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Research Article

Interprtative Lens of Segovia's classical guitar transcription on Bach's Chaconne from Partita No.2 in D Minor Bwv 1004

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Abstract

The Bach's Chaconne partita no.2 in d minor BWV 1004 is a monumental classic of the Western Canon. Defining the transcription of the Bach's Chaconne from the original violin version to a classical guitar transcription depends mostly on reconciling Bach›s musical integrity with the artistic possibilities and constraints of the guitar. However, the process of music transcription is not limited to the mere transfer of notation from one instrument to another; it also encompasses the artistic, technical, and expressive contexts that surround the composition. This study examines how Segovia's transcription techniques on Bach's Chaconne BWV 1004 enhance the polyphonic texture, enrich harmonic development, and allow for expressive interpretation, all while navigating the constraints of the guitar. By comparing and contrasting Segovia›s version with the original violin piece, the research explores how these techniques contribute to the overall complexity and texture of the transcription. The findings suggest that Segovia's transcription not only preserves the essence of Bach's composition but also expands the repertoire available for classical guitar, offering insights into the creative process of transcription. This analysis provides a deeper understanding of how Bach's music can be faithfully performed across different instruments, supporting the notion that the core of Bach›s compositions transcends the specific instrument, thus guiding arrangers and musicians in producing transcriptions that honour the original work.

Keywords

Bach's Chaconne, Classical Guitar, Partita no.2 in d minor BWV 1004, Segovia's transcription

Introduction

Transcribing works from one instrument to another often presents challenges related to authenticity. Although, this method has the ability to improve the capabilities of particular instruments and highlight the strengths of a composition. Nevertheless, the process of music transcription is not limited to the mere transfer of notation from one instrument to another; it also encompasses the artistic, technical, and expressive contexts that surround the composition (Cellier & Rothwell, 1925; Davies, 1988).

Transcriptions and arrangements are an essential part of the classical guitar repertoire (Clark, 2009; Harb, 2014; Miller, 2012; Turnbull, 2006; Tyler, 1980; Yates, 1998). The classical guitar has long been overshadowed by the more prominent

orchestral and keyboard instruments within the Western classical music tradition (Djahwasi et al., 2023). Nevertheless, the guitar had a significant increase in popularity and acknowledgement during the twentieth century. This was due to the rise of highly skilled performers and the broadening of its range of music pieces (Coelho, 2003; Djahwasi et al., 2020).

According to Brew (2018), the Baroque, Classical, and Romantic periods produced little serious concert music on classical guitar. As a result, it's no surprise that guitarists seek transcription and arrangement to expand their repertory. It's legitimate to claim that Tarrega was the first guitarist to transcribe Bach's music (following the Bach renaissance that started with Mendelssohn and continued through the Romantic period after decades of nearly total oblivion), it is interesting to notice the choices of pieces: Tarrega transcribed two *Bourrees* from the cello suites (one of which was incorrectly named *Loure*), the fugue from the first violin sonata (BWV 1001), and the choir of the Crucifixes from the B minor mass. He also wrote a study on the *Gigue* BWV 825 (Clark, 2009; Stringer, 2021). It is undeniable that Tarrega has a very large contribution to the development of classical guitar repertoires. Even the Tarrega's transcriptions is technically comfortable, with illuminating the counterpoint and clarifying the intended harmony. However, without the excessive addition of chord tones, melodic lines, ornamentations, embellishments, or imitative voice lines, making his transcriptions is simply re-notating the originals, rather than developing it by adding new dimensions.

An eminent contribution of transcription works to the classical guitar repertoire is the Chaconne from Bach's Partita No. 2 in D minor, BWV 1004. Andres Segovia is the first figure to transcribe Bach's Chaconne BWV 1004 in D minor in classical guitar. This composition gained renown when it was skillfully adapted for the guitar by the renowned musician Andrés Segovia (Achondo, 2020). According to Wade (1983, 2010), Segovia's transcription of the Chaconne BWV 1004 in D minor premiered June 4th, 1935 in Paris. The Guitar Review number 4, published in 1947, commented on the international interest received by his transcription and performance of Johann Sebastian Bach's Chaconne. The article was headed "Concerning the Chaconne of Johann Sebastian Bach."

Defining the transcription of the Chaconne from the original violin version to a classical guitar transcription depends mostly on reconciling Bach's musical integrity with the artistic possibilities and constraints of the guitar. Two points define the case. Bach's goal in writing the Violin Sonatas and Partitas—including the Chaconne—was not to highlight the violinist's technical ability but rather his compositional ability. This suggests that other instruments—not only the violin— can be conveyed through various instruments. The second is linked timeless and expressive nature; Betancourt (1999) states that the Chaconne's timeless compositional quality and great emotional depth make it fit for transcription to other instruments. This point of view supports the idea that the expressive ability of the Chaconne can be kept throughout several instrumental interpretations.

According to Duarte (1983) a good arrangement is "one that 'works', sounding as though the music might have been written for the receiving instrument, and, hopefully, with that instrument adding some new dimension. Segovia's method of transcribing and interpreting Bach's music changed how guitarists viewed Baroque music. His attention on phrasing, dynamics, and articulation set the standard for interpreting Bach's compositions on the guitar, combining the traditions of violin and guitar performance. The ultimate result is a composition that combines Bach's buildings with a romantic aesthetic and an unexpectedly idiomatic adaptation. This

transcription also represented an evolution in Bach's connection with the guitar (Fierens, 2019). In addition, Andrés Segovia's transcription of "Bach's Chaconne" is a response to the limitations of the classical guitar's restricted repertoire (Moolman, 2010). This raises a crucial question: Does this transcription works have a prominent status in the classical guitar repertoire only due to its exceptional composition, or does Segovia's transcription contribute significantly in illuminating the artistic qualities of the classical guitar?

Bach's solo music is characterized by its highly melodic nature. The manipulation of monodic lines, moments of homophony, and instances of polyphony achieved through the violin's multiple-stop technique offer intriguing insights into the underlying logic of these musical events (Munoz, 2022). Yates (1998) discusses some of the processes of transformation that he used to develop good and idiomatic transcriptions of Bach's Cello suites. Particularly, he discusses the need of adding notes to achieve one of the following results: 1) Adding notes to the lower voices in order to have a consistent bass line, 2) dividing long notes to compensate for the longer sustain achieved with the bow, and 3) adding imitative motion to enrich the texture. However, the broader implications of these techniques on the polyphonic and harmonic capabilities of the guitar have not been extensively studied. There is a research gap in exploring how these techniques contribute to the overall texture and complexity of the transcription, particularly in how they allow the guitar to present multiple voices or lines simultaneously. This is especially relevant when comparing the guitar's ability to enrich the harmonic texture to the original instrument's limitations. In addition, there is a need of study in exploring how these techniques contribute to the overall texture and complexity of the transcription, particularly in how they allow the guitar to present multiple voices or lines simultaneously. This is especially relevant when comparing the guitar's ability to enrich the harmonic texture to the original instrument's limitations.

The objective of this study is to analyze and evaluate Segovia's transcription by comparing and contrasting it with the original Violin piece, with a focus on examining the polyphonic capabilities, harmonic development, and expressive interpretation present in Segovia's version. Examining this argument could assist one better understand transcription creative process and how his music might be faithfully performed for many instruments. It can show whether Bach's compositions' core is really independent of the instrument, therefore aiding arrangers and musicians in producing transcriptions respecting the original work. In conclusion, investigating these arguments is essential for advancing our knowledge of musical transcription and preserving the artistic and emotional integrity of classical compositions.

Historical Aspects

Partita II in D minor BWV 1004 by Johann Sebastian Bach (1685-1750) is usually known as part of the '*1720 Autograph*,' which consisting of Violin Sonatas and Partitas BWV 1001-1006. The terminology '*1720 Autograph* is chronologically and its authenticity is considered secure, based on appearing on the title page of the work "*Sei Solo a Violino Senza Basso Accompagnato LibroPrimo da Joh. Seb. Bach Ao. 1720*" (Reiss, 2016).

The original manuscript of Violin Sonatas and Partitas BWV 1001-1006 has two version. One is believed to be an incomplete copy made by Johann Peter Kellner in 1726. The other version, which was made by Bach's second wife, Anna Magdalena (Reiss, 2016). Anna Magdalene's version is the accepted literature as the official literature of this composition. More than 50 years after Bach's death, Magdalena' version was finally printed by Nikolaus Simrock in 1802 (Betancourt, 1999; Chang, 2019; Fabrikant, 2006). Furthermore, Ferdinand David brought the first publication of Violin Sonatas and Partitas BWV 1001-

1006 edited with fingering, bowing and annotations at the Leipzig Conservatory in 1843 (Fabian, 2005; Sun, 2001). Meanwhile, the first performances by David and Joseph Joachim in the early 1840s (Erickson, 2002).

