

JOHANN SEBASTIAN BACH'S PARTITA FOR SOLO FLUTE, BWV 1013

TRANSCRIBED AND ARRANGED FOR GUITAR: A MUSICO-
RHETORICAL PERFORMANCE GUIDE

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The main purpose of this dissertation is to offer classical guitarists an additional analytical technique for interpreting and performing the music of Johann Sebastian Bach. While this mode of analysis can be successfully applied to any of the instrumental works by Bach frequently transcribed and performed by guitarists, I have chosen for this study my recent transcription of the Partita in A minor for solo flute traverso, BWV 1013. With a continuo-based, harmonic realization of the Partita, I contribute to the existing guitar repertoire by offering a new transcription of this work, while demonstrating how historical concepts of rhetorical structure and aesthetics found in relevant primary source material can inspire a new approach to analysis, transcription, and performance practice. In this way, my investigations create additional perspectives for classical guitarists regarding the analysis and performance of this work, while complementing traditional harmonic analysis and subject labeling. Although it is my hope that this new transcription of the Partita will serve as an important contribution to the existing literature, the main purpose of this dissertation resides in the musico-rhetorical analytical technique and its implications on performance practice for classical guitarists.

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CHAPTER 1

INTRODUCTION

Purpose

The main purpose of this dissertation is to offer classical guitarists an additional analytical technique for interpreting and performing the music of Johann Sebastian Bach. While this mode of analysis can be successfully applied to any of the instrumental works by Bach frequently transcribed and performed by guitarists, I have chosen for this study my recent transcription of the Partita in A minor for solo flute traverso, BWV 1013. With a continuo-based, harmonic realization of the Partita, I contribute to the existing guitar repertoire by offering a new transcription of this work, while demonstrating how historical concepts of rhetorical structure and aesthetics found in relevant primary source material can inspire a new approach to analysis, transcription, and performance practice. In this way, my investigations create additional perspectives for classical guitarists regarding the analysis and performance of this work, while complimenting traditional harmonic analysis and subject labeling. Although it is my hope that this new transcription of the Partita will serve as an important contribution to the existing literature, the main purpose of this dissertation resides in the musico-rhetorical analytical technique and its implications on performance practice for classical guitarists.

While the interrelationship between instrumental Baroque music and rhetorical discourse has been extensively studied by numerous scholars, it has yet to be synthesized into a pragmatic model for musico-rhetorical analysis and interpretation. Modern scholars have documented the presence of musico-rhetorical analogies in the theoretical literature from the Renaissance through the eighteenth century, noting the semiotic potential to which these sources allude. With a theoretical interrelationship between music and rhetoric being firmly established in current

scholarship, the most important issue yet remains, how does one apply the extensive body of evidence supporting a musico-rhetorical art directly to present-day analysis and performance practice?

The present investigation of primary source material focuses primarily on Johann Sebastian Bach, his direct contemporaries, and his immediate predecessors. This North German musico-rhetorical tradition includes Joachim Burmeister (1564-1629), Christoph Bernhard (1628-1692), and Johann Mattheson (1681-1764). Although these sources incorporate rhetorical concepts concerning music performance and composition in a variety of ways and to varying degrees, they are mainly in the realm of descriptive, rather than prescriptive. For example, Mattheson goes to great lengths in explaining and describing the sections of rhetoric and how a properly composed piece of music should adhere to rhetorical structure but does not provide a prescriptive approach to understanding a musical work by identifying its main invention and outlining its subsequent disposition for the purposes of affectual performance.¹

This current project can be understood as a creative and pedagogical extension of the ideas presented by these and other contemporaneous authors. I do not assume authorial intent regarding J. S. Bach's compositional strategies or his deliberate use of rhetorical tenets. Rather, I explore the utility of appropriating the prompts and discussions left us by he and his contemporaries to present-day analysis and performance practice. Using the treatises of Burmeister and Mattheson as a point of departure, I demonstrate how tracing rhetorical elements throughout the Partita, while gleaning insight into their possible metaphorical meaning, yields an understanding of motivic/harmonic utterance and development necessary for persuasive and gestural performance. My approach offers a modern analytical technique that is both informed and inspired by relevant historical sources and

¹ Johann Mattheson and Friederike Ramm. *Der Vollkommene Capellmeister*. (Kassel: Bärenreiter, 1999), 469-484.

further traditional modes of analysis and performance strategies.

Significance and State of Research

While existing research does much to advance our understanding of this musico-rhetorical relationship, there yet remains no definitive system for the application of rhetorical concepts to musical works in a manner that demonstrates what this approach might bring to bear on affectual and gestural performance. Given the sheer volume of historical discussions on this topic, I posit that modern guitarists would benefit greatly in their understanding and performance of this repertoire by incorporating a working knowledge of the musico-rhetorical analogue.

As noted by Geoffrey Burgess, topics of musical rhetoric in performance found their modern rebirth in the 1960s because of the influential Dutch school led by Frans Brüggen and Gustav Leonhardt.² The conductor Nicholas Harnoncourt was also a notable proponent of this movement, both in performance and in print.³ During the second half of the twentieth century, amid the tide of the “historical authenticity” debates within the early music movement, numerous scholars investigated the application of rhetorical taxonomy and musical figures to Baroque compositions, while others sought to understand the argumentative design of musical discourse in relation to the ancient Greek and Roman models of oration. Such efforts draw primarily on the analytical explications and the aesthetic discourses of Johann Mattheson and Johann Joachim Quantz. Recent accounts of the rhetorical traditions in music can be found in the writing of Dietrich Bartel and Brian Vickers.

Bartel published a detailed historical survey of the rhetorical traditions in music and a

² Bruce Haynes and Geoffrey Burgess, *The Pathetick Musician: Moving an Audience in the Age of Eloquence*. (New York, NY: Oxford University Press, 2016), xii.

³ Nikolaus Harnoncourt and Pauly G. Reinhard, *Baroque Music Today: Music as Speech*. (Portland, OR: Amadeus Press, 1988).

comprehensive glossary of musical/rhetorical terms.⁴ In an article published in 1984, Vickers documents the interrelationship between music and the spoken arts with a thorough examination of theoretical and practical works produced between the sixteenth and eighteenth century.⁵ While addressing the topic of musical figures, as presented in previous research, Vickers argues that the semantic dimension of the rhetorical figures of speech fail to map literally onto their proposed musical “equivalents” and further criticizes the German writers of the seventeenth and eighteenth centuries for their unsuccessful attempt at codifying the musical figures into a stable lexicon. While Vickers and others essentially reject the notion of musico-rhetorical figures, I argue their presence and functional resonance in seventeenth and eighteenth-century music should not be ignored. Given that applying a single branch of rhetorical precepts to music presents more questions than viable answers, the semantic and metaphorical dimension of musical figures must be understood within a broader context of rhetorical disposition. Such a comprehensive approach is necessary to produce a more compelling model for the analysis and performance of musical rhetoric.

Moving beyond proposed forensic and mechanistic applications of musical figures, authors such as Bettina Varwig and Jonathan Gibson have discussed rhetoric and music in contextual and philosophical terms, offering more comprehensive and interdisciplinary approaches. Varwig outlines the current “Bach-and-rhetoric problem” as she aptly notes the deficiencies of previously proposed solutions. While arguing that the *Figurenlehre* aspect of surface-level decoration and the structural design of *dispositio* essentially fail to establish sufficient continuities between elements of localized expression and overarching structure, her investigations propose that these topical

⁴ Dietrich Bartel. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. (Lincoln, Nebraska: University of Nebraska Press, 1997).

⁵ Brian Vickers, “Figures of Rhetoric/Figures of Music?” *Rhetorica: A Journal of the History of Rhetoric* Vol. 2, No. 1 (Spring 1984): 1-44.

features must be applied in a manner that demonstrates the ways in which a piece of music might cohere⁶.

Most recently, early music experts such as Peter Croton⁷, Geoffrey Burgess, and Bruce Haynes⁸ have published investigations that begin to approach potential applications of musical rhetoric to performance practice. Croton's manual for guitarists and lutenists is noteworthy for its practical approach to performing rhetorical music and its localization of numerous primary source references within a single book.

With respect to historically inspired performance practice, it is true that the classical guitar has had little to offer toward the evolution of this movement. For the past fifty years or more, the most notable proponents of the classical guitar have transcribed and performed numerous works of Johann Sebastian Bach and other Baroque composers in a manner aligned with the aesthetic trends of their respective generations, having seemingly little concern for the performance practices or documented aesthetics of the seventeenth and eighteenth-centuries. The guiding paradigm of musical aesthetics for these guitarists can be heard as one that echoes the nature of sound and interpretive approaches represented by popular performers on other stringed instruments. An obvious, and already dated example, can be found in the direct correlations between Andres Segovia's Bach interpretations on the guitar and Pablo Casals's rendering of the cello suites. It is my hope that the present dissertation will serve as an initial step toward the development of a succinct and effective mode of analysis and interpretation for the modern

⁶ Bettina Varwig. *One More Time: J.S. Bach and Seventeenth-Century Traditions of Rhetoric*. Eighteenth-Century Music 5/2, 179–208. (Cambridge University Press, 2008).

⁷ Peter Croton. *Performing Baroque Music on the Classical Guitar: a practical handbook based on historical sources*. (CreateSpace Independent Publishing Platform, 2015).

⁸ Haynes and Burgess, *The Pathetick Musician*.

guitarist desirous of understanding and performing the rhetorical repertoire from the seventeenth and eighteenth centuries.

Method

The method for my investigation is one that expands traditional modes of analysis and interpretation with an analytical technique inspired by historical sources. This method is comprised of two main parts. Part one is a musico-rhetorical analysis that demonstrates the identification of musical invention and its subsequent disposition. This analysis is an extension of traditional harmonic and motivic analysis. The second part focuses on realizing the implications of the analysis in a manner that exemplifies the persuasive and expressive semiotic potential of the musical material. As previously stated, this method is not an attempt at period analysis. Rather, it seeks to expose a specific perspective on J.S. Bach's instrumental works in a rhetorical manner aligned with the ideas presented by he and his contemporaries.

