Johann Sebastian Bach

Flute Partita a-minor BWV 1013

Arrangement for guitar

by

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“If they took away all my paints, I would use pastels, if they took away my pastels, I would use crayons, if they took away my crayons, I would use pencil. If they put me in a cell, and stripped me of everything, I would spit on my finger and draw on the wall”

Pablo Picasso
INTRODUCTION

Considering myself a musician and living my life through music was one of the biggest things I had to establish. Finding the meaning in it but not having the privilege of knowing everything about it is priceless. In addition to this, I am turning back to the Pablo Picasso’s quote which defines the path of searching for my own musical expression - the quote that in some interesting way defines my music and my life in Sweden.

When I heard Bach’s Partita for flute for the first time I could clearly imagine the guitar version of it. I could almost hear it. It was a beautiful piece of music so simple and complicated at the same time as only Bach’s pieces can be. The structure was so tangible for me as a guitarist that I was sure the guitar had played this music piece before. Although, to find a published arrangement or recording was surprisingly difficult. When I finally found a recording, in spite of the fact that arranging was not unfamiliar to me, I was even more surprised, since I had realized what kind of adjustments one had to go through in order to bring one arrangement to life. The added material and changing of the original are things that those adjustments refer to. In some published arrangements, adjustments went so far that original manuscript had been completely changed in some phrases. Knowing those facts I decided to write my own arrangement and do something different according to my own taste, but carefully paying attention to not changing anything that Bach had written.

I am aware of the fact that some people share the idea that Bach’s music should be performed only on instrument that the piece was originally written for.
Even though such performing manner is certainly the most adequate, considering technical and musical aspects, I was also aware of the fact that specific instrument in Baroque time was relative term, considering that instruments were interchangeable. Bach himself had been writing transcriptions as well as his students. In Karl Scheit’s arrangements, survived versions of Bach’s pieces is usually presented. For example, Cello suite in c-minor BWV 1011 Bach had written for lute also in g-minor BWV 995. Because of similarities between lute and guitar, more often the lute version is used as a source for modern guitar arrangements.

So my approach to this project was the same as to every piece of Baroque music I had played before. I was questioning myself the same way I used to. I was searching for answers the same way I used to. The only real difference was final result which somehow I could see in all music that I had been working on. Even though this piece was so real to me that I could feel all its senses, I didn’t know where it was going to end and what I was going to get in return. The only thing I did know was to try my best and find the way, which in the end would hopefully give me an arrangement that would primarily appeal to me.

My intention was not to show the right path of writing and playing this piece for guitar. This certainly is not the only arrangement, but it surely presents my initial choice, my path.
One of the aims of this chapter is to describe all facts and moments that got me to this point; the people that had deepest influence on me and all aspects of my music life. I would like to start with the most important element - my family. At the time of war, when music and art were not even in the dictionary of my country, my parents were one of rare parents that thought differently. Even though they are not artists, they encouraged me to follow the path I was talented for, although that was not desirable and necessary to do at that time. Supporting me and letting me to do what I love and loving me just the way that I am formed me and my music background.

My music history dates back to the time when I got my first guitar at the age of eight. Attending music school and playing pieces from different musical periods were something obligatory in education system in my country through all levels, from primary to high music education. Although that word “obligatory” may not sound very inspiring and free, for me just playing different kinds of music was a great world full of possibilities, especially as I got older.

Baroque music was part of that system. And even though I couldn’t understand it completely, just playing very simple and small forms; and afterwards bigger and more complicated ones with counterpoint courses during the secondary music school was very valuable experience for my future.

The common thing for all Baroque pieces I had been playing was my commitment and constant need to know everything about it. I was getting back to the pieces I had already played and practicing them all over again.
Those were the most inspiring periods, the periods when I was able to get deeper into the music and discover new things. That is probably why Baroque music has become constant in my repertoire ever since.