Artistically, Bach's Violin Sonatas and Partitas BWV 1001-1006 have been described as occupying an unchallenged position in the literature of solo violin music. Generally, the partita is usually written for a solo instrument which is inspired by dance movement in baroque era. The *Allemande, Sarabande, Courante*, and *Gigue* became the basic grouping for the Baroque instrumental partita or dance suite (Park, 2003). Johan Sabastian Bach (1685-1750) composed Partita II in D minor, BWV 1004 for solo violin in five movements: *Allemande, Courante, Sarabande, Gigue* and Chaconne as the final movement. Among the five movements in Bach's Partita II D minor, BWV 1004, Chaconne is the selected repertoire of my research. Before examining the artistic features of Chaconne, I will review a number of references related to Chaconne's origins from a historical perspective.

Rosas de Oquendo (1955) as quoted by Hudson (1970) described The Chacona's words it self-appears in the poem *Mateo Rosas de Oquendo Satira becha a las cosas que pasan en el Peru anio de 1598* as which is one of the lists of dances in poems such as *La zarabanda y bolana, el churunba y el taparque, la chacona y el totarque*. The Chaconne's song originated from the popular guitar music of Spain as a dance-song in 3/4time signature (McEwing, 2008) which was traditionally accompanied by Spanish guitar, castanets and tambourine (Little & Jenne, 2009).

The history of the Chaconne has been explored in depth by the musicologist Walker (1968) in his articles" Ciaccona and Passacaglia: Remarks on their Origin and Early History" Regarding the Spanish guitar, the notation and transcription of rasgueado or chordal guitar music in chaconne is treated in detail by Walter with Spanish guitar tablature. In classical guitar techniques, the *rasgueado* playing was actually played with an unfurling of three or four fingers of the right hand and the courses sounded not simultaneously, but in a rapid arpeggio (Hudson, 1970).

Regarding Chaconne's early appearances in Italy, Walker (1968) state that Chaconne developed on the Italy during a period of high popularity of five Spanish courses in the early seventeenth century guitar music. Girolamo Montesardo, composed the chaconne for the guitar collection on the Nuova discoverye d'intavolatura per sonare li balletti sopra la chitarra spagniuola 1606. In the seventeenth century beside the guitar instruments, Chaconne as a genre has also inspired other Italian composers to be created into keyboard compositions. Frescobaldi was the first Italian composer to compose the chaconne genre for keyboard music in in *Partite sopra Ciaccona* from *Il Secondo Libro di Toccate Canzone* versi *d'hinni magnificat gagliarde corrente et altre partite d'intavolatura di cembalo et organo* in 1627 (Araújo Edlund, 2011; Hudson, 1970). Other than that, he states that the chord sequences in chaconne were strummed downwards and upwards with a preference for the harmonic scheme I-V-II-V, which can be set beside the other two early harmonic forms I-V -IV-V and the favoured one: I-V-vi-V.

However, the adaptation of keyboard techniques to the *rasgueado* playing style of guitar music, led to the bass pattern shifting from chords to a more linear playing style, and, as a result, chaconne increasingly associated with *ostinato* bass which was, most commonly a descending *tetrachord* pattern. Frescobaldi's *Partite sopra Ciaccona* consists of fifteen numbered phrases based on the four-bar harmonic phrase. Throughout the piece, Frescobaldi uses the straightforward harmonic progression I -V, which is applied in two slightly different variations: I-V-vi-(I-ii) -V and I-V-vi-(vii/V)-V (Park, 2003).

Frescobaldi's *Partite sopra Ciaccona* has a

musical impact on all three aspects as some musicologists conclude. The first, Hudson (1982; p.24) stated that the chaconne in the Italian style appears as a derivative of the harmonic pattern. The second, Silbiger (1999, p.16) considers Frescobaldi as an important figure who played an important role in redefining the chaconne genre moving forward with cheerfulness and enthusiasm in up-beat manner. The third, Walker (1968; p.317) explained that the musical scheme of the ciaccona as a ritornello. In this case, Walter strengthens his argument by citing as mentioned by Helga Spohr (1956) with the list of Italian composers *ciaccona ritornelli* in the works of Visconti (1616), Corbetta (1639), Carbonchi (1643), Calvi (1646), Pesori (1649).

The Chaconne in France is found in the repertoire lute. One of the important repertoires is La chacona á 7 in the second edition of Le secret des muses (1618) by Nicolas Vallet (Bates, 1981). Later, Franciscan keyboard composers such as Jacques Champion de Chambonnières (1602-1672) and Louis Couperin (1626-1672) synthesized the chaconne genre with the rondo form and bass *ostinato* (Hudson, 1970). In others instrument, Robert de Visée (1655 – 1732/1733) composed two chaconnes for guitar in 1682 and 1686, and Marin Marais (1656- 1728) composed for violin in 1701. Meanwhile, French composers adopted chaconne dances into theatrical presentations as early as 1658 (Jean-Baptiste Lully's Alcidiane), and the Chaconne is included in most French theatrical works of the late seventeenth century and well into the eighteenth (Little & Jenne, 2009).

The historical perspective of the Chaconne as described in a number of references above is different from how Bach's Chaconne. Silbiger (1999) emphasizes that the Chaconne by Bach is something unique and far from the previous traditional Chaconne, whether Spanish, Italian, or French. Regarding the differences with the genres that exist in Italy and France, Little and Jenne (2009; p.203), share a similar opinion that Bach's chaconne juxtaposes French and Italian styles. French style appears in the chordal section which highlights the syncopated sarabande module and dotted rhythms. Meanwhile, the Italian style appears in the virtuoso section with seemingly infinite variety of diminutions.

Regarding solo violin compositions on Bach's partita, Lester (1999, p.9) states indeed, Bach was not a famous violinist as his Italian counterparts Arcangelo Corelli (1653-1713) and Antonio Vivaldi (1653-1713). But, something to be understood is that Bach certainly has a deep understanding of his violin music which shows that he is the violinist and composer to create the perfect solo violin music. The Chaconne represents the pinnacle of Bach's work for solo violin (Chang, 2019) where levels of polyphonic activity have pioneered the violin reportorial canon (Abraham, 2018).

Although the Chaconne was the original composition for the violin, however, the Chaconne's greatness as a composition goes a long way. The beauty of the Chaconne's composition attracts the attention of famous composer and instrumentalists such as Robert Schumann (1810-1856), Felix Mendelssohn (1809-1847), Johannes Brahms (1833-1897) and the like.

The various transcriptions to other instruments have occurred since the 19th century. Some of Chaconne's transcriptions to other instruments are as follows:

- Felix Bartholdy-Mendelssohn, piano accompaniment transcription, London, Ewer & Co. 1847; Hamburg, Crantz 1847; Leipzig, Breitkopf & Härtel, 1849.

- Robert Schumann, piano accompaniment transcription. Original title: Sechs sonaten für die Violine von J. S. Bach mit hinzugefügter Begleitung des Pianoforte von Robert Schumann, Leipzig, Breitkopf & Härtel, 1854.

- Ernst Pauer, piano transcription, Leipzig, Sneff, 1867.
- Karl Reinecke, piano. transcription, Leipzig, Breitkopf & Härtel, 1874 (based on Mendelssohn's and Schumann's transcriptions for piano accompaniments).
- Johannes Brahms, transcription for piano, left hand; in Studien für das Pianoforte, vol V, Leipzig, Sneff, 1879.
- Ferruccio B. Busoni, piano. transcription Title: Chaconne aus der Vierten Sonate für Violine allein von Johann Sebastian Bach. Zum Concertvortrage für Pianoforte bearbeitet und Herrn Eugen d'Albert zugeeinget von Ferruccio B. Busoni, Leipzig, Breitkopf & Härtel, 1893.
- H. Messerer, organ transcription, in Les grands Maîtres de l'Orgue, Paris, Leduc, 1909.
- Riccardo Nielsen, string orchestra transcription, Milano, Carish, 1936.
- Andrés Segovia, classical guitar transcription, Schott, 1934
- Narciso Yepes (1927-1997), classical guitar transcription, Ediciones Musicales Madrid, 1960
- Karl Scheit, classical guitar transcription, Wien, Universal-Edition, 1985.
- Carlevaro' classical guitar transcription, Chanterelle, 1989, (integral part of Carlevaro's guitar masterclasses series).

