

Bach's Ciaconna for Flute Solo (BWV 1004), Transcribed by Natalie Ham

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Abstract

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Johann Sebastian Bach's *Ciaconna* from the *Partita No. 2 in D minor* (BWV 1004) was originally written for solo violin without bass as part of a collection of six sonatas and partitas. The *Ciaconna* has unique demands on a flutist: embouchure flexibility, breathing technique, tone production across registers, and physical endurance are all aspects of flute playing that are pushed to the limit during a performance.

Flutists have transcribed the *Ciaconna*, with added dynamics, articulation markings, and tempo and character indications. A quick glance at the facsimile of the score reveals that Bach himself did not include these markings. He added slurs every now and then, but no other markings aside from the word *Ciaconna* at the beginning are present. While these flutists have produced respected editions of the *Ciaconna*, their markings may limit the interpretation possibilities and artistic voice of other musicians. The transcription by Natalie Ham does not include any articulation, tempo, dynamic, or character markings that are not already included in Bach's original score. The goal is that by refraining from adding musical instructions to the piece, this edition would provide the performer with the freedom to improvise phrase shapes, articulations, and dynamics at will.

This edition of the *Ciaconna* aims to stay as true to the score as possible, but there are passages that inevitably needed to be altered due to differences between violin and flute capabilities and sonority. The *Ciaconna*'s history, compositional aspects, Bach's perception of music and transcriptions, Baroque performance practice, and the technical features of violins and flutes informed each decision during the transcription process as obstacles were presented. By doing so, the original concept of the *Ciaconna* was preserved for performance on flute in Ham's edition.

This research is presented here, along with a description of the process of transcribing the violin score for flute for Ham's edition. The first chapter includes the history of the *Ciaconna*, including the historical context of the *Ciaconna*, its compositional motivations, a brief look into part of Bach's perception of music, the cultural traditions that influenced the aspects of the *Ciaconna*, and its impact on music. The next chapter presents an overview of the transcription process and methodology used for Natalie Ham's transcription of the *Ciaconna* for flute, along with a comparison to Bach's own transcription methodology. These first two chapters describe the underlying motivation behind every decision made during the transcription process. Chapter 3 goes into further detail regarding this process, with an exploration of the obstacles faced and their solutions. Chapter 4 includes a summary of Baroque performance practice directly related to violin and flute techniques, with an exploration of how to apply these styles to a modern performance of the *Ciaconna*. The goal in doing so is to provide flutists with a better understanding of the *Ciaconna* from a historical standpoint in order to enrich interpretive possibilities in a flutist's own performance. Following the conclusion, Ham's transcription is provided in full for reference purposes.

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Soli deo gloria

Chapter I: Introduction to the *Ciaconna*

Much has been written about the monumental impact of the *Ciaconna* on the formal genre of the chaconne, a composition containing a series of variations in triple meter. The seamless blend of multiple cultural traditions and the sheer virtuosity and power of this piece has inspired many composers; most famously, the *Ciaconna* inspired the fourth movement of Johannes Brahms's *Fourth Symphony*. At the considerable length of approximately 20 minutes, the *Ciaconna* works well in performance on its own or as part of the *Partita* in which it was originally included. For clarity's sake, Bach's piece will be referred to as *Ciaconna*, his own title for the piece, and the formal genre as *chaconne* in this research.

The process of transcribing the *Ciaconna* from the violin score to flute required in-depth knowledge of its historical context, compositional components, and Baroque performance practice. This historical research is presented here to provide context to the methodology used during the transcription process. An exploration of Baroque performance practice as applied to the *Ciaconna* is described in Chapter 4.

Bach's *Ciaconna* for violin solo is part of *The Six Solos* for violin, arranged in three sonatas, each with a partnering partita. The *Ciaconna* is the fifth movement of the *Second Partita in D minor*, following an *Allemanda*, *Corrente*, *Sarabanda*, and *Giga*.

Partita No. 2 in D minor for violin solo *senza basso*, BWV 1004

- I. Allemanda
- II. Corrente
- III. Sarabanda
- IV. Giga
- V. ***Ciaconna***

The compositional history of the *Ciaconna* contains helpful insights into Bach's intentions behind the piece. Scholars believe that two of the main components that inspired Bach to

compose the *Ciaconna* were his desire to help young musicians improve in skill and artistry, and to invite advanced artists to delight music. A look into this period of Bach's life can help a performer make artistic decisions that honor the original concept of the *Ciaconna*.

1. Historical Context

Bach moved to Weimar in 1708. He was visited by renowned violinist Johann Georg Pisendel (student of Vivaldi) in 1710. This visit likely influenced Bach, a violinist himself who transcribed many of Vivaldi's violin concertos for the clavier.

While in Weimar, Bach held the position of court organist and chamber musician. His principal assignment was that of court organist at the palace church, which was "essentially limited to accompanying hymns and providing introductory chorale preludes and a postlude."¹ It is also likely that he performed solo performances on the harpsichord, and, in the capacity of "chamber musician," performed with and composed for the court capelle for both sacred and secular occasions.

Nearly all musical sources related to Bach's involvement as chamber musician and concertmaster are lost, making it extremely difficult to know precisely how much creative output Bach had with instrumental music. We have only one source that can be directly connected to chamber music during Bach's time in Weimar: the *Fugue in G minor for violin and continuo*, BWV 1026. Its "lengthy double-stop passages, other virtuosic devices, and the idiomatic treatment of the violin demonstrate Bach's impressive technical accomplishments as a violinist and suggest that he continued to develop his violin technique."² Wolff believes that this

¹ Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. (New York: W. W. Norton & Company, Inc., 2013), 124.

² Wolff, *Johann Sebastian Bach*, 133.

discovery supports the long-held theory that Bach began work on the *Six Solos*, BWV 1001-1006 during his time in Weimar. In addition to this, the *Six Solos* seem inspired by Johann Paul Westhoff's publication of solo violin partitas of 1696, the first of its kind. Bach would have met Westhoff in 1703, since Westhoff played in the Weimar court capelle until his death in 1705.

Though it is believed that Bach began work on the *Six Solos* during his time in Weimar, it is certain that they were completed while he was in Cöthen since there is evidence that they were performed at various courtly functions. It is likely that they were finished in 1720.

2. Compositional Motivations

As organist and court musician in Weimar, where Bach most likely began composing the *Six Solos*, Bach's duties would have primarily been as keyboardist, though it is also probable that he taught violin and composition as well. As a violinist and violist himself, as well as teacher, it is natural to assume that at least part of his conception behind the *Six Solos* was to help the performer become more proficient at the violin and in music. As his son Carl Philipp Emanuel writes:

He understood to perfection the possibilities of all stringed instruments. This is evidenced by his Solos for the violin and for the violoncello *senza basso*. One of the greatest violinists told me once that he had seen nothing more perfect for learning to be a good violinist, and could suggest nothing better to anyone eager to learn, than the said violin Solos without bass.³

Carl Philipp Emanuel's comment, specifically on the conversation with a professional violinist, indicates that the *Six Solos* were viewed as excellent musical material for any violinist seeking to better their craft. The technical demands of the *Ciaconna* certainly challenge performers in all aspects, with fast passages, chords, arpeggiations, and wide intervallic leaps, all within artistic

³ Sevier, Zay David. "Bach's Solo Violin Sonatas and Partitas: The First Century and a Half, Part 1." (*Bach*, vol. 12, no. 2, 1981), 14.

nuance and phrasing. A student of any level is challenged to refine all aspects of playing within this piece.

In addition to the teaching aspect, it is also reasonable to assume that Bach wished for musicians to delight in his music. We partly know this because he wrote ‘Gemüths Ergötzung’ (delight of the spirit) on the title page of many of his works:

In an age when it was fashionable to dedicate works of art to wealthy patrons or rulers, Johann Sebastian Bach offered his *Clavier-Übung* to “lovers of music, for their spiritual enjoyment and for the refreshment of the mind.”⁴

While ‘Gemüths Ergötzung’ was not included on the manuscript copy of the *Six Solos*, the frequency of Bach’s usage of this phrase indicates that this was a central desire for his compositions. Understanding these motivations behind the composition of the *Ciaconna* helps the modern flutist find a balance between the technical and artistic demands of this piece.

3. Cultural Influences

Bach’s famous ability to combine musical traditions across cultures and time is exemplified in the *Ciaconna*. Aspects of the chaconne’s history in Spanish, Italian, French, and German cultures were woven together in its composition. A study of the stylistic impact of each culture can provide interpretational possibilities for the modern performer. For a visual summary of each culture’s aspects as seen in the score, see Table 1. Characteristics from each culture that influenced the *Ciaconna* are listed in Table 1, along with measure references to the score that portrays examples of each. Aspects that affect the piece as a whole are described as such in the “Score Location” column.

⁴ Little, Meredith, and Natalie Jenne. *Dance and the Music of J.S. Bach*. (Expanded ed. Bloomington: Indiana UP, 2001), xi.

Culture	Characteristic	Score Location
Spanish	Bariolage	mm. 229-240
	Repeated strumming	mm. 169-176
	Rustling arpeggiations	mm. 89-120
	Sudden foot-stamping	mm. 57-61
Italian	Improvisatory	mm. 29-32
	Playful	mm. 241-247
	Unpredictable	mm. 209-216
	Virtuosic	mm. 89-120
French	Orderly, controlled	mm. 33-36
	Stately dance suggestive of pomp and circumstance	mm. 9-24
	Rising opening gesture on the second beat	m. 1
	Middle section in Major	mm. 133-208
	Frequent pairing of closely similar or identical couplets	mm. 1-8
German	Cantus-firmus improvisation	The opening theme goes through 64 variations.
	Ground-bass divisions	Basic harmonic framework is retained through each variation.
	Increasingly brilliant figurations	Progression of each variation becomes increasingly more virtuosic.

Table 1: Cultural Influences in the *Ciaconna*

Bach incorporated all of these cultural aspects into a cohesive whole to compose the *Ciaconna*. Each culture provides its own stylistic approach that can be drawn upon by modern performers when crafting an interpretation.

Scholars believe the chaconne's roots to be in guitar music, song, and dance in Spain and Italy in the early seventeenth century. The most striking example of the Spanish guitar influence on the *Ciaconna* is the *bariolage* passage towards the end of the piece. *Bariolage* is a violin technique that involves alteration between adjacent strings, one of which is typically open, as can be seen in Figure 1.



Figure 1: Bariolage Passage in the Violin Score, mm. 229-240

This technique imitates early Spanish guitar improvisations, particularly a device that Alexander Silbiger describes:

One of the most striking of these devices, usually introduced near the conclusion for a last-minute heightening of tension, is that stalling on a pitch throughout a couple, by means of iteration, trills or repetitive figures. The sustained or repeated pitch usually is the dominant but sometimes the

repetitions extend to other pitches or even to an entire chord, thus creating prolonged dissonances with the changing harmony or bass pattern.⁵

Silbiger's description of this Spanish device matches the *bariolage* passage near the end of the *Ciaconna* as seen in Figure 1. The stem direction indicates two voices. The downward stemmed notes outline the main chaconne harmony which pivots around a sustained dominant A, indicated by upward stems. A violinist alternates between strings using the open A string to play this passage. Keeping the violinistic approach in mind, a flutist can use tone color and articulation in this passage to indicate alteration between the two voices in this passage.

Other Spanish guitar influences on the *Ciaconna* include sequences of sudden foot-stamping (Figure 2a), rustling arpeggiations (Figure 2b), and repeated strumming (Figure 2c).⁶ Bach conveys each of these guitar techniques using rhythm and chord placement in the violin score. The variation beginning in measure 57 as shown in Figure 2a shows the violinistic version of "sudden foot-stamping."

The image displays three staves of musical notation in G major, measures 54, 57, and 60. Measure 54 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 57 features a series of chords with stems pointing both up and down, indicating two voices. A green arrow points to the first chord in measure 57. Measure 60 continues the rhythmic and harmonic patterns.

