IF BACH HAD HAD A TUBA: BEST PRACTICES FOR TRANSCRIBING FOR THE TUBA

BY

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The American Dream, where the impossible becomes possible: individuals filled with anticipation, excitement, extraordinary efforts, monumental ideas, and an undying strength of character that represents humanity at its best and worst! Born homeless on the streets of Baltimore, Maryland, I know about overcoming potential life-threatening and life-altering obstacles that stifle individual evolution and development.

The funny thing about being born in America, speaking as one who was homeless, is that in most cases, with nothing more than those natural-born gifts of mind, body, and soul, we are totally unaware of our individual state of poverty because each day is simply dedicated to surviving until the next day occurs. In other words, an unconscious default apparatus - that anything is possible day by day - defines the core characteristic of a strong-minded homeless person in America. This attitude is so often belittled and ignored by the rest of the world, because the majority of our country's population lacks the integrity and courage to communicate with the less fortunate in a nonjudgmental and compassionate way outside of societal comfort zones. Thus, the less fortunate are not treated without the same admiration and respect that basic human civility requires.

When the state of nothingness is your most valuable asset, it’s pretty amazing how it can be transformed into the norm by an obligatory method of surviving in ignorant bliss. If you are fortunate enough to be of the lucky ones who eventually adapts according to societal decorum to overcome the most extraordinary of odds, it's labeled as a blessing.
From the streets of Baltimore, Maryland to my life as it exists today I am moving forward one step at a time as Dr. White.

Thanks to Richard and Vivian McClain (my foster parents) for giving me the opportunity to make the most out of my life! Special appreciation and thanks to Edward Goldstein, David Fedderly, Daniel Perantoni, and Harvey Phillips for believing in me. Finally, thanks to all the academic institutions along the way that helped me to take my education as far as it could go: Baltimore School for the Performing Arts, Peabody Conservatory of Music, and last but not least Indiana University.
Preface

The literature for tuba has suffered because of the limited availability of original compositions due to the fact that the instrument was invented late in music history (the 1830's) in comparison with other modern orchestral instruments. Some of the blame for the lack of original compositions falls to a lack of awareness and a common perception of the tuba as a non-solo instrument, Harvey Phillips' work excepted. Before the early romantic era, tuba repertoire simply did not exist. Performers of instruments that developed in the Baroque and Classical periods spent a substantial amount of the time mastering original compositions for their instrument. For the tubist to have access to music from these time periods, transcriptions must be made of such works. Today, the practice of writing transcriptions delights many musicians while offending others. Yet one could argue — and I do — that freedom of speech and expression gives tubists the right to transcribe music from any and all genres. The question then becomes not whether the practice is justifiable, but whether any particular transcription is effective on the instrument.

The terms “transcription” and “transcribing” historically have different meanings depending on the genre of music. In the Baroque and Classical era, when referring to transcriptions, one generally refers to taking a piece of music that was originally composed for one instrument and performing it on another instrument, in this case, the tuba. This technique could also be used for orchestral or chamber works. In Jazz, the term transcription refers to a completely different concept. In Jazz, the idea of transcription is
hearing an improvised solo (typically on the listener’s primary instrument) and writing it down so it can be played and studied as literature. This is controversial in both cases, for the following reasons: in the Baroque and Classical periods, many would argue that composers wrote for the instrument on which they intended the piece to be played, and transcribing it for any other instruments would be going against the composer’s intent. In the earliest years of the Jazz idiom, transcribing was a problem because the original composer of any given solo could suffer financial losses as a result of people publishing their solos and stealing gigs.

In these days of modern technological advances such as the computer, copier, and electronic files we sometimes lack an appropriate appreciation for historical references. For example, in the Baroque period of music often times if you wanted to play a particular work your only option was to first recall to the best of your ability what you heard and to transcribe it manually from memory. Copies were not readily available during this time period and documents were commonly altered from one performance to the next. Therefore, multiple renditions of a particular work were very common, often with very little reminiscent of what may have been played a month ago in a town near by. I believe a fair amount of gratitude should be given to composers when music is transcribed orally and transferred to manuscript to maintain the composer’s original intent.

This document will explore the transcription for tuba of a notable piece in the flute repertoire: Johann Sebastian Bach’s Partita in A minor for Solo Flute, BWV 1013.
To what extent do tubists need to know flute techniques and general performance practice in Bach’s day? How should the transcription be made to take into account the vital differences between the flute and the tuba in attack, articulation, strength of register, air support, dynamic levels, and endurance? The results of these musings will be used to create my own transcription of the piece that I hope will be more effective than existing published transcriptions. The ultimate goal is to encourage tubists to be proactive in shaping their repertoire. As I have devoted my whole life to learning and understanding the tuba, as well as studying music history and theory, I feel qualified to carry out this endeavor.
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CHAPTER ONE