Compositional Aspects

The Bach's Chaconne is a monumental classic of the Western Canon, yet its structure is deceptively simple: a series of four-bar loops, each with a nearly similar harmonic foundation (Lester, 1999). Partitas are collections of dance music set in a certain key. The terms "Bach" and "dance" may not be immediately associated, and it is conceivable that he did not intend for anybody to do a literal chaconne to his Chaconne (McEwing, 2008). Nonetheless, it retains a dance framework. It's fascinating to see how Bach gradually increases the intricacy and intensity. This does not follow a linear development throughout the piece. As rhythms get more complicated, harmonies become simpler, and vice versa. The classification of Bach's Chaconne BWV 1004 in D minor is divided into 1 theme and 32 variations. Chaconne can be classified into three large sections.

- The D minor key in bars 1-131 which covers one theme and variations 1 to 15.
- The D major key in bars 132-207 which covers variations from 16-25.
- The D minor key in bars 208-256 which covers one theme and variations from 26-31

The large sections in Bach's Chaconne as depicted in Figure 1

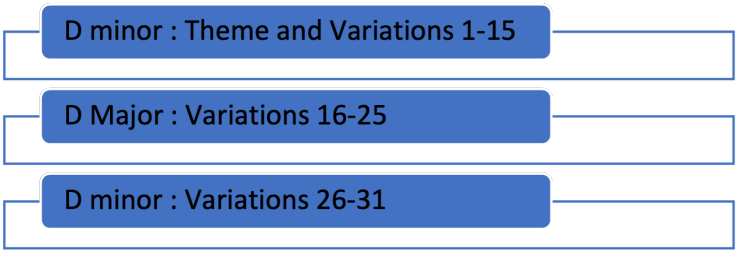

Figure 1. The large sections in Bach's Chaconne

In the term of form and music structure, the basic structure of Chaconne is shaped by a short harmonic progression which is grounded by the *ostinato* figure bass movements (Kyung, 1999). The pattern of *ostinat*o is created with the *tetrachord* descending movements. There are three patterns of *ostinato* in Bach's Chaconne. The first is based on the descending D *harmonic-minor tetrachord* (D, C#, Bb, A). The second is based on the descending D *Phrygian tetrachord* (D, C, Bb, A). The third is based on the descending D *major tetrachord* (D, C#, B, A) in which is called as the *Maggiore*. The three patterns of ostinato in Bach's Chaconne as depicted in figure 2, 3 and 4.

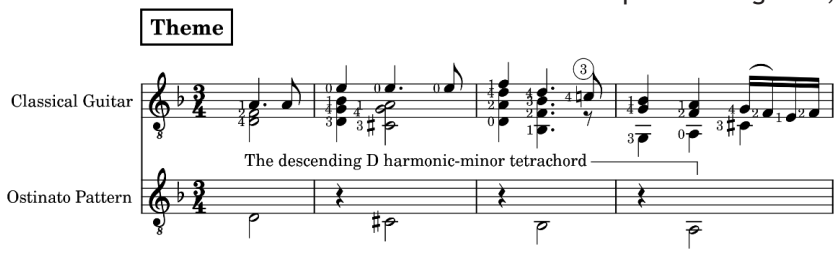

Figure 2. The descending D *harmonic-minor tetrachord* in Bach's Chaconne

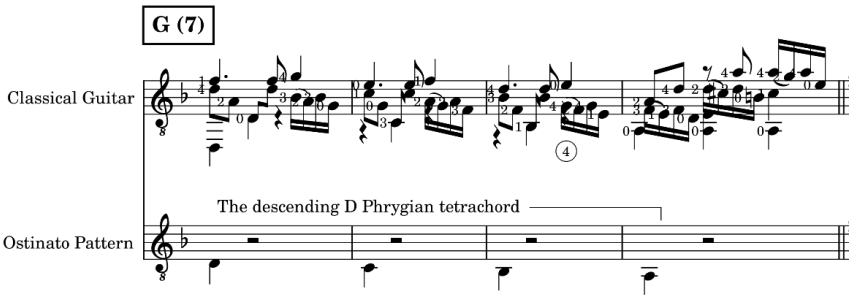

Figure 3. The descending D *Phrygian tetrachord* in Bach's Chaconne

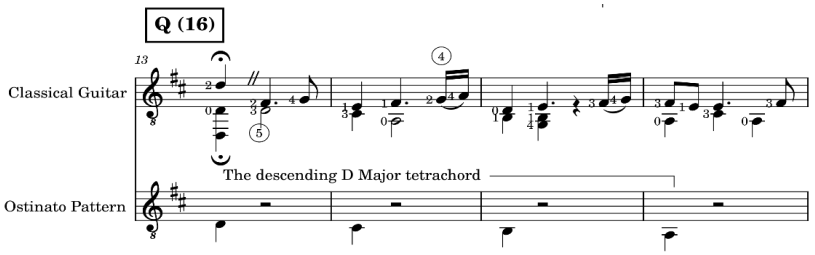

Figure 4. The descending D *major tetrachord* in Bach's Chaconne

Based on the score analysis, there is *ostinato* pattern change in the first beat and second beat. In the context of music performance, the figure bass movement in the *ostinato* pattern is translated in the form of an accent or strong beat. The previous discussion on literature review stated that the accentuation or strong beat in traditional Chaconne is found on the second beat. Meanwhile, the accentuation or strong beat in the Bach's Chaconne is found on the first and second beats. In this sense, there are two model of accentuation or strong beat of any variation in Bach's Chaconne. The first is on the second beat like in the theme, Var.1,2,3,31. The second is on the first beat, as in variations apart from the theme, Var.1,2,3,31. Reflecting from this understanding, there is a difference in accentuation or strong beat between traditional Chaconne and Bach's Chaconne.

Phrasing in Bach's Chaconne is shaped by the contrapuntal texture where two or more melodic lines movement are combined simultaneously. This is important to emphasize that the existence of bass movements is not as chord accompaniment but as independent melodic lines in the form of *ostinato*. The main melodic lines were created by *ostinato* pattern in the form of descending figure bass movement, as stated in the previous explanation. Meanwhile, the other melodic lines were created by various of musical idea consist of scales as shown in figure 5., arpeggios as shown in figure 6., intervals as shown in figure 7 dan chord progressions as shown in figure 8.

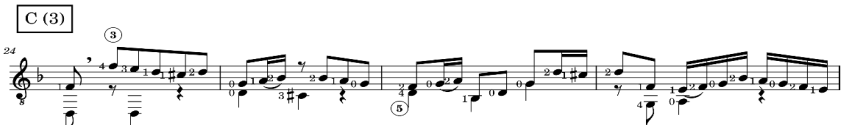

Figure 5. The *ostinato* pattern and idea of musical scales in Bach's Chaconne

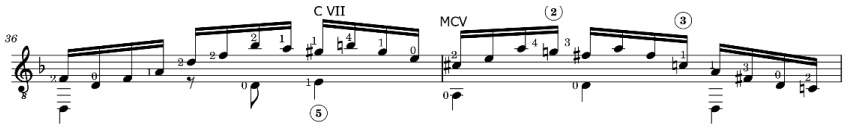

Figure 6. The *ostinato* pattern and idea of musical arpeggios in Bach's Chaconne

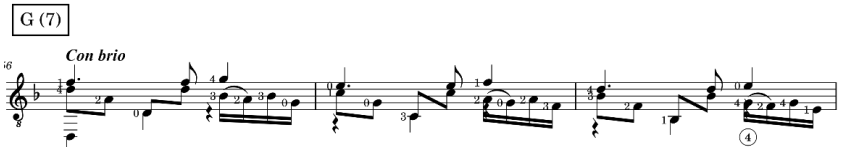

Figure 7. The *ostinato* pattern and idea of musical intervals in Bach's Chaconne

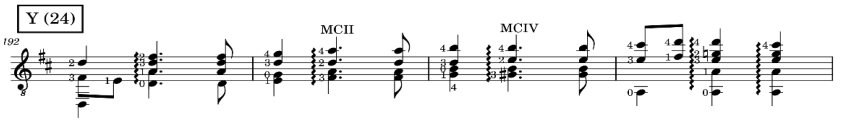

Figure 8. The *ostinato* pattern and idea of chord progressions in Bach's Chaconne

In a compositional perspective, the formal texture of Bach's Chaconne is polyphonic. In this perspective, there is mutual concession between melody movement and *ostinato* patterns. In other words, there is more than one phrase simultaneously. There are three models of mutual concession between *ostinato* patterns and other melodic lines. The first, both *ostinato* and other melodic lines have their own patterns as shown in figure 9. The second, there is a confluence of notes between the ostinato pattern and other melodic lines as shown in figure 10. The third, there is a dialogue between the ostinato and the other melodic lines as shown in figure 11.

