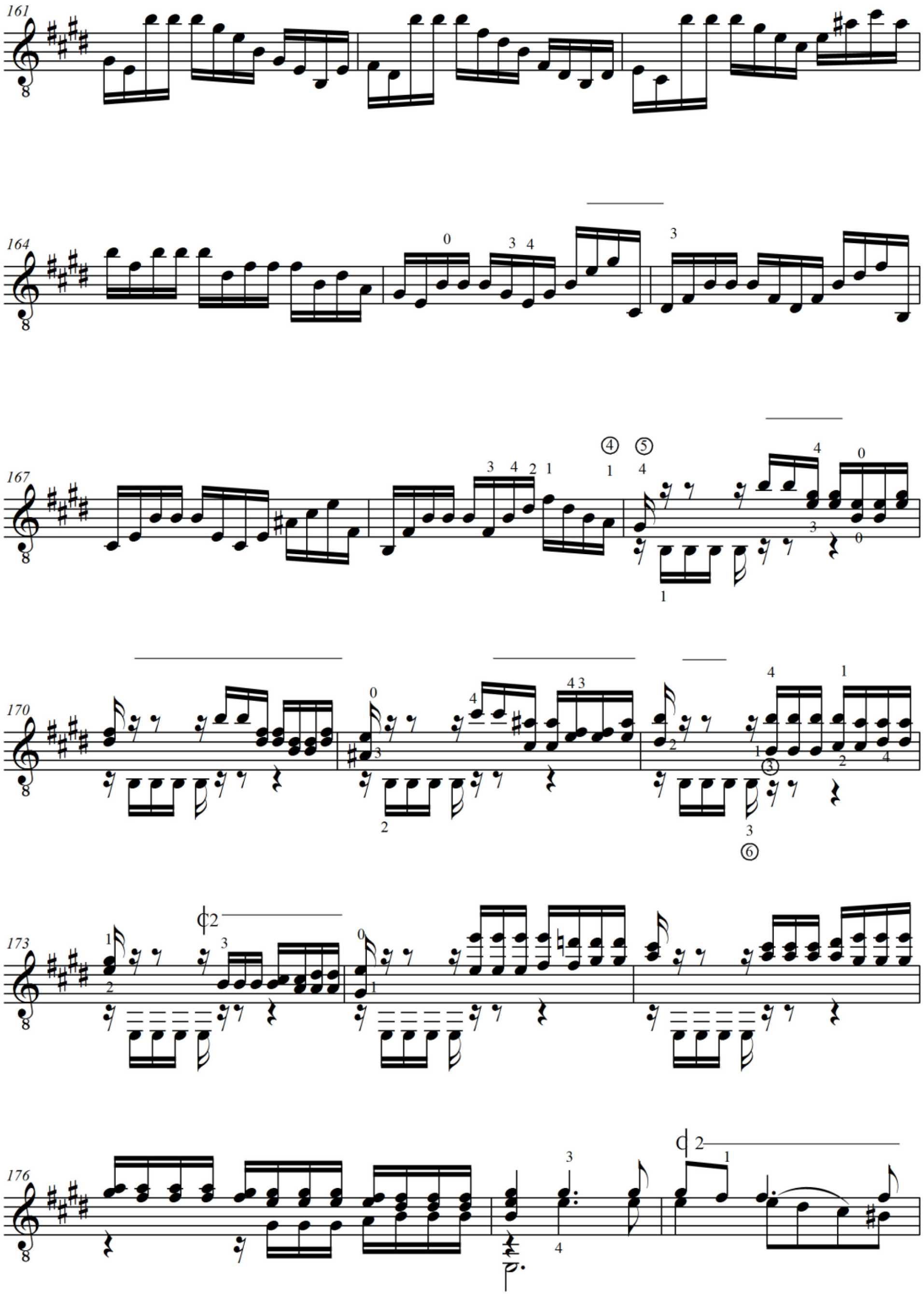

89
0 1 4
C4
1 2 3
1 4 2
3
92
C2
C1
4 1
③①
3 2
95
3 2
98
101
104

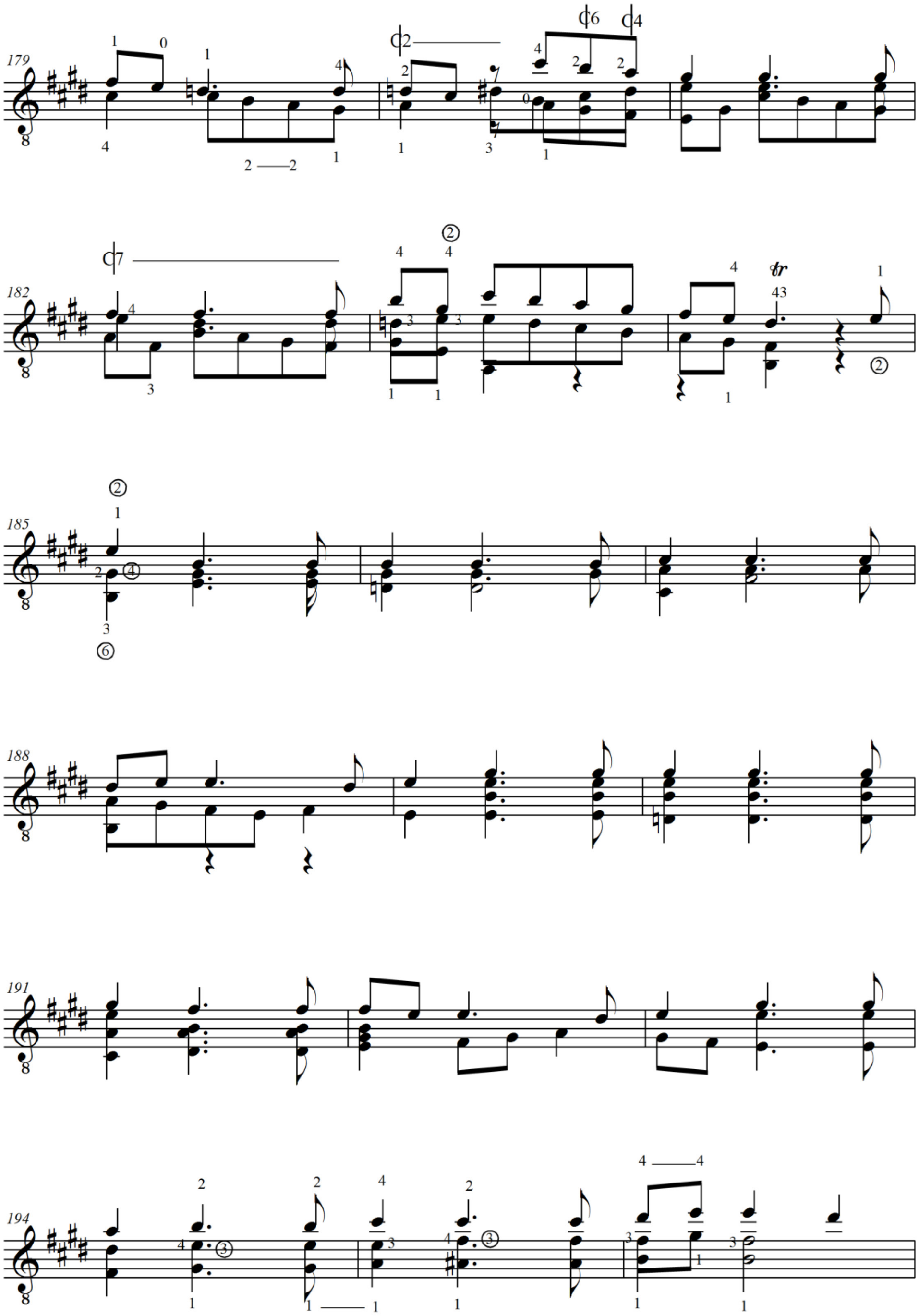

107
110
113
116
119
122
2 1 0 1
0 2 0 4 1
0 1 2
vs vs
2 0 4 0
4 1
0
2
vs vs vs
0 4 1
0
3 1 0
1 3 4 2 0
vs vs
0
0
4
8