The Sources of Bach’s Partita as Well as Modern Editions for Tuba

There is no definitive date as to when or where BWV 1013 was composed, but all speculation lingers around the 1720's and the 1730's in Dresden, Cöthen, or Leipzig. Equally perplexing is trying to figure out for whom this composition was written. Most scholars have narrowed it down to three individuals, but my research has revealed five possibilities: Johann Jacob Bach (1682-1722), Pierre Gabriel Buffardin (1690-1768), Johann Joachim Quantz (1697-1773), Johann Martin Blockwitz (-1744) and Johann Gottfried Bernhard (1715-1739). Johann Jacob Bach, the older brother of Johann Sebastian Bach, received instruction as a Stadtpfeifer in Eisenach with Johann Heinrich Halle, who was J.S. Bach’s successor. A Stadtpfeifer is an instrumentalist who played for ceremonies and weddings, and sometimes would include singers performing sacred polyphony. In 1704 Johann Jacob Bach became an oboist with the Swedish guard. He went with the Swedish army under Charles XII to Turkey and took flute lessons in Constantinople with Pierre Gabriel Buffardin. “From 1713 he was a chamber musician at the Stockholm court. About 1704 Johann Sebastian Bach wrote a Capriccio (BWV992) on Johann Jacob’s departure from his home country.”

Given the emotional attachment that younger siblings have towards their older counterparts it is highly likely that J.S. Bach was influenced by the activities taking place in his older brother’s life and that some of these associations materialized in his A minor Partita BWV 1013 for Solo Flute.

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2 Neumann, Werner, Pictorial Documents of the Life of Johann Sebastian Bach, Barenreiter kassel Basel Tours London 1979
The strongest proof that the planned recipient of this composition was Pierre Gabriel Buffardin (1690-1768), can be found in the title: Solo / pour la flûte traversière / par J.S. Bach. The title and the subtitles for the movements (Allemande, Corrente, Sarabande, and Bourée Angloise) are all in French. Evidence suggests that Bach uses the term “partita” for what other composers of the time called a dance suite. This evidence lacks substance, however, because influences of French and Italian musical characteristics were hugely significant to a majority of performers and composers of the Baroque era. Therefore the title does not strike me as being a definitive indication of the player for whom this composition was composed. Buffardin was engaged at Dresden Court from 1715 until his retirement in 1740. “After Bach moved to Leipzig in 1723, he often visited nearby Dresden and Buffardin visited Bach in Leipzig at least once (date unknown) and it was at this time that Bach learned that Buffardin had met and taught flute to Bach’s brother, Johann Jacob, in Constantinople in 1713.”3

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Johann Joachim Quantz (1697-1773) is best known today for his treatise on flute playing and general music-making, *The versuch einer Anweisung die Flöte traversère zu spielen* (Berlin 1752). In 1716, Quantz went to Dresden as a member of the Dresden town band, playing various instruments (violin, oboe, and trumpet). In 1718 he was accepted as oboist in the newly formed Kleine Kammermusik known as the “Polish Chapel,” (Wolff 1983). After studying for four months with Buffardin he switched to flute. J.S. Bach and Quantz showed an incredible amount of respect for each other both as performers and composers. A manuscript of unaccompanied Fantasies and Caprices by Quantz included long passages of unbroken quick notes which was said to have been Buffardin’s specialty. The manuscript also includes a few ascents to A6, which is exceptionally high, and seven dances. These seven dances are elsewhere attributed to Blockwitz and have

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4 Neumann, Werner, Pictorial Documents of the Life of Johann Sebastian Bach, Barenreiter Kassel Basel Tours London 1979
features strikingly similar to those in J.S. Bach’s flute partita. Did J.S. Bach hear these pieces on his visits to Dresden?

Johann Martin Blockwitz, like Quantz, served originally as an oboist at the Dresden Court and also played flute there from the 1720's until his retirement in 1742. Similarities can be drawn between his compositions and J.S. Bach’s Partita, specifically as they relate to titles and rhythmic patterns. It could simply be the case that that style is what was most fashionable at the time.

Figure 3. Johann Joachim Quantz (1697-1773)  

Johann Martin Blockwitz, like Quantz, served originally as an oboist at the Dresden Court and also played flute there from the 1720's until his retirement in 1742. Similarities can be drawn between his compositions and J.S. Bach’s Partita, specifically as they relate to titles and rhythmic patterns. It could simply be the case that that style is what was most fashionable at the time.

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Johann Gottfried Bernhard (1715-1739) was the sixth child of J.S. Bach and a pupil of his father. In 1735, he became organist of St. Mary’s in Muhlhausen. In 1737 he became the organist of the Jakobikirche in Sangerhausen, a position his father had applied for in 1702. By spring 1738, J.G. Bernhard had left that position. In a letter dated May 26, 1738 J.S. Bach complained bitterly about his “undutiful son,” who displayed an unstable character and had incurred debts. J.G. Bernhard enrolled as a law student at the University of Jena on January 28, 1739 but died soon afterwards of unknown causes.

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6 Neumann, Werner, Pictorial Documents of the Life of Johann Sebastian Bach, Barenreiter Kassel Basel Tours London 1979
(Wolff 1983). It would be an injustice to dismiss any of the above individuals as potential influences in the composition of J.S. Bach’s Flute Partita, BWV 1013 as there is no evidence to support the contrary.