Part I: Musico-Rhetorical Analysis

As a further expansion of harmonic and motivic analysis, the musico-rhetorical approach considers the form and structural expression of a musical work per the identification of its musical invention(s) and the subsequent diagramming of its disposition. In other words, after identifying motivic and harmonic invention we then analyze the spinning out and derivation of this main musical idea in musical discourse as that which constitutes a complete work. This approach is built upon and presupposes a working knowledge of harmonic progression and motivic phraseology. Simply put, the analysis diagrams the main musical idea (invention) and how it serves to create a musical discourse through its development and compositional processing (disposition).

Part II: Performance and Realization

Once the musical work has been diagrammed and labeled per the musico-rhetorical analysis, the second part of the method pertains to its effective and persuasive performance. This consists of the strategies and means of presenting the declamation and design of the musical material. These performance strategies pertain to the delineation of musical invention within its composed disposition. In other words, this part of the method offers a detailed approach to performing the Partita in a gestural and rhetorical manner. Such strategies and suggestions include national style considerations, typical or atypical genre traits, affect and overall character, tempo rubato, Baroque dance steps/choreography, articulation, dynamics, rhythmic pacing, and the transcription subtleties as a means of motivic/harmonic amplification.

CHAPTER 2

THE MUSIC-RHETORICAL TRADITION

Classical Rhetoric

To put it simply, Classical rhetoric is a discipline and metalanguage of discourse pertaining to affective speech and writing. It is the art and craft of organizing and delivering language in a convincing and persuasive manner. Originating with the Sophists in Ancient Greece, rhetorical speech was born of the necessity for persuasive and argumentative oration in political and legal contexts. Aristotle (384–322 BC) was the first theorist of rhetoric and defined it as “the art of extracting from every subject the proper degree of persuasion it allows,” and further, as “the faculty of speculatively discovering what in each case are the available means of persuasion.”⁹ He further classified the persuasive technique into three parts: Logos Pathos, and Ethos. These appeals are understood today as logic, emotions, and ethics. Aristotle taught that a speaker must effectively appeal to an audience on all three levels for an oration to be successful and persuasive. In music, it is the stirring of the pathos, or emotions that interested the Italian composers of the High Renaissance and subsequently the German theorists and composers of the late eighteenth century.

Musical Rhetoric

The analogy between music and rhetoric begins in ancient Rome. The Roman rhetorician, Quintilian wrote a twelve-volume textbook on the theory and practice of rhetorical oration. His *Institutes of Oratory*, written in 95 AD and later published in 1470, is the earliest known document that makes direct reference to the affinity between music and rhetoric. This seminal work sparked an enduring trend for the further use of a musical-rhetorical analogue.

⁹ Aristotle. *The Art of Rhetoric*, trans. and ed. H. C. Lawson-Tancred, (London and New York: Penguin Books, 1991) 4.

In the early 1400s, poetry began to be considered as a species of music. Musical intervals and poetic tone feet and meter were all numerically involved. In this way, poetry was associated with both rhetoric and music. This dual association allowed for its unique place in both the Trivium (including grammar, logic, and rhetoric) and the Quadrivium (arithmetic, geometry, music, and astronomy). The correlation between poetry, rhetoric, and music would later serve as the cornerstone of musical art in the sixteenth century. It is here that the Italian madrigal tradition encouraged a shift away from the *prima prattica* (first practice), ushering in the more text-dominated expression of Monteverdi's *seconda prattica* (second practice). With its emphasis on the declamation of text and persuasive singing, the uniting of poetry with music was the hallmark of the second practice (also known as *stile moderno*, or modern style)¹⁰. For the sole purpose of underscoring textual meaning and affect, the new style of composition used striking dissonances and obvious departures from the rules of counterpoint previously set forth and practiced by Zarlino and others. In monody and aria, the basso continuo was submissive and secondary to the singer and typically composed to support, imitate, word paint, and amplify the expressive and affectual meaning of the text. The expressive relationship between text and music exemplified in this repertoire would later inspire analytical studies by a small group of musical theorists in Northern Germany.

Although the cross-fertilization of music and rhetoric can be readily traced back to antiquity, it is not until the eighteenth century that we find a fully-developed musico-rhetorical theory. From about 1600-1800, several German theorists appropriated specific rhetorical devices and concepts, applying them directly to music composition, pedagogy, and performance. As

¹⁰ Giulio Caccini *Nuove Musiche e Nuovo Maniera di Scriverele* (Florence 1614) English Translation by H. Wiley Hitchcock (Madison: A-R Editions, 1982). "Some Observtions".

Patrick McCreless notes, “What distinguished this German effort in the long history of the interaction between rhetoric and music was precisely that it went beyond the mere drawing of analogies to a thoroughgoing attribution of specific musical substance to rhetorical terms and concepts.”¹¹ Such attributes become clear with a brief survey of the most important primary sources stemming from this German tradition.

Joachim Burmeister (1564-1629), now considered to be the first published music analyst, was one of the founders of the *figurenlehre* tradition. *Figurenlehre*, or musical-rhetorical figures, were new terms that Burmeister devised for compositional techniques. Noting a lack of existing terminology to understand and analyze the musical works of his predecessors, Burmeister assigned a taxonomy of musical-rhetorical figures derived or borrowed from classical rhetoric. His three publications, *Hypomnematum Musicae Poeticae* (1599), *Musica Autoschediastikē* (1601), and *Musica Poetica* (1606) discuss the theory of musical figures and formal analysis to investigate how composers of the Renaissance conveyed affect and expressive gesture through music and poetry. His last treatise, *Musica Poetica*, includes a systematic classification of musical figures and a rhetorical analysis of Orlando di Lasso’s motet, *In me transierunt*.¹² The catalogue of musical figures presented by Burmeister lists figures of speech alongside their proposed musical equivalents while his analysis demonstrates their application to specific musical devices. The musical figures are classified as either melodic, harmonic, or harmonic-melodic as they focus primarily on qualities of musical imitation and repetition.

Several German theorists in the mid-seventeenth century subsequently adopt and elaborate Burmeister’s concepts to varying degrees, but it is the work of Christoph Bernhard (1628-1692)

¹¹ Patrick McCreless, “Music and Rhetoric.” *Cambridge History of Western Music Theory*, (Cambridge: Cambridge University Press, 2008), 847.

¹² Deitrich Bartel, *Musica Poetica*, (Lincoln, University of Nebraska Press, 1997).

that marks a pivotal stage in the *figurenlehre* tradition. Keeping in tune with the developing musical aesthetics of the time, Bernhard ordered the musical-rhetorical figures per their stylistic appropriateness. He assigned simple ornamental figures to the plain style of *stylus gravis* (prima prattica), clearly delineating them from the more dissonant figurations, which he classified under the two modern styles of *stylus luxurians communis* and *stylus luxurians theatralis* (seconda prattica)¹³. As Bartel notes, Bernhard “updates the *figurenlehre* tradition, placing it squarely in the context of mid-seventeenth century stylistic trends without breaking ties to the past.”¹⁴ In this way Bernhard’s most notable contribution to the tradition of musical-rhetorical figures is his logical organization of each figure in accordance with its ornamental complexity and function. His use of figures is both prescriptive, in the sense that it teaches specific compositional techniques, and descriptive, in the sense that he uses them as tools for musical analysis. Although the use of figures in music pedagogy during this period was common, their descriptive and analytical application to vocal and instrumental music was only beginning to gain momentum in theoretical discourse. In addition, Bernhard offers a reduction of Cicero’s (b. 106 B.C.) classical rhetorical canon from the traditional six stages of creating an oration and distills the process down to three main stages for music composition and delivery. Bernhard’s adaptation is shown in Ex. 2.1. In considering Bernhard’s modification of the Ciceronian sections of rhetoric, Laurence Dreyfus notes that:

[Bernhard’s] three-part division hints at a more idiomatic understanding of invention and rhetoric as grasped by musicians, who - within the realm of composition --- by and large confined themselves to the binary distinction between discovery of musical ideas, on the one hand, and their arrangement or elaboration on the other.¹⁵

It is important to note that the ancient Roman texts of both Cicero and Quintilian regarding rhetoric

¹³ Christoph Bernhard, *Tractatus Compositionis Augmentatus* (Hilse translation, p. 117) Summarized in Deitrich Bartel *Musica Poetica*, (Lincoln, University of Nebraska Press, 1997), 117-118.

¹⁴ *Ibid.*, 118.

¹⁵ Laurence Dreyfus, *Bach and the Patterns of Invention*, (Cambridge, Harvard University Press, 1996), 3.

were well-known to educated Germans in the early eighteenth century.

Example 2.1: Christoph Bernhard - Three Main Stages of Music Composition

Cicero	Bernhard
1. Exordium [Introduction]	1. Inventio [Discovery] Main Idea
2. Narratio [Factual Account]	2. Elaboratio [Amplification] Musical Disposition of Invention
3. Divisio [List of Points]	3. Executio [Performance]
4. Confirmatio [Supporting Arguments]	
5. Confutatio [Rebuttals]	
6. Conclusio [Conclusion]	

As the tradition of the musical figures and rhetorical structure of composition continued into the mid-eighteenth century, additional aspects of the rhetorical discipline were included in discussions of compositional technique and performance practice. The most comprehensive example of this expansion can be found in Johann Mattheson’s 1739 publication, *Der Vollkommene Capellmeister*. It is in the writings of Mattheson, As Bartel aptly notes, that “this union between music and rhetoric was consummated.”¹⁶

The ingenuity of Mattheson’s analytical approach is that it incorporates the tradition of musical-rhetorical figures into a broader context of *inventio* and *dispositio*. In rhetoric, the *inventio*, or process of invention, concerns itself with the creation of the main idea or thesis; its musical parallel being that of main motive(s) and tonality from which all subsequent musical architecture is derived. As such, the arrangement of musical material results from motivic permutation and developmental procedures. In other words, the unfolding of musical invention, with its formal and harmonic implications, is that which constitutes *dispositio*, or musical

¹⁶ Bartel, *Musica Poetica*, 76-77.

disposition. In this way, the inventive content is involved in a certain forethought of compositional procedure, one that yields all substantive possibilities of explication.

