Modernizing *Bach's BWV 1016*

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Introduction

Transcriptions are the heart of the expansion of an instrument's repertoire. This project's intention is to open a place in the guitar repertoire for J.S. Bach's sonatas for violin and harpsichord. Bach wrote 6 sonatas for harpsichord and violin. Each sonata is a compendium of 4 movements following the slow-fast alternation pattern. Since the nature of this composition is that of a duet in a trio sonata character, I chose to pair the guitar with the saxophone. This transcription will help to increase the amount of chamber repertoire written and arranged for this instrument combination.

Project Summary

It is the intention of this project to complete the transcription of one slow movement: the third movement from BWV 1016.

Timeline

Week	Tasks Accomplished
Week 1&2	*Entered saxophone part, and transposed to the needed key.*
Week 3	*Started the guitar transcription of the first page (frst12 measures). Rehearsed what had been done so far, and recorded a video of the first 5 bars.*
Week 4	*Listened to several recording of BWV 1016, my listening list included several transcriptions for other instrument pairings, such as harp & violin and alto recorder & harpsichord.*

Week 5	Finished the first two pages and a half of the guitar transcription. Rehearsed what had been done so far, and recorded measures 5-17 of the transcription.
Week 6	Finished the second and third page and a half of the guitar transcription. Revised the guitar fingerings that I had chosen. Rehearsed what had been done so far.
Week 7	Finished the full guitar transcription. Recorded the first sample of the transcription.
Week 8	Entered the first two pages of the guitar transcription into Finale, included all the guitar fingerings.
Week 9&10	Entered the final two pages of the guitar transcription into Finale, included all the guitar fingerings. Edited and footnoted all of the octave transpositions. Started duo rehearsals to prep for the recording session in the first week of June.

Results

At the end of this project, the complete transcription of the 3rd movement of BWV 1016 was finalized. A digital document containing the full transcription, ensuring that all of the changes done to the original score were specified, was completed and edited.

Reflection

Throughout this ongoing ten-week project, I believe I have learned quite a lot about the art of transcribing. The first challenge I faced was the lack of lower basses in my instrument. After doing my professional interviews and consulting with some of the baroque-expert artists that came to Tucson, like Paul Odette, I realized that the basses would have to remain as true as possible and octave transpositions would have to be done. Not only in the guitar part did I have to make octave calls, but also in the saxophone part. Specifically for this challenge, I resorted to listening to other

transcriptions; the most helpful one was one done to the pairing of an alto recording and a harpsichord.

Time constraints was also a big issue with finishing my recording samples and finishing the transcription; luckily I had anticipated this challenges which is why I presented a paced timeline that would work around my competition and performance schedule.

One of the anticipated challenges that I faced through the rehearsing and recording process was the fact that my duo partner fell ill with pneumonia, which didn't allow us to record the transcription as I had planned. I had to postpone this recording to the first week of June. Nevertheless, I wanted to have a sample recording of my transcription, so I collaborated with a good friend and colleague of mine, Michael Weiss, who helped me record it and played the alto saxophone part in the sample as well.

This was my first transcription, quite a challenging one, and I look forward to finishing the entire sonata this summer. I believe this piece will open new doors for our duo's repertoire and its innovative character will brand our duo: the Acosta-Yi duo.