Optical illusion is the perfect expression for describing my findings after examining the sources of Bach’s A minor Solo for Flute. An optical illusion is a phenomenon that deceives the eye by making the object being observed appear to be something other than what it is. Modern day common music notation is nothing more than a system of symbols representing a layered sequence of events. The visual side of music lives in ambiguity just as much as the aural side. In other words, musicians can all see and hear the same piece of music, yet come away with a multitude of opinions as to its meaning and purpose. Nowhere in history is this revealed more than the Baroque Era where improvisation was standard to most performances and the performer was king.

After a close inspection of today’s existing flute editions and tuba transcriptions of J.S. Bach’s Flute Partita BWV 1013 in comparison with the only known copy of a manuscript facsimile, I argue that “authenticity” should be maintained when writing transcriptions. This gives the transcription validity and preserves the human qualities. In preserving these qualities the music is allowed to take on different shapes. These shapes are based on interpretations which must be researched. The research will help the artist determine appropriate musical practices that are in agreement with performance practice contemporary to the composition of the piece. Scholars should investigate and explore the works of great composers, including historical background and social customs of the times, to insure an unbiased interpretation which is different from a personal interpretation. Each performer should be allowed to add their own spirit within the
parameters provided by the composer and the best possible understanding of the composer’s original intent.

In each of the transcriptions studied for tuba and editions for flute, extreme liberties seem to be abundantly common. It is as if scholars have merged the ideas of in-depth examination and change. All performers and scholars have the right and the responsibility to study and examine historical materials such as scores, letters, and pictures. For the transcriber to amend these, however, is to assume power not sanctioned by the composer, and to strip the performer of his or her right to think for him or her self. Improvisation and creativity was a key component to existence as a Baroque musician.

“J.S. Bach’s familiarity with the flute and flute players, or lack of it, has been the topic of some of the most controversial commentary on the flute solos composed by or ascribed to him.”7 This quote indicates the need to explore Bach’s understanding of the flute players, the instrument, and the music of his time to obtain clues as to his reasoning and his intent in writing for the flute. We can trace flute players chronologically through history and recent progress in the study of eighteenth-century woodwind makers reveals evidence of the kinds of flutes used during Bach’s life. Tracing the history of these instruments can be done with a fair amount of accuracy by examining historical records, logs, and notes. For example, in his autobiography, Quantz describes the state of compositions for the flute during Bach’s Cöthen years:

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At that time there were few compositions written especially for the flute. One had to make do for the most part with compositions for the oboe and violin, which one had to arrange as well as possible for one’s purpose.9

As a tubist, one can certainly relate to this statement made by Quantz, in that modern day tuba players are in the same crisis as flute players in the eighteenth century. Music for unaccompanied flute or tuba encompasses a great diversity of musical understanding and experiences. The unique limitations and inherent freedom of this medium have encouraged composers to raise the level of virtuosity. If we assume that Bach was surrounded by some of the best flutists of his day then we could also, with a certain degree of accuracy, determine his understanding of melodic and technical abilities of the flute.

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8 Neumann, Werner, Pictorial Documents of the Life of Johann Sebastian Bach, Barenreiter Kassel Basel Tours London 1979
Ardal Powell and David Lasocki (1995) have constructed a detailed timeline of players and instrument manufacturers that Bach would have known during his lifetime. Although there is a good reason to believe that Bach indeed knew the finest flute instrument makers and players of his time, the evidence pertaining to who the A Minor Partita for Solo Flute was written for is not as conclusive. One can speculate on a number of players, which then leads us to a number of locations and dates, but ultimately puts us no closer to discovering the original intent of this work. Some scholars believe that important clues about the conception of this work are included in the original title, “Solo pour la flûte traversière,” which by eighteenth-century terminology would make this particular work a solo with accompaniment. In the eighteenth-century, a “solo” was normally a composition for a melody instrument with continuo accompaniment, unless the composer expressly added the words “senza basso.”

Pierre-Gabriel Buffardin, Johann Joachim Quantz, Johann Martin Block, Johann Jacob Bach, and Johann Gottfried Bernhard, could all be potential candidates for whom this piece was composed. Finding evidence to support a definitive claim on this matter would be a daunting task for anyone wanting to pursue this quest. Being able to identify the intended instrumentalist for whom Bach’s A Minor Partita for Solo Flute was written would certainly lead to substantial suggestions concerning the overall purpose of the work. However, this would still only be circumstantial without further details to aid in

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determining the composer’s intent. This then leaves the manuscript, which tells an
equally frustrating story.

In the Amadeus edition of Bach’s *Partita in A Minor for Solo Flute*, which is an
eighteenth-century copyist’s manuscript facsimile of the Allemande, there is strong
evidence that indicates this particular copy was penned by two different copyists. The
introduction has the finish of a very dark heavy print while the rest of the piece is much
lighter in texture and penmanship. Following the introduction, the penmanship in the
remainder of the Partita stays consistent, implying that it was completed by the same
copyist. The Amadeus edition is based on the only source known until now, an
eighteenth-century copyist’s manuscript. It is presently in the possession of the Berlin
State Library of Prussian Cultural Property, catalogued under class. Nr. Mus ms. Bach
P968. Anna Magdalena, who married J.S. Bach (December 3, 1721) sixteen months
after his previous wife, Maria Barbara, passed away, became one of the most important
copyists of his music. This could suggest that Anna Magdalena finished BWV 1013.