Figure 2a: Sudden Foot-Stamping in the Violin Score, mm. 57-61

⁵ Silbiger, Alexander. "Bach and the Chaconne." (*The Journal of Musicology*, vol. 17, no. 3, 1999), 375.

⁶ Silbiger, "Bach and the Chaconne," 375.

The musical line abruptly changes from continuous sixteenth notes (measures 54-56) to an eighth note rhythm in measure 57, with the first and third beats accented by chords highlighted by the green arrows in Figure 2a. Bach further accents the first and third beats of each measure with a pick-up chord leading into the third beat, and a sixteenth-note figure leading into the first beat of the following measure. This creates a “foot-stamping” effect that has been traditionally included in dances where strong beats are emphasized with dance moves landing on the feet.

The Spanish guitar technique of rustling arpeggiations formulates a variation towards the middle of the *Ciaconna*. The arpeggiations in the entire variation are simply written out as chords, with the exception of the initial beat in measure 89. Here, Bach writes out a full arpeggio indicating his intention on how to arpeggiate each chord for the rest of the variation highlighted by the green arrow in Figure 2b.



The image displays a musical score for a violin part, spanning measures 88 to 120. The score is written in a single system with five staves. Measure 88 features a continuous stream of sixteenth notes. A green arrow points to the first beat of measure 89, which is marked 'arpeggio'. From measure 89 onwards, the music consists of chords, with the first beat of each measure being an arpeggiated chord. The key signature has one sharp (F#), and the time signature is 3/4. The score includes measure numbers 88, 91, 98, 106, and 114.

Figure 2b: Rustling Arpeggiations in the Violin Score, mm. 89-120

The arpeggio follows the 32nd note rhythm of the prior variation (ending in measure 88) and outlines the voicing as seen in the half-note chord filling the rest of the measure. This, with the added instruction of “arpeggio” over measure 89, indicates that all chords in this variation are to be arpeggiated in a way that follows the arranged voicing. This results in a “rustling” effect for this variation.

Bach configures the Spanish strumming technique in the *Ciaconna* using repetitive figurations in the variation beginning in measure 169, as seen in Figure 2c. The low A acts as a pedal point and harmonic framework that supports the double stops in the higher octaves.



Figure 2c: Repeated Strumming in the Violin Score, mm. 169-176

The red circle in Figure 2c highlights the repeated double stops in the violin score that imitate a strumming technique on the guitar, which is achieved by one hand continually sweeping across the strings to sound full chords, while the other hand moves through different harmonies on the fingerboard. These Spanish guitar techniques are set within an improvisatory, playful, unpredictable, and virtuosic aesthetic, influenced by the Italian version of the chaconne.

When the chaconne was adopted into France and Germany in the mid- to late-17th century, it was naturally altered and infused with these cultures. The French chaconne was

orderly and controlled, with an emphasis on a stately dance, suggestive of pomp and circumstance. The motion of this dance was set in $\frac{3}{4}$ with a heavy downbeat and suspended second beat, the same underlying rhythm of the *Ciaconna*. They were also characterized by typically being in a rondeau form, a rising opening gesture starting on the second beat, a middle section in major, and a frequent pairing of closely similar or identical couplets. The German chaconne was developed later in the 17th century, specifically by the organists who, drawing upon traditions of cantus-firmus improvisation and ground-bass divisions, created a series of majestic ostinato compositions, shaped by increasingly brilliant figurations.

Bach combined all of these aspects from the Spanish, Italian, French, and German chaconne traditions to create the monumental *Ciaconna*. The stylistic components of each culture create a rich tapestry of artistic possibility regarding phrasing and nuance. Considering these aspects gives a performer inspiration to draw upon for interpretations of the piece.

4. Brief Publication History

The *Six Solos* for solo violin *senza basso* (BWV 1001-1006) went through a complicated publication and performance history before they gained the fame which they now possess. It wasn't until the complete printing of Bach's works in the Bach-Gesellschaft edition between the years of 1851 and 1899 that performers, scholars, and the public became aware of the *Six Solos*.

The *Six Solos* were rarely performed in the first half of the 19th century. If they were, it was usually with added piano accompaniment, since the violin part by itself was considered an "aesthetic lack"⁷ by prominent musicians at the time. As they grew in popularity among

⁷ Sevier, Zay David. "Bach's Solo Violin Sonatas and Partitas: The First Century and a Half, Part 2." (*Bach*, vol. 12, no. 3, 1981), 21.

publishers, only selections from the *Solos* were included in editions. The first complete publication of all six *Solos* was published by Simrock of Bonn in 1802.

The *Ciaconna* grew in fame on its own. F. W. Ressel published his own version of the *Ciaconna* by itself in 1845 with keyboard accompaniment. Shortly afterwards, Felix Mendelssohn's arrangement of the *Ciaconna* with piano accompaniment was published in 1847. The *Ciaconna* went through six printings before 1850. In 1854, Robert Schumann published his own version of the complete *Solos* with piano accompaniment. For the most part, the *Six Solos* were regarded as advanced studies for violin students, rather than performance compositions.

The popularity of the *Six Solos* started to rise with three separate favorably reviewed performances of the *Ciaconna* by Ferdinand David with Felix Mendelssohn playing piano accompaniment. Ferdinand David's introduction of the *Ciaconna* to the public influenced Joseph Joachim, one of the most significant violinists of the 19th century and close colleague of Johannes Brahms, to begin performing selections from the *Six Solos* in public. In 1844, the 12-year-old Joachim wrote to his former teacher: "I play Paganini a good deal also, as well as old Bach, whose Adagio and Fugue for the violin alone I played in public in London." Joachim continued to perform selections from the *Six Solos*, especially the *Ciaconna*, for many years. He and Ferdinand David are chiefly responsible for the *Ciaconna*'s growth in popularity, and other prominent violinists of the time chose to put selections from the *Six Solos* on their recital programs.

5. Impact on the Genre of the Chaconne

The genre of chaconne as we know it today is the result of hundreds of years of evolution, culminating into a prototype based on Bach's *Ciaconna*. Alexander Silbiger, in his

F. Bach changes the second half of the theme by leaping down a third instead of Monteverdi's fourth, both in the soprano and bass lines in m. 3. The further drop in the bass line down a third, before ascending back up to meet tonic, is similar to the trajectory of the second half of Monteverdi's theme, as the soprano line takes on the roll of descending down to tonic. In addition, Bach entwined his theme through a series of variations that continued to push the boundaries of the chaconne formula used by Monteverdi, similarly to how Lully "often varied or interchanged [the patterns] from one couplet, or pair of couplets, to the next."¹²

The German organists, such as Buxtehude, gave their bass formulas distinctive shapes that served as part of the *inventio* of the piece and provided the basis for the variation structure. The bass pattern would normally be played prominently on the pedals at the beginning, going through many variations and alterations throughout the piece, before coming back in full force at the end. Lullyan chaconnes helped support a much larger narrative, while German chaconnes were typically stand-alone works. Bach combined both aspects in his *Ciaconna*, which works well in performances both as part of the entire *Partita No. 2* or on its own.

Within the Lullyan format, Bach was constricted to the formal structure of a succession of couplets, each based on an unvarying framework of four groups of three beats and each ending in the key in which it started. Silbiger provides a few examples as to how Bach pushed these confines, conveyed in the following figures and their explanations. Bach immediately stretches the harmonic framework of the Lullyan format in the opening measures, in which the theme of the *Ciaconna* is presented. The opening theme is still in the framework of a couplet as seen in Figure 4, with the first half as measures 1 through the downbeat of measure 5, and the second half as measures 5 through the downbeat of measure 9. At the beginning of measure 3

¹² Silbiger, "Bach and the Chaconne," 365.

however, Bach prematurely cadences in D, leaving only two measures to go somewhere and return.

First Half of Couplet

Second Half of Couplet

Figure 4: Opening Couplet of the *Ciaccona*

His solution is to abruptly go to B-flat major, a dangerous key since it will strongly pull to F Major. He follows this chord with two more chords that hint at G minor and possibly F Major or D minor, before the C-sharp finally leads to D minor on the downbeat of measure 5 to close out the first half of the couplet. This pattern continues in the second half of the couplet with a premature cadence in D minor in measure 7, then quick turnaround to B-flat major followed by a hint at G minor. This time, however, the G minor chord moves into the dominant and a strong cadence in D minor in measure 9.

Bach also challenged the rhythmic framework of the Lullyan chaconne format, which included four groups of three beats in each couplet of the chaconne, as discussed above. In the passage seen in Figure 5, Bach plays with the metric grouping in each measure.



Figure 5: Bach’s Alteration to the Lullyan Chaconne Format in his *Ciaccona*, mm. 29-33

Silbiger explains: “In mm. 30 and 31 he appears to delay the downbeat by one beat; then he shortens the metric grouping to two beats, and finally to one beat, jumping back on track at the very last moment at m. 33.” In doing so, Bach gives this passage an improvisatory character, an element that was regarded highly in Baroque performance practice. According to Silbiger,

[S]ome of these ventures bring to mind a trapeze artist, who swings further and further, reaching safety only at the last instant and leaving his spectators gasping. However, these tricks and devices also recall the practices of masters of improvisation, whether the Renaissance lute and gamba virtuosos – as recorded in their pedagogical examples – or, for whom continually create the illusion of taking momentary flight from the solid ground that supports their improvisations, to the occasional bewilderment of their fellow performers.¹³

The unpredictability of the harmonic rhythm created by Bach in the passages seen in Figure 4 and 5 reflects the improvisatory nature described by Silbiger. While the Lullyan chaconne format was an influence on the *Ciaccona*, Bach’s own musical preferences, especially regarding improvisation, are clearly prominent. To honor this original conception behind the *Ciaccona*, modern performers can keep the importance of improvisation in mind as they make interpretational decisions.

¹³ Silbiger, “Bach and the Chaconne,” 384.

Bach's compositional innovations inspired composers such as Béla Bartók, Johannes Brahms, Sofia Gubaidulina, and Max Reger. Ferdinand David's performance on solo violin inspired Joseph Joachim, who made it famous in his frequent Hanover performances. Other prominent violinists during that day also chose to perform the *Ciaconna* as part of their recitals, which inspired more and more musicians to perform it either on violin or other instruments. This pattern has continued into the flute community, where more and more transcriptions of the *Ciaconna* are being published and performed. While enriching our current repertoire, its virtuosity challenges flutists of all levels in both technique and artistry.

Chapter II: Transcription Methodology Overview

Johann Sebastian Bach's oeuvre provided several pieces of music that became standard figures in flute repertoire, most famously the *Partita in A minor for solo flute* (BWV 1013) and the six flute sonatas (BWV 1030–1035). These pieces are a fixture in flute pedagogy and performance, as they challenge the flutist in all areas of technique and artistry, while their beauty and depth delight the performer and listener alike. These aspects of Bach's music are present for all musicians who perform his music, which has led to many transcriptions and arrangements across all instruments. Bach's ability to weave melody and harmony into a single line particularly makes other works for single-line instruments available for performance on flute, especially that of the violin.

It is important to note the act of transcribing violin music for flute has been a common practice even since the time of Bach. This is evidenced by the relatively small amount of repertoire for the flute in the first two decades of the 17th century. In fact, a major catalyst to the development of flute virtuosity was the common practice of playing violin and oboe music. Many published works during that era were intended for either violin or flute, meaning that flutists had to cultivate a technique that matched the virtuosic passagework of Italian violin concertos, a popular genre during this time. The practice of composing pieces with interchangeable parts for instruments in C (usually violin, flute, or oboe) is still frequently seen today. One notable piece of this genre that is prominent in flute repertoire is Sergei Prokofiev's *Flute Sonata in D, Op. 94*, first composed for flute and later transcribed by the composer for violin.