Furthermore, another thing that I found very interesting was arranging which I started while I was in high music school. Arranging different kinds of forms originally written for piano, from Classic and Romantic period, were very inspiring. Finding the way to play on the guitar very complicated and rich harmonies that were meant to be played on the piano was really challenging. It forced me to think not as a performer, but more as a composer as I had never considered myself. However it was very inspiring and helpful.

In spite of these facts it had never occurred to me to write my own arrangements for Baroque music until I came to Sweden. It had seemed very complicated to write one, but after getting to know Bach’s Partita for flute better it sounded possible and exciting.

Everything about Sweden sounded and looked possible and exciting. Searching for my new artistic limits and having complete liberty on that road were something I really needed at that point. That need brought me to The Royal College of Music and, now, after getting through my master studies, I could say that these studies made me see music not just as a profession, but as a life-style. I hope this arrangement, that I started to write on my first year of my master studies, reveals that. Somehow, I felt ready and musically mature enough to get myself involved in this serious work. Also, I knew, I was surrounded by people who would give me good imputes and tell me the truth.

So, I decided to start from a very beginning, to test it and see what I would get as a feedback from my teachers.
The lessons with them were the first overview on my work which I needed especially from the people who knew this kind of music very well, but were not personally involved. After just few lessons and all the encouragement that I had received, arrangement became very serious work for me. So I sincerely believe that they were a very important source for this arrangement.

Peter Berlind Carlson, my guitar teacher, the person I have spent months with, discussing about this piece; the person who went through all levels of writing with me and gave me full freedom to decide which path to follow.

And Ann Wallström, teacher of baroque violin, who was the real refreshment for this piece, only focused on baroque language, the person who knew strings but not guitar ones, which influenced on my interpretation by giving it special flavor.

In the end, arranging was very rewarding, I learned a lot about this process and expanded my knowledge about Baroque music and its character with all other sources I will present in the following text.

Preparing a good working text, I have started with understanding the background and the origin of this piece. Collecting different kinds of sources, Barthold Kuijken in Postface for “Solo för flüte” in German addition Breitkopf presents many unanswered questions and those rare ones that are answered with certainty. According to him assumptions for whom and where Bach composed his Partita in a-minor is impossible to define; somewhere between 1718 and 1730’s is the period that musicologists came to terms with, but the flute virtuoso whom Bach might have composed for is unknown to this day. Also, the question mark is accuracy of the title “Solo för flüte” which led to original scoring. Scores with or without continuo part were something that musicologists have been debating for a long time.
During the 18th century “solo” was composition for a melody instrument with continuo accompaniment, unless the composer explicitly emphasized “senza basso”. According to Kuijken, this is reason enough to assume that continuo part has been lost. Structure stability goes against this theory.

“The composition is so homogeneous and unambiguous, with regard to melody, harmony and rhythm, that bass line does not seem to be missing. And, incidentally, it would be no easy task to write a good bass to this piece.”

(Kuijken, 1989, p.12)

By examining physical characteristics of this piece, starting with historical ground, I have continued examining the text source. Modern additions often indicated suggestions of editor, which served me well. But also they could interfere with my decisions during the writing, so I decided to use those additions with all their indications and changes as examples but not as a main source. The main sources were an 18th century copyist’s manuscript (the only known source for the Flute Partita BWV 1013) and modern German addition Breitkopf.

With all these sources I was trying to write a suitable continuo and fingering in order to achieve guitar performance with specific Baroque expression. The basic element of this language is connection between consonance and dissonance, especially for instruments which also function as a foundation.

I have tried to find a suitable musical support that would be well-balanced, neither too many nor too little added notes. In case where bass continuo would have too many added notes, the attention of listener could be diverted from significant things in solo part. However, continuo with too little added notes might give the impression of certain emptiness in the music where something is supposed to happen.
Robert Donington gives very good description about well balanced continuo in his book Baroque music: Style and Performance

“It is hardly possible to make a good continuo realization without taking risks. The best is the one that best supports the music. The amount of sonorous support needs to be just right, neither covering up anything of significance in the solo part, nor leaving them unsustained where they need plenty of resonance to carry them along.”