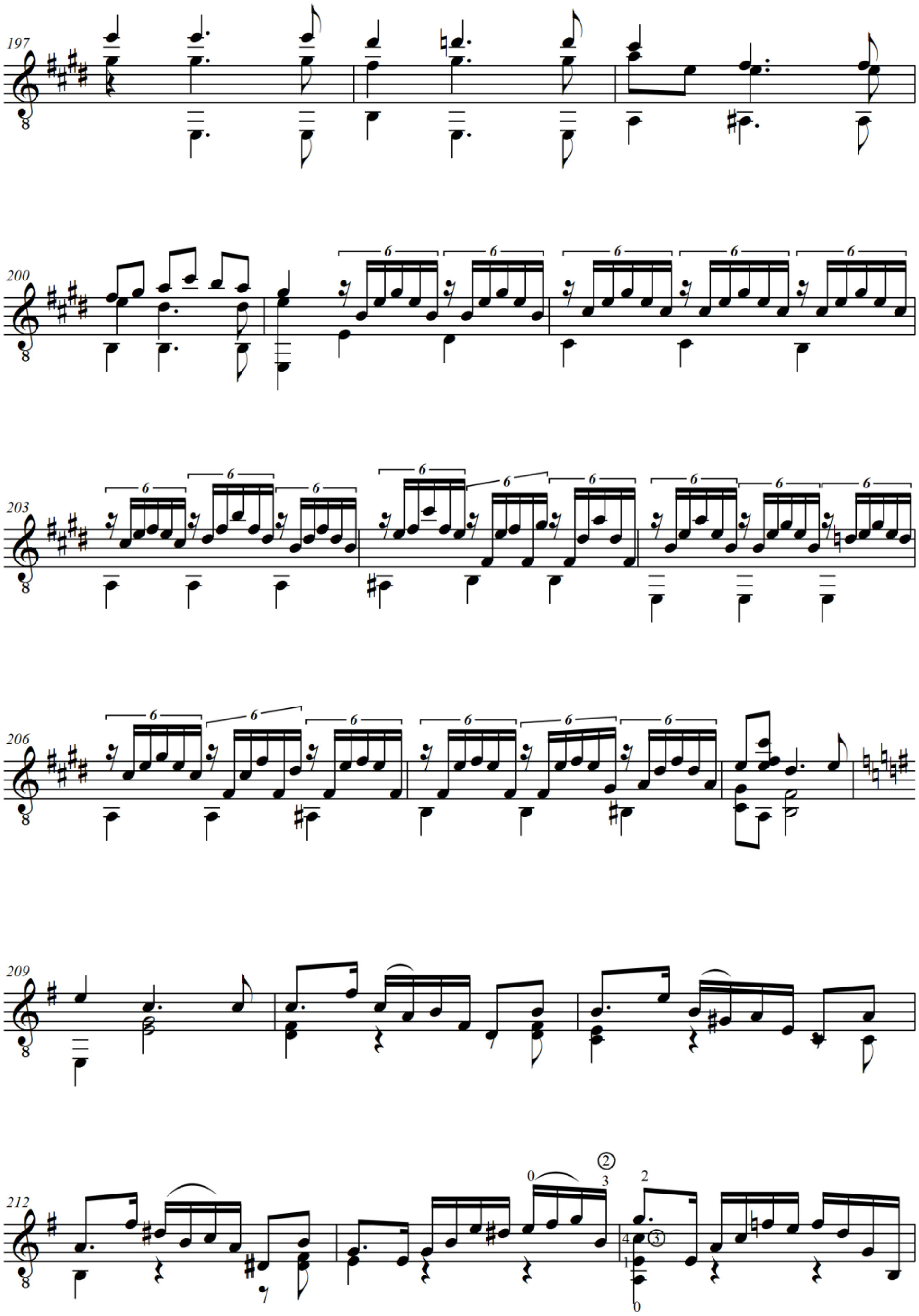

vs
tr
C4

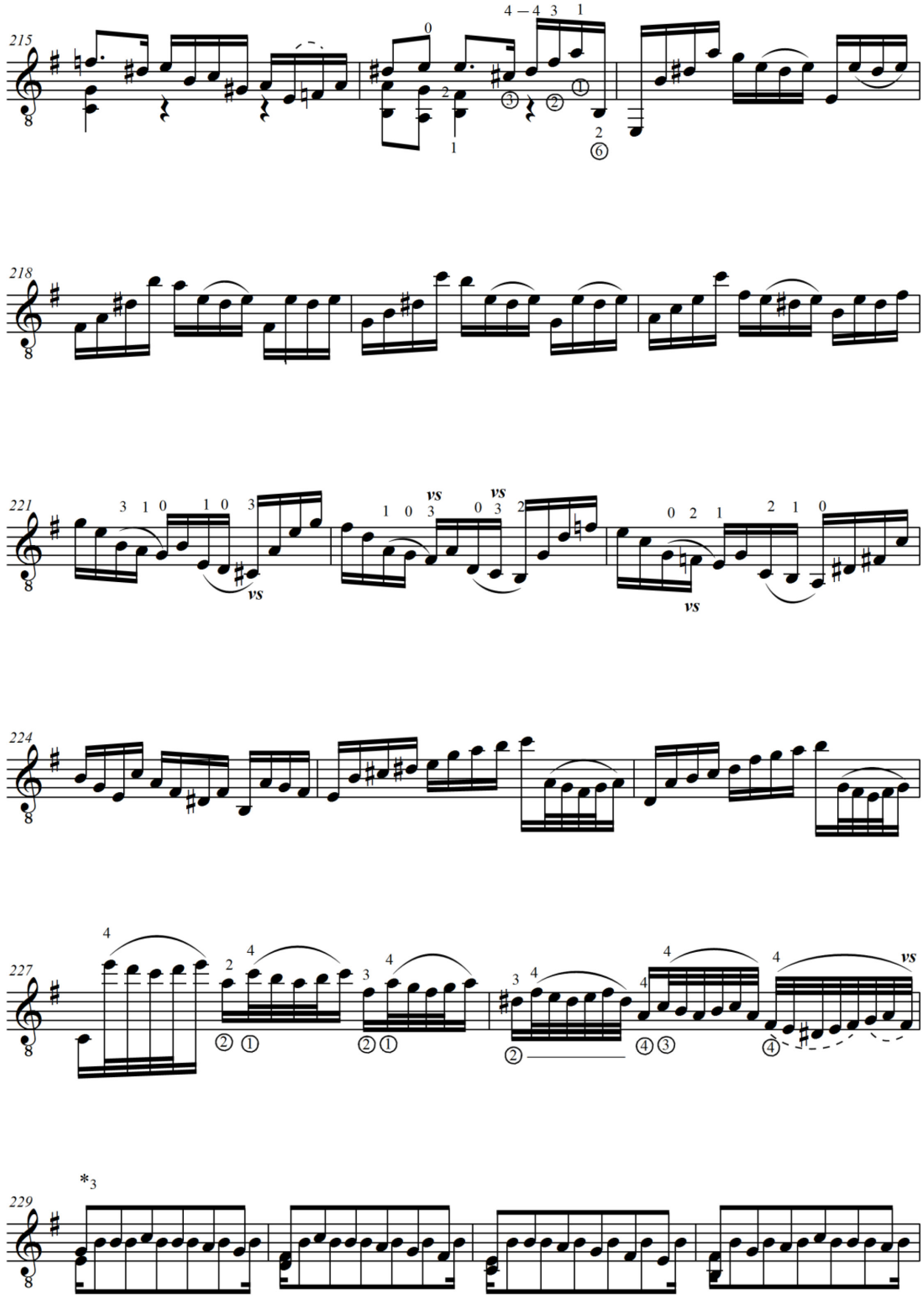

143
C2
146
C4
C6
149
152
C4
155
158
*

*- Barring strings 1 and 2 with finger 4 (fret 16). Finger 5 is the left hand thumb (fret 11; string1). Mantain all fingers postioned until the shift of finger 2 on the downbeat of m. 158.