Generations of flutists have claimed that this piece is one of the most difficult
works in the repertoire, one which most spend a lifetime mastering. Professor Robin
Fellows points out several challenges faced by flutists in an article published in the May
1992 edition of *Instrumentalist*. Execution, breathing, phrasing, fingerings and rhythm
are among the highlights necessary in producing a professional interpretation of this

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masterwork. He includes excerpts from J.S. Bach’s *Unaccompanied Partita* in an effort to show aspiring artists how to achieve desired performances.\(^\text{13}\)

Floyd Cooley and Russell John Tinkham are responsible for the two best-known transcriptions of BWV 1013 for tuba, and when comparing that quantity to the multitude of editions published for the flute, it becomes apparent that the tuba community has a lot of catching up to do (Cooley 1994). As a tubist, I am grateful for the two existing transcriptions of BWV 1013 for tuba and I wish to carry out a constructive analysis of these two compositions. I have concluded that the best means of critiquing these works is by examination as opposed to cross-examination. By examination, I mean that instead of pointing out each compositional variation compared to the original, that it would be best to highlight those editorial music elements that appear to alter the best performance practices of the Baroque era. Each of the accessible transcriptions written for tuba has strayed away from the concept of purity as it was stated above in that they contain editorial amendments that are not included in the original copyist manuscript. While these suggestive musical ideas are intended to help, what they actually produce is a culture of bias that stifles the artistic depth of each individual performer. For example, in the Floyd Cooley edition the number of added dynamics exceeds one hundred, where in J.S. Bach’s original composition there are no dynamic markings. These liberties foster a cycle of cloned performance experience for both the listener and performer of today by stripping them of one the most intimate and intuitive requisites of music. In other words, this kind of design is a prescribed interpretation of a masterpiece that was intended to be

devoid of monotony. Music should live and die each time it is performed, giving the listener and performer a new and distinctive viewpoint.

While the Tinkham transcription for tuba adheres to the dynamic scheme of the original composition, it is guilty of a different kind of manipulation. In theory, the rhythmic alteration made by Russell Tinkham could serve as an example of the kinds of re-creations that would have been created by musicians exercising improvisational techniques that were obligatory to adequately express music of the Baroque era. However, it overlooks the fact that improvisational ideas include inventing, creativeness, and lateral thinking that are not to be standardized by modern music notation. It is important, that as a transcriber or editor, one acquires the aptitude to distinguish between reconstructing and re-creating. If we allow editors to modify the rhythmic durations to patterns that are contrary to the original manuscript, we are no longer editing but have entered the realm of composing.

Musicians, in general, should abide by the same rules and standards, when writing or editing transcriptions, that were in place at the time of the original composition. These guidelines are made accessible through interpreting original manuscripts and performance practices, and would serve well as a tribute to the composer by maintaining the integrity and purity of the original composition. While each flute transcription examined avoided any of the issues cited in the above tuba editions, they brought to light the amount of assistance given to tuba players in the two recognized transcriptions in regards to style, technique and interpretation. Accountability should be a required duty for anyone wishing to transcribe any composition as it relates to producing a transcription that is authentic and reputable enough to replicate the composer’s original intent.
Musicians wishing to transcribe compositions of the past should do so with a sensitivity towards those same interpretive responsibilities.
CHAPTER TWO

Baroque Performance Practice and its Application to the Tuba

Decoding with absolute certainty the performance practice of any musical genre that has expired is impossible and leaves modern day scholars and performers with a continuous cycle of speculations and approximations. In his book Essays in Performance Practice, Frederick Neumann, had the following to say:

Research into historical performance is a surprisingly recent undertaking, since it goes back hardly more than half a century. Any young discipline may be expected to move at first gropingly by trial and error before it develops more rational research methods.14

Considering the wealth of historical documentation of manuscripts available to performers from the Baroque and Classical periods, it is surprising that music remains one of the most subjective fields of study. This is a testament, not to a lack of research, but to the interpretive nature of understanding and performing music. For example, Mr. Neumann quotes a portion of Johann Joachim Quantz’s treatise on flute playing and general music making:

I must in this connection make a necessary remark concerning the length of time that each note must be held. One must know how to distinguish in performance between principal notes, also called “initial” or in Italian usage good notes, on the one hand, and, on the other, “passing” notes, called by some foreigners bad notes. The principal notes must wherever possible be brought out more than the passing ones. In accordance with this rule, the fastest notes in every piece in moderate

tempo. Or in Adagio, despite the fact that they have in appearance the same value, must nevertheless be played a little unevenly.\textsuperscript{15}

These performance instructions are littered with interpretative ambiguity, just like the word rubato, which seems to match well the informative description listed above. It supports Neumann’s idea of a trial and error process for anyone looking to decode the best performance practices of precedent generations. The art of interpretative freedom is one of the most self-selective processes in music making.