1. Goal of the Transcription & Methodology

The goal of this transcription was to conserve as much of the original concept as possible, while adapting to flute technique and sensibilities. The research presented in this paper was done to honor the violin score and provide flutists with an understanding of the original intention behind each passage. This can help performers have an in-depth knowledge of the interpretation of the work while being able to discern how best to perform it on flute.

Initial steps of the transcription process included consideration of flute and violin capabilities, specifically concerning range and chords. As the original version in D minor stretches above the highest and lowest notes of the flute range, a few options were weighed when transcribing for flute. Before considering transposition of the entire piece, each passage that breached flute range was treated as a potential candidate for note reconfiguration or octave transposition. If either of these options threatened to change the overall effect of the musical material, the phrase was left untouched. This conclusion was made frequently enough that ultimately, reconfiguring each of these passages would have altered the overall affect of the entire piece. The decision was then made to transpose the entire piece to G minor, a key that both retains the original intervallic structure of the original work as much as possible (with a few exceptions) and resonates well with flute timbre. Specific examples of this are included in Chapter 3 of this dissertation.

Passages that contain block chords in the violin score produced a challenge for the flute. Extended techniques in contemporary flute playing do allow for multiple notes played at once (referred to as multiphonics), but these can have an airy and thin timbre, which would sound out of place in a performance of the *Ciaconna* with Baroque interpretations. As the goal of this transcription was to retain as much of the original concept as possible, a study of Bach's flute

writing techniques was done to understand his concept of writing a blend of harmony and melody for a single-lined instrument, such as the flute. Bach's *A minor Partita for solo flute* (BWV 1013) opens with a broken arpeggio that firmly places the piece in the key of A minor before moving into a pattern where the first note of each group of four sixteenth notes outlines the bass line of the harmony (see Figure 6). Flutists highlight the difference between harmony and melody in passages like this with different techniques, including articulation, rhythmic weight, and note length. For example, a flutist may choose to play the first note of each group of four sixteenth notes with a *legato* articulation, while articulating the remaining three with more separation. Doing so would help achieve designation between the bass line (identified by the green arrows in Figure 6) and the harmonic ornamentation, outlined by the second, third, and fourth sixteenth note of each beat.



Figure 6: Flute Articulation Techniques in the *Partita in A minor for Solo Flute*, BWV 1013¹⁴

For the flute transcription of the *Ciaccona*, chords are indicated as grace notes leading up to the main melodic line or left out entirely if the melodic line also outlined the harmony. Flutists are invited to use the same techniques as they do in the *A minor Partita* to highlight the difference

¹⁴ Bach, Johann Sebastian. *Partita in A minor for Solo Flute*, BWV 1013. (Edited by Hans-Peter Schmitz. Taken from *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke, Series VI, Volume 3: Werke für Flöte (BA 5022)*, edited by Hans-Peter Schmitz. Kassel: Bärenreiter-Verlag, 1963.), 6.

between harmony and melody in these passages. Specific examples of this are included in Chapter 3 of this dissertation.

2. Bach's Transcription Methodology

During his time in Weimar, Bach completed many transcriptions of his own works and violin concertos by Vivaldi. His method of transcription included considerations of instrumental capacity and sonority, which sometimes necessitated transposition and changes in figuration. Studying Bach's transcription process helped frame the methodology when transcribing Ham's edition of the *Ciaconna* for flute. Howard Shanet's exploration of Bach's transcriptions¹⁵ gives examples of these changes.

When transcribing a violin concerto for the clavier, a major consideration for Bach was instrumental capacity. During Bach's lifetime, the average keyboard reached C6¹⁶. It was quite rare to find a keyboard that reached D6, and higher notes such as E6 and F6 were even harder to find. Bach's early works rarely reach above C6, but his later works often reach D6 and even higher notes at times.¹⁷ These notes, however, were quite easy to reach on the violin fingerboard and were used often in concertos to brilliant effect. A similar comparison can be made with the violin and flute. Bach uses the wide register of the violin throughout the *Ciaconna*, frequently reaching notes above and below the registration capacities of the flute. Bach's approach to this problem within his own transcriptions helped guide the process when arranging the *Ciaconna* for flute.

¹⁵ Shanet, Howard. "Why Did J. S. Bach Transpose His Arrangements?" (*The Musical Quarterly*, vol. 36, no. 2, 1950), 180–203.

¹⁶ The pitches in this discussion are designated using the American Standard Pitch Notation, in which the note name is combined with the octave specification.

¹⁷ Shanet, "Why Did J. S. Bach Transpose His Arrangements?," 181.

Bach transcribed his A-minor Violin Concerto (BWV 1041)¹⁸ into the G-minor Clavier Concerto (BWV 1058). The musical material in the violin solo often climbs to the high register as part of sequential passages, ornamentation, and dramatic cadences. Each occurrence of the high register presents a different problem for the clavier, specifically E6. Bach's decision to transpose the entire piece down a whole step facilitated easier solutions for these sections, while eliminating many problems all together. On the whole, transposing this piece down a whole step helped maintain the integrity of the original concept as close as possible, while still featuring the brilliance of the upper register of the clavier.

The first problem presents itself in m. 116 of the first movement, which reaches E6 as part of a sequential passage, as can be seen in Figure 7.

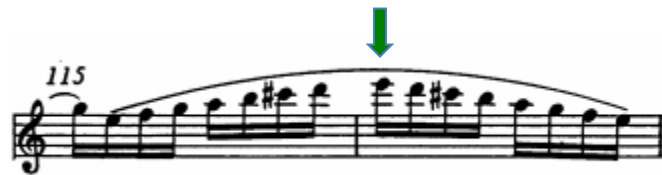


Figure 7: Occurrence of E6 in the
A minor Violin Concerto, BWV 1041: Allegro

If this were the only occurrence of E6, a simple change in figuration to a lower neighbor at the top of the ascending scale in both m. 113 and m. 116 could have sufficed, but E6 returns in a dramatic moment towards the end of the movement in m. 166:

¹⁸ Bach, Johann Sebastian. *Konzert in a-Moll für Violine, Streicher und Basso continuo*, BWV 1041. (Edited by Dietrich Kilian (1928- 1984). Taken from *Neue Bach Ausgabe, Band VII, Nr.3*. Kassel: Bärenreiter-Verlag, No.BA 5189, 1986).



Figure 8: Climactic Passage with E6 in the *A minor Violin Concerto*, BWV 1041:
Allegro

This passage echoes material in mm. 78 and 79, therefore it would have weakened the ending significantly if Bach had broken the ascending climb to m. 166.¹⁹

E6 is used as ornamentation in the Andante, though this would not have been enough to merit transposing the entire piece. The more difficult passage in the Andante is m. 15, where the violin reaches G6, an entire fourth above the register of the clavier Bach was using for his composition. Transposition down a whole step could not solve this problem. To retain the original concept precisely, the concerto could have been transposed down a fourth, which would have been “insufferably low and dull.”²⁰



Figure 9: Occurrence of G6 in the
A minor Violin Concerto, BWV 1041: Andante

Bach’s solution was to arpeggiate downward and add an ascending arpeggio in the left-hand to the second-half of the same measure, highlighted by the red circle in Figure 10. This creates a similar emphasis to the cadence in this passage as seen in Figure 10.

¹⁹ Shanet, “Why Did J. S. Bach Transpose His Arrangements?,” 182.

²⁰ Shanet, “Why Did J. S. Bach Transpose His Arrangements?,” 183.



Figure 10: Bach's Register Solution for the
G minor Clavier Concerto, BWV 1058: Andante

E6 also appears in thematic material in *Allegro assai* in mm. 49-51, 55, 78, and 81. These appearances are of “greater linear and thematic importance, enjoy the natural brilliancy of the high register, and are the subject of parallelisms in other measures.”²¹

By transposing the entire piece into G minor, Bach was able to preserve as much of the original concept as possible while accommodating the different register of the clavier and featuring its own unique sonority. The thought process that led to Bach's decision to transpose the entire piece parallels the methodology used when transcribing the *Ciaccona* for flute. A detailed discussion of this methodology is included in Chapter 3 of this dissertation.

These considerations of register and sonority are present in every transcription by Bach, including transcriptions of Vivaldi violin concertos and his own pieces. In fact, Bach transcribed selections from the *Six Solos* for the clavier:

- The A-minor Violin Sonata (BWV 1003) became the D-minor Clavier Sonata (BWV 964).
- The Adagio from the C-Major Violin Sonata (BWV 1005) became the Adagio in G Major (BWV 968) for clavier.
- The E-Major Violin Partita (BWV 1006) became the E-Major Clavier Suite (BWV 1006a)²²

²¹ Shanet, “Why Did J. S. Bach Transpose His Arrangements?,” 182.

²² Shanet, “Why Did J. S. Bach Transpose His Arrangements?,” 191.

These are just a few examples of transcriptions of the *Six Solos* completed by Bach during his time in Weimar, all presenting their own problems and solutions considered by Bach. The same considerations of register, instrument capability, and sonority also applied to the transcription process for the flute edition presented in this research.

3. Existing Flute Transcriptions

Transcriptions of the *Ciaconna* for flute completed in recent years contain different perspectives on solutions for obstacles presented in the original score for flute. Commercially published editions include transcriptions by Florence Bellon (1989, Gérard Billaudot Éditeur), Gian-Luca Petrucci (1995, Heinrichshofen), Claudio Ferrarini (2009, UT Orpheus Edizioni), Scott Goff (2012, ALRY Publications), and Denis Bouriakov and William Bennett (2016, Theodore Presser Company). All of these editions are worthy of review, as each transcription provides insight into how a flutist might approach performing passages in the *Ciaconna* that are not idiomatic for the flute.

The editions by Scott Goff and Denis Bouriakov and William Bennett provided examples of possible solutions for register and block chords during the transcription process of the *Ciaconna* for Ham's edition presented in this paper. Both editions are transposed into G minor to preserve the registral integrity of the piece and include chords notated as grace notes. Goff's edition adds no additional musical instructions throughout the score compared with the original with the exception of the tempo marking "Andante" at the beginning. Bouriakov and Bennett incorporated phrasing and articulation instructions such as mordents, trills, additional and altered slurs, breath marks, and staccato markings throughout their edition of the *Ciaconna*. Both editions provide guidance ways a flutist can perform the *Ciaconna*

Ham's edition, also transposed to G minor, excludes any additional articulation markings, ornamentation instructions, or tempo indications not included by Bach in the original score. Ham's edition also preserves Bach's music notation regarding beam groupings and stem direction, as these were used by Bach to indicate separate harmonic voices in each passage. Upon publication, Ham's edition will provide historical performance information as well as critical commentary as supplemental to the score. The goal of this transcription is to provide flutists artistic freedom within the context of Bach's original conception of the piece.

Chapter III: Process of Transcribing for Flute

1. Technical Features of Violins and Flutes

The methods of key transposition, note omission, and playing chords as grace-notes were applied to Ham's flute transcription due to differences in capability regarding register, double stops, and sound production between the violin and flute. Understanding these differences, especially the violinistic way of playing the *Ciaconna*, can provide a modern flutist with a deeper understanding of the concept behind this piece. A flutist can then think creatively on how to reproduce these types of sounds and styles, while exhibiting the brilliance of the flute.

Table 2 contains a side-by-side comparison of violin and flute capabilities regarding range, chord techniques, and sound production (bow and breath). The violin has a wider range than the flute (a fourth lower and fifth higher), is inherently more natural at producing chords using two or more strings at a time, and can produce nearly continuous sound with the modern bow. Using multiphonics, a flutist can produce more than one note at a time, though this is a difficult skill to master as it takes micro-refined angles and velocity of air to achieve. The timbre of multiphonics is also thin and airy, a tone color flutists may not choose to use during a performance of the *Ciaconna*. Additionally, flutists can develop breath control to play long passages with brilliance and beauty, but the human lungs are still more limited than a violin bow controlled with the arm and hand. While both instruments are virtuosic and versatile, Bach fully utilizes and challenges the violin's abilities in the *Ciaconna*, making this a difficult project for any flutist to master.