(Donington, 1982, p.8)

This theme about continuo arranging will be presented in chapter with bass analyze and all considerations involved.

To write proper bass line that will satisfy needs of guitar as harmonic instrument and not change Bach’s original manuscript led me to consider many variations of fingering and took most of my time. From my experience, I have noticed that opinions have been divided about this issue in the guitar world. Some people form the fingering according to their own technical capacities and limitations, while the others primarily think about phrasing. The truth could be somewhere in between and even if there is not just one perfect answer to this, just defining my priorities was very liberating and helpful.

If fingering leads phrase in wanted direction, and it could form heavy technical demands, than it is certainly something worth of writing about, which will be shown in the chapter “Fingering analysis”.

Analysis I have used as methods will be rounded with recording of this piece which I consider as a closure in this project. The recording is my opinion about performance of Partita, which I hope will continue to grow and change shape of performance in the future. It is my word but certainly not the final one.
ARRANGING

The writing process was led by my main idea - not changing anything that Bach wrote. It was divided in three parts. One part contained counterpoint, completing the notes and extending continuo that guitar as a harmonic instrument demands, second part outlined the expression formed by fingerling and all elements that had shaped my interpretation (dynamic, articulation, rhythm, music form) and the third one was tempo selection. I will go through mentioned parts that I had had to examine and kept them in mind during my arranging.

Writing the bass line was connected to so many elements that I found very important for good arrangement. Approaching counterpoint, I was led by harmonic consideration. Where I wanted to hear extra bass notes, which notes are allowed to play together and hereafter which of those were possible to play on the guitar and keep the sound quality made me to choose a path with certain direction.

As I mentioned before, harmonic root is very stabile and led me to very obvious choices that I have made. Although there were some parts in suite where continuo originally was not written and I wanted to hear it. I couldn’t resolve it with a harmonically way of thinking. All the harmony that I have considered in those cases did not work, so I relayed upon my hearing. This certainly was not a shortcut, but step by step it certainly gave me a trace to achieve the sound I considered appropriate. The reader will see those examples in the chapter “Bass considerations”. From my perspective, I connect this aspect of writing with the fact that I have been playing guitar, especially Baroque music for a very long time.
I knew that my ear would react on any sound that would be strange for this type of music that was encouraging from the beginning.

Identifying small elements of music structure (such as friction between strong dissonances and weak resolutions, controlling emotional aspects of music with size and direction of intervals or just defying simple slur or thrill) and building these into larger units, defined articulation and the whole idea about Baroque language.

“In order for the orator to persuade his audience he should understand his subject thoroughly, deliver the speech in an appropriate style, speak with clarity of articulation, fullness and variety, and avoid monotony. It is also important that the structure of the composition is understood. By using clear phrasing and punctuation (articulation in musical term) the performer should be able to make himself clearly understood, as a speech.”

(Judy Tarling, 2000, p.45)

Gathering and applying all these elements which gave the Partita its final form, I have started and finished with fingering consideration. If someone asked me about the purpose of fingering, the answer would be simple— it is a musical phrase. However, achieving this in practice was much more complicated that giving this simple answer. Its arranging and rearranging followed me every step of the way.

When we talk about fingering and phrasing we talk about experience, methodology and individual taste, but also about the process. These were not something that was established at the beginning and their form has been changed in accordance with developing of arrangement. This was a process of mutual dependence and it could not have been done separately.
As the form of my arrangement improved I had more ideas about phrasing and that automatically meant that fingering needed to be readapted. Hence, some very good ideas were not even possible to be played on the guitar, and those which were possible had difficult fingering for adjustment. This made technical problems, so I reconsidered if they were worth practicing. In most cases, they were worth it.