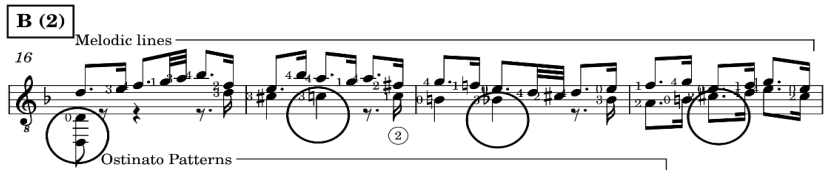

Figure 9. The independent movement of *ostinato* pattern and melodic lines in Bach's Chaconne

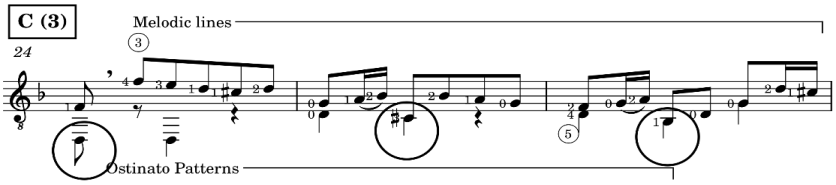

Figure 10. The *ostinato* and the other melodic lines meet at a specific note in Bach's Chaconne

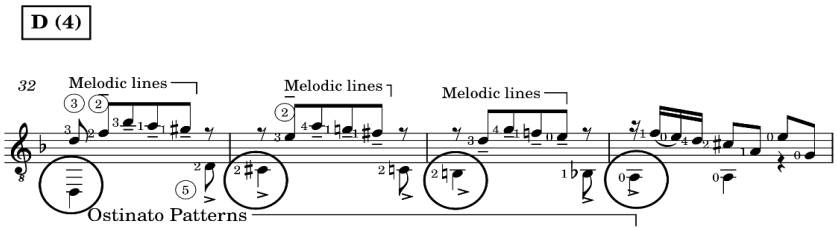

Figure 11. The dialogues between *ostinato* and the other melodic lines in Bach's Chaconne

Method of Examining Musical Scores

According to Harb (2014) and Abraham (2019), Bach converts the traditionally single-voiced violin into a quasi-polyphonic instrument. These pieces can be classified as self-accompanied compositions since the accompaniment is built within the single melodic line written for a solo violin. Bach expresses this polyphonic richness through three methods: arpeggiation, melodic leaps, and consecutive chords (Ritchie, 2016).

The analytical aspects of this study were conducted by comparing and contrasting the scores of the original Violin piece and Segovia's transcription. The analysis includes to determine the polyphonic capabilities, harmonic exploration, and expressive interpretation. The polyphonic capabilities, harmonic exploration and expressive interpretation in Segovia's transcription are essential for comprehending the artistic and technical difficulties presented by Segovia's transcription of Bach's Chaconne. Through the analysis of these elements, the research can provide a more profound understanding of how the transcription both respects and alters Bach's original composition. This analysis uncovers fresh interpretative opportunities that expand the Chaconne's influence from the violin to the classical guitar. The Polyphonic capabilities, harmonic exploration and interpretative expression possible on the guitar provide a distinct approach that can uncover new dimensions of the piece.

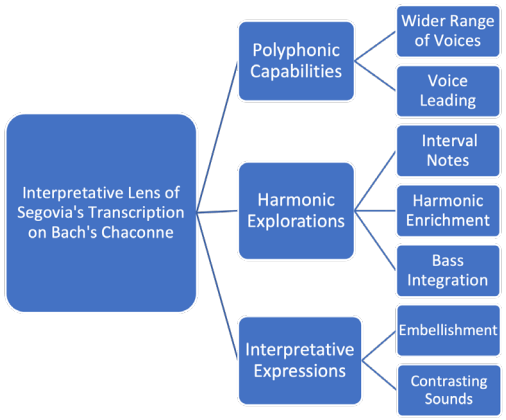

Figure 12. The interpretative lens of Segovia's transcription on Bach's Chaconne

Polyphonic instrumentation refers to an instrument's ability to produce multiple distinct melodic lines at the same time. The classical guitar, unlike the violin, has the unique ability to produce complex textures and harmonies due to its inherent polyphonic nature. The guitar's polyphonic capabilities can enhance the clarity of voices, resonance, and articulation (Cano, 2016). To fully comprehend Segovia's transcription of Bach's Chaconne, it is imperative to look into the intricate polyphonic capabilities of the classical guitar. For the beginning of with the investigation in this phase, one might commence by contrasting the original violin score with Segovia's guitar transcription in order to discern disparities in vocal range. By mapping out the range of notes used in both versions, the study can visually and quantitatively demonstrate how Segovia expands the voice range.

The second analytical tools in polyphonic capabilities of Segovia's transcription are relate to identify voice leading and register shifts. This could involve moving an inner voice from a mid-range position in the violin score to a bass line on the guitar or extending a melodic line to higher or lower notes than the original. By highlighting these shifts, the study can illustrate how Segovia exploits the guitar's range to enhance the polyphonic texture. This exploration enables the guitarist to emphasize the intricate counterpoint and voice leading, such as a wider range of voices and sustain chord movements, which are suggested in the original violin score but not fully expressed due to the violin's monophonic nature.

Harmonic exploration involves the exploration and expansion of harmonies in a transcription in the form of interval notes, harmonic enrichment and bass integration. Harmonic enrichment involves incorporating chords, embellishments, or extended harmonies to enhance the harmonic complexity of a piece. Through a careful analysis of interval notes, this research aims to reveal the ways in which Segovia both preserves and transforms the harmonic framework of the Chaconne. This could entail analysing particular sections where intervals have been modified and evaluating the impact of these alterations on the overall harmonic progression and emotional expression. One notable distinction between the guitar and the violin is the way bass lines are incorporated. The guitar provides a platform for long-lasting and expressive bass notes, creating a solid base and a contrasting element to the melody.

The contrast between chords and single notes is a fundamental aspect of interpretative expression on the classical guitar. While the violin's monophonic nature limits the ability to create such contrasts, the guitar's polyphonic capabilities allow for a rich interplay between full chords and isolated single notes. This contrast is not just a technical feature but also a powerful expressive tool that can shape the emotional trajectory of the piece. Analysing how Segovia uses this contrasting part can reveal his interpretative decisions in bringing out the structural and emotional nuances of the Chaconne.

Embellishments, such as *trills*, *mordents*, and other ornamental figures, are integral to the expressive interpretation of Baroque music. The analysis of interpretative expressions in Segovia's transcription of Bach's Chaconne is vital for understanding how he brings the piece to life on the guitar. The sonic contrast between chords and single notes, alongside the use of embellishments, are key elements that contribute to the transcription's expressiveness and emotional depth. By examining these aspects, the research can uncover the nuances of Segovia's interpretative choices, shedding light on how he translates Bach's violin work into a compelling guitar performance. This exploration is essential for appreciating the interpretative richness of Segovia's transcription and its lasting impact on the repertoire and performance practice of classical guitar.

Result and Discussion

Polyphonic Capabilities

There are two fundamental components that necessitate adaptation when transcribing from violin to classical guitar. The initial concern pertains to the pitch area. The pitch area of the violin is from G3 (196 Hz) to A7 (3.520 Hz). In the meantime, the classical guitar's pitch range is E2 (82 Hz) to B5 (994 Hz) as shown at figure 13. In view of this comprehension, the violin features a broader high-pitched range. In contrast, the classical guitar possesses a more extensive low-pitched range. Second, the standard notation is engaged. Nevertheless, the treble clef is employed in the standard notation of the violin and classical guitar. However, the sound of the classical guitar is one octave lower than the written note. In other terms, the melody of Chaconne on classical guitar is one octave lower than it is written on the violin score. In simplifying the notation, at the bottom of the clef on classical guitar notation is given the octave symbol.