Violin	Flute
Range: G3-A7	Range: B3-F7
<p>Musical notation for violin range. The staff shows a treble clef with a G3 note on the first line, an A7 chord on the second line, and a D8 harmonic on the second line. A dashed line above the staff is labeled '8va'.</p>	<p>Musical notation for flute range. The staff shows a treble clef with a B3 note on the first line and an F7 chord on the second line. A dashed line above the staff is labeled '8va'.</p>
Block Chords using two or more strings	Multiphonics
<p>Musical notation for violin block chords. The staff shows a treble clef with a G major chord on the first line and an A major chord on the second line.</p>	<p>Musical notation for flute multiphonics. The staff shows a treble clef with a B major chord on the first line and an F major chord on the second line.</p>
Grace Note Technique	Grace Note Technique
<p>Musical notation for violin grace note technique. The staff shows a treble clef with a G note on the first line, an A note on the second line, and a B note on the second line, all with grace notes.</p>	<p>Musical notation for flute grace note technique. The staff shows a treble clef with a B note on the first line, an A note on the second line, and a G note on the second line, all with grace notes.</p>
Continuous sound (modern bow)	Sound length determined by breath control

Table 2: Violin and Flute Instrumental Characteristics

The bulk of obstacles presented when transcribing the *Ciaconna* for flute are caused primarily by instrumental differences. As conveyed in Table 2, the violin has a larger pitch range of G3–A7 while the flute’s range is B3–F7²³, a difference of a major third (bottom of the range) and minor sixth (top of the range). The violin has the capability to play more than one note at a time with a beautiful, even tone. As described above, modern flutists can achieve the equivalents of double- and triple-stops, but only through multiphonics, an extended technique that changes

²³ This range is possible with a flute built with a B-foot joint. Flutes with a C-foot joint only reach as low as C4.

the tone color to a more strident and airy sound that you would expect to hear in modern compositions. This technique is not standardly used in pieces written before 1950. The modern bow also gives violinists the capability of creating a continuous, even sound with no break. Flutists, however, are limited by breath control and lung capacity, leading them to use breaths to shape phrases.

2. Transcription Obstacles & Their Solutions

2.1 Sound Production

A more striking difference between the violin and flute lies in the evolution of the violin bow. The shape and weight of the Baroque bow was engineered to support naturally occurring agogic accents of dance patterns, which was fundamental to Baroque performance practice. It was less evenly balanced, with more weight towards the heel (see Figure 11). This resulted in a slight accent at the start of a down-bow with a tapering in the sound towards the upper part of the bow, and a more audible difference between bow strokes compared to the modern bow. The thinner ribbon of hair on the lower-tension gut strings meant that the start of the down-bow was more noticeable than on modern instruments, since it created a form of accent.



Figure 11: The Baroque Bow²⁴

²⁴ “Baroque Violin Bow by Early Music Shop.” (*Early Music Shop*, 2021, earlymusicshop.com/collections/all/products/student-baroque-violin-bow-by-early-music-shop-1).

This meant that the addition of a slur in Baroque violin music could naturally result in a more prominent interpretation of harmonic passages that otherwise would not have happened. In addition, slurs were sometimes added in violin music to help facilitate more difficult passages. In contrast, the nature of beginning a note with air on the Baroque flute did not result in a slight accent, unless specifically intended by the performer. This meant that added slurs in Baroque flute music were for interpretational purposes only. How this applies to a modern performance of the *Ciaconna* on flute will be explored in Chapter 4.

This difference is notably less audible on modern instruments (see Figure 12). The ability for contemporary violinists to create continuous unbroken sound is made possible by the evenly balanced bow they now use. This bow is also capable of supporting a full sound through nearly the entire length of the bow, as well as masking the change between down- and up-bows.



Figure 12: The Modern Bow²⁵

2.2 Register

The larger register of the violin and chord-capability presents a problem for the flutist. The musical material of the *Ciaconna* travels all the way down to G3, a full major third below modern flute range. In fact, every variation in the *Ciaconna* utilizes notes below the flute's ability in chords, melodic and virtuosic passages. The flutist has two options: either leave the piece in D minor and simply transpose the lower notes up an octave or choose to transpose the

²⁵ "Fiddlerman Carbon Fiber Weave Violin Bow." (*Fiddlershop*, 2021, [fiddlershop.com/products/fiddlerman-carbon-fiber-weave-violin-bow](https://www.fiddlershop.com/products/fiddlerman-carbon-fiber-weave-violin-bow)).

piece into a different key. Other flutists have chosen to transpose the piece into G minor when transcribing the *Ciaconna* because it best preserves Bach's voice-leading and virtuosic intervallic leaps that create so much of the power in the original *Ciaconna*. This route was chosen for Ham's transcription as well.

There are still some passages that needed to be transposed up or down an octave in order to preserve the *cantabile* aspect of the piece: for example, mm. 85-88 in the original violin score (Figure 13a). Notice that Bach builds tension by sweeping from F4 up to G6 in just two and a half measures, then back down to F4 before moving into the next variation.



The image shows a musical score for measures 85-89 of the Ciaconna. The score is written in G minor (one flat) and 3/4 time. Measures 85-88 feature a sweeping melodic line that rises from F4 to G6 and then descends. Measure 89 ends with an arpeggio. Green arrows point to the first and third notes of measures 85, 87, and 89, highlighting the register changes.

Figure 13a: Violin Register in the *Ciaconna*, mm. 85-89

When transposed into G minor, this large range is still playable on the flute, but the shrill nature of the high notes detract from a *cantabile* style of playing in this passage. Figure 13b shows the end result of transposing the piece into G minor, then transposing the notes in measures 85 and 86 down an octave. The biggest change in the melodic line that results from transposing these notes down an octave only occurs in measure 87. Instead of ending this passage with a

descending scale, the last three 32nd notes in the measure were transposed up an octave so as to smoothly transition by step to the B-flat in the following measure.



Figure 13b: Flute Register after Transposition in the Ciaconna, mm. 85-89

2.3 Chords

Chords played on the violin also present a problem. In other flute transcriptions, viable solutions have been used, but only the ones used in Ham's transcription will be presented here.

The opening passage seen in Figure 14a exhibits the first type of chords in the piece. It has long been debated as to whether the foundation of the *Ciaconna* is variations on a bass line or a harmonic progression, or both. It is therefore of the utmost importance to hold the voice leading of each chord as equal in importance to the melodic line, for it sets up the musical material of the entire piece. To indicate this, modern violinists typically arpeggiate these chords, releasing the bass note and holding the middle voices along with the melody. Baroque violinists

followed the same technique, though their tempo is typically faster due to the shorter length of the bow.



Figure 14a: Violin Block Chord Technique, mm. 1-9

When presented with the chord structure in Figure 14a, a single-note instrument would consider how to perform this passage with little sacrifice to the harmonic integrity. Flutists can also arpeggiate these chords, but cannot continue to sustain the middle voices as violinists do.

Instead, the flute technique for these passages would look similar to the top staff of Figure 14b.

To play these passages with the modern quick style of grace notes would risk losing the power of the harmonic progression. As you can see in the bottom staff of Figure 14b, the chords are notated as Bach wrote them in the violin score. This notation visually helps the modern flutist understand that each note is integral to the musical line, rather than interpreting the lower notes as ornaments on the melody. Therefore, this is the notation style for all such passages in Ham's transcription.



Figure 14b: Flute Block Chord Technique using the Grace Note Method, mm. 1-9

In this passage, the main differences between the violin and flute score is the key transposition and stem notation. The stem notation in the flute score is more similar to typical flute notation and can therefore be easier to interpret for a flutist.

The standard grace note style in modern flute performance would be to play the lower notes of these types of block chords rapidly, leading up to an emphasis on the soprano line. As discussed, this would risk forfeiting the harmonic progression, an element central to the thematic material of the entire piece. A solution, then, is to draw out each note of the block chords lyrically. This can be done by implementing a tenuto on crucial harmonic notes, as can be seen in Figure 14c, which uses the opening chord of the *Ciaconna* from the flute score.



Figure 14c: Flute Grace Note Performance Style using Tenutos

Example A in Figure 14c includes a tenuto on the first grace note and main note D, which emphasizes the bass line and establishes the key of G minor. The B-flat grace note is played lyrically but with less emphasis, as its function is to further establish the key. In Example B, each note has a tenuto, which can be a technique used to highlight crucial points in the harmonic progression. Combinations of tenuto placements can be used in each block chord passage of the *Ciaccona* to sculpt both the melodic and harmonic components. An example of this can be seen in Figure 14d.



Figure 14d: Combination of Tenuto Placements for Flute Grace Note Technique

In this sample, each tenuto helps establish the bass and melodic line, and indicates crucial points in the harmonic and rhythmic progression. In the beginning measure, the first grace note is lengthened along with the first melodic note D to establish the key of G minor. The last beat only includes a tenuto on the melodic line, A, to emphasize the leap of a fifth from the previous melodic note, D. The third measure contains a tenuto on every grace note on the first beat to highlight the abrupt harmonic turn to E-flat Major. Each following tenuto accentuates the bass and melodic lines, supporting the progression of the phrase. The created effect is similar to slowly rolling a chord on the piano with inflection and nuance. This same type of phrasing technique can be utilized throughout the *Ciaccona* in any passage that contains block chords and simultaneous notes. All passages that necessitate the usage of grace notes mentioned in this dissertation refer to the method discussed here, not to the modern style of quick grace notes.

Many passages in the *Ciaconna* needed a few notes omitted in order to preserve a *cantabile* style of playing on the flute. The method in finding ways of preserving the harmonic progression and *cantabile* character within these passages in the Ham transcription was to play the violin score on flute while experimenting with different note combinations. The goal was to find the best balance between staying true to the score and accommodating flute technique.

The following passage in Figure 15a is a perfect example. As can be seen, the main difference once again between the flute and violin score is the key transposition, but the F-sharp in measure 140 made the musical line slightly disjointed when played on flute. Omitting this note helped keep the fluidity of the voice-leading (see Figure 15b). A performance suggestion for this passage is to view it as a duet between the upper and lower voice, rather than putting all of the emphasis on the soprano line. That way, the beautiful harmonic progression is preserved.

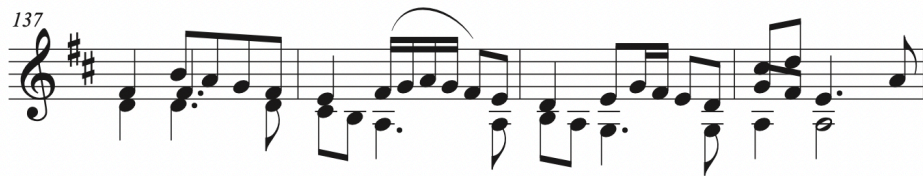


Figure 15a: Violin Score Before Transposition and Note Omission, mm. 137-140

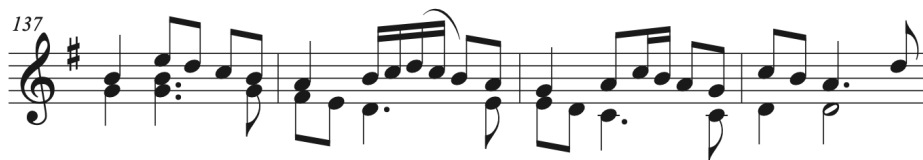


Figure 15b: Flute Score After Transposition and Note Omission, mm. 137-140

Another example is found at the very beginning in the first variation (mm. 9-24). As you can see in Figure 16a, Bach surrounds the melodic line with block chords on strong beats and parallel intervals, which eventually elevates the melodic line to a higher register.



Figure 16a: Block Chords on Strong Beats, Violin Score mm. 9-24

It is technically possible for the flute to play all of these voices as grace notes, but the fluidity of the musical line becomes hindered by awkward leaps. In order to achieve the elegance of the melody on the flute, all non-essential voices in the first half of this variation were removed, with the exception of necessary bass line notes (see Figure 16b).