A vibrant performance of any type of music is contingent upon the recognition of its inner qualities. Foremost among these are the rhythms intended by the composer, and these are precisely the qualities that are the hardest to discover through the inadequate symbols of musical notation. Only by finding the missing links between the written notes and the living rhythms they once symbolized can we arrive at a means of making the revival of Baroque music a resuscitation rather than a mere reconstruction.\textsuperscript{16}

\textit{Putnam Aldrich, Rhythm in the 17\textsuperscript{th}-century Italian Monody}

Even rhythm is subjective when talking about dance forms of music. On a basic level the performer’s choice of accents as they relate to primary and secondary beat emphasis can change the entire experience of a composition. It’s absolutely fascinating in the same manner that a given passage of music can be counted with the use of different time signatures. For example, a piece with a time signature of six-eight can be counted in six-eight, two-four, or three-four. Using any of these different metric groupings as the primary organization for the piece will give it totally different feel. Although the notes on the page stay the same, by altering the method in which we process the rhythmic values


we can produce a variety of rhythmic groupings, each with a different primary beat emphasis. The best analogies to this would be the formation of sentence structure in the English language, which sometimes uses the same vocabulary term but alters the context and punctuation, consequently changing its meaning. For example, “its Baroque” versus “it’s Baroque.” In music there is no present or past tense of rhythmic organization so I argue that these decisions should be left to the performer in an effort to preserve the decision making process of interpreting music.

Of the musical eras that precede the invention of the tuba, the Baroque provides for the best potential use of the tuba, had it existed. When comparing the organ and continuo instruments to modern day orchestral instruments, the tuba is closest to representing the same resonance, velocity and range. Modern tubists are expected to have a range of five octaves or greater, a range that matches that of the organ. The organ was revered during the Baroque era as it had the ability to cover the range and timbre of all instruments, providing endless combinations to both composer and performer. It might appear strange to compare the monophonic tuba to the polyphonic organ, but the tuba most reflects the organ in relation to the range of achievable frequencies and tone color. Just like a double stop on string instruments, the tuba is capable of projecting more than one note at a time through a technique known as multi-phonics. Multi-phonics is an extended technique on the tuba where one note is sung while simultaneously playing another in a traditional manner, by buzzing the lips. The resultant sound is very much like the sound produced by playing double stops on the cello, which we see in Bach’s cello suites. It is possible that the tuba would have been just another addition to the basso
continuo family of instruments. I would argue, however, that the effect of the ponderous
bass notes produced by the airstream of the organ, whose vibrations literally moved
listeners, is also characteristically attached to tuba. This explains why the tuba is often
referred to as the organ of modern day orchestras.

This relationship between tuba and organ is extremely important as the organ
played a critical role in the development of figured bass and ultimately became one of the
most influential instruments of the Baroque era. The improvisational and theoretical skill
needed to successfully perform figured bass is most often used by tubists of today when
playing jazz. A jazz tubist is expected to produce bass lines by referring to a standard
system of symbolic notation in the same manner that an organist of the seventeenth
century would have. There are arguments that the tuba is best compared to other basso
continuo instruments but as a tubist I continue to hold that the tuba’s best analogue is the
organ. This connection is central in establishing similar performance practices that link
figured bass, the organ, and the tuba into a category that demonstrates their similarities.
This then implies that the tuba would have been a welcome resource in the Baroque era
as it would have served well in adding to the importance of chamber music, figured bass,
improvisation, and the instrumentalist’s dominance over performance practice of that
time.
CHAPTER THREE

Differences in the Qualities of the Flute and Tuba Preliminary to a Transcription

I shall not concern myself about the mysterious tales of the traverse flute, because nobody can be certain about that. It might have been invented by the Phrygian King Midas, or for that matter anybody. It may have been the wind being caught in some hollow broken elder bush stem by rot. On the other hand it could have been something entirely different which triggered off the flute’s invention.\(^{17}\)

The history of the flute is shrouded in uncertainty and its genesis is subject to speculation. There are many transformations, unknowns, and lost historical evidence that surround the most basic ideas about the flute’s evolution. The historical timeline of the flute is as important as the material composition of the instrument. In Bach’s time flutes were generally made of wood and different regions had different native trees, each with its own unique qualities. Using various wood composites would have resulted in instruments with different resonant properties. An analysis of these instruments may reveal that the quality and craftsmanship of each instrument contributed to its user’s virtuosity. This is to say nothing of any other natural materials indigenous to various parts of the world that would have been used in the construction of those flutes, any of which would have resulted in the considerable differences in craftsmanship and pitch consistency of each flute. Ultimately, this would have had a major role in each instrument’s capabilities.