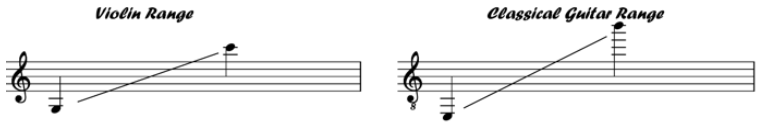

Figure 13. Comparison Violin and Classical Guitar Range

In his transcription, Segovia accommodates Chaconne's original key signature in D. In his interpretative approach, Segovia employs an alternate string tuning, which is commonly known as drop D *scordatura* tuning (Duncan, 1995; Hu, 2019). In this case, the sixth string is the lowest string on the classical guitar, which was originally E2 dropped to D2 in his transcription. Segovia's tuning approach is exceptionally smart; scordatura tuning has two important effects on the musical and expressive aspects. The first difference between this tuning and the original score is that it allows for doubling in the bass tonic for a more expressive tone, as demonstrated in bars 8, 12, 16, 20, 24, 28, and so on. The following step is to make the arpeggios in a broader range, as seen on bars 88-119. John Williams and a number of great classical guitarists concur on the application of scordatura tuning in the Chaconne. Figure 14 and 15 illustrates a comparison between Chaconne's original notation on the violin and classical guitar transcription by Segovia. In compare to violin's score, Segovia on bars 8, 12, 16, 20, 24 and 28 developed the original chord texture into the classical guitar range.

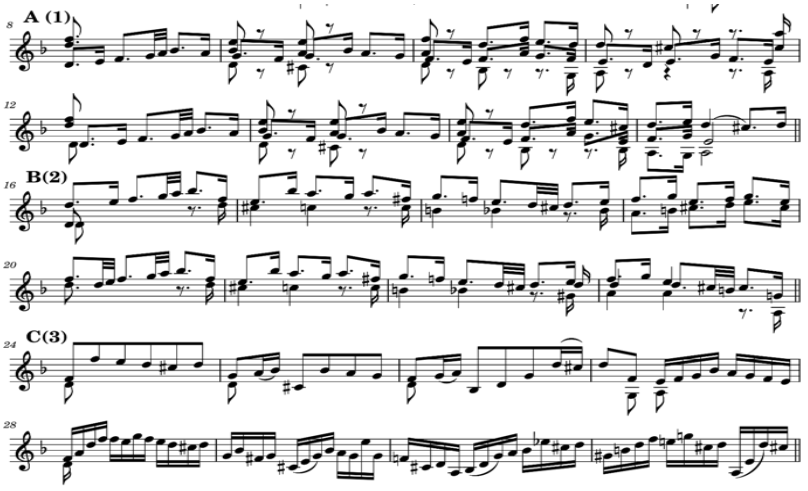

Figure 14. Bach's Chaconne for solo violin on the bar 8-31

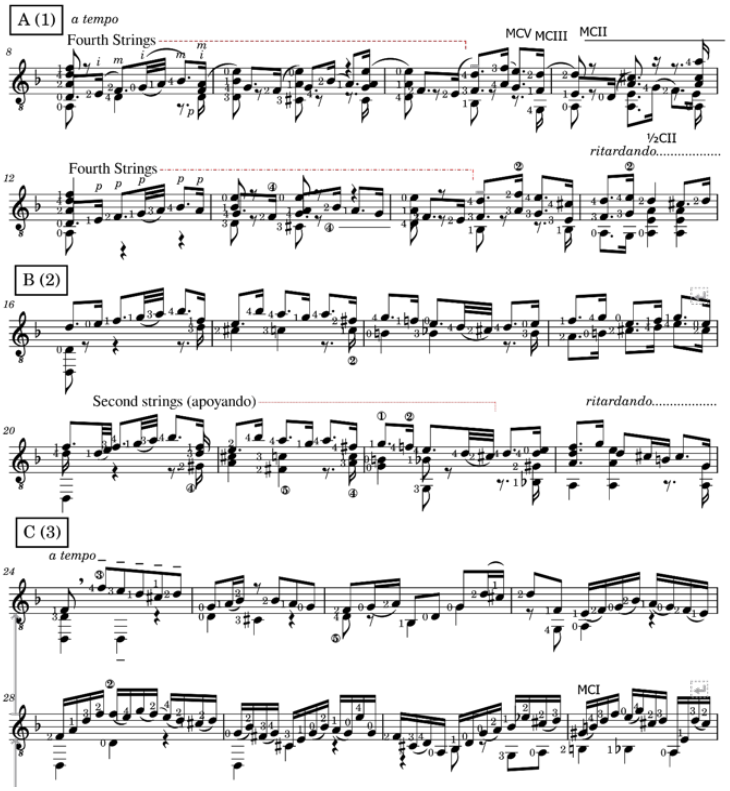

Figure 15. Transcription of Andrés Segovia's Chaconne for classical guitar solo at bars 8-31

While comparing the violin scores, Segovia did more than just transcribe it; he additionally utilized advantage of the guitar instrument in this works. Indeed, the guitar's ability to play extended notes and intensity is restricted. However, the employing of scordatura and texture in certain parts demonstrates that Segovia realizes that the classical guitar has a distinctive way of expressing Bach's Chaconne BWV 1004 in D minor. Segovia's transcription enhances the harmonic structure and brings a new layer of interpretation to the music, enriching its texture and depth (Fierens, 2019).

In terms of voice leading, due to the physical restrictions of playing numerous notes at the same time, multi-stop chords on the violin sometimes necessitate the performer arpeggiating the notes or breaking them into separate bow strokes (Chang, 2019). This can result in a more fragmented or staggered voice leading, in which different notes within a chord do not sustain equally (Lester, 1999). In the meantime, the classical guitar enables the simultaneous and prolonged playing of all notes inside a chord, resulting in smoother voice leading.

When playing any of Bach's unaccompanied solos, violinists must supply their own accompaniment. Violinists must play several voices yet cannot sustain all of the strings at once, needing a continuous rolling chord style (Schulenberg, 2017). String crossings cause a number of issues, including uneven sounds, noises, and extra notes. It is quite difficult to keep a rhythmically exact melody when dealing with different harmonic sounds (De Los Santos, 2004). Figures 16, 17 and 18 demonstrate Segovia's use of octave displacement to maintain smoother chord transitions compare the violin score, as well as how he integrates bass lines or upper voices into other registers to maintain voice leading coherence.

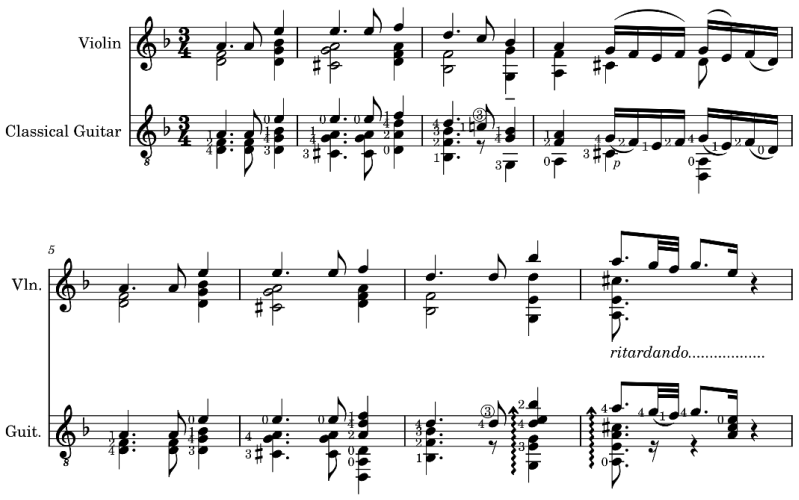

Figure 16. Comparation the violin's score and Segovia's Chord textures on theme

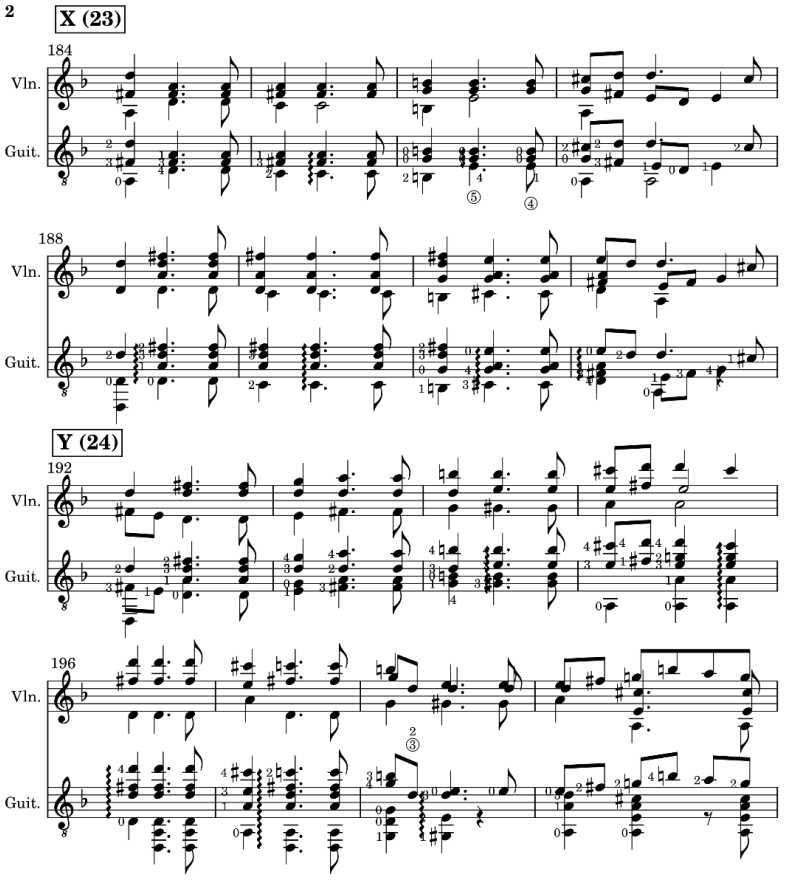

Figure 17. Comparation the violin's score and Segovia's Chord textures on Var. X and Y