Figure 16b: Block Chords Using Grace-Note Method and Note Omission in the Flute Score, mm. 9-24

The second half includes all the original voices performed as grace notes, as these particular intervals are more natural on the flute.

The Foot-Stamping passage discussed in Chapter 1 beginning in measure 57 (see Figure 17a) proved to be a challenge. The first few measures can be played on the flute via the grace-note-method, but this method made the musical material in measure 60 awkward and disjointed. The solution was to pinpoint the most important notes that still conveyed the harmonic progression, which left a single-voice line (see Figure 17b).



Figure 17a: Foot-Stamping Passage in the Violin Score, mm. 57-61



Figure 17b: Foot-Stamping Passage in the Flute Score, mm. 57-61

One of the more complicated passages lies in the middle section of the piece (see Figure 18a). The method used was of identifying the most important harmonic notes, which resulted in many omissions, especially the parallel 6ths of measure 144. Figure 18b shows that in the flute score the chords of measure 142 and 143 are preserved, since they shape both the harmonic progression and the suspended 2nd beat rhythm, a rhythm integral to this piece.



Figure 18a: Excerpt from the Major Section in the Violin Score, mm. 141-148



Figure 18b: Excerpt from the Major Section in the Flute Score, mm. 141-148

A tricky variation of the *Ciaccona* for transcription is the Repeated Strumming passage discussed in Chapter 1, which begins in measure 169 (see the full variation in Figure 19a). Once again, Bach utilized the violin's capability of double stops. The last beat of measure 169 cannot be played with the grace-note method on flute without entirely changing the musical character of this passage.



Figure 19a: Repeated Strumming in the Violin Score, mm. 169-176

The solution was to preserve the notes that would follow the broken-chord pattern of this passage, and any leading tones as well, since these are important to the harmonic progression.

This method was applied to the last beat of each measure in this variation (seen in Figure 19b).



Figure 19b: Repeated Strumming in the Flute Score, mm. 169-176

This technique helped preserve the original conception of this passage while accommodating the capabilities of the flute.

The last measure of this variation is slightly different, in that the solution was to alternate between each note in the double-stops in this measure. For each 16th-note segment, the double-stops follow the same intervallic pattern: a second followed by third thirds. For the flute, these intervals were compressed into one line. The C-B outlines the second, and the C-A outlines the thirds. This method was followed for the remainder of the measure.

A similar method was applied to the *bariolage* passage towards the end of the piece (see Figure 20a). As described in Chapter 1, *bariolage* is a violin technique that involves rapid alteration between adjacent strings, one of which is typically open. In this passage, one voice lingers on the dominant A, an open string, while another melody chromatically weaves in and around the A sometimes creating double-stops. The open string has a unique color compared to stopped strings, a sound that is tricky to imitate on the flute. On flute, the double-stops are played just as the opening chords in the beginning are played: as grace notes, but with a melodic line in mind (see Figure 20b). An interesting interpretational possibility for flutists is to keep the two-voice duet of the original violin score in mind by allowing the harmonic and rhythmic tension to build up, and to consider different tone colors for the two voices.

Figure 20a: *Bariolage* Passage in the Violin Score, mm. 229-240

Figure 20b: *Bariolage* Passage in the Flute Score, mm. 229-240

As discussed in Chapter 1, a violinist alternates between strings using the open A string to designate the two melodic voices in this passage. In Ham's edition, the two voices are indicated by stem direction, a method used by Bach in the original score. In measures 236 -240, Bach

increases the amount of double stops to every eighth-note beat in each bar, which would be difficult to play on flute even with the grace note method. To solve this, Ham's edition only retained the double-stops at crucial moments in the harmony (to be played with the grace-note method) and includes dotted slurs to indicate Bach's original grouping of the notes. When performing, flutists can use tone color and articulation to indicate alteration between the two voices.

A larger passage that combines the methods of grace note chords, note omission, and the phrasing techniques of emphasizing the duets between voices lies at the climax of the middle-major section of the *Ciaconna*. Once again, repetitions of chords and any parallel intervals that hindered the *cantabile* character of the music were omitted. In a performance, a flutist may choose to emphasize the counterpoint between the soprano and bass lines. Figures 21a and 21b exhibit the visual difference from the violin score once these methods are applied.



Figure 21a: Block Chords in the Violin Score, mm. 191-197



Figure 21b: Combination of all Transcription Methods in the Flute Score, mm. 191-197

2.4 Arpeggios

An example of the similar virtuosity between the violin and flute is the Rustling Arpeggiations discussed in Chapter 1. As can be seen in Figure 22a, Bach gives a suggestion for an arpeggiated pattern and then simply writes the chords and the rhythmic progression of his chosen harmony. To play this passage, a violinist alternates between strings in varying rhythmic patterns to arpeggiate each chord, while highlighting the harmony (see Figure 22a).

Figure 22a: Rustling Arpeggiations in the Violin Score, mm. 89-91²⁶

The smaller range of the flute means transposing some of these notes up or down an octave and removing doubled notes (see Figure 22b). However, the virtuosic capabilities of the flute allow this passage to be equally as impressive as the violin. To perform this, a flutist would manipulate the velocity, angle, and shape of the air stream, sometimes in micro-adjustments at an extreme pace.

²⁶ Bach, Johann Sebastian. *6 Sonatas and Partitas for violin solo with facsimile of the autograph manuscript*. (Edited by Ivan Galamian with Forward by Paul Affelder. New York City: International Music Company, 1971), 35

The image displays two systems of musical notation for a flute score, measures 89-92. The top system (measures 89-90) features a treble clef with a key signature of one flat (B-flat). The upper staff contains a series of arpeggiated chords, with the word "arpeggio" written below the first measure. The lower staff shows the original chord voicings with slurs over the notes. The bottom system (measures 91-92) continues this pattern, with the upper staff showing arpeggiated chords and the lower staff showing the original voicings with slurs. The key signature remains one flat throughout.

Figure 22b: Rustling Arpeggiations in the Flute Score, mm. 89-92

The virtuosic capabilities of the flute make it possible to retain the original intention behind this passage in the *Ciaconna*, even after the necessary alterations made during the transposition as discussed above. As there are other possible ways to arpeggiate these chords, Ham's transcription will also include the original chord voicing with slur markings in the staff below as seen in Figure 22b to allow flutists to make their own decisions. In addition, the written out arpeggiation suggestions in the top staff (seen in Figure 22b) will not include slur markings in Ham's transcription, to allow a flutist to choose their own slur patterns to facilitate more fluid arpeggiations. This passage is a great example of the ways in which the techniques of the violin and flute are related: both instruments can achieve a virtuosity that expresses the power of the *Ciaconna* in unique but effective ways.

Chapter IV: Performing the *Ciaconna*

The historical context, compositional motivation, cultural influences, and violinistic attributes of the *Ciaconna* presented in this dissertation provided the motivation behind all decisions made during the transcription process for flute. This research also provides a rich array of interpretational possibilities for the modern flutist during a performance. A flutist must think creatively during a performance of the *Ciaconna* to find a balance between honoring the original concept of the piece and the flutist's own artistic voice.

An integral part to the original conception of the *Ciaconna* is Baroque performance practice, a stylistic ideology that permeated musical culture during Bach's lifetime. Since a modern flute and violin are significantly different to the instruments Baroque flutists and violinists used, modern musicians can study performance practices from the Baroque era and apply them to their own performances as appropriate. Additionally, modern flutists can learn much from Baroque Era violin performance practice, as it has a direct effect on how phrasing in the *Ciaconna* can be understood.

Baroque musicians valued freedom of choice when interpreting music, but their choices were made with consideration of the natural stresses of phrases, particularly in regard to dance, speech, and singing patterns. Dance, specifically, was an integral element in almost all music during the Baroque era and instruments were built to support this approach. Bach's *Ciaconna* was composed with this mindset. A study of Baroque performance practice will aid modern performers in making stylistic choices that honor the original conception of the *Ciaconna*.

1. Baroque Dance

French court dancing was an integral part of society in Germany during Bach's lifetime, which made an impact on his compositions. The *Six Solos* BWV 1001-1006, of which the *Ciaccona* is a part, are heavily influenced by dance forms. It is important to explore the Baroque perspective on style when performing a piece in the chaconne structure, since this can enrich interpretations by modern performers.

The importance of dance in the Baroque Era is well documented, specifically in regards to French Court dancing. In *Dance and the Music of J. S. Bach*, Meredith Little and Natalie Jenne describe the importance of French Court dancing in Germany during Bach's lifetime:

Many of the competing German courts hired French dancing masters, preferably Parisian, to lead them on the pathway to elegance. The dancing master would give instruction in French dance technique and the latest dances from Paris, and would also teach deportment. These niceties were necessary for anyone who wanted to be presented at court and participate in its activities, because one had to know specific rituals for bowing, taking off one's hat, and other genteel behavior. Bach must have learned these rituals, for he was presented at court many times, and he participated in the activities of numerous courts. The French dancing masters were in demand in German cities and courts as part of the effort to rebuild the economy and enhance the general well-being after the havoc of the Thirty Years War. By teaching gracious behavior as well as dancing they instilled a sense of pride and competence in society, especially as middle-class persons began to use body language as an avenue to a better life.²⁷

In light of this, it is natural to assume that the styles of Baroque dance, specifically that of the French Court, would influence phrasing, nuance, and rhythm in a performance of the *Ciaccona*.

Rhythm, specifically, was perceived as an activity in Baroque times:

Rhythm, according to the ancient Greek writer Aristoxenus, is an activity, not a thing. In earlier times the word "rhythm" was used as a verb – "I will 'rhythm' these notes" or "I will 'rhythm' these harmonies." Thus, to "rhythm" something was to give it an

²⁷ Little, Meredith, and Natalie Jenne. *Dance and the Music of J.S. Bach*. (Expanded ed. Bloomington: Indiana UP, 2001), 9.

organization, a shape, a form, and a distinctive life. In Baroque dances, one would “rhythm” in the context of a particular meter and tempo.²⁸

Bach’s *Ciaconna* viewed through this perspective takes on new life. Each variation has a unique rhythmic theme, giving each section a new character and personality.

The chaconne as a dance, too, has specific characteristics. Most are in triple meter, though some occur in duple meter. Some longer triple meter chaconnes will sometimes temporarily shift to duple meter. Chaconnes feature continuous variations based on a four-measure phrase with an identifiable or fixed-bass pattern. Chaconnes also contain repetition schemes that vary: many pieces contain phrases that are performed twice, and in some, the opening phrase or phrases will return forming distinct sections of music, as in a rondeau. They are very similar to the sarabande in that they have an identical metric structure, four-measure phrases, and a similar tempo (though the sarabande is usually slower). The rhythmic structure of a chaconne is comprised of a heavy downbeat, suspended second beat, and a lifted third beat that leads to the next downbeat. On performing a chaconne, Quantz explains:

In this metre, as well as in three-four time, the quavers that follow the dotted crotchets in the loure, sarabande, courante, and chaconne must not be played with their literal value, but must be executed in a very short and sharp manner. The dotted note is played with emphasis, and the bow is detached during the dot. All dotted notes are treated in the same manner if time allows; and if three or more demisemiquavers follow a dot or a rest, they are not always played with their literal value, especially in slow pieces, but are executed at the extreme end of the time allotted to them, and with the greatest possible speed, as is frequently the case in overtures, entrées, and furies. Each of these quick notes must receive its separate bow-stroke, and slurring is rarely used.²⁹

Quantz goes on to explain that “A *chaconne* is also played majestically. In it a pulse beat takes the time of two crotchets.”³⁰ His explanation of how to play a chaconne can be helpful to a modern performer when considering Bach’s *Ciaconna*, as Bach would have been aware of the

²⁸ Little and Jenne, *Dance and the Music of J.S. Bach*, 16.

²⁹ Quantz, *On Playing the Flute*, 290.