For Mattheson and his contemporaries, the only difference between organizing a speech and writing/performing a piece of music resides in the subject matter to be delivered. This is evident as he writes, “Our musical disposition differs from the rhetorical arrangement of a mere speech only in the theme, subject, or object.”¹⁷ Mattheson devotes an entire chapter of his treatise to the six parts of the *dispositio*, drawing heavily on the ancient Roman model of rhetorical canons as presented by Cicero. Mattheson explains the functionality of each part of his disposition as being direct musical equivalents to the parts presented in the Ciceronian model of oration.

Example 2.2: Formal Disposition per Johann Mattheson

Cicero	Mattheson
1. Exordium [Introduction]	1. Exordium [Invention-Intent on Arousing Attention]
2. Narratio [Factual Account]	2. Narratio [Narration Suggesting Meaning and Nature of Delivery]
3. Divisio [List of Points]	3. Proposition [Meaning and Purpose of the Musical Speech]
4. Confirmatio [Supporting Arguments]	4. Confirmatio [Repetition and Variation]
5. Confutatio [Rebuttals]	5. Confutatio [Removal of Oppositions, Including False Harmonies]
6. Conclusio [Conclusion]	6. Peroratio [Conclusion of Musical Oration, May Restate Exordium]

In his explanation of the six-part musical disposition, Mattheson describes the interaction of text and accompaniment in vocal music to define and place each part of the temporal design within the whole of his “musical oration.” He subsequently analyzes an aria by Marcello, demonstrating how these rhetorical parts shape the melodic and harmonic form of the work. The

¹⁷ Johann Mattheson and Ernest Charles Harriss. Johann Mattheson’s *Der vollkommene Capellmeister*: a revised translation with critical commentary. (Ann Arbor, Michigan: UMI Research Press, 1981), 751.

perspective of musician as orator advanced by Mattheson is echoed by his contemporary, Johann Joachim Quantz:

Musical execution may be compared with the delivery of an orator. The orator and the musician have fundamentally the same aim regarding both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus, it is advantageous to both, if each has some knowledge of the duties of the other.¹⁸

Taking his analogy further, Quantz discusses the importance of timbre variations, expressive rhythm, dynamics, and an overall emphatic style as those essential elements shared by musicians and orators.

In summary, the relationship between music and rhetoric, first mentioned in Ancient Greece, gradually gained sway in the hearts and minds of European musicians over hundreds of years. This development ultimately culminated in the rigorous investigations made by the German theorists in the seventeenth century. The historical sources referenced herein all point to the notion that, as in rhetoric, both music composition and performance contain specific techniques and means with which to convey unspoken ideas and emotions. With the absence of text, instrumental music does not unveil itself to explicit meaning. Rather, the semiotic potential of instrumental music is conveyed by motivic invention, structural expression of disposition, and the gestural rendering of such in performance.

Johann Sebastian Bach and Rhetoric

In his preface to the Inventions and Sinfonias BWV 772-801, written in 1723, J.S. Bach writes:

¹⁸ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752. English translation by Edward R. Reilly as *On Playing the Flute* (London: Faber and Faber, 1996); second edition (New York, Schirmer Books, 1985), 100.

Honest method, by which the amateurs of the keyboard – especially, however, those desirous of learning – are shown a clear way not only (1) to learn to play cleanly in two parts, but also, after further progress, (2) to handle three obligato parts correctly and well; and along with this not only to obtain good inventions (ideas) but to develop the same well; above all, however, to achieve a cantabile style in playing and at the same time acquire a strong foretaste of composition.¹⁹

It is important to note his use of the term *invention*, and to further realize that Bach does not use this word as a genre designation. Rather, he appropriates this term from classical rhetoric to denote a musical subject, or main idea (thesis). Laurence Dreyfus defines this term well when he writes, “[The invention is then understood as] the essential thematic idea underlying a musical composition.”²⁰ From this we understand that Bach wrote these pedagogical pieces to demonstrate the importance of composing good inventions and subsequently developing these main ideas with a satisfactory craft of compositional aptitude. This concept of invention and its subsequent development is at the heart of the musico-rhetorical method I present in Chapter 4.

Further associations between Bach and rhetoric are found in the frequently-quoted words of one of Bach’s personal friends and colleagues, Abraham Birnbaum. Birnbaum was a professor of rhetoric at the University of Leipzig and wrote in support of Bach as a retort to the negative claims made by Johann Adolph Scheibe, a disciple of Gottsched, regarding Bach’s compositional style. Birnbaum defends the quality and rhetorical design of Bach’s music as he writes:

Bach has such perfect knowledge of the parts and merits which the working-out of a musical piece has in common with rhetoric, that one not only listens to him with satiating pleasure when he focuses his conversations on the similarity and correspondences of both [music and rhetoric]; but one also admires their clever application in his works.²¹

Although Dreyfus is hesitant to read these supporting comments as evidence for the notion

¹⁹ Johann Sebastian Bach, *Inventions & Sinfonias BWV 772-801*, ed. Renate Kretschmar-Fischer (Kassel, Germany: Bärenreiter 2005).

²⁰ Dreyfus, *Bach and the Patterns of Invention*, 1.

²¹ *Ibid.*, 8.

of Bach as a musical rhetorician, if we take Birnbaum at his word, we find ourselves on firm footing regarding both Bach's understanding of rhetoric and the presence of rhetorical design within his music. While it is entirely impossible to ascertain whether the composer consciously incorporated rhetorical concepts to his music, it is nevertheless immensely useful to approach the music of Bach with this musico-rhetorical analogue in mind.

CHAPTER 3

PARTITA IN A MINOR BWV 1013 – A BRIEF OVERVIEW

The Partita

The Partita is now thought to have been written around 1725, during Bach's years in Leipzig. It consists of four movements: Allemande, Corrente, Sarabande, and Bourée Angloise. The Partita presents as a collection of European national genre styles common to this period; the Allemande as a German dance form, the Corrente in the Italian style, a French Sarabande, and a charming country dance from England.

Allemande

Although the opening movement of this four-movement Partita is entitled Allemande, it is more closely aligned with the genre of prelude. This movement lacks the typical anacrusis to the first bar, so common to the allemande genre, and resonates more freely in the sonata moto-perpetuo style. With its ritornello structure in sonata guise, this allemande bears a striking resemblance to the ritornello structure of the prelude to the three-movement Partita for the Lute-Harpsichord, BWV 998. Other similar structures can be observed in the preludes of BWV 995, 997 and 1007. Additionally, Ledbetter notes the Allemande's close correlation to the pedagogical-style Prelude in D major found in Book I of the *Well-Tempered Clavier*.²² The nature of its motivic design and harmonic pulse tend to place this allemande somewhere in between the *allemande gay* and the more solemn, *allemande grave*. This ambiguity serves to allow for interpretations ranging from slower and freely expressive to moderate and delineated. With its prelude/fantasia character and ritornello structure, Bach exploits the notion of 'styled' dance in this allemande to its fullest extent.

²² David Ledbetter, *Unaccompanied Bach: Performing the Solo Works*. New Haven and London: Yale University Press, 2009.

Corrente

The Italian corrente and English coranto are triple-meter dances that contain both running figuration and scalar gestures. Primarily written in running and leaping sixteenth notes, this corrente exemplifies the typical Italian style. Its brilliant dance character calls for a quick and light approach to articulation and timbre. The Corrente picks up the interval of a tenth first introduced at the end of the Allemande, casting it as either a leap, outlined in arpeggiation figures, or as scalar contours.

Sarabande

This Sarabande contains broad and luxurious gestures, aligning it with the slower and more courtly version of the dance form. The typical blossoming and slide of the second downbeat, although at times evaded, gives shape and order to this elegant movement.

Bourée Angloise

The Bourée Angloise, or English Bourée is written in a simple and informal country dance style. Written in duple meter with the typical two-bar melodic rhythm, this final movement resonates well with a light and somewhat detached articulation.

The Transcription Process

In transcribing this partita from the solo flute original to the classical guitar, I choose to remain as faithful as possible to the original facsimile, making only a few octave adjustments to the melodic line. I retain the original key of A minor for the entire Partita, as it suits the guitar perfectly. The musical discourse and implied polyphony inherent in Bach's monophonic line is realized and amplified in two specific ways. First, I lengthen the note value of specific principal harmonic notes to sound as part of a bass line or supporting voice part. Secondly, I add bass notes

sparingly when the previous solution is not feasible or sonorous on the guitar. This approach allows the music to resonate with the full harmonic palette of the guitar and facilitates longer sustain for the higher motivic line. Segues and variance in *petite reprise* are offered as alternative solutions to endings and links between sections. In addition, I offer several options for harmonic realization in the Corrente and Sarabande.

CHAPTER 4

MUSICO-RHETORICAL ANALYSIS, PART I

The importance of understanding any composition for the purposes of recitation need not be explained or argued here. This must be true for any musical, literary, oratorical, dramatic, or poetic recitation. One must understand and know the material beyond its mere phonetic recitation if any meaningful communication is to occur. For music, this enterprise must include the consideration of a work's place within its historical context, the stylistic elements used and incorporated in its composition, the overall affect or character it portrays, and the acknowledged aspects of performance practice in use at the time of its creation. Historically inspired performance practice incorporates these elements to render musical works in a manner that encapsulates their expressive and semiotic potential.

The musico-rhetorical analysis is an additional technique to be applied after a piece is analyzed for its harmonic and motivic content. Perhaps the most important step in this preliminary activity is that of harmonic realization. As performers of this repertoire on the guitar, we must always create a basso-continuo outline for every measure we play. This involves playing a chordal version of the material on the guitar, regardless of its original texture. It is here that I am reminded of the indispensable advice left us by the twentieth-century harpsichordist and scholar, Ralph Kirkpatrick.