Forming my interpretation by fingering adjustment, I consider a turning point, especially in Allemande, pulse pattern in punctuated form that I have started to use after lessons with my teachers. Using it means: being able to hear it. One day it hit me, I understood what they were talking about. For the first time, I could feel the punctuated pulse, so I applied it on my music. It changed music direction and also my way of thinking, which automatically reflected on forming fingering. Even though more than half of the fingering had already been formed in that manner, direction of my music was not so precise and clear.

In order to express character of every movement, I was led by specifics of each one (colors, pulse, articulation variety) which formed fingering in certain way. The difference will be presented in examples in “Fingering analysis”.

Another important element which shaped the suite as a cycle was tempo selection. From this point of view, I can say with the fair amount of certainty that all those things like finding proper counterpoint, fingering and searching for all things that made phrasing good did not entirely answer my questions. Selection of tempo was a link in the chain that made this suite fully rounded work. By fullness of the work, I mean tempo dependence between movements. Reader will hear an unusual one in Sarabande. I wanted to hear one very slow, calming and almost hypnotic Sarabande between Corrente’s running and cheerful tempo and Bourree’s very sharp tempo full of articulation.
I am sure it would not be the case, if I played it as an independent piece. However, a part of the suite where I was seeing bigger picture, captured in this movement, it certainly sounded appropriate. Using not many words, I could say simply- I felt the need to do it all over again.

As seen from previous text, tempo in Sarabande was not defined completely in the beginning, according to its own developing process; it was formed on mutual dependence of other movements and their characters.

Being involved in all those mixed processes, every step made things clearer and easier to understand, but in this master work I decided to explain them separately, in regard to better understanding and clarity of the text.
BASS CONSIDERATIONS

Arranging continuo

In order to define bass continuo, I looked upon development of phrase and tempo. There are certain patterns that I have used in all movements. One of them is sequence material which I have treated in the similar way. Most of the time, bass note follows every beat and develops through every sequence.

I have tried to have perfect sequence, with not just repeated melodic elements, with its intervals and its rhythmical and metrical features, but repeated the accompanying voice also. With this gradually structured material, most of the time, before cadenza or modulation, phrase sounded completed and rounded.

Ex.1. Allemande (m.32-34)

Sarabande (m.10-15)
Tempo was dictating development of bass line, too. Suitable movement for that was one with slower tempo, such as Sarabande. Leading melody in this movement had places which allowed more room for development in bass voice. Opportunities to do something more in bass part were places in which leading voice had notes longer than eight.

Firstly, I formed the rhythm for certain bar and bass note on strong beats; and when I was satisfied with the harmony and rhythm, I filled spaces between them. The beginning of Sarabande is a very good example of that.

Ex.2. Sarabande m. a)1-8; b)17-20

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Other pattern which I used often was using pauses with certain purpose. Places where I usually added pauses were between big interval’s jumps or transverse between two different materials in one phrase.

Ex.3 Sarabande m.21,22

\[ \text{Ex.3 Sarabande m.21,22} \]
Courrente m. a)1,2; b)12,13; c)19,20

a)

b)

c)

In most of the places where melody voice contained a lot of musical information, I added bass on 1\textsuperscript{st} and 3\textsuperscript{rd} beat in measure 4/3.

Ex.4. Courrente m. 7-9

Exceptions were places where structure dictated different, bass notes were written on 1\textsuperscript{st} and 2\textsuperscript{nd} beat whenever it was possible.

Ex.5 Courrente m. 53-56
The structure of cadenzas was already stable; and considering the fact I didn’t want to change Bach’s manuscript, there were not so many added materials.

Ex.6 Sarabande m. 44-46

Bourre Anglaise m. 69,70 Allemande m. 19

**Question marks**

Places that I considered question marks were the ones with unconvincing solutions. There were lots of possibilities in those places which could be considered appropriate, but I would rather leave them open for other options in the future.