Although distinctive and highly original, Quantz flutes, flute music, and performing practice were products of the unique musical culture that flourished at

Dresden during the early years of the century. This culture not only shaped Quantz and his music but also strongly influenced other composers who worked in Saxony notably Telemann and J.S. Bach. Its impact on the music of J.S. Bach is apparent in that composer’s gradually increasing appreciations of the capabilities of the transverse flute over the course of his career, culminating in several compositions that may well have been intended specifically for Quantz’s instruments.18

Much further along in history, in 1835, Johann Gottfried Moritz invented a bass tuba which is drastically different from the contrabass tuba in that it is much smaller and pitched in F or E-flat. In contrast the contrabass tuba is pitched in CC or BB-flat. Much like the flutes throughout the Baroque era, the tuba of today takes on its own geographical metamorphoses in relation to key, timbre, and texture. In Germany, the preferred tuba is pitched in F and is mainly used in opera, while its counterpart the E-flat tuba, is used in England in the British brass bands, orchestras, and brass quintets. In other parts of the world, mainly North America, the CC contrabass tuba is the most popular and it serves as the primary musical instrument for tubists whereas its counterpart, the BB-flat contrabass tuba, is mostly played in Russia. This survey is extremely important because it correlates well with what Bach would have faced in different parts of the world in terms of the ability and construction of flutes during his travels. For this reason, I have included in my transcription of BWV 1013 parts for both contrabass and bass tuba. The significant technical advancements of modern instruments have made the quality of the instrument less of an issue. Regardless of these technical advancements, the primary focus of the performer should be the use of an appropriate volume of air. This is particularly important to the flute and tuba because of the respiratory and oral motor function

requirements. It is of interest to note that it is the flute that requires the greatest volume of air to produce sound and not the tuba.

Beyond the limitations of instruments such as the flute and tuba, in regards to their physical configuration, there should always be the presence of an imaginative musician that creates timbre, sound, rhythm and phrasing based on creative story telling by using wind and song.

His way to master hood with the flute will be more thorough if he acquires profound knowledge in composition or at least thorough-bass. The study of singing is highly advisable, either before taking the flute up or whilst studying it. This would not make him accustomed to good posture, but the ornamentation of the Adagio would be far easier with the knowledge of singing techniques. This would guarantee that instead of becoming a mere flautist, he would emerge in time as a true musician.19

In an effort to rediscover the past, sometimes musicologists, historians, and scholars unearth things in compositions that the composer did not write. The music is always first and the story of the music can be told in many ways with different beginnings and endings regardless of apparatus. In other words, the ability to make music notes transcend the page and become vibrations that communicate the ideas of culture, nationality, and emotion is ultimately based on the spirit that is provided by the musician regardless of the instrumental equipment. Archibald says it well: “The music is what we hear, and it is the sum of the manifold details, technical and psychological, which make up that music which is of first importance!”20 C.P.E Bach conveys the same thought in one of his essays explaining how emotions are transported from performer to the listener

by way of sensation. “A musician cannot move others unless he too is moved. He has to feel in himself all the feelings he hopes to raise in his hearers, for it is the showing of his own emotions which calls up a similar emotion in the hearer.” C.P.E. Bach, Essay, Berlin 1753, III 13:\(^{21}\)

Although the world and its population are comprised of many different nationalities, the inherent pattern of human emotion exists everywhere. In many parts of the world one can find diverse cultures mixing nationalism, cuisines, dance, art, theater, music, and old traditions with new ones. This could explain the discrepancy in the titles of Bach’s BWV 1013. Where some are in Italian and others are in French, it could be that it is not a mistake on Bach’s part but a celebration and recognition of a world outside of his immediate environment. There is strong evidence to support this practice in the words of one of Bach’s closest friends.

Italian music is less restrained than any other; but the French is too much so, whence it comes about perhaps that in French music the new always seems like the old. Nevertheless the French method of playing is not all to be despised, above all an apprentice should be recommended to mix the propriety and the clarity of the French with the chiaroscuro of the Italian instruments [XVIII,53:] Other nations are ruled in their taste by these two” Joachim Quantz, Essay, Berlin, 1752, X, 19:\(^{22}\)

In the same manner that society has overcome its differences, so too must musicians, in an effort to allow future generations of instrumentalists to enjoy the historical importance of past practices. This can only be done by way of study and experience, and it is for this reason that past, present, and future study must be

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maintained by all musicians to ensure that common music notation from all genres are transparent enough to represent the composer’s initial intent. The following quote from Joachim Quantz explains just how much the roles of study and experience can affect the end result.

Experience confirms that if two players of unequal abilities play on the same harpsichord, the tone will be far better in the case of the better player. There can be no reason for this except the difference in their touch.” Joachim Quantz, Essay, Berlin, 1752, XVII, vi, 18.\(^\text{23}\)

CHAPTER FOUR

A Justification of Modern Transcription Practices

Most aspiring musicians never think to check the authenticity of a published transcription because society teaches us that if it’s in the store it must have been vetted. Oftentimes the criteria put in place to give a manuscript the title of a ‘scholarly edition’ is minimal. The classical music industry is unlike the Food and Drug Administration where there is an abundance of rules and regulations that one must adhere to before a product is placed on the market for public consumption. The classical music industry does not have a legal system of checks and balances. Instead it traditionally makes use of the honor system, where it is assumed that everyone will do the right thing. This, then, means that the responsibility of authenticity falls on the shoulders of the musicians themselves.

Research should be a key component to anyone wanting to perform a musical composition from the past. The knowledge obtained from historical references and research provides a foundation from which an artist can develop the appropriate interpretative skill set to justify a particular musical interpretation.