In the preface to his two-volume edition of Domenico Scarlatti sonatas, he asks and answers:

How can I best sustain in performance the subtleties of harmonic inflection of decorations and figurations? By carrying on in the inner ear a kind of sustained through-bass

accompaniment based on the fundamental harmony of the piece. Against this the subtleties of inflection of harmonic detail can be accurately and sensitively felt.²³

Once all harmonies and motivic gestures are analyzed and labeled, the tracing of musical invention and its subsequent disposition is more readily accomplished. This rhetorical perspective to analysis sheds new light on how a piece of music is constructed, thereby prompting specific means of dramatic expression on the part of the performer. Dreyfus speaks directly to this process when he writes, “I assert that the “pulling pieces apart” by identifying and examining their leading inventions mirrors to some meaningful extent what the composer would recognize as the reverse of the way he has put the pieces together.”²⁴ The following analysis of the Allemande demonstrates part one of the two- fold process for musico-rhetorical performance.

Musical Invention

To identify the musical invention of this opening movement, one must first understand what constitutes an invention. An invention in music is that which can be heard and analyzed as a work’s main idea or generative substance from which all subsequent musical material is derived. In the case of Bach, with his motivic-driven compositional style, the motivic/harmonic invention is typically pronounced at the outset of a given work. Although perceived departures from this design can be seemingly found in his patterned preludes, further investigation of these works reveals a similar signature of motivic design, albeit not immediately apparent within a dense and flowing texture. The most immediate means of identifying invention are those that focus on the opening gesture of a given work, considering both its motivic and harmonic design, then subsequently tracing this material across the entirety of the work. This includes restatements of

²³ Scarlatti Sixty Sonatas in Two Volumes edited in Chronological order from the manuscript and Earliest Printed Sources with a Preface by Ralph Kirkpatrick Volume I. (New York and London, G. Schirmer, 1953), xiii.

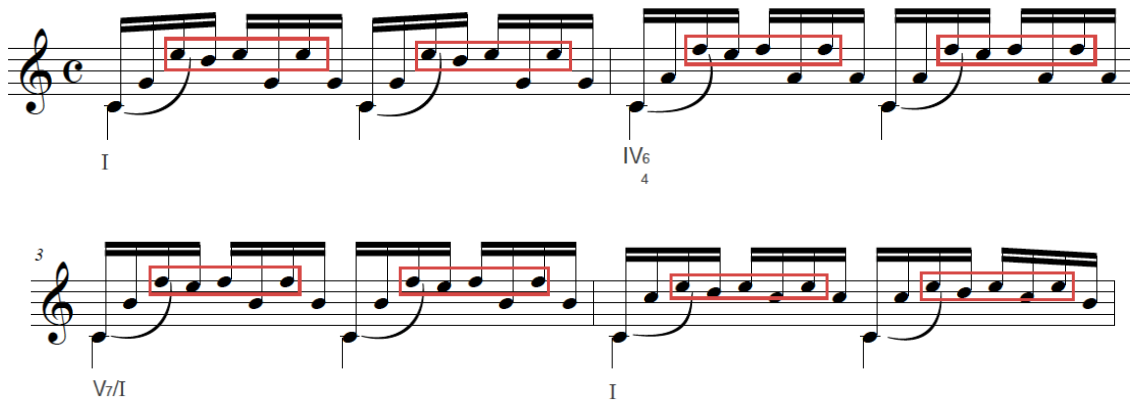
²⁴ Laurence Dreyfus, *Bach and the Patterns of Invention*, (Cambridge, Harvard University Press, 1996), 10.

the invention and all derivations of its musical material. Simply put, this involves finding the building block(s) and their consistent reappearance throughout a given work. To clarify the mechanics of this process, I demonstrate this initial step in the analytical method by applying this approach to two of the most well-known preludes in the guitar repertoire.

Tracing Musical Invention - Prelude - BWV 1007

The first example is the Prelude from the first cello suite, BWV 1007 (originally in G major) transcribed here for the guitar in C major.²⁵ The opening gesture of this Prelude exposes a mordent figure as a repeated motive above the arpeggiated texture that outlines the harmonic progression. This harmonic design establishes the Prelude's key within the first four measures: | C major | F major 6/4 | G major 7/C | C major |

Example 4.1: Johann Sebastian Bach - Prelude, BWV 1007 - mm. 1-4

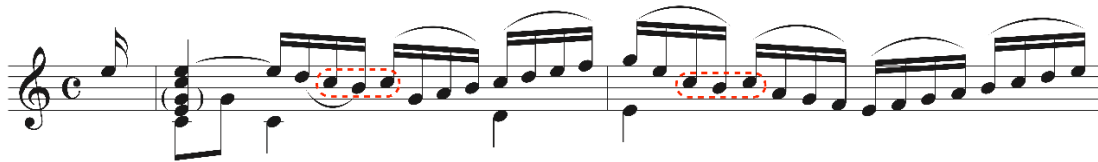


The ubiquitous presence of this mordent figure within the prelude supports its formative function as a main idea, or musical invention. The challenge in shaping a convincing performance of this work is in maintaining a balance between the motivic figure at the level of foreground, while creating the ebb and flow of the harmonic progression's inertia as background level; the

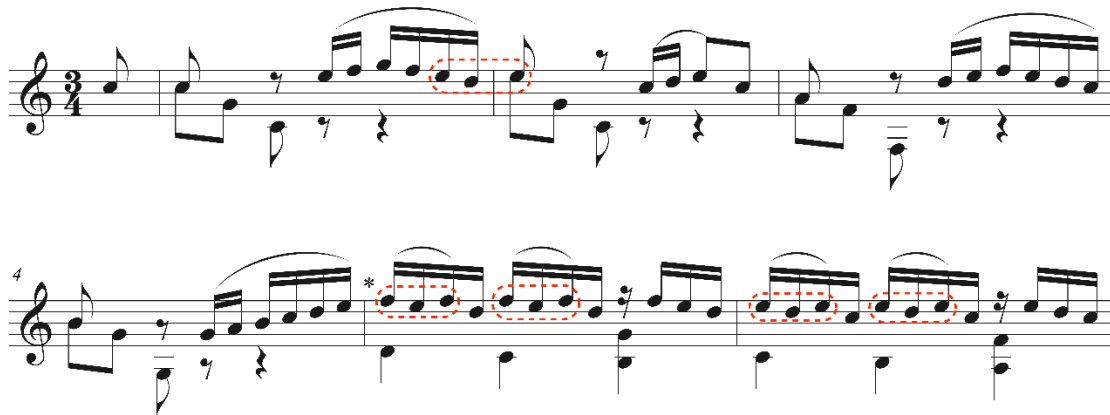
²⁵ Johann Sebastian Bach, *Suite in C Major BWV 1007* Transcribed and arranged by Bryan Burns. (Denton, Texas, Guitar Lyceum Editions 2020)

tension and release of the arpeggiated, harmonic underpinning. Subsequently tracing the restatements of this foreground motive and all its permutations across the prelude reveal its presence in almost every measure. Additionally, analyzing the remaining dance movements of this suite in a similar fashion shows the composer's extensive use and derivation of this motivic invention as a unifying and cohesive element.

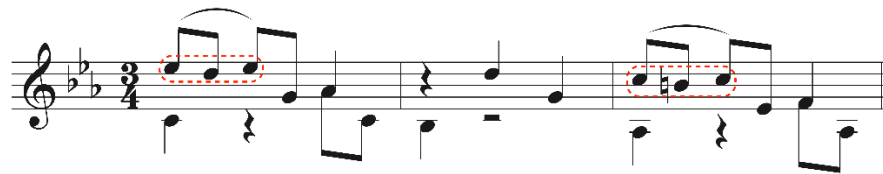
Example 4.2: Johann Sebastian Bach - Allemande, BWV 1007 - mm. 1-2



Example 4.3: Johann Sebastian Bach - Courante, BWV 1007 - mm. 1-6



Example 4.4: Johann Sebastian Bach - Minuet II, BWV 1007 - mm. 1-3

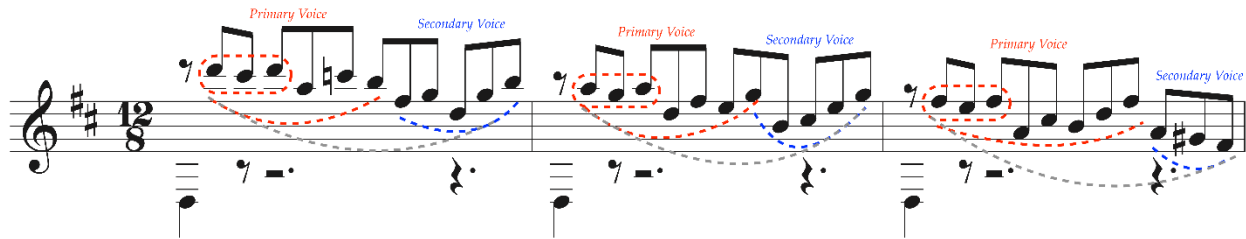


Tracing Musical Invention - Prelude - BWV 998

A similar case can be observed in the Prelude for lute-harpsichord, BWV 998. Like the cello suite Prelude, BWV 1007 and the Allemande, BWV 1013, this prelude is born from an

opening presentation of a mordent-figure motive that is then processed in ritornello-like statements throughout its disposition. This motivic invention consists of an implied dialogue between two voices over the bass, I label as the primary and secondary voice.