Most of them were formed by hearing in the end. Some of the presented examples have other written versions marked by letters below certain note in leading voice. These versions I had played before or I am considering to play them in the future.

My first version contained e on the first and a on the third beat, but after lessons with my guitar teacher, the idea about emphasizing resolutions after d1# and g1# became more obvious and clear. So, I added bass note on d and g in the leading voice. Those bass notes are marked in the note text.
Similar material is presented in the following exemplar, but has not been formed in the similar way. The bass development goes through every beat. Other option marked by letters could be taken in consideration and it follows the idea from the first explained example.

In this example, my first version of this bass continuo was formed on every beat in combination \( \text{a\# a\# f\# h1 h a} \) which I haven’t considered to be good enough. I have decided to play \( f\# \) for octave higher and big jump between \( \text{a\#} \) and now \( f1\# \) I emphasized with pause on the second beat. This manner of forming continuo was applied on the next bar, too.
Note a or c# is meter of taste which I have not defined completely in this bar.

Ex. 10 Sarabande m. 22

\[ \text{g1} \quad a \]

Note d1 or e1 is meter of taste which I have not defined completely in this bar.

Ex. 11 Sarabande m. 38

\[ \text{f1} \quad d1 \]

Presented example was formed by hearing without harmonic considerations. It was very difficult to define any idea of how this bar should sound, from day to day my opinion had been changing. Added bass notes are marked and they present a possibility that I found the most suitable.

Ex. 12 Sarabande m. 8,9
FINGERING ANALYSIS

“The proper shift of the hand has the same effect as the taking of a breath, when the sense of a phrase is managed without interruption.”

(Le Blanc, 1740 tr. Garvey Jackson 1974, p. 67)

The best description of the main subject in this chapter is Le Blanc’s thought about positioning which I consider to be the framework of good fingering. Positioning can be resolved in so many different ways which every movement has: its own way used as a pattern.

Also, the common thing is preciseness of note’s duration. Frequently, having particular articulation notes sometimes needs to last precisely as indicated which means stopping duration of a single note using appropriate finger of the right or even left hand. Also, if I wanted la campanella effect, then many notes would be held longer than indicated. These technical and mental difficulties for guitarists who are not used to this manner of playing could be very frustrating, especially when it is applied to this musical language, but it is necessary. Otherwise, wanted expression and articulation would not be clear, even harmony could be disturbed. This approach to the music was applied on all the movements and it was indicated in the scores by using certain signs:

- \( \text{\textsuperscript{1}} \) was used when I wanted the preceding note to be stopped.
- \( \text{\textsuperscript{2}} \) or \( \text{\textsuperscript{3}} \) was a reminder for the stop of the sympathetic sound of the relevant open string.
**Allemande**

“The Allemande has a broken, earnest and well worked-out harmony which conveys the picture of a satisfied or cheerful nature, one that takes delight in order and piece.”

(Mattheson, 1739, p. 14)

The punctuated pulse pattern that I had mentioned in previous chapter, formed complete fingering in Allemande. It has been applied in all movements, depending on the music material, but for Allemande this was a leading thought and main fingering characteristic. Examples will be presented in the following. Some of these had been formed differently before applying this manner of writing and they will be shown in both ways.

The example shows there was no possibility to play melody and hold bass constantly at the same time. Shifting had to be made anyway, but without applying pulse pattern, it was done on the strong beat, melody was cut and bass lasted longer. After applying pulse pattern melody became more emphasized than bass, shifting was moved on the sixteenth note before strong beat and bass line was shorted for that note.

Ex.13 Allemande m. 7,8
Before applying pulse pattern fingering was written on 5th position and shifting was made on the strong beat. After applying it, fingering was adapted in a way that last sixteenth note a2 is connected to next strong one d2#.

Ex. 14 m. 15

According to pulse pattern and connection between strong beat and weak one the fingering has been changed.

Ex. 15 m. 33

Applying the pulse pattern, fingering of octave jump is formed differently.