³⁰ Quantz, *On Playing the Flute*, 291.

Baroque perception of this genre. Applying the Baroque view of dance to a performance of the *Ciaconna* can provide artistic options for modern performers.

2. To Imitate the Human Voice

All articulation, breathing, bowing, and rhythmic interpretations were determined with a goal of imitating the human voice. On multiple occasions, Quantz emphasized this point in his treatise *On Playing the Flute*. He states that “[i]n general the most pleasing tone quality (*sonus*) on the flute is that which more nearly resembles a contralto than a soprano, or which imitates the chest tones of the human voice.”³¹ As discussed earlier in this chapter, Baroque flutists would use specific syllables formed with the tongue, such as *ti* and *di*, to formulate articulation patterns that both followed the natural stresses of the music and imitated speech patterns. The materials used to build the flute itself also affected tone quality and articulation, an important element that Quantz mentions in his treatise:

Much depends upon the flute itself, and whether its tone has the necessary similarity to the human voice. If it lacks this, no one can improve the tone quality, even with very adroit lips, just as no singer can make a poor natural voice beautiful.³²

Quantz indicates that the instrument majorly impacts the ability to imitate the voice. Flutes in the Baroque Era were made from wood, with boxwood and ebony as the most popular materials. Baroque flutists chose instruments whose quality of material and craftsmanship would support the endeavor to achieve a *cantabile* style of playing in all music. It is natural to assume that this same view was held towards Baroque violins, which were chosen with care and consideration by violinists with the same goal of finding instruments that would achieve a *cantabile* tone quality.

³¹ Quantz, *On Playing the Flute*, 50.

³² Quantz, *On Playing the Flute*, 50.

This goal of imitating the human voice is also applied to the original concept behind the *Ciaconna*. In relation to Bach's music, John Butt explains:

Bach was clearly a demanding teacher: his pupils were expected not only to have musical ideas, inspired by his own example, but also to master the rules of composition and above all perform in a singing style. He was not alone in his emphasis on singing; writers throughout the history of performance criticism have stressed the importance of singing as the basic of all music. Furthermore, in Bach's time singing was very much at the centre of musical thought since it was an essential part of both education and worship in orthodox Lutheranism.³³

Butt stresses that the idea of imitating the voice was fundamental to musical thought in the Baroque era, even more so in Bach's perspective as this idea was also prominent in his religion of orthodox Lutheranism. Therefore, applying a *cantabile* style of playing to the *Ciaconna* would honor the original concept of the piece. Like Baroque musicians, modern flutists can choose articulation and breathing patterns appropriate to contemporary metal flutes to imitate the human voice throughout every variation of the *Ciaconna*.

3. Baroque Violin Articulation

A core aspect of violinistic Baroque performance practice lies in the mechanics of the Baroque violin. As described in Chapter 3, the Baroque bow shape and make affected the articulation of phrases (see Figures 11 and 12). Its shorter length and uneven balance with more weight towards the heel resulted in a slight accent at the start of a down-bow with a tapering in the sound towards the upper part of the bow, creating a more audible difference between bow strokes. The thinner ribbon of hair on the lower-tension gut strings meant that the start of the down-bow was more noticeable than on modern instruments, since it created a form of accent. This meant that the addition of a slur in Baroque violin music could naturally result in a more

³³ Butt, *Bach Interpretation*, 9.

prominent interpretation of harmonic passages that otherwise would not have happened. In addition, slurs were sometimes added in violin music to help facilitate more difficult passages.

Slurs for modern flutists are fundamentally natural for the instrument, as all a flutist needs to do to prevent any articulation interruption in a slurred passage is to keep the tongue still and sustain air flow. To achieve the effect of a Baroque bow, therefore, a flutist could use a variation of tongue and air articulation to create the accented effect to the beginning of the slur. However, since slurs come more naturally to a flutist and may be used more frequently, it is important to only use this style on passages in moments of musical importance and emphasis.

The palpable difference between up and down strokes for a Baroque violin bow is a topic in Leopold Mozart's *A Treatise on Violin Playing* (1756). To Mozart, there was a proper way to apply these different strokes to musical passages:

As melody is a constant varying and mixing, not only of higher and deeper, but also of longer and shorter tones which are expressed by means of notes, which again are restricted by a definite time- measure, so must there necessarily exist rules which instruct the violinist how to use the bow properly and in such manner that by an orderly system of bowing the long and short notes will be played easily and methodically.³⁴

The bow, then, is an integral element in the nuance of musical phrases as understood in the Baroque era.

The following three examples were provided by Mozart in his text to indicate proper bow use. The first, shown in Figure 23, is described by Mozart as “the first and chief rule” and he explains that “if the first crotchet of a bar does not begin with a rest, whether it be even or uneven time, one endeavours to take the first note of each bar with a down stroke, and this even if two down strokes should follow each other.”

³⁴ Mozart, Leopold. *Versuch einter gründlichen Violinschule*. (Trans. as *A Treatise on the Fundamental Principles of Violin Playing*. Trans. by Editha Knocker. 2nd ed. London: Oxford UP, 1951), 73.



Figure 23: The First and Chief Rule of Bow Use³⁵

Since a down bow created a natural accent with the Baroque bow, each note marked with “down” in the passage shown in Figure 23 would have a heavier rhythmic feel, giving the musical material a dance-like rhythm.

In Figure 24, the up bow would have a lighter feel, since the tip of the Baroque bow had less weight. Since Mozart marks the first sixteenth following the rest in each phrase to be played with an up bow, that note will feel like a pick-up note, inevitably leading to a downward stroke on the first eighth note.



Figure 24: Proper Usage of the Up Bow³⁶

³⁵ Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 74.

³⁶ Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 75.

The bow pattern shown in Figure 24 follows the natural stresses of this rhythmic pattern. Such an effect would be of high importance in Baroque performance practice, as it imitates the patterns of speech, an essential element to Baroque music aesthetic.

Bach's music most likely required a violinist to be much more flexible with bowings than described in Mozart's treatise, but it is clear that violinists were expected to choose bow patterns that followed the natural rhythmic stresses of the music, with the additional goal of imitating speech patterns. In *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach* (1990), John Butt elaborates on this point:

The drawing of the bow results in a natural articulation between each stroke. The nearest equivalents in singing are the limitation of the breath and stronger consonants. Given the length of the bow, the violin must necessarily be articulated far more frequently than the singer must breathe; the technique of producing the sound thus results in a regular mandatory articulation.³⁷

Due to this natural articulation of the bow, it was important for a Baroque musician to understand how it affected rhythm so that a characteristic of vocal speech could be achieved in their performance.

Specific bow strokes were assigned to different rhythmic patterns in violin music in the attempt to mimic speech patterns. Players were expected to have a deep understanding of music that would allow them to place down- and up-bows on the proper notes that would most naturally indicate the *cantabile* style of the passage. For example, players may have altered the bowing patterns according to the character of the rhythm (see Figure 25).

³⁷ Butt, John. *Bach Interpretation: Articulation Marks in Primary Sources of J.S. Bach*. (Cambridge: Cambridge UP, 2006), 38.

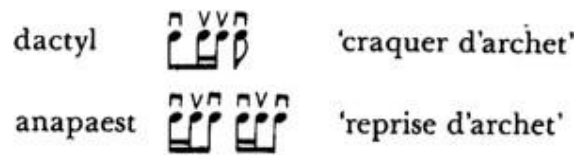


Figure 25: Specific Bow Patterns and their Rhythms³⁸

In poetry, “dactyl” is a foot in poetic meter comprised of a long syllable followed by two short syllables. “Anapaest” is two short syllables followed by a third syllable that is long and stressed. The ‘reprise d’archet’ was a stronger articulation since it involved re-taking the down-bow on consecutive notes.

Aside from this difference, articulation on both instruments had a common goal: a primary aim of a Baroque musician when performing was to imitate the voice, an opinion stated by Bach himself: “Those eager to learn are shown a clear way...not only of having good *inventiones* but also of developing these well, and, above all, of arriving at a *cantabile* style of playing.”³⁹

Flutists can easily achieve a *cantabile* style of playing with a combination of air and tongue articulation, as those are the same elements created in speech. Awareness of how a Baroque violinist would approach such rhythms in the *Ciaconna* can help a flutist highlight important musical elements that convey the original concept of the piece. The knowledge that the Baroque bow had a slight accent when playing a down-bow is an interesting interpretational idea for a modern flutist, but not a necessary one since the Baroque flutist did not always choose to do so. The more important idea is to imitate singing while performing the *Ciaconna*. Any articulation patterns should be chosen to mimic the voice.

³⁸ Butt, *Bach Interpretation*, 40.

³⁹ Butt, *Bach Interpretation*, 9.

4. Baroque Era Flute Writing

There were some Baroque-era composers that sought to exemplify the uniqueness of the flute, most notably Georg Philipp Telemann. He avoided such violinistic writing techniques as extremes of range, wide leaps, and extensive technical passages. While still technically and musically demanding, phrases are sculpted with breathing in mind, meaning that the necessary pause to take a breath highlights the natural shape of the phrase. Technical passages are not overly long and stay within smaller interval ranges, using stepwise motion and thirds to move into higher or lower registers. Wide leaps are written in slower rhythmic patterns, allowing for ease of access and accuracy.

In contrast, the *Partita in A minor for flute Solo BWV 1013* seems to encompass violinistic writing with no sensitivity to common technical difficulties for the flute. The first movement is a considerable physical challenge for the flutist. The continuous 16th notes do not allow for time to breathe comfortably and the eliding phrase endings create multiple interpretations in breathing choices (see Figure 6). The very last note of this movement is one of the highest notes on the Baroque flute (high A), a note that takes considerable skill to achieve. The wide leaps of the opening phrase of the second movement are echoed in the following fast 16th note passages complete with chromatic notes. It seems as if Bach wanted to explore the virtuosic limits of the Baroque flute. Therefore, transcribing the *Ciaconna* for flute fits within common practice of the Baroque Era, and within Bach's own stylistic writing for the flute.

5. Baroque Flute Articulation

To explore a Baroque flutist's approach to articulation and phrasing, we must turn to one of the other prominent resources from the Baroque Era: Johann Joachim Quantz's treatise *On*

Playing the Flute (1752). A core aspect of flute articulation is the tongue, making it a central topic in Quantz's treatise:

The tongue is the means by which we give animation to the execution of the notes upon the flute. It is indispensable for the musical articulation, and serves the same purpose as the bow- stroke upon the violin. Its use so distinguishes one flute player from another that if a single piece is played in turn by several persons, the differences in their execution frequently make the work almost unrecognizable. The majority of these differences rest upon the correct or incorrect use of the tongue. It is true that much also depends upon the fingers. They are necessary not only to fix the height or depth of each note and to distinguish intervals, but also to give each note its proper duration. The liveliness of the execution, however, depends less upon the fingers than upon the tongue. It is the latter which must animate the expression of the passions in the pieces of every sort, whatever they may be: sublime or melancholy, gay or pleasing.⁴⁰

The description of the importance of the tongue given by Quantz also highlights the flexibility of flute articulation. More than duration or emphasis, articulation can also affect tone color, character, and temperament. Just like the violin bow, the tongue was used on the Baroque flute to highlight the natural stresses of rhythm to imitate speech patterns.

Flute articulation is specifically created by syllables formed by the tongue through which air is channeled. For the Baroque style, Quantz gave specific examples on proper syllables to use:

Since some notes must be tipped firmly and others gently, it is important to remember that *ti* is used for short, equal, lively, and quick notes. *Di*, on the contrary, must be used when the melody is slow, and even when it is gay, provided that it is still pleasing and sustained. In the Adagio *di* is always used, except in dotted notes, which require *ti*.⁴¹

Figure 26 shows the example Quantz provided to indicate the proper uses of *ti* and *di*. The syllable *ti* provides a crisp beginning to each note, which prevents faster passages featuring

⁴⁰ Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. (Berlin, 1752. Trans. as *On Playing the Flute* by Edward R. Reilly. London: Faber and Faber, 1966; 1st American ed., New York: Schirmer Books, 1985), 71.