Example 4.5: Johann Sebastian Bach - Prelude, BWV 998 - Invention - mm. 1-3

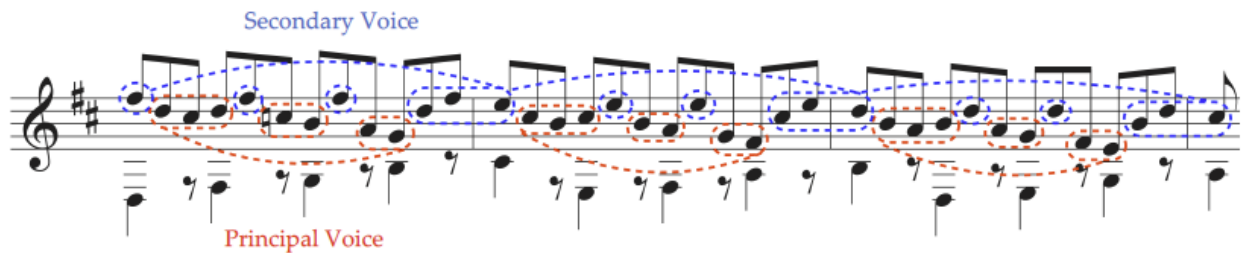


Although many interpretations are possible for this opening invention, I approach it as an implied three-voice texture. This texture consists of two upper voices (primary and secondary) in motivic conversation above the bass voice. The upper voices are tightly woven together to transcend an otherwise seemingly monophonic soprano line. This implied polyphony is a result of Bach’s structural expression, a compositional technique involving the outlining of multiple voices by means of a single musical line. An implied quality of linear polyphony is apparent only when delineated clearly in performance. This delineation can be accomplished by slight agogic accentuation between the voices, without disturbing the trajectory of the long line, and subtle timbre assignments to each upper voice part. The principal voice demonstrates Bach’s proclivity for using a mordent figure as a generating motivic cell and this motive serves to unite the Prelude as an enclosed whole, and subsequently the remaining two movements of the partita, namely the Fugue and Allegro. The secondary voice consistently responds to the principal voice, either in support or extension. The two voices, born from one musical line, converse in motivic discourse throughout the Prelude.

A striking development of the invention can be heard in measures 30-34 as the harmonic sequence contains the completion of the initial motivic invention. Presented here an octave below

its original utterance, this principal voice is punctuated by the comments of the secondary voice, now in the soprano. This gesture harks back to the opening measures and completes the motivic idea in an emphatic, sequential presentation.

Example 4.6: Johann Sebastian Bach - Prelude, BWV 998 - *Confirmatio* - mm. 30-34



In diagramming the disposition of this prelude, I would label these measures as *confirmatio*, or confirmation. Hearing this sequence as a section of confirmation contributes to the rhetorical nature of its place and function within the musical discourse. As previously stated regarding the Prelude, a slight agogic accent as a subtle hesitation between the voices and audible timbre assignments to each will greatly enhance the delineation of each voice in performance. In addition, honoring the bass rests in these measures is crucial to the punctuation of the upper two-voice dialogue.

Musical Invention in the Allemande - BWV 1013

As observed in the previous two prelude examples of Bach, the invention of the Allemande is presented as the opening gesture of the first measure and contains its most formative motivic figures (see Ex. 4.7). Once again we observe the composer's preference and proclivity for writing an emphatic utterance of the three-note mordent figuration.

This opening gesture consists of the motivic component of the invention in the home key of A minor and introduces the two main characters (motivic voices) of the ensuing musical dialogue. The motivic aspect of invention is written as two contrasting figures. These figures are

allemandes. This emphatic declamation and decoration of the principal note A5 opens with a leap from the fifth scale degree up to the three-note mordent figure, (A - G# - A). This mordent serves as the essential building block of the entire movement. The spinning forth nature of this exclamation figure (*figura exclamatio*) immediately creates propulsion and inertia, before emptying out into the falling contour of the descending *figura catabasis* (secondary voice). I offer the Latin terms of classical rhetoric only for reference. One need not put any stock in the use of Latin nomenclature, for it is the conveyed affect and function of a figure within the musical dialogue that warrants our attention.

The Secondary Voice

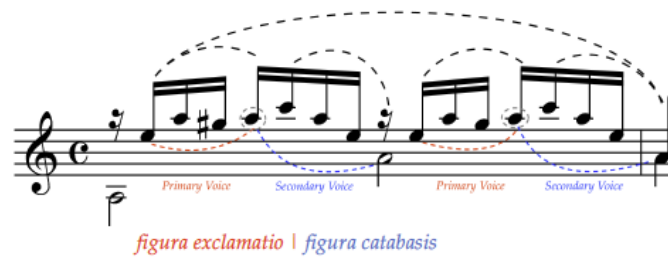
This figure is a descending gesture (*figura catabasis*) that contradicts the shape and character of the exclamation figure. The falling motivic contour completes the outline of the minor triad in descending motion. Thus, the opening gesture declaims the key of A minor while simultaneously introducing the motivic nature of the invention as the two figures that will create the subsequent musical dialogue (disposition) throughout the Allemande. Mather and Sedilek have categorized the functionality of the principal voice and the secondary voice as *Arsis* (*a lifting up*) and a contrasting *Thesis* (*a laying down*).²⁶

For the two-voice dialogue to be heard within the trajectory of the long line, the first note of beat two and beat four (A5) must be heard as points of elision. This means the A5 must simultaneously serve as the final note of the primary voice and the first note of the secondary voice. This is a link that seamlessly connects the motivic conversation. If these points of elision are not conveyed in performance, the dialogue between the contrasting motives will not be readily

²⁶ Betty Bang Mather and Elizabeth Sedilek, *Johan Sebastian Bach: Partita for Solo Flute BWV 1013, with Emphasis on the Allemande*. (New Hampshire, Fall House Press, 2004), 26.

perceived by an audience.

Example 4.9: Johann Sebastian Bach - Allemande, BWV 1013 - Motivic Invention Principal and Secondary voices - m. 1



Motivic Invention as Ritornello

The fact that this opening gesture is presented six times throughout the movement, spanning five different key centers, is further evidence for its designation as the main motivic invention and the generative building block of the Allemande. Borrowing from the ritornello structure of the Italian *concerto grosso* genre, Bach casts this prelude/fantasia-type Allemande in a quasi- ritornello form in the guise of a binary dance movement. The example below outlines these ritornello-like statements.

Example 4.10: Johann Sebastian Bach - Allemande - Motivic Invention as Ritornello

A Section:

R1 - Tonic (A Minor) m. 1



R2 - Relative Major (C Major) Extended for Subsequent Modulation - mm. 9-10



R3 - Tonic (A Minor) Altered Fragment - m. 13



B Section:

R4 - Dominant Minor (E minor) - Altered - m. 21



R5 - Subdominant (D Minor) - m. 26



R6 - Subtonic (G Major) - mm. 29-30



Musical Disposition in the Allemande - BWV 1013

With the motivic invention and its restatements now labeled, the remaining analytical process concerning disposition can begin. This musical discourse is interpreted per the development and manipulation of the motivic invention. Example 4.12 shows one possible diagram for the overall structure of disposition. The reader is encouraged to bear in mind that the following diagram is not necessarily representative of the composer's actual intention. Rather, this is but one of many possible interpretations for structural discourse, presented here as a subjective speculation of how these rhetorical sections of persuasive argumentation may be observed in a binary movement of Bach. The overall affectual dialogue between the primary voice (ascending) and the secondary voice (descending) is shown in Example 4.11.

Example 4.11: Johann Sebastian Bach - Allemande - Ascending vs. Descending Affect

Invention

The musical score is written in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a red bracket under the first two notes, labeled "Exclamatio". Above the staff, the terms "Exclamatio" and "Catabasis" are written in red. The second staff has a blue box labeled "A minor Statement" under the first two notes. The third staff has a blue box labeled "C Major Statement" under the first two notes. The fourth staff has a blue box labeled "Altered A minor Statement" under the first two notes. The fifth staff has a blue box labeled "C Major Statement" under the first two notes. The sixth staff has a blue box labeled "Altered A minor Statement" under the first two notes. The seventh staff has a blue box labeled "C Major Statement" under the first two notes. The eighth staff has a blue box labeled "Altered A minor Statement" under the first two notes. The ninth staff has a blue box labeled "C Major Statement" under the first two notes. The score is annotated with various musical terms in red: "Exclamatio" (1st staff), "Catabasis" (1st staff), "Anabasis" (2nd staff), "Catabasis" (2nd staff), "Anabasis" (2nd staff), "Catabasis" (2nd staff), "Anabasis" (3rd staff), "Catabasis" (3rd staff), "Anabasis" (3rd staff), "Catabasis" (3rd staff), "Anabasis" (4th staff), "Catabasis" (4th staff), "Anabasis" (4th staff), "Catabasis" (4th staff), "Anabasis" (5th staff), "Catabasis" (5th staff), "Anabasis" (5th staff), "Catabasis" (5th staff), "Anabasis" (6th staff), "Catabasis" (6th staff), "Anabasis" (6th staff), "Catabasis" (6th staff), "Anabasis" (7th staff), "Catabasis" (7th staff), "Anabasis" (7th staff), "Catabasis" (7th staff), "Anabasis" (8th staff), "Catabasis" (8th staff), "Anabasis" (8th staff), "Catabasis" (8th staff), "Anabasis" (9th staff), "Catabasis" (9th staff), "Anabasis" (9th staff), "Catabasis" (9th staff). The score also includes a "Figura Suspirans" annotation in red on the first staff. The score is divided into measures by bar lines, with measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 indicated at the beginning of their respective staves.

Chromatic Catabasis

17

19

21

E minor Statement ~ Altered

23

25

D minor Statement

27

29

G Major Statement

31

33

Detailed description: This musical score, titled "Chromatic Catabasis", consists of ten staves of music. The first staff (measures 17-18) features a chromatic descending line in the upper voice. The second staff (measures 19-20) shows a similar line with a fermata and a second ending. The third staff (measures 21-22) is marked with a repeat sign and includes a box labeled "E minor Statement ~ Altered". The fourth staff (measures 23-24) continues the chromatic descent. The fifth staff (measures 25-26) is marked with a repeat sign and includes a box labeled "D minor Statement". The sixth staff (measures 27-28) continues the chromatic descent. The seventh staff (measures 29-30) is marked with a repeat sign and includes a box labeled "G Major Statement". The eighth staff (measures 31-32) continues the chromatic descent. The ninth staff (measures 33-34) concludes the piece with a final cadence.