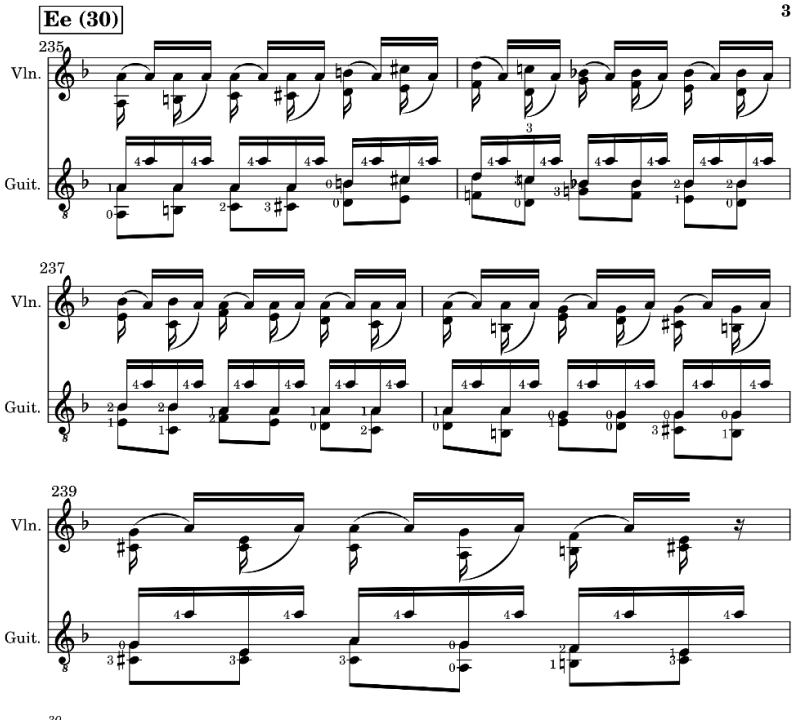

Figure 18. Comparation the violin's score and Segovia's Chord textures on Var. Ee

The main distinctions between Segovia's transcription and the original violin score are to voice leading and register changes, which are influenced by the guitar's capacity to sustain numerous voices, facilitate smoother range transitions, and successfully include bass lines (Wade, 2018). Segovia's version of Bach's Chaconne stands out for its polyphonic complexity and harmonic richness, in contrast to the violin original's more linear and fragmented approach (O'Toole, 2019; Ugrich, 2018).

Harmonic explorations

Whereas the violin is tuned in intervals of fifths, the guitar's tuning in intervals of fourths and a third enables other harmonic possibilities (Tyler & Sparks, 2002). By experimenting with different fingerings and voicings, guitarists have the opportunity to discover alternative harmonic possibilities throughout the composition. In Segovia's transcription on Bach's Chacone, the guitar is able to express multiple voices simultaneously, which is represented by the highlighted intervals in the image. These intervals illustrate how the guitar can sustain and emphasize multiple lines of music concurrently, something that is more challenging on the violin due to its single-string bowing technique (Sun, 2001). The guitar can present a fuller harmonic structure, where the interaction between the bass, middle, and treble voices create a richer polyphonic texture. This allows for a deeper exploration of the harmonic relationships between these voices as illustrated at figure 19.

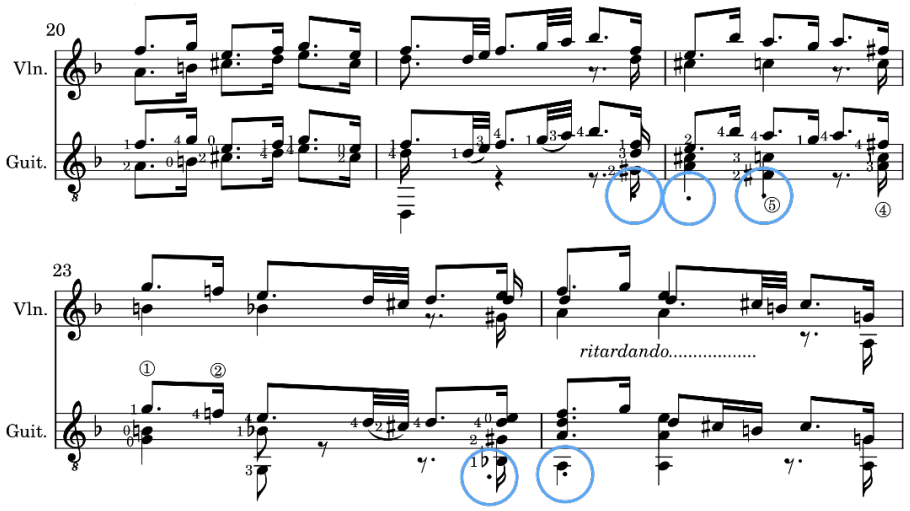

Figure 19. Segovia's harmonic exploration on bar 20 to 24

These added intervals and the clear delineation of independent voices as showed at figure 7 allow the guitar to express a richer, more complex harmonic structure than the original violin manuscript. Segovia's transcription takes full advantage of the guitar's polyphonic capabilities, providing a unique and deeply expressive interpretation of Bach's Chaconne. Segovia's transcription brings new dimensions to the Chaconne, enhancing its harmonic depth and showcasing the guitar's unique capabilities. This enhancement can make the piece more suitable for the guitar, adding depth and creating a more complete sound (Harb, 2014).

In the term of harmonic enrichment, Segovia adds a chord texture to create the dialogue between high and low notes become contrary motion as illustrated at figure 20.

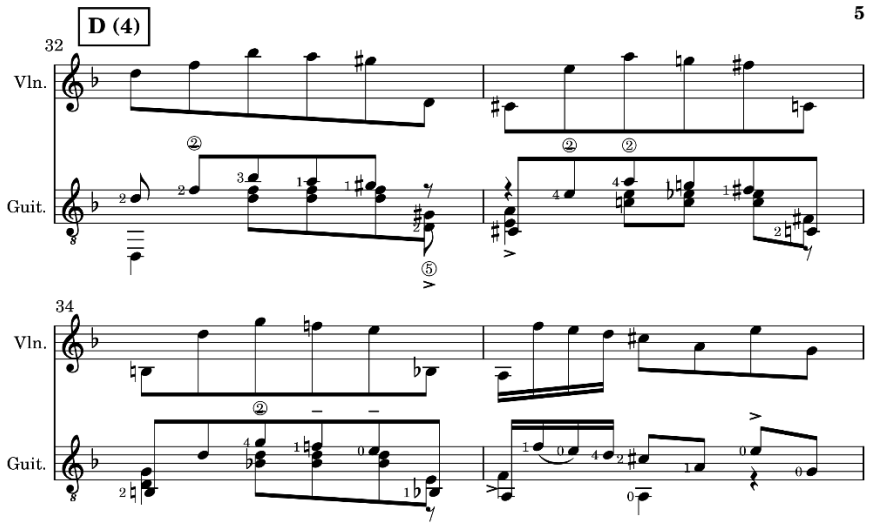

Figure 20. Segovia's harmonic exploration on bar 32 to 35

Figure 20 demonstrate Segovia's addition of chord textures allows the guitar to play both higher and lower notes simultaneously. This is something the violin cannot achieve in the same way, given its limitations in polyphony. The guitar can move the bass line downward while the melody ascends, creating a contrary motion that enhances the harmonic and melodic interplay. The added chord textures in Segovia's transcription create a dialogue between the high notes (often carrying the melody) and the low notes (typically forming the bass line). This interplay adds depth to the performance, as the listener can perceive the conversation between different musical lines.