C2
C2

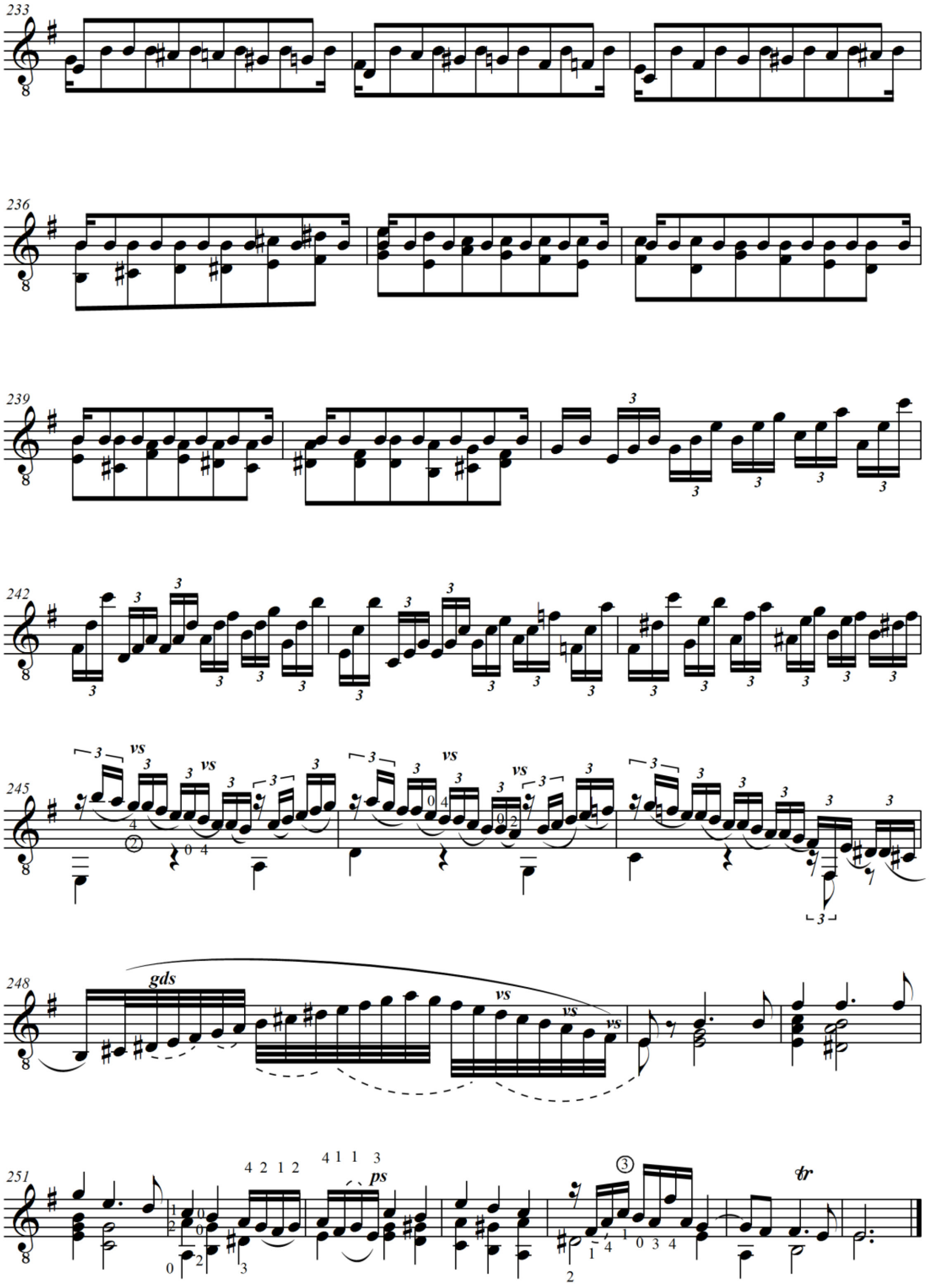

179
C2
C6
C4
182
C7
tr
185
188
191
194


②
③


215
218
221
224
227
229
*3
vs

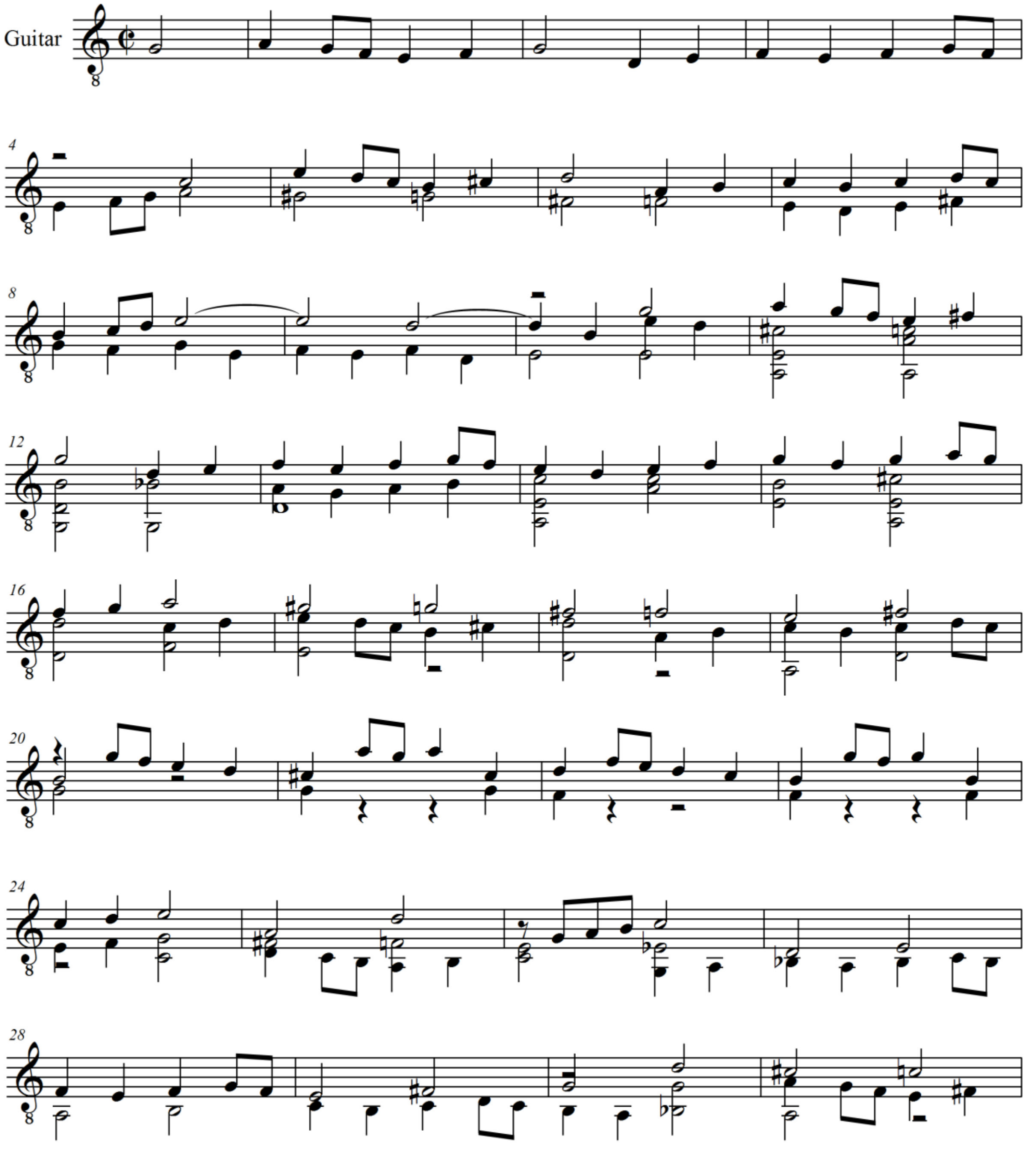
---

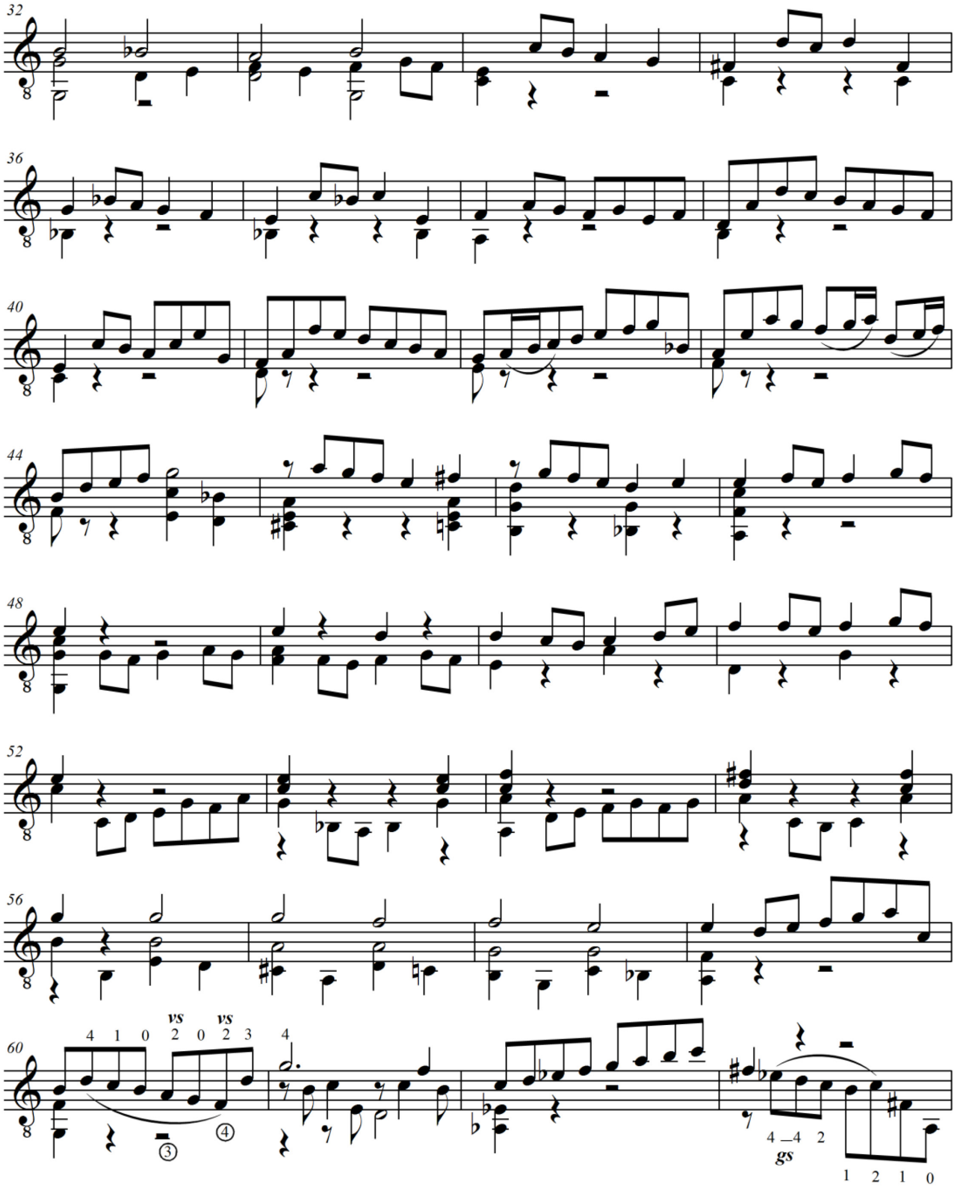
*3 In the original, each two notes are slurred (6 slurs per measure; not shown in the arrangment)


233
236
239
242
245
248
251
vs
gds
ps
tr
②
③

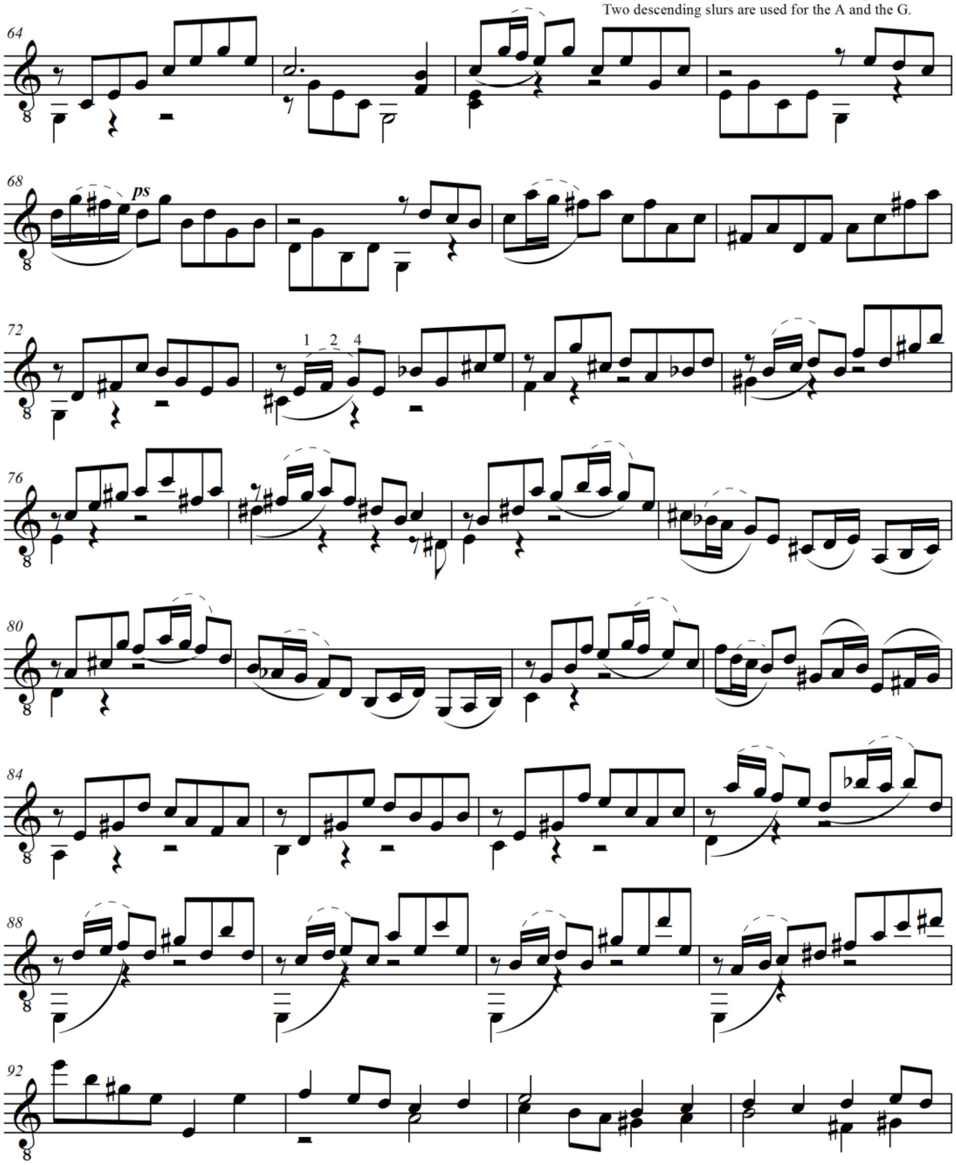
Fuga

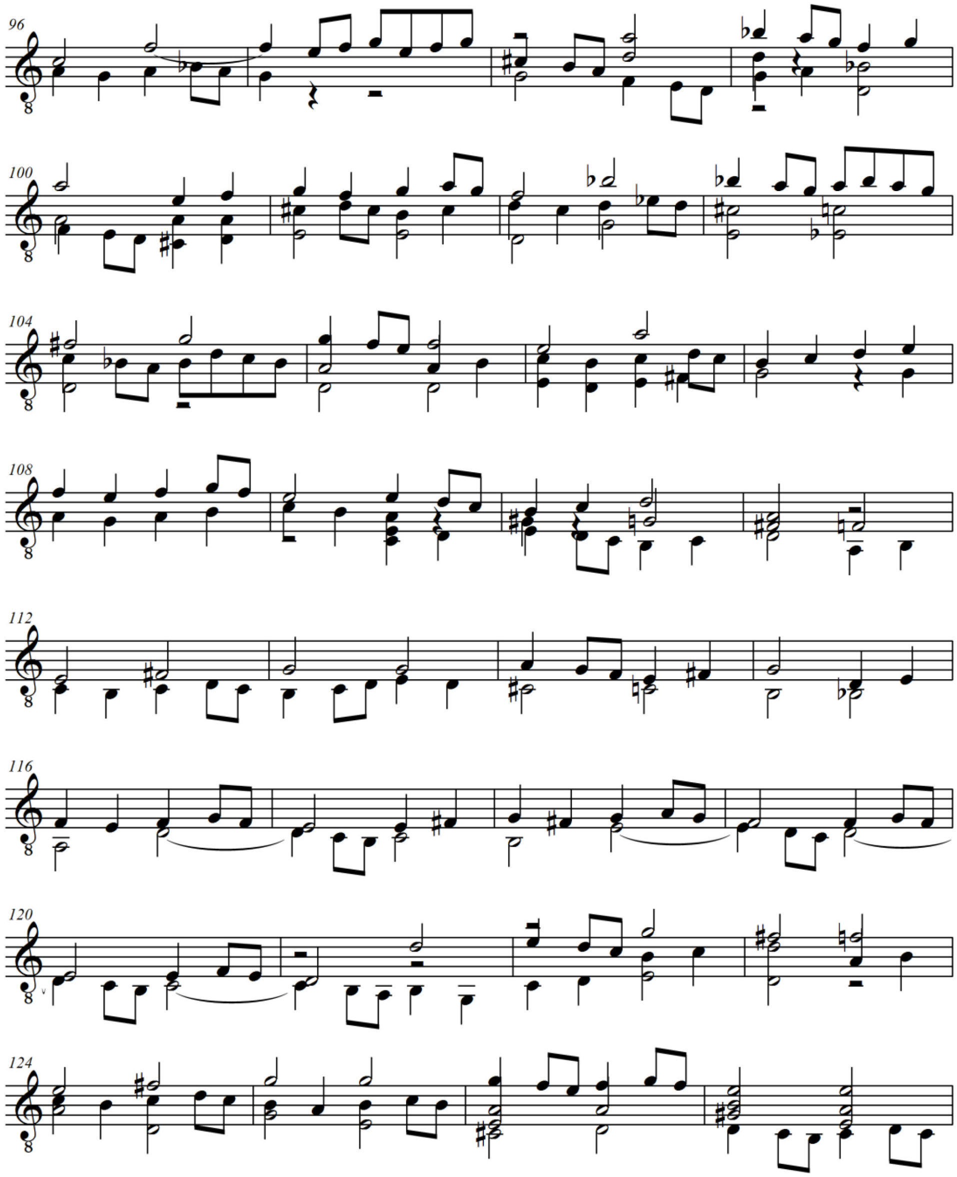
(from Sonata No. 3, BWV 1005) **J. S. Bach (1685-1750)**