The sections of disposition can be further analyzed to show their function and place within the musical discourse.

Example 4.12: Johann Sebastian Bach - Allemande, BWV 1013 - Disposition at a Glance - A Section

Motivic Invention - m. 1



Confirmation - mm. 2-3



Refutation - m. 4



Amplification of Refutation - mm. 5-6



Elaboration and Amplification of Ascending Invention - mm. 7-8



Confirmation (Invention Restated in Relative Major) - mm. 9-10

Musical score for measures 9-10. The melody is in treble clef with a key signature of one flat (B-flat). The music features a sequence of eighth-note triplets. A dashed red line highlights the first triplet in measure 9, and a dashed blue line highlights the second triplet in measure 10. The bass line consists of a single note in each measure.

Confirmation (Invention Extended and Altered for Modulation) - mm. 11-12

Musical score for measures 11-12. The melody is in treble clef with a key signature of two sharps (D major). The music features a sequence of eighth-note triplets. A dashed red line highlights the first triplet in measure 11, and a dashed blue line highlights the second triplet in measure 12. The bass line consists of a single note in each measure.

Confirmation - Restatement of Invention in Fragmentation and Chromatic Ascent - mm. 13-16

Musical score for measures 13-16. The melody is in treble clef with a key signature of two sharps (D major). The music features a sequence of eighth-note triplets. A dashed red line highlights the first triplet in measure 13, and a dashed blue line highlights the second triplet in measure 14. The bass line consists of a single note in each measure. The text "Confirmation of Invention" is written below the first measure, and "Arguments in Refutation" is written below the fifth measure.

Refutation as Chromatic Descent - mm. 17-19

Musical score for measures 17-19. The melody is in treble clef with a key signature of two sharps (D major). The music features a sequence of eighth-note triplets. A dashed red line highlights the first triplet in measure 17, and a dashed blue line highlights the second triplet in measure 18. The bass line consists of a single note in each measure. The text "1" and "2" are written above the first and second measures of the second line, respectively.

CHAPTER 5

MUSICO-RHETORICAL PERFORMANCE, PART II

Speaking of Affect

One must know, that even without words, as in pure instrumental music, always and in every melody, the intention must be oriented toward presenting the governing passion, so that instruments, through their sound, make a ‘speaking’ and understandable performance.²⁷

So wrote Johann Mattheson in 1739, attesting to an inherited musico-rhetorical analogue in music. If we take he and other contemporaries of Bach at their word, we immediately understand two salient tenants pertaining to the performance expectations of these musicians. For one, the depiction and communication of the affects, or emotional content of music, is an important priority in both composition and performance. Secondly, music should ‘speak’ in an organized and logical presentation. In other words, music and rhetorical utterance are one and the same, as they are both designed to engage and move an audience.

Musico-Rhetorical performance is characterized by gestural playing in a manner that conveys a sense of story or dramatic narrative in harmony with the character and corresponding affect of a given musical work. Tilman Hoppstock supports this ‘speaking’ approach and semantic potential regarding Bach’s instrumental music when he writes:

In a figurative sense, we can ask ourselves whether the Prelude (BWV 998) when read as a composition already possesses an innate semantic statement, or whether we performers and listeners interpret our own range of associations into the music? I consider both possibilities conceivably; if we read the score, think up imaginary words and a dramatic plot and sing the melody to ourselves, we will succeed in coming closer to the music.²⁸

Approaching a closer proximity to the score and its semantic potential is indeed at the heart

²⁷ Johann Mattheson and Ernest Charles Harriss. Johann Mattheson’s *Der vollkommene Capellmeister*: a revised translation with critical commentary. (Ann Arbor, Michigan: UMI Research Press, 1981), 127.

²⁸ Tilman Hoppstock, *Bach’s Lute Works from the Guitarist’s Perspective: Volume II* (PRIM – Musikverlag Darmstadt Germany 2012), 210.

of this musico-rhetorical method. Another contemporary of Bach, Johann Joachim Quantz, affirms the priority of expressing affect in music with the following comments, “Your principal goal must always be the expression of the sentiment.”²⁹

Affect in the Allemande - BWV 1013

Unlike the typical allemandes of the period, this allemande evokes several contrasting affects. This quality allows for stark contrast between affectual gestures and sections by means of varied articulation, control of tempo rubato, subtle dynamics, and timbre contrast. Broadly speaking, affectual resonance in the Allemande is born from the continually-varied oscillation between the declamatory nature of ascension portrayed by the exclamation figure (principal voice) and the contrasting fall of the descending figure (secondary voice). The Allemande’s key of A minor is another important element to consider when understanding the work’s overall affectual expression. Additionally, Bach extends the minor atmosphere of the Allemande by opening the b section in the minor dominant, rather than the more common, major dominant. For Mattheson, the qualities associated with the A minor tonality are those of “somewhat lamenting, honorable and calm, inviting sleep, but absolutely nothing unpleasant.”³⁰ A similar designation can be read in Quantz, as he posits that “A minor is one of four minor keys that express a melancholy affect much better than other minor keys.”³¹ Further, the keyboardist and pedagogue, Friedrich Wilhelm Marpurg discusses allemandes as possessing “simple, unaffected, yet serious melodic cells”³² and

²⁹ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752. English translation by Edward R. Reilly as *On Playing the Flute* (London: Faber and Faber, 1996); second edition (New York, Schirmer Books, 1985), 31.

³⁰ Johann Mattheson, *Das Neu-Eröffnete Orchestre* (Hamburg, 1713), III.2.8-23, 238.

³¹ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 138.

³² Friedrich Wilhelm Marpurg, *Clavierstücke mit einem practischen Unterricht für Anfänger und Geübtere* (Berlin, 1762), 21-22

goes on to say that the serious melody of allemandes requires their pacing to be “moderate and not the least forced, being neither too fast nor too slow.”³³

To illustrate possible interpretations of the Allemande per the principles of rhetorical performance, let us focus on the individual sections of its inherent musical discourse. Taking a closer look at the invention, in tandem with its restatements, and connecting episodic material, reveals the mechanics of the proposed categories of musical discourse. The following strategies are recommended as possible approaches to interpretation for the emphatic delivery of the motivic invention and its subsequent disposition.

Phrasing

Since delineation and contrast are essential to rhetorically convincing performance, I find it germane here to reference Kirkpatrick once again to clarify the concepts of successful and audible phrasing in music:

Phrasing is the uniting and organizing in performance of what belongs together, and the separation of what belongs apart. Furthermore, it is the demonstration of the relationships of notes; it is the demonstration of the differences and gradations of activity and passivity, of tension and relaxation. It parallels the organization, balancing, and punctuation of gesture and of speech.³⁴

Tempo Rubato

One of the most essential tools for the expressive delivery and delineation of gestural phrasing is *tempo rubato*. This concept of ‘stolen time’ is especially important for the separation of musical gestures and the highlighting of rhetorical figures. This strategy involves the subtle and temporary rhythmic freedom of notes and motivic figures in a balanced proportion to the overall

³³ Marpurg, *Clavierstücke*, 22.

³⁴ Scarlatti Sixty Sonatas in Two Volumes edited in Chronological order from the manuscript and Earliest Printed Sources with a Preface by Ralph Kirkpatrick Volume I. (New York and London, G. Schirmer, 1953), xi.

pulse within a given tempo. Simply put, tempo rubato involves the expressive liberty with the duration of certain notes or groups of notes while maintaining the established beat from measure to measure. Although Pier Francesco Tosi discusses a similar concept in 1723,³⁵ The first printed use of the term tempo rubato can be found in the 1752 treatise by Quantz.³⁶

C. P. E. Bach, the second surviving son of Johann Sebastian Bach, speaks to this rhythmic quality of expressive freedom when he writes:

In expressive playing, one must avoid too frequent or pronounced ritardandos and not allow them to make the entire tempo drag. Playing with affect can easily lead to this fault. Regardless of the resulting beauty, one must keep the tempo at the end of the piece exactly the same as at the beginning; this is a very difficult task...When approaching a *fermata* expressing languidness, tenderness, or melancholy, one usually broadens the measure somewhat. To this also belongs, *tempo rubato*.³⁷

Tempo rubato, when executed properly with tasteful restraint, greatly enhances the rhetorical expression of phrase and gesture. This technique can be practiced by isolating a specific moment or phrase within a larger gesture, applying rhythmic variance appropriately. For this I advocate the use of metronomic designations given to the longest possible duration. This means assigning the metronome click to half the measure or the measure, rather than the principal beats within the measure. In pieces with a quicker tempo, such as the Corrente and Bourée Anglaise, it is possible to assign the click to multiple-measure durations.

³⁵ Peter Croton, *Performing Baroque Music on the Classical Guitar: a practical handbook based on historical sources*. (CreateSpace Independent Publishing Platform, 2015).

³⁶ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 138.

³⁷ Carl Philip Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*. Part I, Berlin 1753. English Translation by William J. Mitchell, *Essay on the True Art of Playing Keyboard Instruments*. (London Eulenburg Books, 1974), 129.

Dynamics

In considering the dynamics involved in speaking, albeit informal or formal oration, there is an organic correspondence between the nature of discourse and the associated volume and register of its delivery. In a normal, non-emotional mode of speaking, we tend to use a medium tone of voice. This is manifest in both a comfortable and casual speaking volume and a mid-range tessitura. As we grow more passionate, enthusiastic, or agitated in our speaking, the volume, emphasis, and range of our voice increase. Generally speaking, the same is true of music making. The concept of pitch-led dynamics shows a natural proclivity for increasing volume and intensity as a musical line rises, and a natural decrease in volume as a musical line descends. In other words, a crescendo is implied as the pitch rises, and a decrescendo is implied as the pitch falls and relaxes. In the case of dramatic expression, there may be moments in any given work where the dynamic scheme contradicts this natural correspondence.