In the term of bass integration, the guitar's low-frequency strings enable the incorporation of a strong bass line in conjunction with the chord progressions, a capability that is not achievable on the violin. To successfully execute Bach's Chaconne, the violinist must accentuate the melodic and bass lines while playing difficult double stops and chords, retain attention in a complex musical structure consisting of a repeated four bar progression, and maintain a transparent tone and rhythmic balance (Chang, 2019). In addition, Bach frequently places the melody line between the top and bottom voices, making things even more hard from a technical standpoint (Chung, 2016).

Segovia's use of bass integration in his transcription of this piece for classical guitar is a clear example of how the guitar's unique capabilities can enrich the harmonic texture of a piece. This can enhance the complexity and provide a solid harmonic framework that accompanies the melody. By adding bass notes that interact with the melody and harmony, Segovia creates a more complex and expressive musical experience. This approach not only enhances the harmonic content but also adds depth, balance, and emotional resonance to the performance, demonstrating the guitar's potential for polyphonic and harmonic exploration far beyond what is possible on the violin as showed at figure 21, 22 and 23.

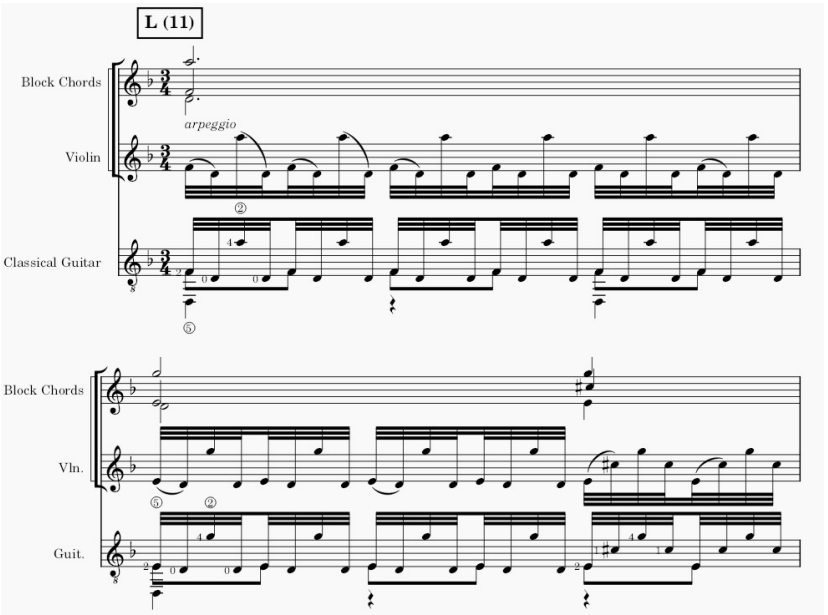

Figure 21. Segovia's harmonic exploration on section

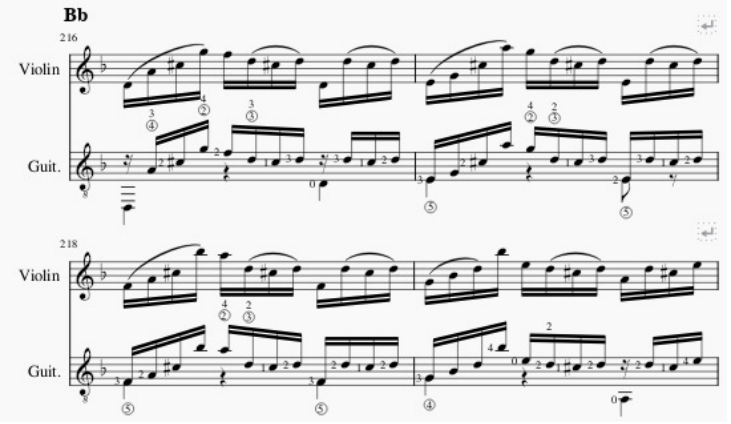

Figure 22. Segovia's harmonic exploration on section Bb

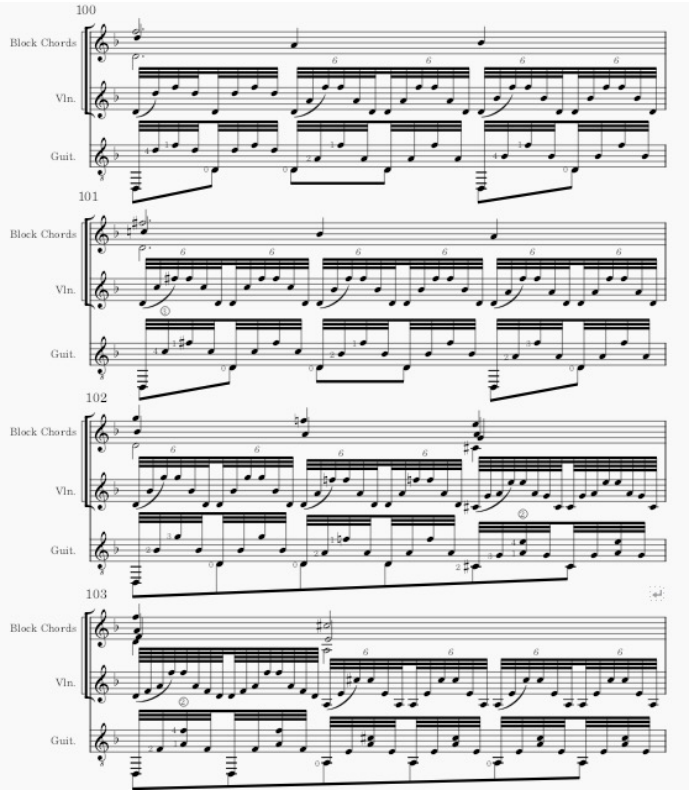

Figure 23. Segovia's arpeggio pattern on bar 100 to 103

Figure 24 below shows a comparison between a segment of the original violin composition and Segovia's transcription for classical guitar, focusing on the arpeggios. In this transcription, Segovia transforms sextuplet chord arpeggios from the violin into semiquaver (sixteenth note) chord arpeggios on the guitar. This change takes advantage of the guitar's ability to integrate bass notes more effectively and to exploit its unique capabilities in terms of rhythm and texture.

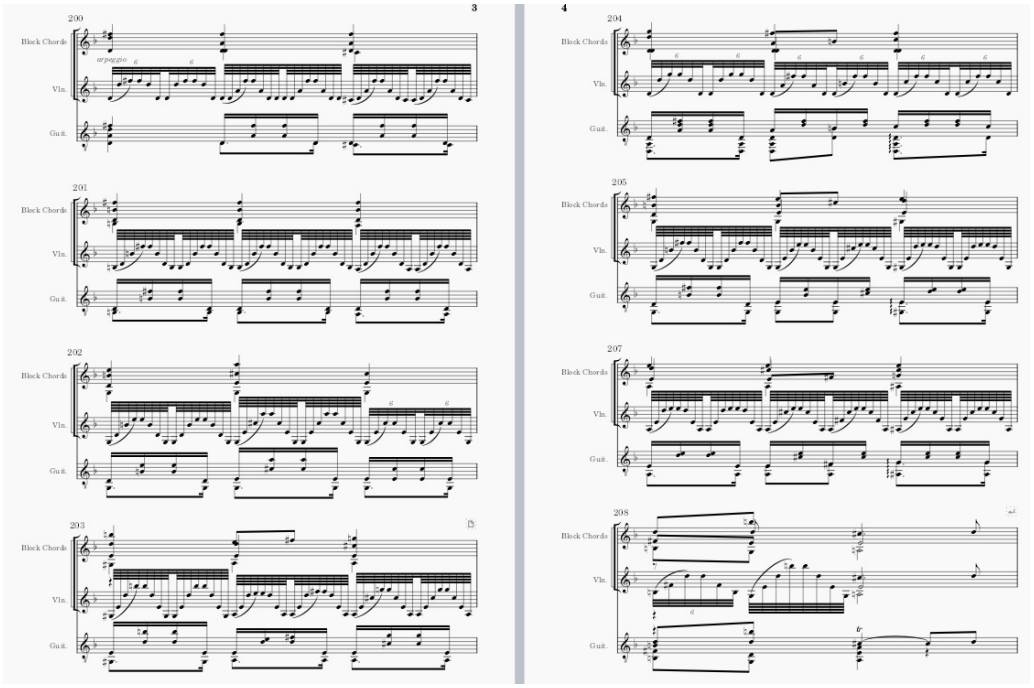

Figure 24. Segovia's arpeggio pattern on bar 200 to 208

On the violin, the sextuplet arpeggios are typically executed with a bowing technique that allows for a smooth and continuous sound. The violin's linear nature (one note at a time per string) results in a flowing, almost legato passage where each note is connected to the next. Segovia adapts these sextuplet arpeggios into semiquaver arpeggios on the guitar. The guitar's plucked string technique naturally lends itself to a more articulated and rhythmically distinct sound compared to the bowing of a violin. The semiquaver rhythm on the guitar allows for a crisp and clear articulation of each note within the arpeggio, which can emphasize the harmonic movement more strongly than on the violin. By converting the arpeggios to semiquavers, Segovia is able to integrate a clearer and more pronounced bass line into the music. The guitar, with its ability to sustain lower notes, can provide a consistent bass presence that supports the harmonic structure more effectively.