⁴¹ Quantz, *On Playing the Flute*, 72.

shorter notes from sounding muddy, but rather clean and audible. For longer duration notes, such as the half notes in Figure 26, the rounder syllable *di* clarifies each note without overly articulating. In modern flute playing, this style of articulation is called “single-tonguing.”



Figure 26: Using the syllable *ti*⁴²

The speed of single-tonguing, both in modern flute playing and in the Baroque Era, has its limits in faster passages. To accommodate such rhythms and tempo, Quantz describes other syllables and their proper uses, starting with *tiri* for dotted rhythms (Figure 27), *did'll* for double-tonguing (Figure 28), and “Chest exhalation” for repeated notes under a slur (Figure 29).



Figure 27: Using *tiri* for dotted-rhythms⁴³

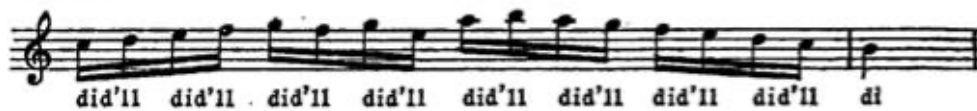


Figure 28: Using *did'll* for double-tonguing⁴⁴

⁴² Quantz, *On Playing the Flute*, 73.

⁴³ Quantz, *On Playing the Flute*, 77.

⁴⁴ Quantz, *On Playing the Flute*, 81.

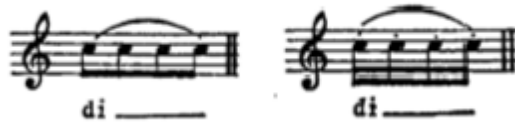


Figure 29: Using chest exhalations⁴⁵

Understanding these articulations and how a Baroque flutist approached them can help a modern flutist see where emphasis was applied in rhythm. The important point is that Quantz, along with his colleagues Leopold Mozart and Jacques-Martin Hotteterre, approached articulation with great subtlety and depth of thought, using the languages they spoke to follow the natural stresses of the music and to imitate the human voice. Approaching articulation in a similar mindset gives interpretational opportunities to a modern flutist.

Part of this goal to imitate the voice naturally includes breathing patterns, a central element to flute playing. Butt comments that “The wind player, like the singer, need break the musical line only when taking a breath. There is no feature such as the bow on the violin which results in a regular, mandatory articulation.”⁴⁶ On this subject, Quantz elaborates proper times to breathe:

Taking breath at the proper time is essential in playing wind instruments as well as in singing. Because of frequently encountered abuses in this regard, melodies that should be coherent are often broken up, the composition is spoiled, and the listener is robbed of part of his pleasure. To separate several notes that belong together is just as bad as to take a breath in reading [words] before the sense is clear, or in the middle of a word of two or three syllables. While separation of this kind is not met with in reading, it is unfortunately all too common among wind players.⁴⁷

Quantz goes on to describe several situations in which it is proper to breathe, with the basic rule that a “breath must be taken between a long and a short note” and that one should never breathe

⁴⁵ Quantz, *On Playing the Flute*, 75.

⁴⁶ Butt, *Bach Interpretation*, 47

⁴⁷ Quantz, *On Playing the Flute*, 87.

on the bar line.⁴⁸ The central point, again, is that all articulation techniques, whether with the tongue, the bow, or the breath, are to be used as a way to highlight the agogic accents and imitate the voice.

⁴⁸ Quantz, *On Playing the Flute*, 87.

Chapter V: Conclusion

The research presented in Chapters 1 through 4 guided the transcription process for Ham's flute edition of the *Ciaconna* to achieve the goal of preserving as much of the original concept as possible, while accommodating the instrumental aspects of the flute. Alterations between the violin and flute scores were made due to differences in instrumental capabilities, especially regarding register, block chords, and sound production. The historical context of the *Ciaconna*, specifically its compositional history and Baroque musical aesthetic, influenced the methodology used to find solutions for each obstacle presented in the violin score for flute. This methodology included transposing the *Ciaconna* from D minor to G minor to maintain the registral framework, which solved many of the issues resulting from the smaller range of the flute compared to the violin. In such passages that still presented obstacles for the flute regarding range or block chords, techniques such as octave transposition and note-omission were applied. For all block chords throughout the *Ciaconna*, the performance technique of playing the harmonic notes as lyrical grace notes leading up to the melodic line is used. These grace notes are not to be played in the brisk modern style, but with implementation of tenuto accents to highlight crucial notes in the harmonic progression.

Aside from these adjustments, the musical material can be largely untouched. Ham's transcription only includes articulation markings and musical instructions as written on the autograph manuscript. While using this edition, flutists can improvise phrasing, nuance, articulation, and dynamics within their own artistic voice. The ultimate goal of Ham's transcription is to allow flutists to have this freedom to craft their own interpretation, using the research presented here as inspiration.

The flute is able to bring its own timbre and virtuosity to this piece, while still conveying the power and brilliance of the original. The demands of the *Ciaconna* require a high level of proficiency in breathing technique, embouchure flexibility, and tone production. Interpretational options for the modern flutist include slight accents on beginnings of slurs, articulation patterns that mimic speech, varied tone colors to indicate separate voice lines, and the rhythmic motion of the French Baroque chaconne dance.

Even within this heavy demand upon the performer, the majesty of Bach's music is not lost. This, among many other reasons, is one example of the genius of Bach: that even across time and regardless of instrument, the "delight of the spirit" can still be attained through the *Ciaconna*.

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Appendix

Ciaconna for Flute Solo (BWV 1004), Transcribed by Natalie Ham

Ciaccona

for Flute Solo (BWV 1004)

Johann Sebastian Bach

trans. Natalie Ham

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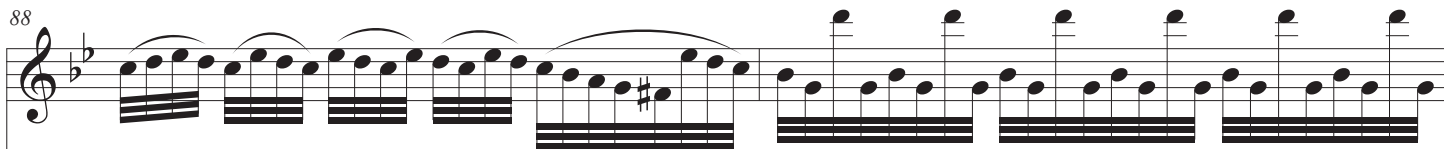
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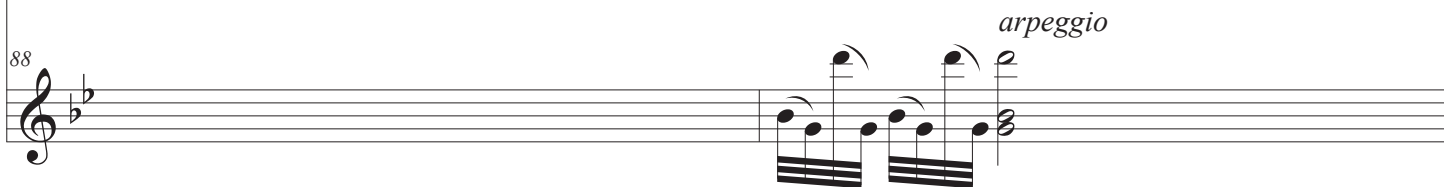
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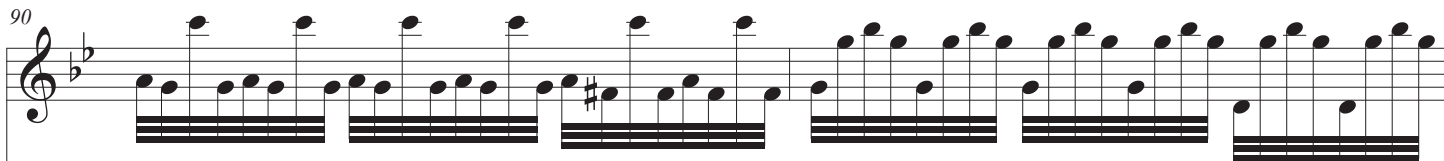
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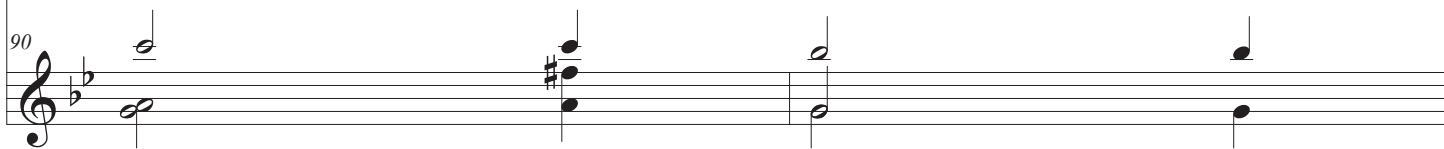
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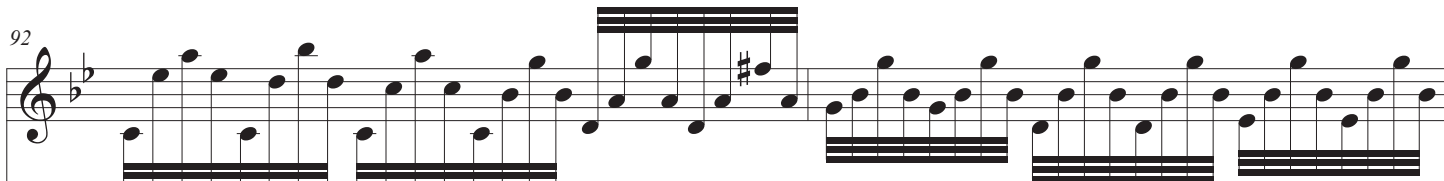
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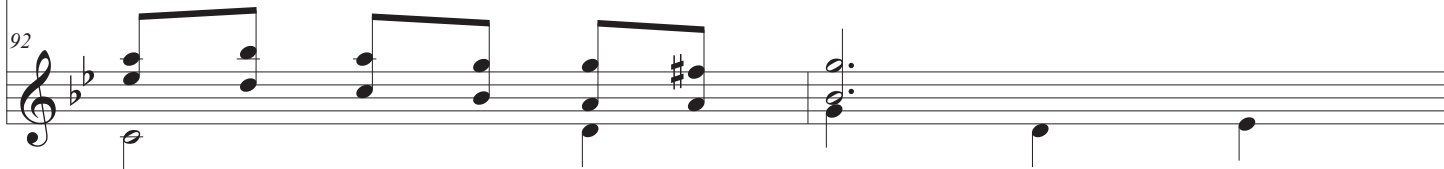
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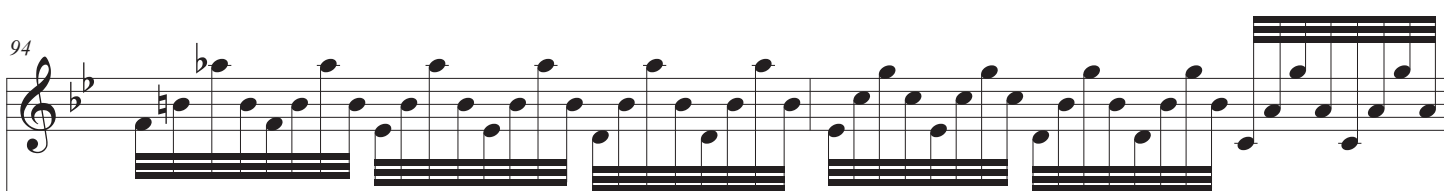
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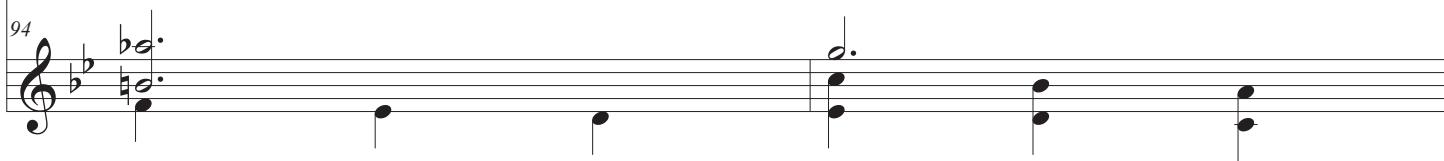
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94



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96

Musical notation for measures 96-97. The top staff features a complex melodic line with many sixteenth notes and some triplets. The bottom staff provides a harmonic accompaniment with chords and single notes.