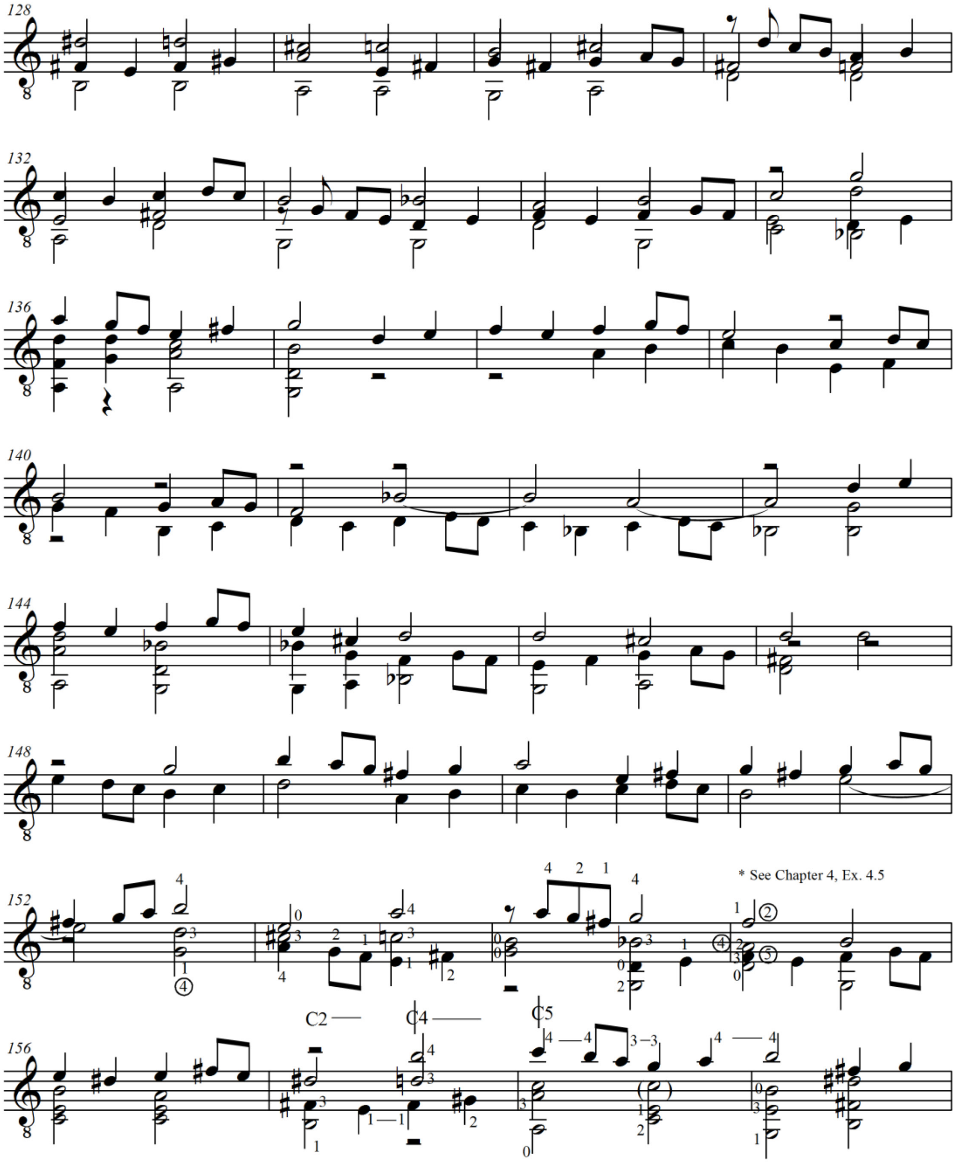

Guitar
8
4
8
12
16
20
24
28


32
36
40
44
48
52
56
60
4 1 0 2 0 2 3
vs
vs
③
④
4
4 4 2
gs
1 2 1 0

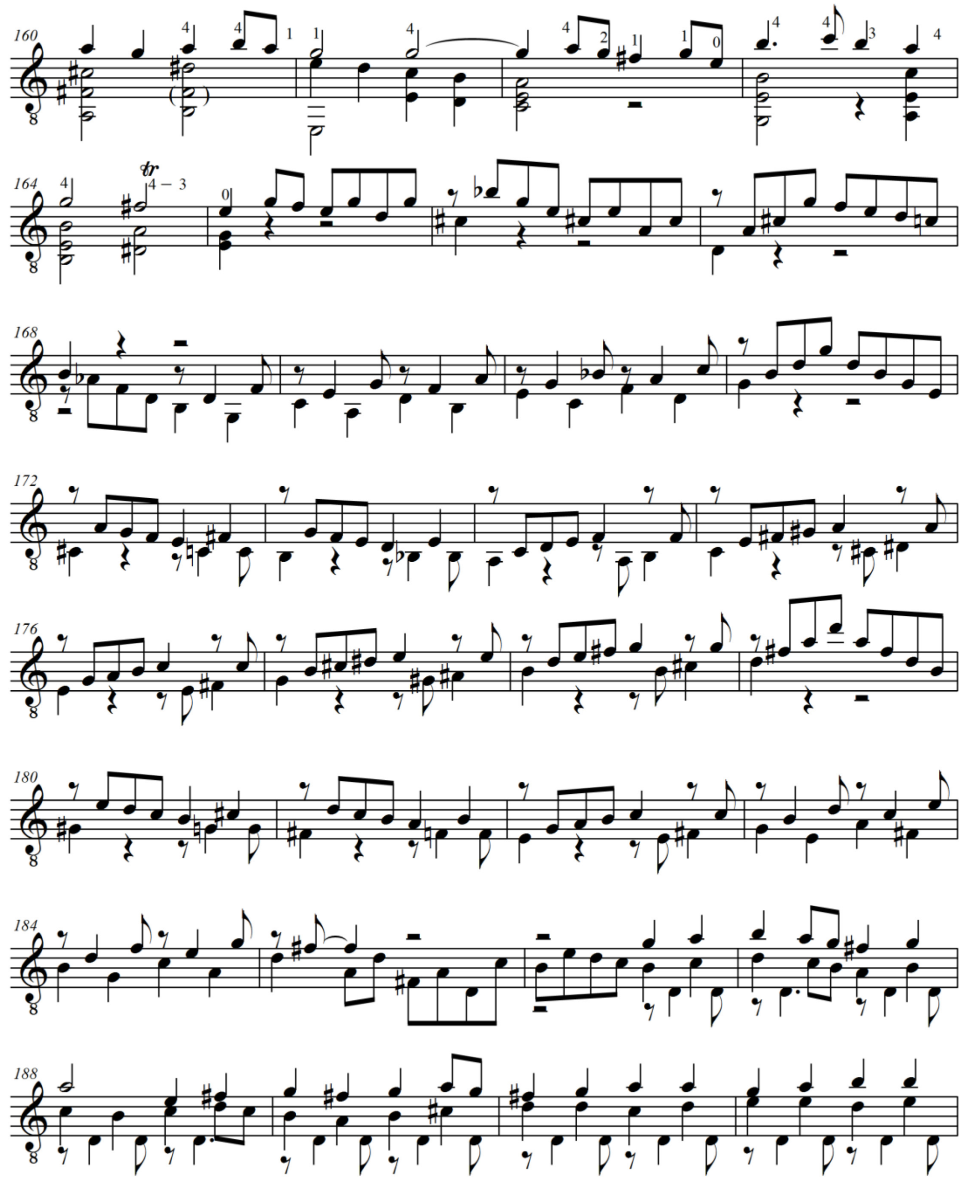
* Play the Bb only by the left hand on string 3.
Two descending slurs are used for the A and the G.