Using a picturesque analogy, Quantz writes in support of dynamic and timber contrast when he writes,

A good performance must be varied. Light and shadow must be maintained. He who always plays the notes with the same force or weakness and, so to speak, always in the same color and doesn't know how to strengthen or moderate the notes at the right time, will not especially move anyone. Therefore, a constant alteration between forte and piano must be observed.³⁸

Expressing the Motivic Invention

Although the opening measure must be played as a single emphatic gesture, it can be made more effective and convincing by clearly delineating the two motivic figures (primary and secondary voices) that comprise the long line. In this way, the dialogue begins to take shape and

³⁸ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 106.

foreshadows the extended discourse to come between the two contrasting voices. One possibility for delineation can be achieved by using a slight agogic accent that lengthens and suspends the arrival of A5 on beat two. In addition, simultaneously interpreting A5 on beat two as an elision increases the dramatic leap up to C5 before the descending motion that outlines the minor triad. A pitch-led crescendo up to C5 works well to convey the emphasis of this declamation. The repetition of the motivic invention beginning on beat three is open to numerous possibilities of articulation, dynamic contrast, and tempo rubato. Upon articulating the initial statement of the invention primarily on the first string, I countenance a varied timbre for the repeated gesture by using an alternate, cross-string fingering. Such variances are dependent on the performer's desired impression for rendering direct or varied repetition. The focused isolation of each figure in practice is strongly recommended before understanding their relationship and interaction as a single musical gesture. Example 5.1 shows both the single-beat and the one-measure delineation of the motivic invention.

Example 5.1: Johann Sebastian Bach - Allemande, BWV 1013 - Motivic Invention - mm. 1-2

I. Motivic invention as a single-beat delineation of the exclamation/descending figures (*exclamatio/catabasis*) over a one-measure impulse:

figura exclamatio | figura catabasis

II. Motivic invention as a one-measure impulse, subtly highlighting the mordent figure:

Confirmation - Arguments in Favor of the Main Invention

The second and third measures promptly strengthen the motivic invention of the opening measure's principal voice by establishing the tonic key of A minor while presenting the exclamation figure in its retrograde and rhythmically augmented form in the lower voice. To amplify this dimension, my transcription places the A minor triad on beat three in root position. This requires the addition of a tonic bass note not present in Bach's original version. In addition, I protract these downbeat punctuations from sixteenth notes to quarter-note values. This realization of the implied lower voice clearly delineates it from the upper motivic interplay.

Example 5.2: Johann Sebastian Bach - Allemande, BWV 1013 - Refutation - mm. 2-3

Retrograde version of the invention

* Bass Dropped an Octave for Amplification

Example 5.3: Johann Sebastian Bach - Allemande, BWV 1013 - Refutation - m. 2

Anabasis Catabasis Anabasis Catabasis

A minor G# dim. 7 A minor E dom. 7

With its restatement in m. 3, placing the bass line an octave lower serves to further amplify the confirmation of the invention's exclamation figure (see Ex. 5.3). While this retrograde, augmented statement sounds in the bass, the resonance of support is simultaneously made more emphatic as the upper motives compete in rapid discourse. This argumentative discourse is achieved by the rising nature of the principal voice (*anabasis*) figure contrasting with the descending secondary voice (*catabasis*) figure. In rhetoric, *figura anabasis* expresses feelings or

thoughts of ascension and hope while the *figura catabasis* expresses the opposite sentiment. In the brief span of two measures, the tonic key of A minor is reaffirmed four times by means of both the leading tone diminished seventh and the dominant seventh chord.

The contrast in motivic direction and trajectory between the primary and secondary voices can be enhanced in these measures by over-dramatizing the oscillatory nature of their interplay. Extending the duration of the sixth scale degree (fa) in the primary voice with a slight agogic accent creates a suspended lilt into beat two, further dramatizing the musical argument. The same strategy works well with the apex of the gesture at the end of beat three, as it presents a truncated version of the exclamation figure, as it only achieves the high (A5) once in the measure.

Example 5.4: Johann Sebastian Bach - Allemande, BWV 1013 - Agogic Accent - m. 3



The extensive use of the rhetorical device of repetition is clear from these first three measures, and continues to be an emphatic force throughout the Allemande. This pervasive quality of repetition allows for a myriad of possible interpretations, according to the taste of the performer.

Refutation - Arguments Against the Main Invention

Following the metaphorical arguments in support of the main invention heard in m. 2 and its amplified repeat in m. 3, the fourth measure resonates as arguments against the thesis. The principal voice is a figuration derived from the link between the exclamation figure and its contrasting descending figure of the main invention. Here the intervallic leap of a third on beat one is expanded to a sixth leap on beats two through four. The secondary voice, elided with each utterance of the primary voice, is a descending sequence that reifies the inventive figuration of G#-

A. The descending leap down grows by step with each sequential segment. The expansion of the intervallic leap, together with the fragmentation of the mordent figure, sound as a questioning and reluctance toward the resonance of the main invention.

Example 5.5: Johann Sebastian Bach - Allemande, BWV 1013 - Confirmation - m. 4



Amplification of Musical Discourse

As the musical discourse is expanded in mm. 5-6, both in E major and A minor, before falling as the dominant of the relative major, several dramatic manipulations occur. The first three sixteenth notes of each measure are augmentations of the invention's mordent figure, expanding from the half-step original to the interval of a third (outlined below in gray). The pervasive sixth interval now serves as a link between beats two and three of m. 5, and in a decorated form between beats two and three of m. 6 (outlined below in green). The descending figure then outlines a dominant seventh chord on the last two beats of m. 6 to temporarily tonicize the approaching move to F major in measure 7.

Example 5.6: Johann Sebastian Bach - Allemande - Amplification of Musical Discourse - mm. 5-6



It is crucial here to delineate both the protracted mordent figure (third interval), and its further augmented version as a sixth, while dramatizing the contrast between the apex of the exclamatory ascent (primary voice) and the extended fall of the descending figure (secondary

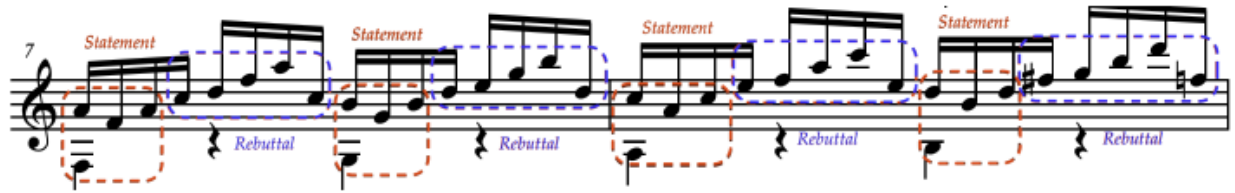
voice). This expansive gesture seamlessly prepares the sequential discourse of mm. 7-8, thus dramatically intensifying the unexpected restatement of the invention, now in the relative major (C major).

Musical Discourse Intensified - Ascending Harmonic Sequence

While the traditional modes of harmonic functionality, subject labeling, and tracing ritornello entrances support a fundamental understanding of the formal landscape, viewing a musical example through the perspective lens of musical rhetoric situates the gesture in the context of musical discourse. In this way, the foundations of good musicianship and fundamental analysis are greatly increased by imbuing the music with a hypothetical/metaphorical dialogic approach. For example, merely hearing and subsequently labeling the following measures as an ascending harmonic sequence whose function is to achieve a platform to restate the opening invention in the relative major (C Major) does little to inform the interpreter of its narrative function, impression of affect, or its placement within the musical oration. In contrast, considering the excerpt as *auxesis* (ascending repetition) prompts us to hear an audible statement and rebuttal of figuration in the implied polyphony of the sequential line. I argue that the use of the rhetorical term alone shifts our perception, urging us to consider the myriad possible nuances of musical narrative and dialogue. *Auxesis* in musical rhetoric is defined as successive repetitions of a musical passage which rise by step. This gesture is understood as a growth or increase through repetition.³⁹ The oratorical function of these measures is that which builds a dramatic dialogue of ascending thoughts and sentiment, finding its culmination in the Ritornello statement at the relative major (C major).

³⁹ Dietrich Bartel *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. (Lincoln, Nebraska: University of Nebraska Press, 1997), 209..

Example 5.7: Johann Sebastian Bach - Allemande, BWV 1013 - Ascending Harmonic Sequence - mm. 7-8



It is here that our understanding of formal disposition fortifies our dialogical approach as we consider the origins of the two motivic voices in the dialogue. In other words, hearing the statement motive (principal voice) as a clear derivative of the mordent figuration of the opening exclamation (*figura exclamatio*) and its rebuttal (secondary voice) as an altered version of the ascension figure (*figura anabasis*) from mm. 5-6, situates the discourse within the larger functional context of the entire movement. Using the term *auxesis* (ascending repetition) to label this passage prompts us to draw an oratorical analogue that one might hear in a convincing speech. One example of this analogue could be heard as follows:

measure 7: [This is true! | but are you certain? | This is true!! | but are you certain??]

measure 8: [This is True!!! | I May be Certain??? | THIS IS TRUE! |AND I AM CERTAIN!]

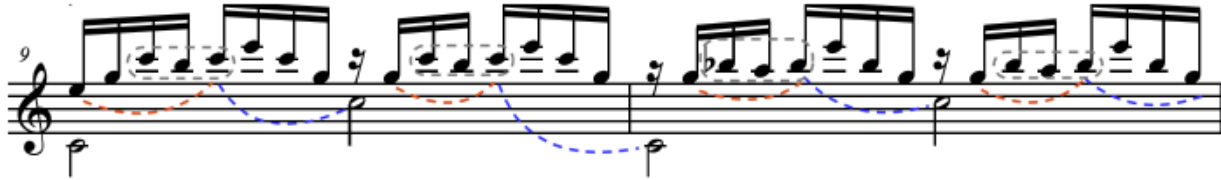
As previously stated, practicing and performing gestures with a language analogue immediately impacts our phrasing, timing, and delineation of motivic interplay. Beginning this harmonic sequence at a pianissimo dynamic level allows for its gradual increase and growth as a measured crescendo across both measures, ultimately resolving calmly, or conversely, as the apex of the dramatic ascent to C major. Once again the falling sixth interval must be delineated from the discourse as the expressive and reluctant link between the principal and secondary voices.