Ex. 16 m. 41
Last note in the first bar, G1 should be played on 3rd string which correspond to pulse pattern but also made position shifting less obvious.

Ex.17 m.9,10

This is the part of chromatic move which prepares cadenza in 19th bar and fingering is carefully selected in both hands. In the right hand it is used pattern p, a, m, i, where last i finger plays bass note avoiding repetition of p finger. In the left hand last sixteenth note of every beat is connected to the next strong one with combination of 1st and 2nd finger. The last note in the second bar f♯2 is connected to cadenza with barre. According to this, fingering was formed like this.

Ex.18 m.17-19

The weak beat was connected to the strong one with barre which correspond to pulse pattern.

Ex.19 m.38
This example shows the way of fingering with applying the pulse pattern. In the first bar leaving barre on the last sixteenth note connects the weak beat c2 and the strong beat b1. The same way of fingering was applied in the next bar, too.

Ex.20 m.44,45

Trying to imitate the flute, one of the simple rules that I have been following was avoiding playing two notes in a row on the same string. Open string is used, that is, if it was possible and logical. One of the reasons was natural flow on the flute- sound production on a melody instrument that sounds the most adequate. Second reason was to make changing positioning less noticeable on spots where change should be done.

Notes e2 and b1 should be played on the open string instead of using position.

Ex.21 m.22

In this example, open string gave more time for changing positions. In the second bar note f2 should be played on 3rd string and next g2 on 2nd string.

Ex.22 m.5,6
Changing position from 10th to 1st was prepared with certain combination of fingering. Using one string was avoided intentionally.

Ex.23 m.11

Instead of b1 on 3rd string, it was written on open string. Even if color of open string is different, in this example, it sounds appropriate.

Ex.24 m.12

Shifting was resolved with open string in extended part of cadenza.

Ex.25 m.46,47

Fourth finger and barre were used for changing position.

Ex.26 m.13
Common place where slurs have been used was repeated material made of strong dissonance and weak consonance.

Presented slurs were carefully selected and written on the same place in every sequence.

Ex.27 m. a)24,25; b)32,33,34

Ex.28 m.44,45

Every sequence begins in the middle of the bar and that beginning was emphasized with slur.

**Courrente**

“Strives to do complete justice to its name with constant runs, but this is done in such a manner that it is charming and delicate at the same time... The passion or emotion that should be conveyed in a courante is comforting hope...”

(Mattheson, 1739, p.14)
Diversity of speech between voices in shorter forms was something I was led by. That structure made long phrasing more interesting and musical sense clearer and more obvious. So, fingering and shifting was adapted to this character. The entering of Courrente is a very good example of it.

It began with a slur which emphasized first strong beat, the shifting was done with open string and notes $f_2#$ and $g_2#$ were considered as up beats which should be connected to next down beat. That’s why staying on the first position is not the option, they ought to be played on 2nd string. The pauses should be strict because of articulation in bass line.

Ex.29 m.1-4

According to previous example, the beginning of second repetition was formed in the same manner.

Ex.30 m.23

Changing position was resolved in the similar way like previous example.

Ex.31 m.21,22
Last sixteenth notes in every beat were formed as the up beat and connected to the next down beat. So fingering was adjusted to that.

Ex.32 m.7-9

![Ex.32 m.7-9](image)

Formed fingering in a sequence was similar as the previous example.

Ex.33 m. a)27-29; b)38-40; c)58-59

a)

![Ex.33 m. a)27-29](image)

b)

![Ex.33 m. b)38-40](image)

c)

![Ex.33 m. c)58-59](image)

The slur emphasized beginning of each sequence and positioning was formed according to that.

Ex.34 m.4-6

![Ex.34 m.4-6](image)
The 3rd beat was considered as a beginning of sequence repeated fragment and positioning was adjusted to that.

Ex.35 m.12-17

Similar way of forming fingering was used with slurring.