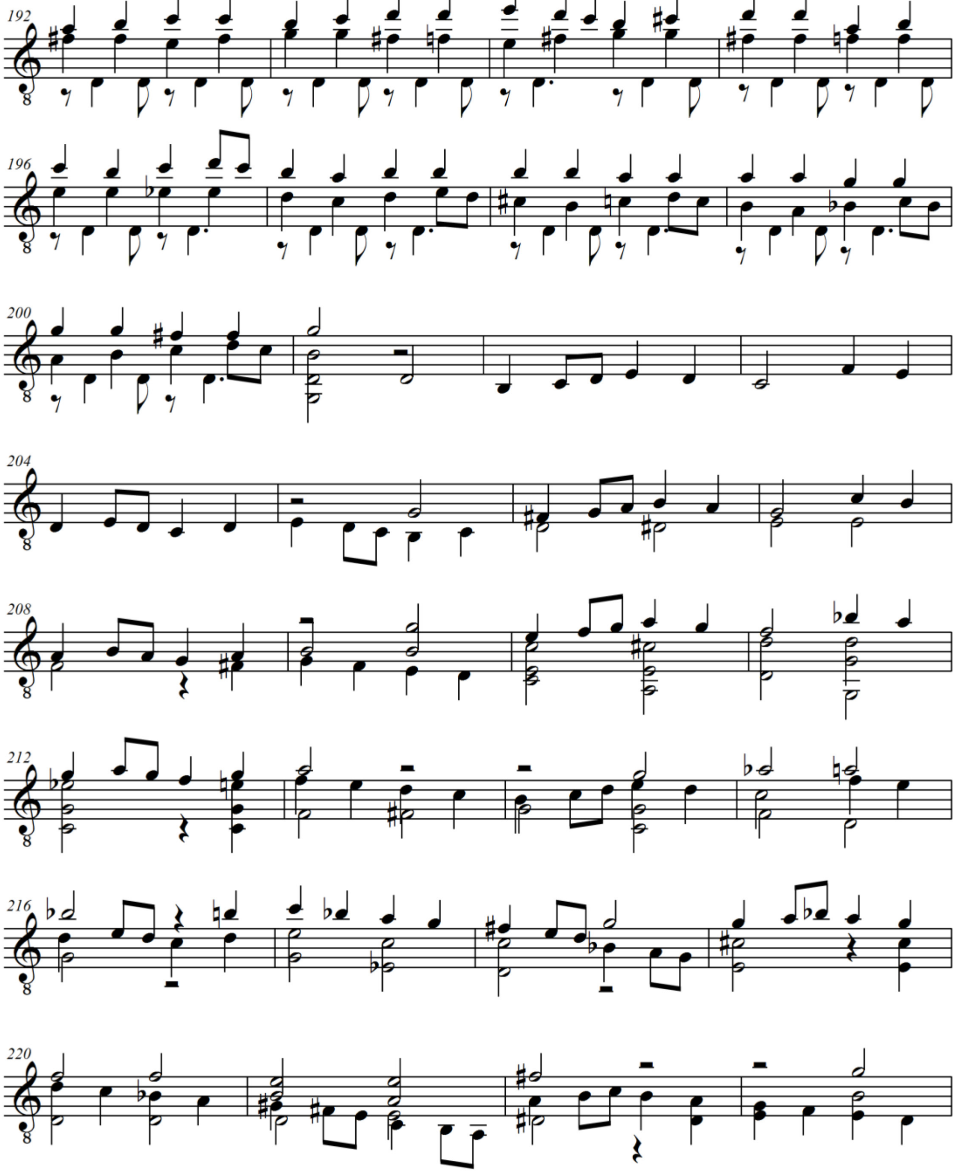

64
68
ps
72
1
2
4
76
80
84
88
92
8

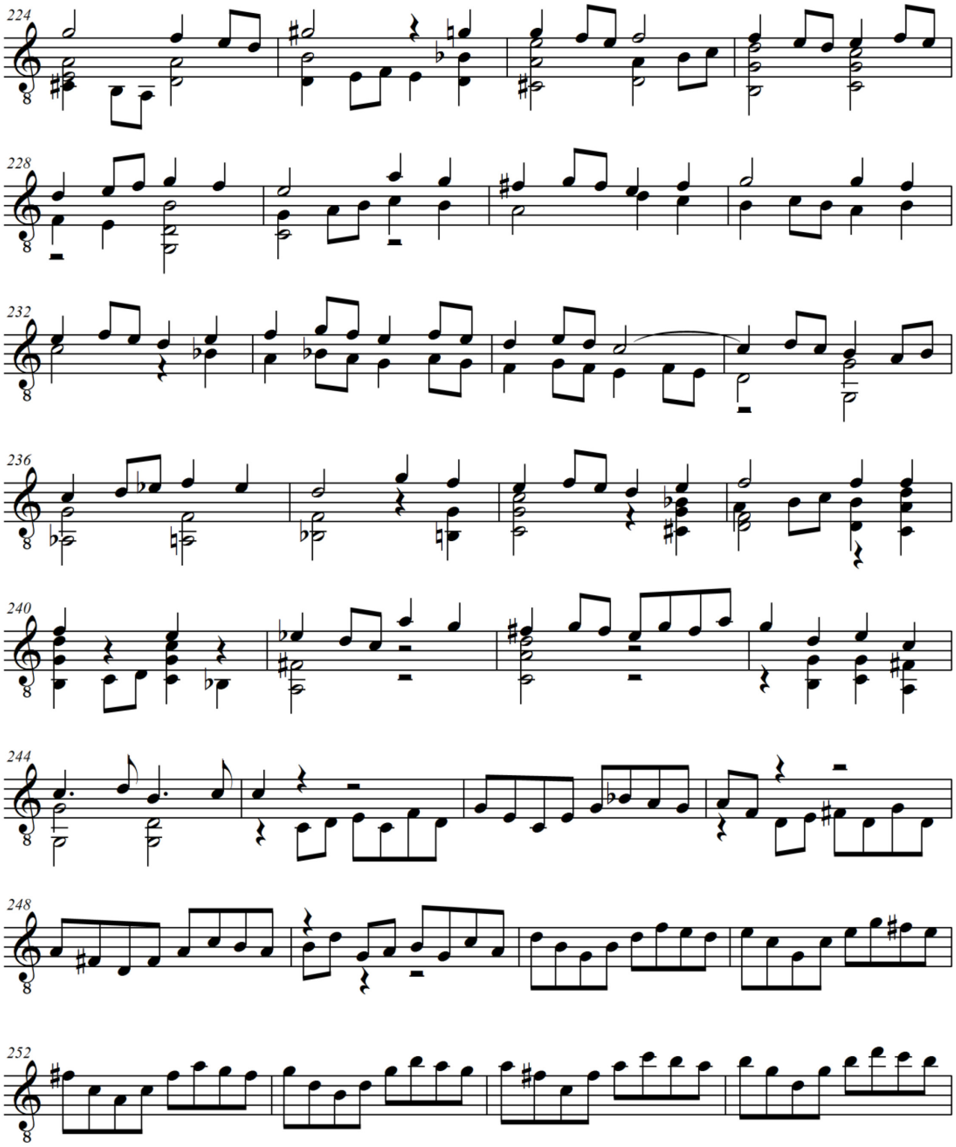


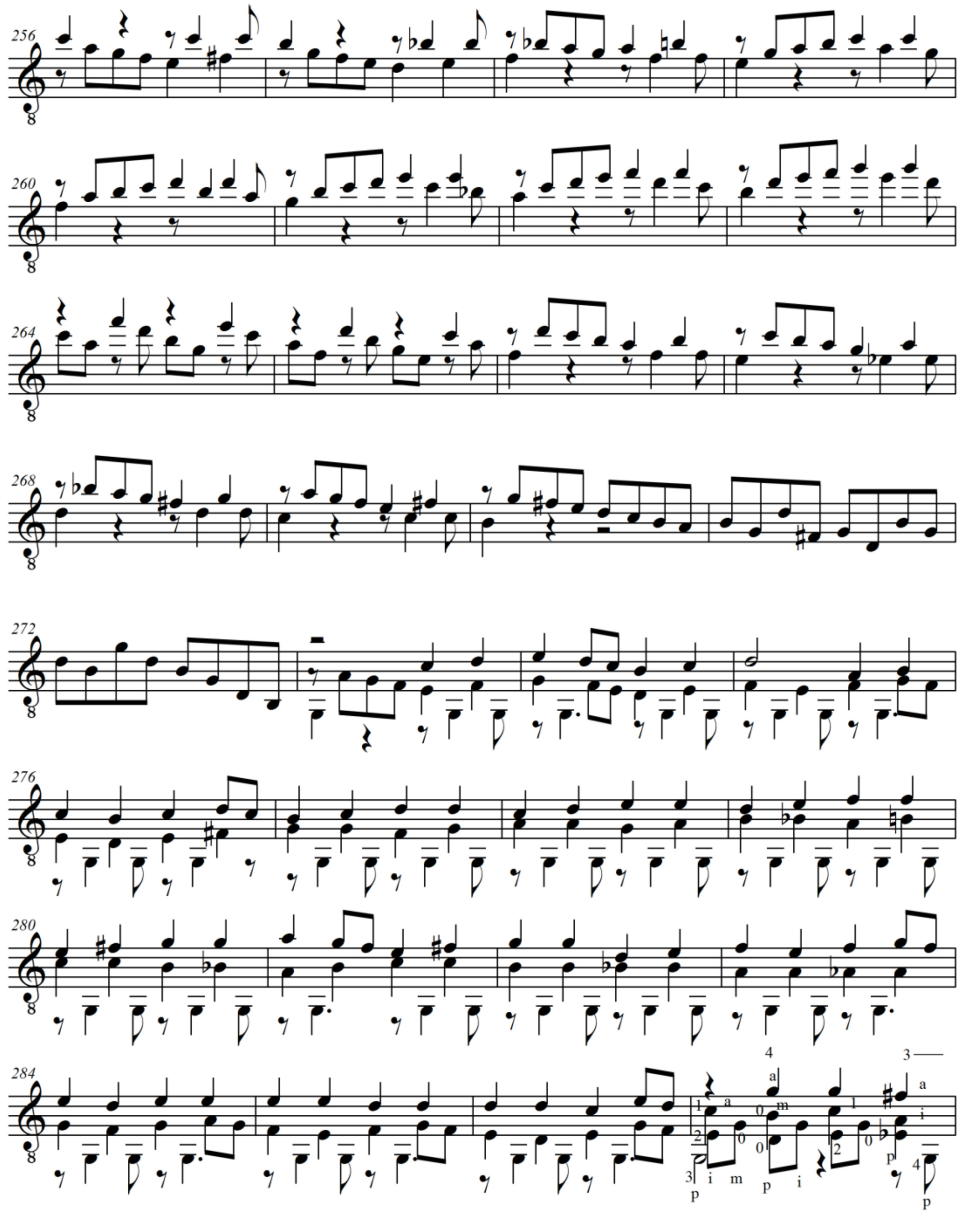

128
132
136
140
144
148
152
156
C2
C4
C5

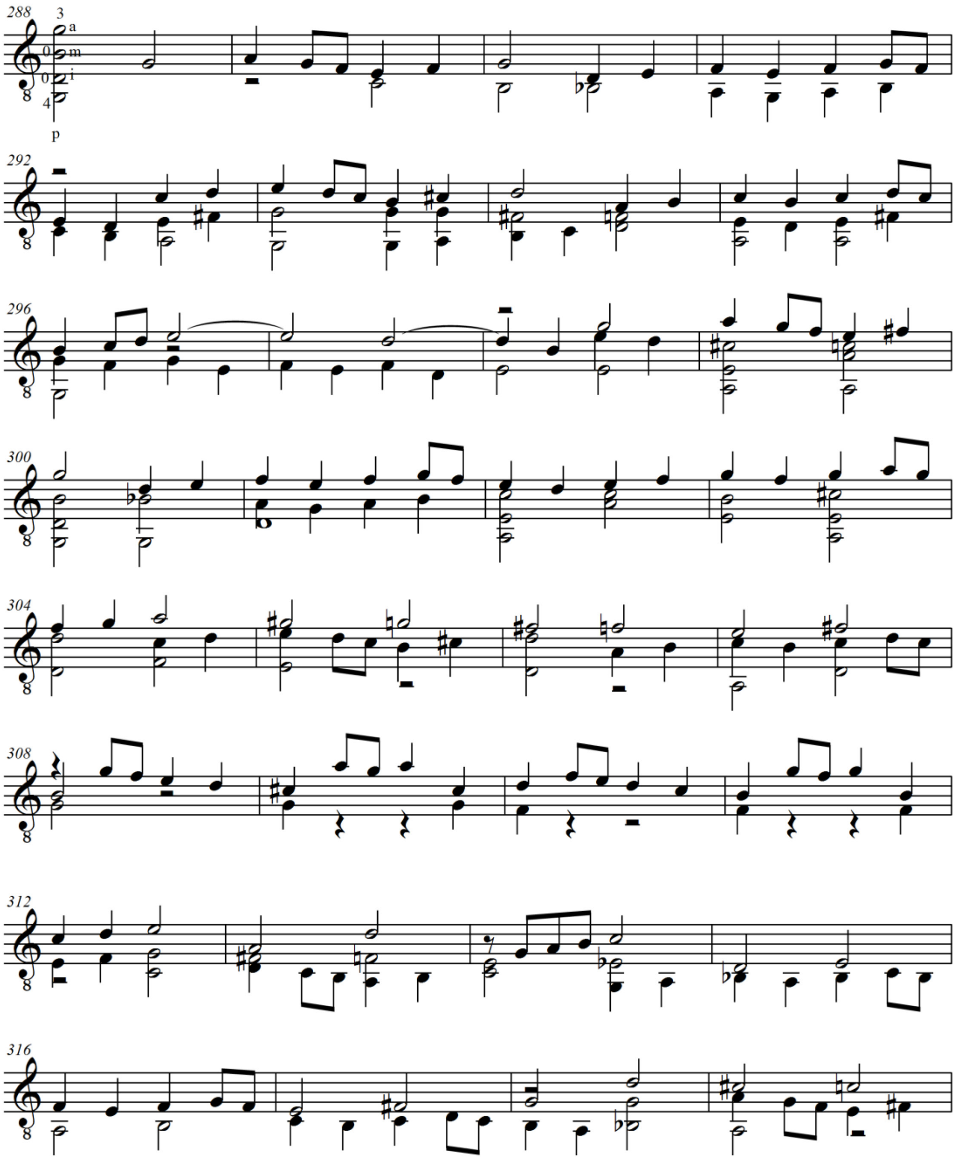
* See Chapter 4, Ex. 4.5