One might then wonder why an interpretation needs justification. Music is very much both art and science. This has everything to do with the conscious and subconscious mind. Music is sometimes made complex by elements that are subjective. For example, music theory makes music a science and is for the most part objective. There are a few exceptions that are based on aural perception, such as the functionality of chord progressions. The science of human senses changes the dynamic of music, for
example how we hear in comparison to what we see in musical representations. This theory can be easily tested by playing the same musical phrase with one’s eyes open and then playing it again with one’s eyes closed to see if the loss of one sensory modality changes the perception of the music. This will reveal at least in part the difference between the literal feel and the emotional feel. By this I mean with such instruments as the organ and the tuba, the vibrations produced are sometimes felt on a physical level. The emotional side of music is different for each individual and brings me to the most important part of this chapter. Out of respect for the composer the visual representation of the transcription of a piece of music should best represent the composer’s original composition. Edits such as dynamic and phrase markings fall in the category of the subjective: if these things were not indicated in the manuscript they should remain anonymous. This gives each performer the right to author the performance of the composition as they see fit but not the manuscript.

In my own composition I followed these rules to show that creativity can be developed on the music canvas provided by the composer, and that alterations should be left up to the individual performer according to his or her subjective preference. If transcribers take it upon themselves to add things such as dynamics where none existed in the original manuscript, then we are relieving the performer of interpretative options. A parallel to this can be found in the orchestral parts for transposing instruments. After all these years why are trumpet and horn players still transposing parts, why not just rewrite them and be done with it? I argue that it is because transposing is the way it was done when these pieces were first composed and to strip the performer of this duty would be to
deny them a true representation of how this music would have been performed during its time period.

The word premier connotes first in importance, and I believe this is significant because it heralds the life and existence of a new composition that will now have a voice. Often times it’s not so much about what we look at in a piece of music but what we see. In other words, sometimes the beauty in making music is in the fact that we are all given interpretive freedom based on freethinking within a given set of rules. If we alter the visual parameters then we are giving preference to our own musical ideas and are in fact influencing the composer’s original platform. The best policy when trying to learn or perform a work from the past is not to reinvent the wheel. The conditions of transcribed pieces have a direct influence on performance in regards to whether or not they represent the composer’s original intent. A good model to follow is “when in doubt, leave it out”. If we are unsure if the composer intended one thing or another why risk the chance of being wrong and possibly influencing future generations with a notion that is incorrect? By definition the word contamination is the act of polluting something and in my opinion when we add things that alter the original composition we are in effect creating impurities.

The two alterations made in my transcriptions are found in changing both the clef and octave. I am justifying the right to add these alterations because its adheres to the definition provided in the opening segments of this paper which defines transcribing as taking a piece of music that was originally composed for one instrument and performing it on another instrument, in this case, the tuba. Because the tuba is limited in register to a
range far below that of the flute, to attempt to play the tuba in that register is ludicrous, and trying to read a bass clef part in the treble clef is an exercise in futility.

Like it or not, ambience is a part of music, and the visual aspect of reading music greatly influences the final product. What we see and how we choose to break down phrases, whether it is one note at a time or several strung together, is the actual science of making music. The idea of sounding good and playing musically falls to the artistic side of the process. For a modern day performer to adopt practices of the Baroque era they must investigate not only music, but also the context in which it would have been performed, hopefully bringing a sense of historical preservation to the original manuscript. Expressing individuality does not require a departure from past performance practices. Every performance is unique because each performer is different, and connecting the old and the new by a thread of commonality offers the composer the respect that is their due. Today we can express musical ideas that were once impossible because of physical limitations of the instruments. Sometimes we personalize manuscripts because of our own personal performance experience and those rights should be left to each individual performer to express, which means we should adhere to a strict code of transcribing works that is an exact reflection of the composer’s original design.
CHAPTER FIVE

Comments On My Own Transcription

The apparatus for the study of Baroque performance practices are plentiful and it is important to consider as many as possible when studying a particular technique or composition. If one is using a contemporary edition, the task will be to recognize its sources and determine how strongly they may reflect the composer’s intentions. The primary and perhaps most significant document is the composer’s original score, if accessible, or other manuscript and early printed editions. If we do not have the composer’s autograph, we may have to acknowledge one or more other sources as the best surviving copies. The most important sources will be the ones that can be traced most closely to the composer’s relatives or students, or to a somewhat wider circle including a known copyist, as in the case of BWV1013, or a particular geographical area (Cyr 1992).

Additional tools that may support the study of performance practices are treatises or method books on how to play early instruments and theoretical works on composition and harmony. Secondary types of written documents that may prove useful are concert reviews, periodicals, diaries, and the like.