98

Musical notation for measures 98-99. The top staff continues the melodic line with similar rhythmic patterns. The bottom staff shows the harmonic accompaniment.

100

Musical notation for measures 100-101. The top staff shows the melodic progression. The bottom staff shows the harmonic accompaniment.

102

Musical notation for measures 102-103. The top staff shows the melodic progression. The bottom staff shows the harmonic accompaniment.

104

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112

Musical notation for measures 112-113. The top staff (treble clef) contains a melodic line with eighth notes and sixteenth notes, including a sharp sign (#) above the final measure. The bottom staff (treble clef) contains a bass line with chords and a sharp sign (#) above the final measure.

113

Musical notation for measures 113-114. The top staff (treble clef) contains a melodic line with eighth notes and sixteenth notes, with a '6' below the first two measures. The bottom staff (treble clef) contains a bass line with chords and a sharp sign (#) above the final measure.

114

Musical notation for measures 114-115. The top staff (treble clef) contains a melodic line with eighth notes and sixteenth notes, with a sharp sign (#) above the second measure and a '6' below the first two measures. The bottom staff (treble clef) contains a bass line with chords and a sharp sign (#) above the second measure.

115

Musical notation for measures 115-116. The top staff (treble clef) contains a melodic line with eighth notes and sixteenth notes, with a sharp sign (#) above the second measure and a '6' below the first two measures. The bottom staff (treble clef) contains a bass line with chords and a sharp sign (#) above the second measure.

116

Musical notation for measures 116-117. The top staff (treble clef) contains a melodic line with eighth notes and sixteenth notes, with a sharp sign (#) above the second measure and a '6' below the first two measures. The bottom staff (treble clef) contains a bass line with chords and a sharp sign (#) above the second measure.

117

Musical notation for measures 117. The top staff features a melodic line with eighth notes and sixteenth notes, with a '6' below the staff indicating a fingering. The bottom staff shows a bass line with chords and a flat sign.

118

Musical notation for measures 118. The top staff continues the melodic line with eighth notes and sixteenth notes, with a '6' below the staff. The bottom staff shows a bass line with chords and a flat sign.

119

Musical notation for measures 119. The top staff continues the melodic line with eighth notes and sixteenth notes, with a '6' below the staff. The bottom staff shows a bass line with chords.

120

Musical notation for measures 120. The top staff features a melodic line with eighth notes and sixteenth notes, with a '6' below the staff. The bottom staff shows a bass line with chords and a sharp sign.

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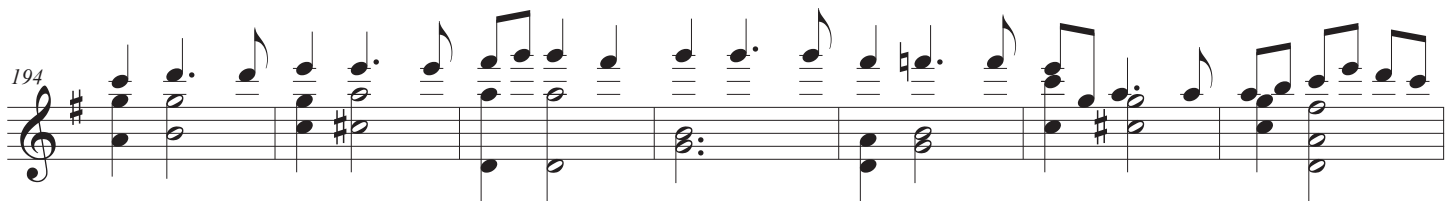
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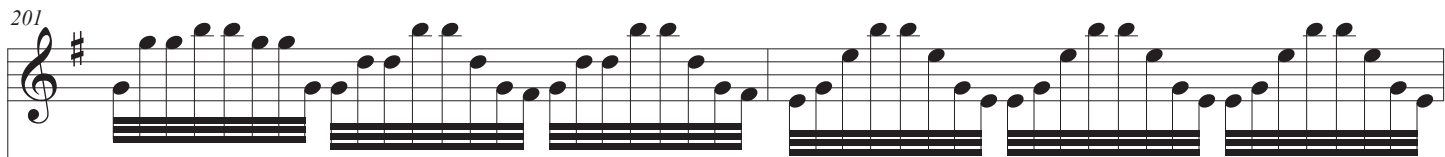
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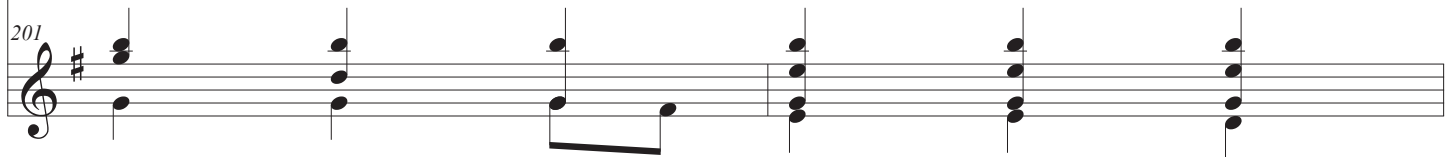
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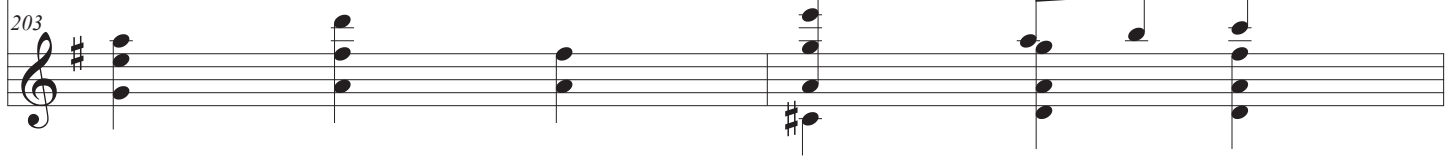
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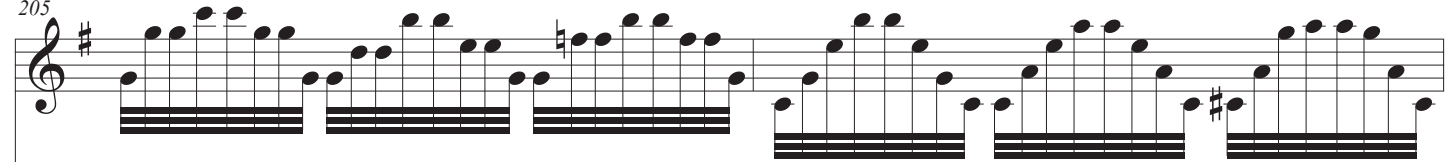
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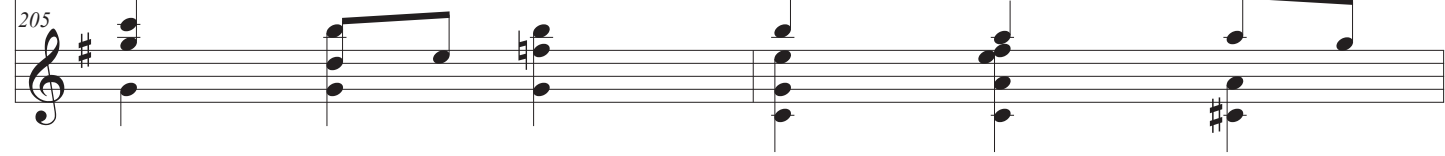
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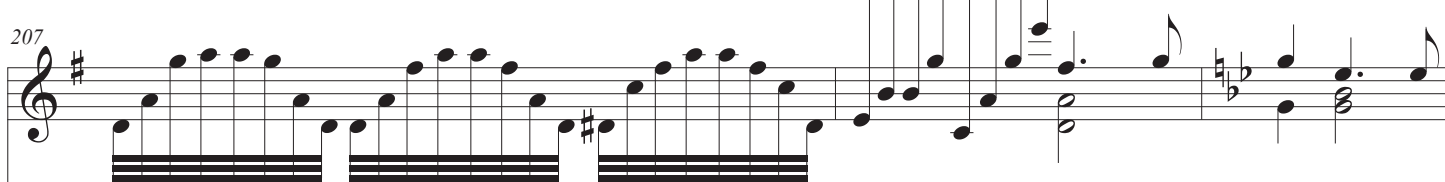
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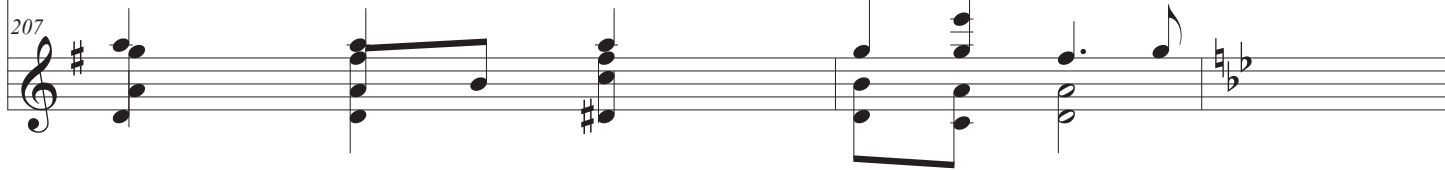
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240

Musical staff 240: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, followed by groups of triplets of eighth notes. The triplets are marked with a '3' below them.

243

Musical staff 243: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, followed by groups of triplets of eighth notes. The triplets are marked with a '3' below them.

245

Musical staff 245: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, followed by groups of triplets of eighth notes. The triplets are marked with a '3' below them.

247

Musical staff 247: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, followed by groups of triplets of eighth notes. The triplets are marked with a '3' below them. A long slur covers the final part of the staff.

250

Musical staff 250: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, followed by groups of triplets of eighth notes. The triplets are marked with a '3' below them.

256

Musical staff 256: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, followed by groups of triplets of eighth notes. The triplets are marked with a '3' below them.

Vita

Flutist Natalie Ham received her Doctorate in flute performance at the University of Washington studying with Donna Shin. She holds her Bachelor of Applied Music from the Eastman School of Music, where she studied with Bonita Boyd. Natalie has participated as artist and teacher at the Snowater Flute Festival (WA), the Belvoir Terrace Summer Camp (MA), and was the featured soloist and flute teacher with the American Wind Symphony Orchestra (PA). Natalie was a featured artist on the *Arts at St. Mark's Music Series* as part of the "Organ Plus" concert at St. Mark's Cathedral in Seattle. Natalie was frequently a guest artist on the University of Washington's concert series *Intersections: Music, Words, and Pictures*, produced by Dr. Robin McCabe. She is also an active performer of new music, with featured performances in the Harry Partch Ensemble and the Inverted Space Ensemble, a new music collaborative that features composers from the Seattle area and abroad. In Seattle, Natalie served in administration positions such as the Housing Chair for the 2022 American Guild of Organists National Convention and served on the Membership Chair on the Seattle Flute Society Board of Directors. Natalie also assisted in organizing the *University of Washington Max Reger Symposium*. She was the Executive Director of the *Symposium Celebrating Dr. Carole Terry*. Natalie currently resides in Seattle, WA as an active performer, teacher, and music coordinator. For more information, visit www.natalieham.com.