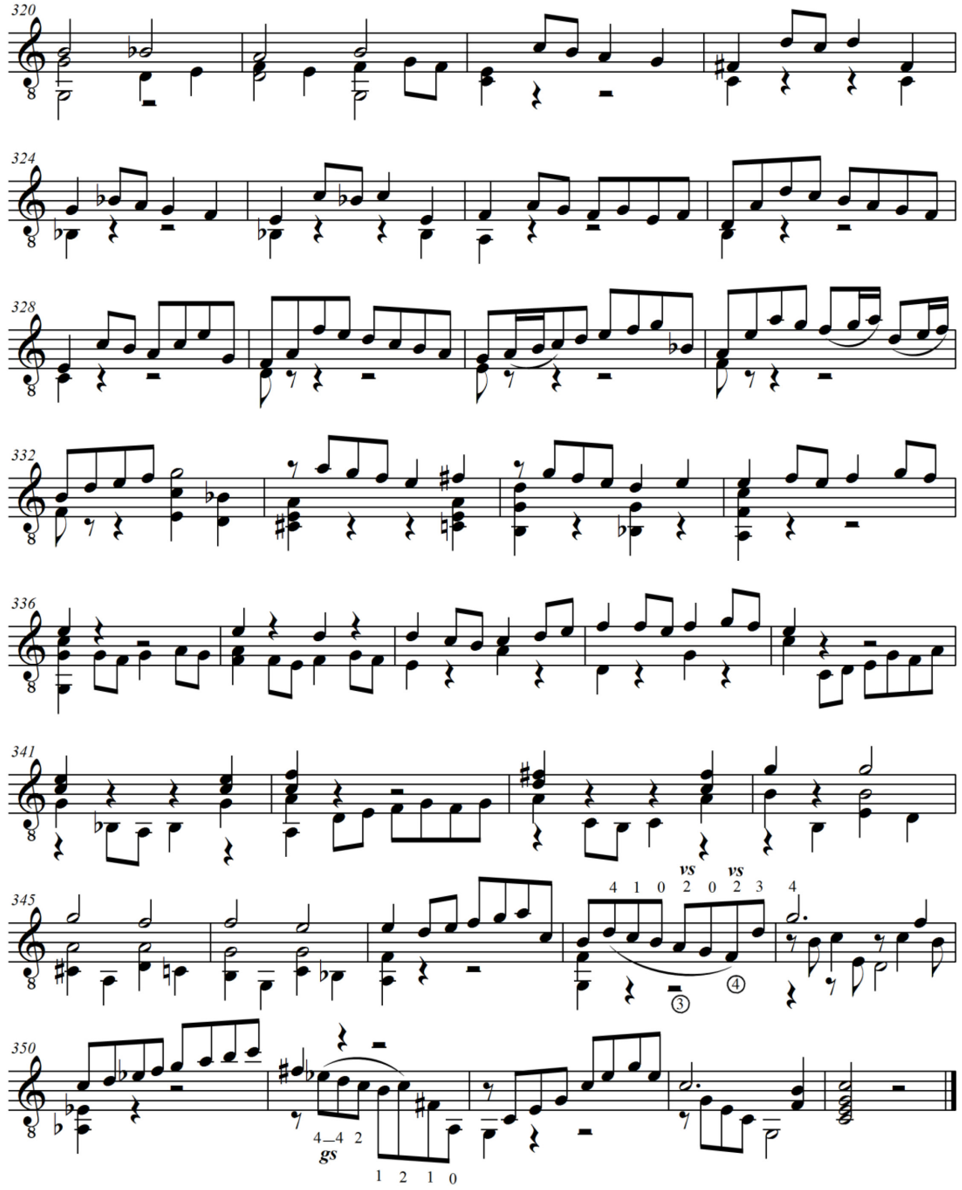

tr
4 – 3






a
m
i
p

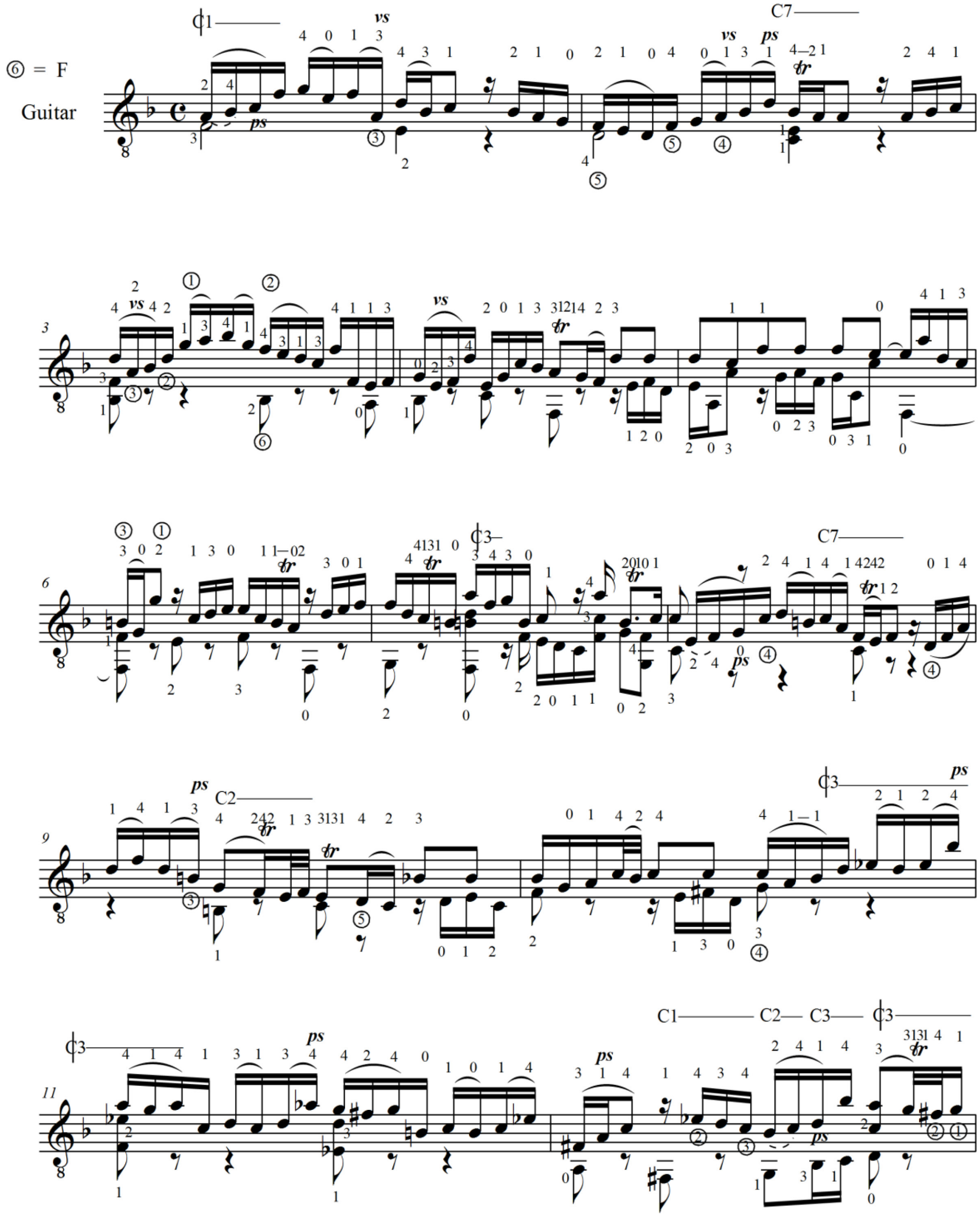

a
m
i
p

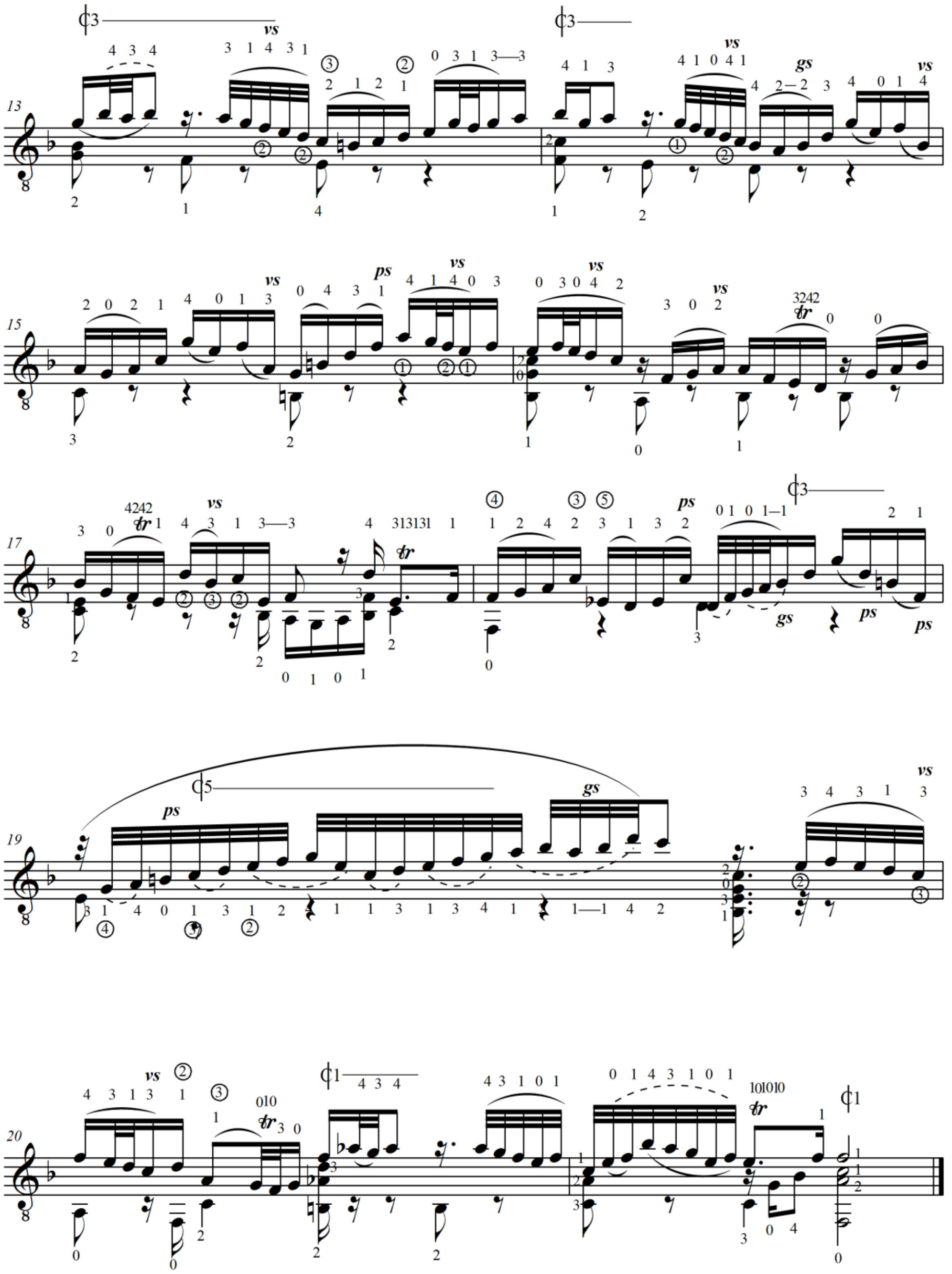

320
324
328
332
336
341
345
350
4 1 0 2 0 2 3 4
vs
vs
③
④
4—4 2
gs
1 2 1 0

Largo

(from Sonata No. 3, BWV 1005)

J.S. Bach (1685-1750)