Visual documents, such as engravings, drawings, and paintings may help to explain or confirm other written evidence and may be particularly helpful in documenting playing techniques. Finally, the instruments themselves can provide us with considerable information about timbre and balance in baroque ensemble.24

As I have followed all of the advice laid out in the above instructions, I feel extremely confident that the transcriptions to follow this chapter are amongst the most effective existing published transcriptions for tuba. Overall I tried to maintain the highest level of purity in preserving exactly what the composer composed. My research led me to generate two transcriptions based on the tuba’s compatibility with the flute, and the likenesses and differences between the two. The hardest decisions and most in-depth areas of scrutiny seemed to revolve around authenticity, editorial freedom and modern day traditions. Authenticity was a big problem because there is no original manuscript to BWV 1013 and the copyist manuscript is plagued with issues surrounding its construction, i.e. the two different penmanships, as stated in chapter one. Editorial markings created an abundance of questions surrounding the amount of assistance that should be given to modern day performers in relation to articulations, air support, endurance and dynamics. Modern day traditions such as deleted repeats, supplementary ornamentations, breath markings, accidentals, and altered articulations add to the dilemma of what the composer intended versus the actual notation on the copyist’s manuscript.

These complications were resolved in the following manner: in relation to authenticity it was decided that I would not deviate from the one surviving contemporary manuscript of Bach’s BWV 1013 flute partita in that I would not exclude or add any musical notations. This principle was also followed in relation to the titles of each movement with the exception of the main title as a portion of it was severed; therefore I have adopted Partita, BWV 1013 as the title for my two transcriptions. It appears that the
last movement, Bourée Anglaise is spelled using the letter “o” instead of the letter “a”, Bourée Angloise, so it was left as it appears in the copyist manuscript Bourée Angloise. All articulations were maintained as they appear in the copyist’s manuscript; no extensions to slurs were added in my transcriptions. I would agree that it is logical to assume that in the first complete measure of the Corrente, the copyist intended for the slur to go over beats one and two in their entirety, but this is not how it appears. I therefore contend that we should transcribe what is notated and not what should have been notated. Theoretically speaking, what if Bach actually wrote the articulation marking as it appears in the copyist’s manuscript knowing that each performer would take the liberties of interpretative freedom? In a very scientific approach, each articulation marking from the copyist’s manuscript was traced with a ruler to determine each starting and ending point. All other assumptions were removed and the end product was based solely on the existing copyist’s manuscript. There are also no breath or dynamic markings, as these are not found in the copyist’s manuscript. I understand it is necessary to provide guidelines and performance ideas for the young performer who may not be accustomed to Baroque performance practices, but each performer should be given the right to develop their own interpretation without third-party edits. Some of the things that scholars label as mistakes may provide clues to the historical passageway of a composition. For example, titles spelled in multiple languages should not be labeled as an error but should be seen as a resource for the performer to use as an interpretative tool on how to perform various works. When scholars start to edit or change music with opinionated conception, the storyline, character, and individuality of the composition
begins to dissipate. This then creates a generation of prescribed or prearranged performances. The Baroque era of music was first and foremost about the performers and the ability to take a musical concept beyond just the notes on the page.

The flute is a treble clef instrument and the tuba is a bass clef instrument and that difference cannot and should not be ignored. The flute predominately lives in the upper tessitura above the staff where large volumes of air are needed to play a musical phrase. The tuba, in complete contrast, lives predominately below the staff where large volumes of air needed in order to construct a musical phrase. Given these two distinct qualities of each instrument, high verses low, it seemed natural to transcribe BWV 1013 for tuba in the tuba’s most natural musical range. Having the ability to play both high and low makes the tuba one of the most versatile instruments of the orchestral family. I have composed two transcriptions of Bach’s Partita BWV 1013, one in the upper register to emulate the flute, and one in the lower register to truly represent the same musical, virtuosic, and technical challenges of the flute as associated with the tuba.

From a technical point of view, the amount of air and velocity needed to play this work on flute is best represented on the tuba in the lower extremities of the instrument as the problems faced by the flute in relation to fingerings, air, endurance, and articulations are mirrored on the contra bass tuba. A transcription of BWV 1013 on bass tuba was also composed as I felt the performer should not be restricted from playing this work based on instrumental availability. In closing, my research has revealed that if purity and authenticity are at the forefront of the performer’s desired outcome then Bach’s Partita BWV 1013 should be performed as it appears on the original manuscript without edits,
following best performance practices of the time. In closing, hopefully this document and my transcriptions will serve as an inspiration to other aspiring transcribers. I believe that I have created two transcriptions representative to the field that are scholastic, pure and authentic.
Appendix A: Manuscript Copy of Bach’s Partita in A minor for solo flute BWV 1013
Appendix B: Transcription of Bach’s Partita in A minor for solo flute BWV 1013 by Richard White

Partita, BWV 1013

J.S. Bach

Allemande

Tuba in C

[Musical notation shown on the page]
Bourée Angloise

\[ \begin{align*}
&\begin{array}{c}
\text{Measure 2} \\
\text{Measure 6} \\
\text{Measure 11} \\
\text{Measure 17} \\
\text{Measure 23} \\
\text{Measure 29} \\
\text{Measure 34} \\
\text{Measure 40} \\
\text{Measure 45}
\end{array}
\end{align*} \]
Corrente

5

8

11

14

17

20

23

27
BIBLIOGRAPHY

Editions in chronological order. * Indicates works that may be useful to the reader but have not been examined by the author.

Scores


Writings


**Composition Sources**

DISCOGRAPHY

In order by date most recent to earliest: * Indicates works that may be useful to the reader but have not been examined by the author.