Ex.36 m.18-20

**Sarabande**

“...a soft passionate Movement always set in a slow triple... art to move the Passions and to disturb the tranquility of the Mind.”

(Donington, 1963, p.14)

According to character of Sarabande, which is slow and solemn music, it gives time and liberty for melody development in bass part. Color consideration leads fingering and its forms which closely describe the character of the Sarabande.
These examples show how the fingering follows voice leading with certain articulation and color. In order to give certain color, the melody should be played on 2nd and 3rd string.

Ex.37 m. a)1-4; b)17-20; c)27,28

a)

b)

c)

Trills dictated fingering in this case. Note b in bass has to be played on 6th string, otherwise duration of trills would have been cut.

Ex.38 m.8

In the second bar, different color was used on the strong beat so position was changed and fingering was adapted according to that.

Ex.39 m.13-15
Bourre Anglaise

“...Its basic characteristic is its pleasant nature and the happiness... It is in a way quite nonchalant and relaxed, a title negligent, indolent, and yet not at all unpleasant.”

(Mattheson, 1739, p.14)

The material in Bourre is based on contrast of legato and staccato sections which gives an impression of light and easy music. The fingering is formed according to this character.

In the third bar, playing on open strings is avoided, since the last sixteenth notes of every beat ought to be played staccato according to material before and after. It was used 2nd and 3rd string. Staccato notes are contrasting to previous slurring notes. In this example, positioning was done on staccato notes which give time to change position precisely and unnoticeably.

Ex.40 m.1-7

It was used in the similar way of forming fingering.

Ex.41 m. a)11-16; b)43-46;

a)
b)

Barre on up beat prepared following material in next bar and slur on up beat moderated playing two notes in the row on the same string.

Ex.41 m. a)7-10; b)29-32

a)

The cadenza was played with barre and open string before slurring strong beat.

Ex.42 m.67-70
Johann Sebastian Bach

Flute Partita

Transcribed and fingered by

Nataša Jokić
DISCUSSION

Fulfilling this master work, I have deepened my knowledge and I have even learned a lot of things I did not know and remembered a lot of things that I have forgotten. The way of seeing phrase, defining voices in it and finding good balance in order to achieve meaningfulness and clearness of the thoughts make one arrangement authentic. That is why I think anyone who really wants to get to know oneself better as an artist and improve one’s own musical skills should go through this process and make personal statements.

All questions and answers were the way of my musical and technical improvements, but the most liberating questions were those with not necessarily founded answer, such as question marks. Accepting that I did not have to know everything was a big lesson to learn. Sometimes I just needed to believe in myself, take a risk and feel the music. I do not want to define all question marks that I have presented as good or bad ones. These marks show my opinion about them in the present. However, for me, they sound appropriate, which does not necessarily mean they would not be changed in the future if I thought differently. That is a good thing; question marks are changeable as all elements in live material like arrangement.

Changing aspect has become very alive after playing this piece on my concerts, especially after my final exam concert. From this point of view, ideas about tempo selection and slurring are something I am going to consider in the future. I believe they will make my idea about character and articulation even more clear and precise which will change fingering also. From previous chapters it can be clearly seen what my priority was about fingering.
I believe the right fingering is the one that helps me to express my phrasing as I hear it. I have tried everything to achieve that, not making compromises, due to my technical limitation. All phrasing demands could be also seen as an opportunity for technique’s improvement, but it takes time and practice.

I am aware that, at some point, there will be the time when I will have to consider my technical and musical abilities and limitations. However, I will try to see it as an opportunity to consider other options, not as a problem. If primarily thinking is phrasing, then there will be less room for compromises and even if I will have to make them, again, it will not be used on account of well-shaped musical phrase.

“Live material” are key words I would like this exam work to end with. It is the end of this chapter in my life, but it is also beginning of the next one. So, I am really looking forward to it!

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APPENDIX

The only known source for the Flute Partita BWV 1013
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