⑥ = F
Guitar
C1
C7
vs
ps
tr
C3
C2

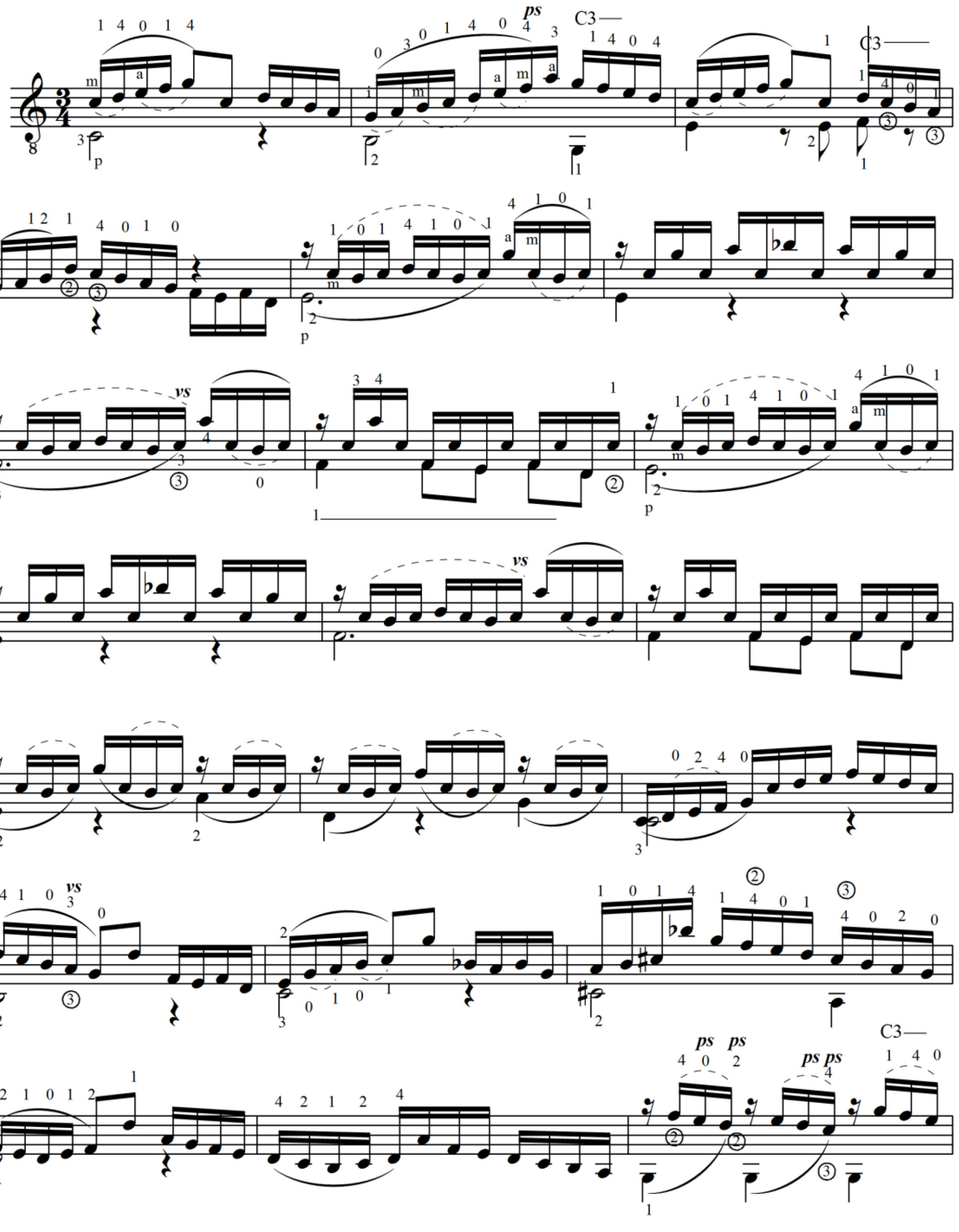


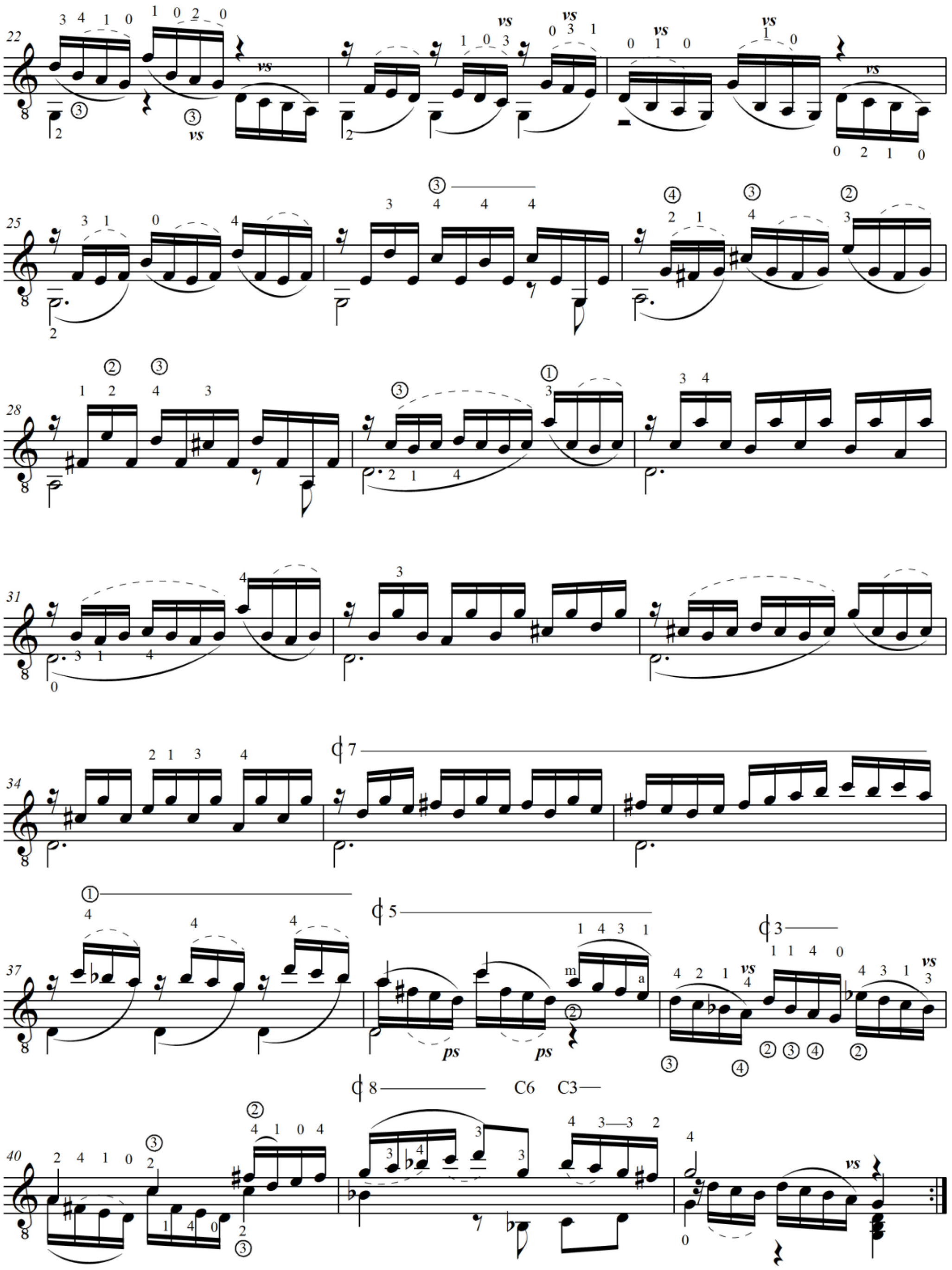
13
C3
vs
C3
vs
gs
vs
15
vs
ps
vs
vs
vs
tr
17
tr
vs
tr
ps
C3
gs
ps
ps
19
C5
ps
gs
vs
20
vs
tr
C1
tr
C1

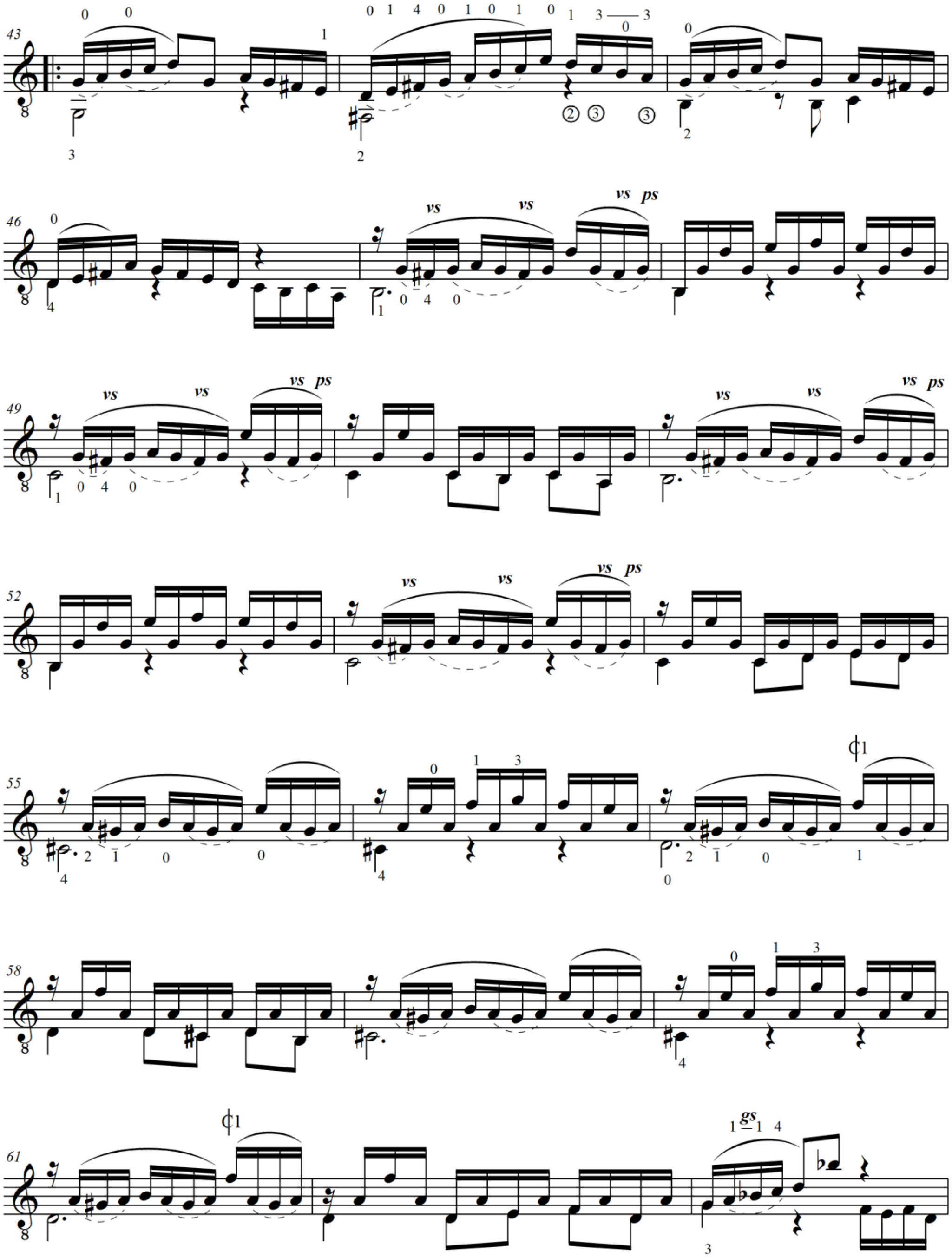
Allegro Assai

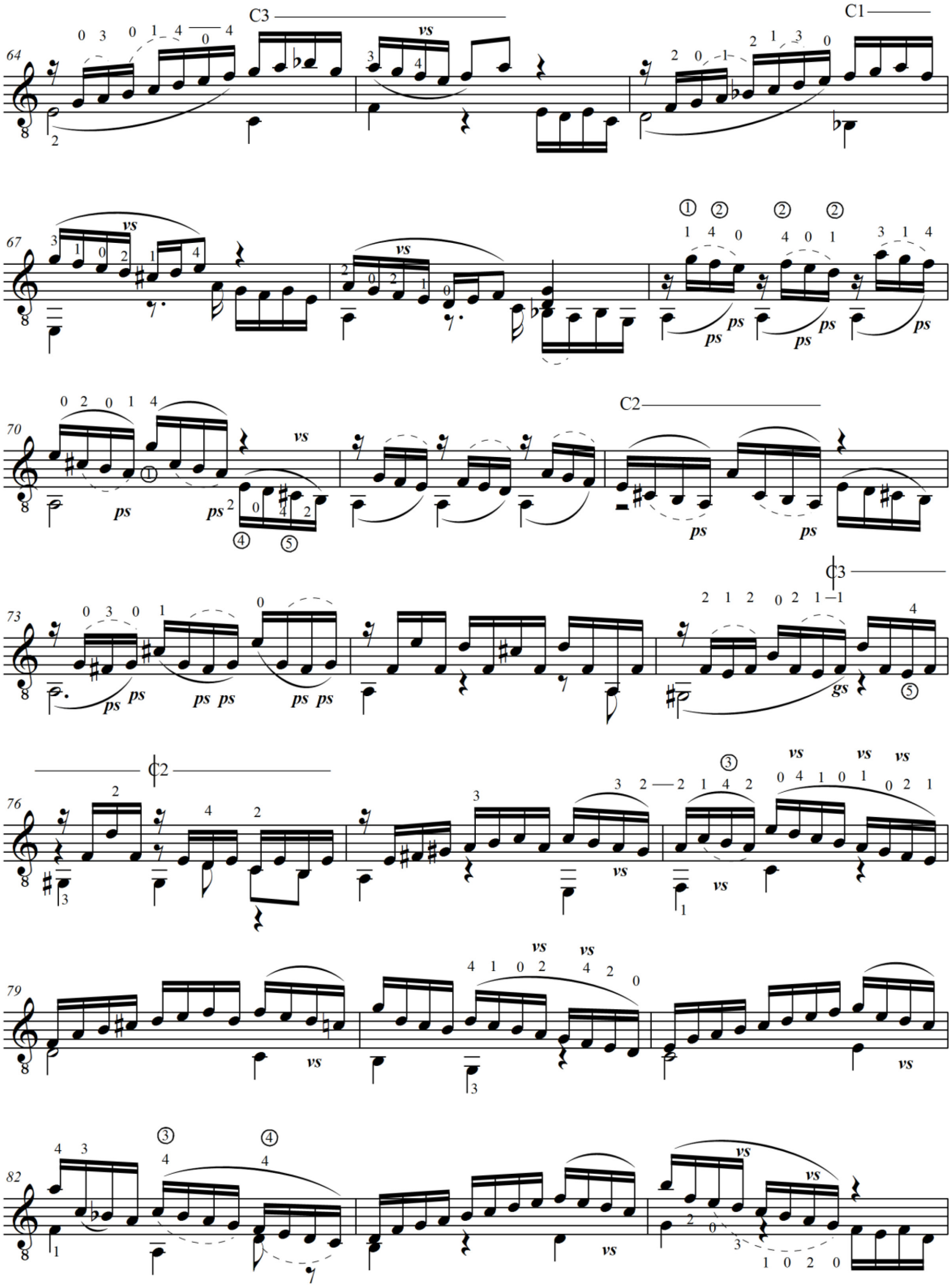
(from Sonata No. 3, BWV 1005)