Confirmation - Restatement of Invention - C Major

This restatement of the opening invention, together with its four subsequent restatements,

serves to unite the musical discussion into a cohesive whole, alluding to the Italian, ritornello tradition adopted and appropriated by Bach as a formal structure for opening movements.

Example 5.8: Johann Sebastian Bach - Allemande, BWV 1013 - mm. 9-10



Confirmation - Extended and Altered Restatement of Invention

The example above shows the development of the restated invention. This extension, in the dominant of d minor, further confirms the main idea as a unifying element. Note the descending figure (catabasis) is protracted here to imply an emphasis on the contrasting affect of the musical conversation.

Example 5.9: Johann Sebastian Bach - Allemande, BWV 1013 - mm. 11-12



Confirmation - Restatement of Invention in Fragmentation

The fragment of the invention in the home key serves as a summary and reification of its generative province over the A section, and subsequently, the entire Allemande. This restatement ushers in a move to E minor in m. 14 with an increased harmonic rhythm. The brief glimpse of the minor dominant foreshadows its formative presence in the B section to come. Following this retort of the invention, the two-measure falling sequence sounds as argumentative discourse before the chromatic rise in m. 16. Each half-step rise of the principal beats (g - g# - a - a#) can be interpreted

as points of elision between the primary and secondary voices.

Example 5.10: Johann Sebastian Bach - Allemande, BWV 1013 - mm. 13-16

Confirmation of Invention

Arguments in Refutation

Chromatic Ascent

Refutation in Chromatic Descent

The final two measures of the A section (mm. 17-19) depict the culmination and climax of the catabasis descending gestures.

Example 5.11: Johann Sebastian Bach - Allemande, BWV 1013 - mm. 17-19

Added Segue in the Dominant Major

The musical discourse at this halfway point in the Allemande is both incomplete and heavily-weighted toward the affective resonance of descent. Note the addition of the segue between A sections in my transcription. Opening in the minor dominant leaves the function and rhetorical presentation of the B section to both narrate a path back to the tonic key of A minor and to finalize the prevalence and declamation of the ascending gesture, conveying all its affectual associations.

In an otherwise symmetrical counterpart to the A section, the final measures of the B section expose a closing gesture that summarizes the musical discourse. The Allemande ends with a climbing arpeggiation in A minor as it ultimately declaims the final apex with the highest pitch in the entire Partita, A6.

The Final Cadence Portraying Ascending Affect

Rather than prescribing potential performance suggestions for every measure of the Allemande, I have offered these possible strategies for interpreting rhetorical form and expression to prompt further investigation of this type into this and other similar works in the guitar repertoire. The crux of my investigation is one that considers the importance of understanding a work in depth and contextually to form a convincing and compelling performance. For a musical narrative and discourse to be conveyed in performance, we must understand the structural and motivic expression of the composition. It is from this foundational starting point that all interpretive decisions should be made.

Example 5.12: Johann Sebastian Bach - Allemande, BWV 1013 - B Section - mm. 45-47

The image displays two staves of musical notation. The first staff, labeled with measure 45, shows a treble clef with a series of eighth-note chords and single notes, including a prominent arpeggiated figure. The second staff, labeled with measure 47, shows a treble clef with a series of eighth-note chords and single notes, including a prominent arpeggiated figure. The notation is in A minor and features a climbing arpeggiation in the final measures.

APPENDIX
PARTITA FOR UNACCOMPANIED FLUTE TRAVERSO
BY JOHANN SEBASTIAN BACH

Allemande

Johann Sebastian Bach – Transcribed by Bryan Burns

2. (p)

3

5

7

9

11

13

15

Musical score for guitar, measures 17-33. The score is written in treble clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes, providing harmonic support. A large watermark 'FOR REVIEW ONLY' is overlaid diagonally across the page.

Measures 17-18: Introduction of the main rhythmic motif.

Measures 19-20: First ending (1) and second ending (2) marked with first and second endings.

Measures 21-33: Continuation of the rhythmic pattern with various chordal accompaniment.

35

37

39

41

43

45

47

Corrente

Johann Sebastian Bach – Transcribed by Bryan Burns

Measures 1-4 of the Corrente. The music is in 3/4 time and G major. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by a half note G4-A4-B4. The second measure has a quarter note C5, a quarter note B4, and a quarter rest. The third measure has a quarter note A4, a quarter note G4, and a quarter rest. The fourth measure has a quarter note F#4, a quarter note E4, and a quarter rest.

Measures 5-8 of the Corrente. Measures 5 and 6 feature a continuous eighth-note pattern in the treble clef: G4-A4-B4-C5-B4-A4-G4. The bass clef provides a steady accompaniment of quarter notes: G3, B2, D3, E3, F#3, G3. Measures 7 and 8 continue the eighth-note pattern in the treble clef: A4-B4-C5-B4-A4-G4, with the bass clef accompaniment: A2, B2, C3, D3, E3, F#3.

Measures 9-12 of the Corrente. Measures 9 and 10 continue the eighth-note pattern in the treble clef: G4-A4-B4-C5-B4-A4-G4. The bass clef accompaniment changes to: G3, B2, D3, E3, F#3, G3. Measures 11 and 12 continue the eighth-note pattern in the treble clef: A4-B4-C5-B4-A4-G4, with the bass clef accompaniment: A2, B2, C3, D3, E3, F#3.

Measures 13-15 of the Corrente. Measures 13 and 14 continue the eighth-note pattern in the treble clef: G4-A4-B4-C5-B4-A4-G4. The bass clef accompaniment changes to: G3, B2, D3, E3, F#3, G3. Measure 15 continues the eighth-note pattern in the treble clef: A4-B4-C5-B4-A4-G4, with the bass clef accompaniment: A2, B2, C3, D3, E3, F#3.

Measures 16-18 of the Corrente. Measures 16 and 17 continue the eighth-note pattern in the treble clef: G4-A4-B4-C5-B4-A4-G4. The bass clef accompaniment changes to: G3, B2, D3, E3, F#3, G3. Measure 18 continues the eighth-note pattern in the treble clef: A4-B4-C5-B4-A4-G4, with the bass clef accompaniment: A2, B2, C3, D3, E3, F#3.

Measures 19-22 of the Corrente. Measures 19 and 20 continue the eighth-note pattern in the treble clef: G4-A4-B4-C5-B4-A4-G4. The bass clef accompaniment changes to: G3, B2, D3, E3, F#3, G3. Measures 21 and 22 continue the eighth-note pattern in the treble clef: A4-B4-C5-B4-A4-G4, with the bass clef accompaniment: A2, B2, C3, D3, E3, F#3. The piece concludes with a double bar line.

23

28

31

34

37

40

43

46

49

52

55

58

61

Alternate solution mm. 7-10



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Sarabande

Johann Sebastian Bach – Transcribed by Bryan Burns

The musical score for the Sarabande is presented in a single system with six staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). A small asterisk is placed below the first measure. The second staff starts at measure 4 and includes a fermata over the final note of the first measure. The third staff starts at measure 7 and includes a fermata over the final note of the first measure. The fourth staff starts at measure 10 and features a complex rhythmic pattern with sixteenth notes. The fifth staff starts at measure 13 and continues the sixteenth-note pattern. The sixth staff starts at measure 16 and includes first and second endings, indicated by '1.' and '2.' above the staff.

18

21

24

27

30

33

35

38

Musical staff 38: Treble clef, starting with a sharp sign. The melody consists of eighth notes. The bass line has a dotted half note with a slur over it.

41

Musical staff 41: Treble clef. The melody continues with eighth notes. The bass line has quarter notes.

44

IV VI VII

Musical staff 44: Treble clef. The melody continues with eighth notes. The bass line has quarter notes. Roman numerals IV, VI, and VII are placed above the staff.

47

1. 2.

Musical staff 47: Treble clef. The melody continues with quarter notes. The bass line has a dotted half note. First and second endings are indicated.

* A Section Repeat

Musical staff for A Section Repeat: Treble clef. The melody consists of eighth notes. The bass line has quarter notes.

Bourée Angloise

Johann Sebastian Bach – Transcribed by Bryan Burns

The musical score for "Bourée Angloise" is presented in five staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a common time signature. The first staff contains measures 1 through 3. The second staff, starting at measure 4, continues the melodic line with a series of eighth and sixteenth notes. The third staff, starting at measure 8, features a more active bass line with frequent rests. The fourth staff, starting at measure 12, includes a key signature change to one flat (Bb) in the second measure. The fifth and final staff, starting at measure 16, concludes the piece with a final cadence. A large, semi-transparent watermark reading "FOR REVIEW ONLY" is oriented diagonally from the bottom-left to the top-right across the entire page.

21

Musical staff 21: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The melody consists of eighth and sixteenth notes. The bass line has whole notes and rests.

25

Musical staff 25: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line has whole notes and rests.

29

Musical staff 29: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line has whole notes and rests.

33

Musical staff 33: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line has whole notes and rests.

37

Musical staff 37: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line has whole notes and rests.

41

Musical staff 41: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line has whole notes and rests.

45

Musical staff 45: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, and a fermata over a final note.

49

Musical staff 49: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, and a fermata over a final note.

53

Musical staff 53: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, and a fermata over a final note.

57

Musical staff 57: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, and a fermata over a final note.

61

Musical staff 61: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, and a fermata over a final note.

65

Musical staff 65: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, and a fermata over a final note.

69

Musical staff 69: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, and a fermata over a final note.

Petite Reprise mm. 63-71

The image shows a musical score for two staves. The top staff is in 2/4 time and contains measures 63 through 71. The bottom staff is in 2/4 time and contains measures 63 through 71, starting with a measure number '5' above the first measure. The music features a melody in the upper voice and a bass line in the lower voice. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of quarter and eighth notes. A large, diagonal watermark 'FOR REVIEW ONLY' is overlaid on the score.

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