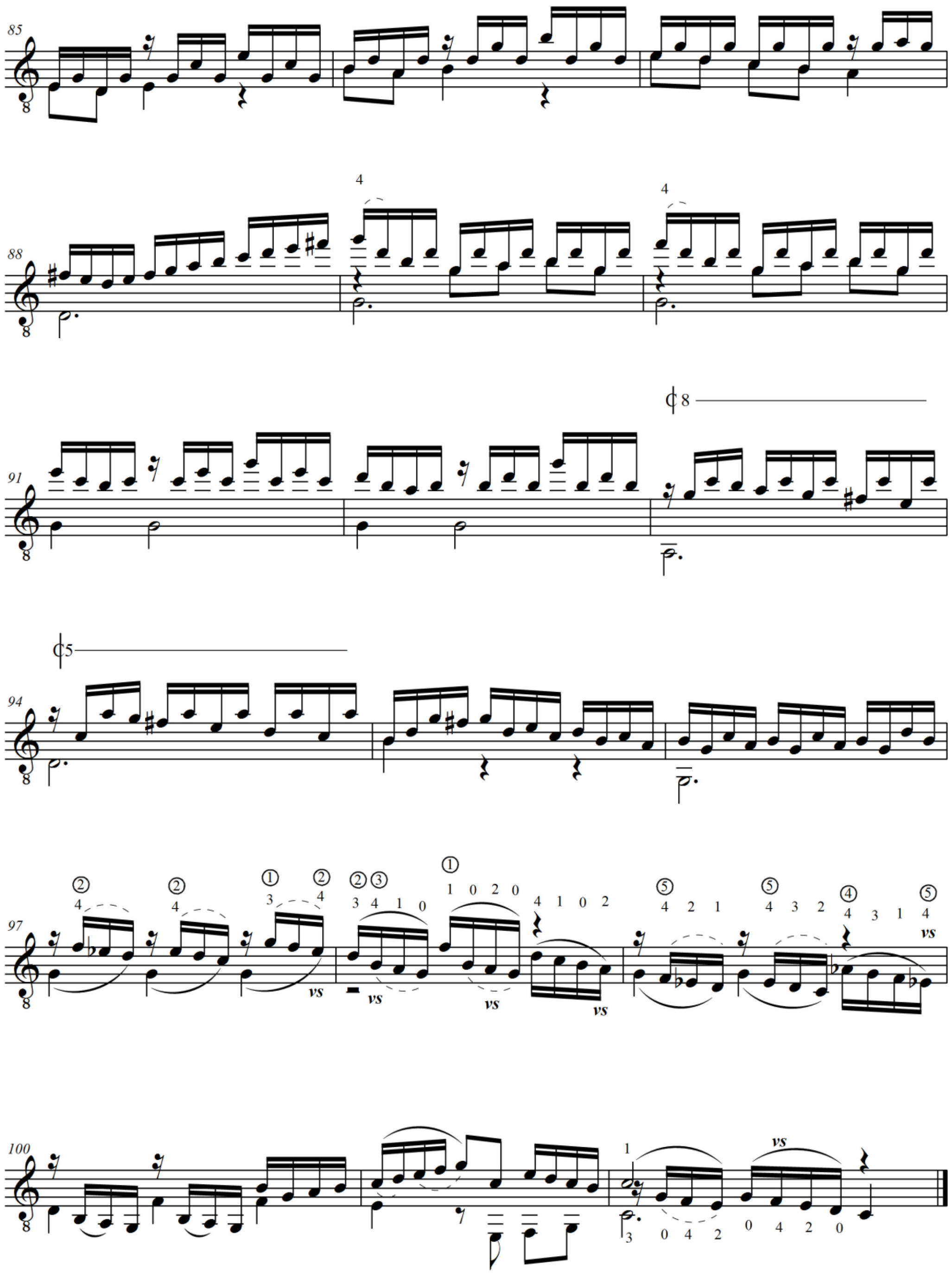
J. S. Bach (1685-1750)




22
25
28
31
34
37
40
vs
ps
C7
C5
C3
C8
C6
C3
m
a


vs
ps
gs


64
C3
C1
67
70
C2
73
C3
76
C2
79
82
vs
ps
gs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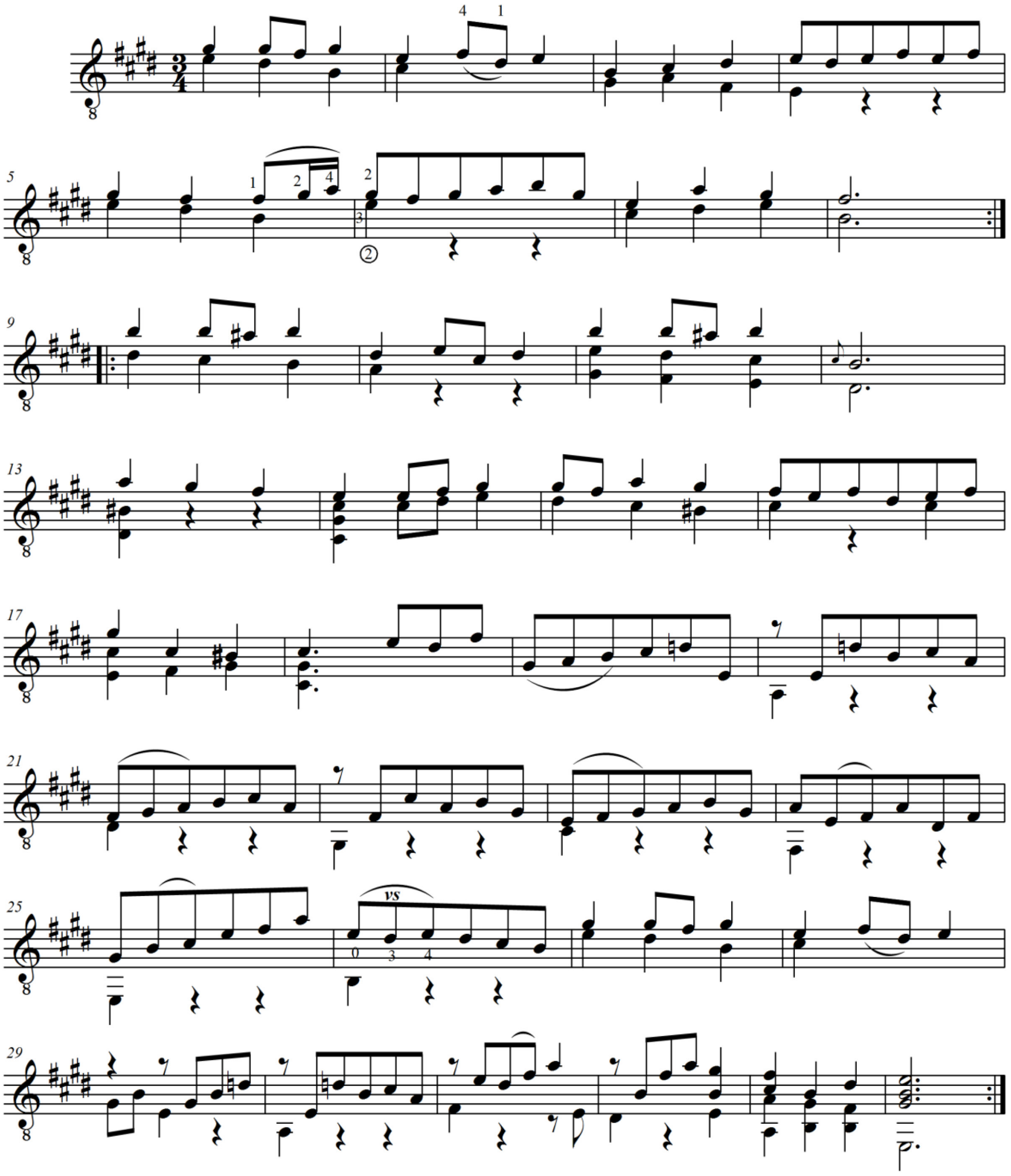
Menuet I

(from Partita No. 3, BWV 1006)

J. S. Bach (1685-1750)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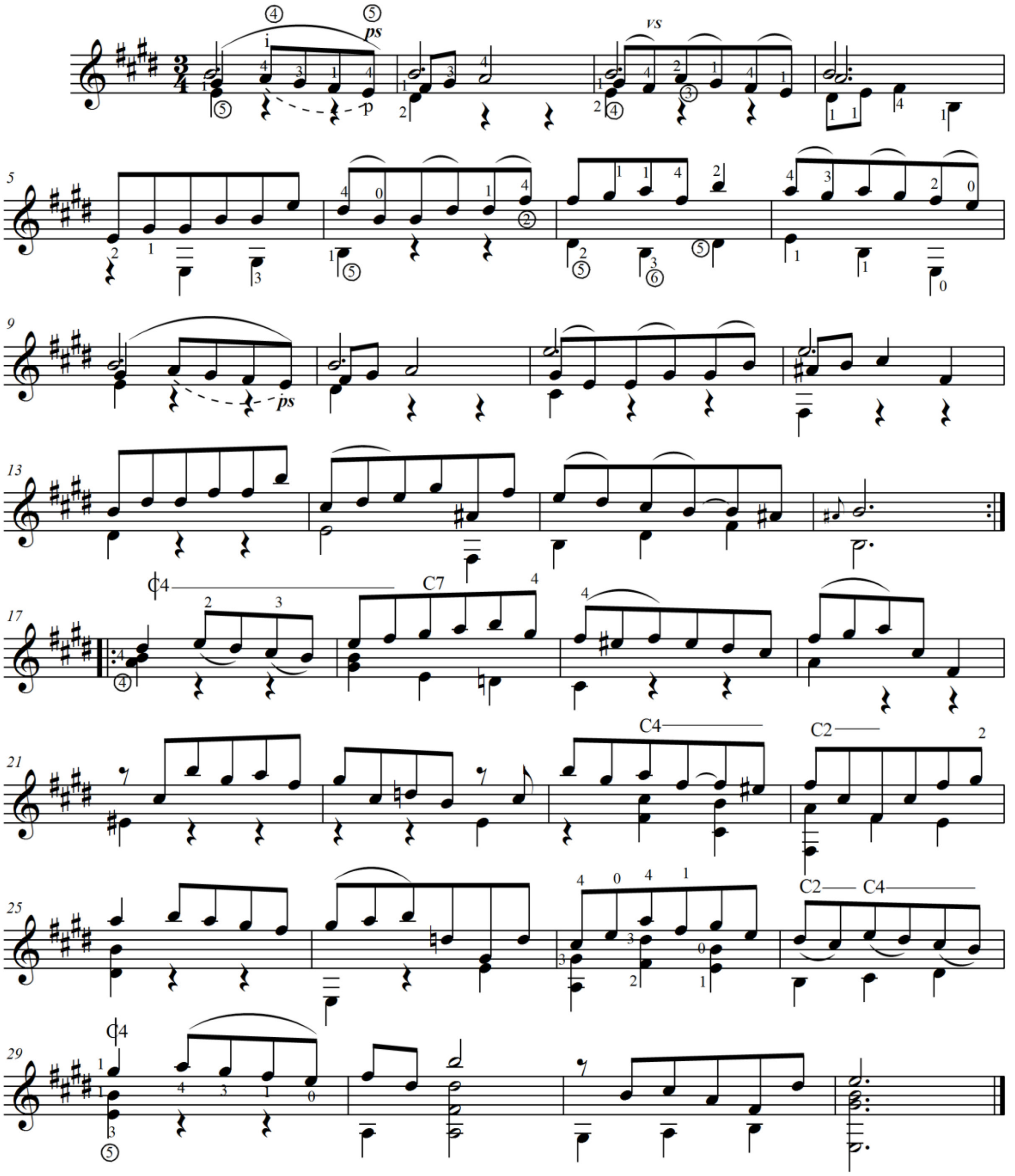
vs

Menuet II

(from Partita No. 3, BWV 1006)

J. S. Bach (1685-1750)



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C2
25
C2
C4
29
C4

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