Interpretative expression

Segovia's use of embellishments in his transcriptions serves as a powerful tool for interpretative expression. Segovia uses embellishments to create contrast between different sections of the piece as illustrated at figure 25, 26 and 27.

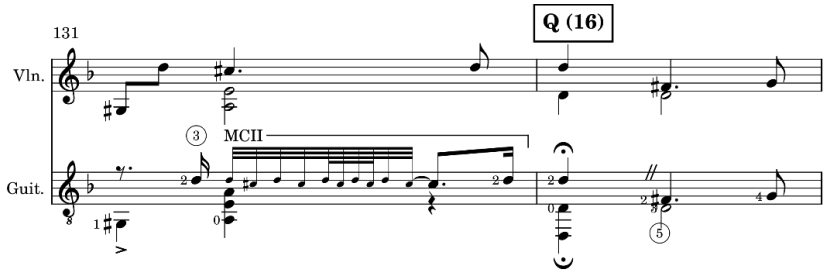

Figure 25. Segovia's embellishments on bar 131 to 132

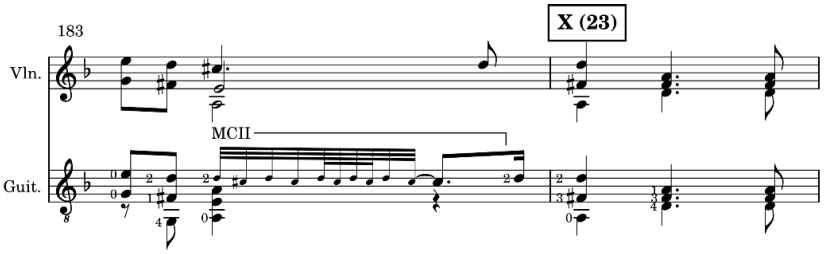

Figure 26. Segovia's embellishments on bar 183 to 184

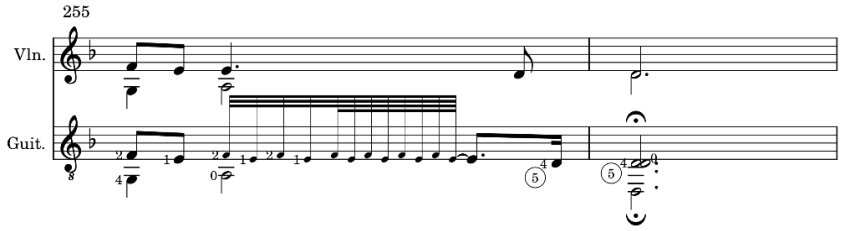

Figure 27. Segovia's embellishments on bar 255

Trills are commonly used at *cadences* (points of musical resolution) to emphasize the arrival at a key structural moment in the music. In Segovia's transcriptions, *cadential trills* are not only used to mark these moments but also to articulate structural points and to soften the transition between contrasting sections, maintaining the flow of the piece. On the guitar, *trills* can be sustained with a resonance that is different from the violin. Segovia's use of *trills* takes advantage of the guitar's ability to maintain a vibrating note over a period, allowing the trill to resonate fully and add a shimmering quality to the music. Segovia's *trills* are also a demonstration of technical fluency on the guitar. The rapid alternation between notes can be challenging, and by incorporating trills, Segovia showcases the guitar's capabilities for virtuosic playing.

The classical guitar is capable of producing a variety of tonal colours depending on where and how the strings are plucked. Segovia utilizes these tonal differences to create contrast. For example, playing near the bridge (ponticello) results in a brighter, more metallic sound, while playing over the sound hole (dolce) produces a warmer, rounder tone as illustrated at figure 28.

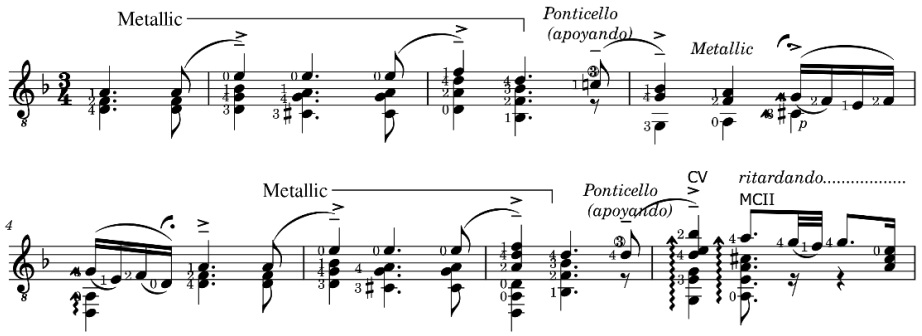

Figure 28. Segovia's variety of tonal colours on theme

On the guitar, the ability to play independent bass lines while simultaneously carrying a melody in the higher register allows for more intricate contrapuntal textures. This independence facilitates greater contrasts between different musical lines, enriching the harmonic and melodic complexity of the piece. Segovia's transcription demonstrates contrasts monophonic (single-line) passages with polyphonic (multi-voice) textures. A single melodic line might be followed by a rich chordal passage, or a contrapuntal section where multiple voices interact as illustrated at figure 29.

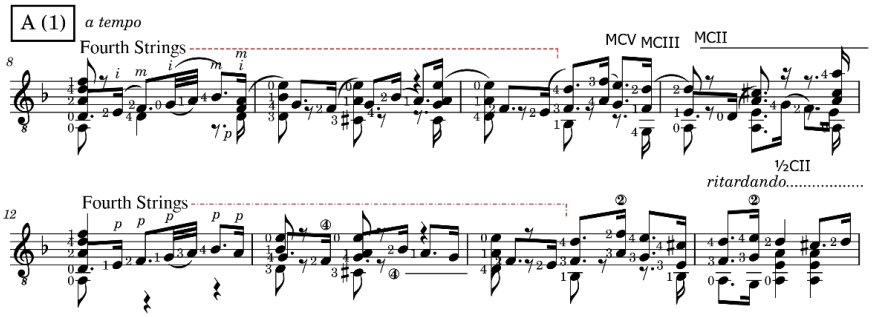

Figure 29. Segovia's variety of monophonic (single-line) passages with polyphonic (multi-voice) textures on section A

Conclusion

This study examined Segovia's classical guitar transcription of Bach's Chaconne from Partita No. 2 in D Minor, BWV 1004, focusing on the polyphonic capabilities, harmonic exploration, and expressive interpretation within the transcription. The importance of this research lies in its exploration of how Segovia managed to reconcile Bach's musical integrity with the artistic possibilities and constraints of the guitar, creating a transcription that not only respects the original composition but also enhances its expression and complexity.

This study found that Segovia's transcription enriches the harmonic and polyphonic texture of the Chaconne in ways that the violin, with its more linear and fragmented approach, cannot achieve. By employing techniques such as scordatura tuning, octave displacement, and bass integration, Segovia's transcription takes full advantage of the guitar's ability to sustain multiple voices and create a fuller, more expressive sound.

The findings of this study strongly resonate with Duarte's (1983) assertion that a good arrangement is one that "works" by making the music sound as though it might have been originally written for the receiving instrument, while also adding some new dimension. Segovia's transcription of Bach's Chaconne for classical guitar is a prime example of this principle. The study reveals that Segovia not only preserved the structural and expressive integrity of Bach's composition but also enhanced it by utilizing the guitar's unique polyphonic capabilities and harmonic richness.

The analysis of Segovia's classical guitar transcription of Bach's Chaconne from Partita No. 2 in D Minor, BWV 1004. Bach's primary intention in composing the Violin Sonatas and Partitas was to showcase his compositional prowess rather than the technical abilities of the violinist. This perspective implies that the core of Bach's music is not intrinsically tied to the violin but can be effectively conveyed through other instruments. Segovia's transcription exemplifies this by transferring the Chaconne from violin to guitar, demonstrating that the compositional integrity of the piece remains intact and can even be enhanced through the unique capabilities of the guitar.

Future research should continue to

explore the broader implications of guitar transcriptions of Bach's works, particularly in how they contribute to our understanding of polyphony and harmony in Baroque music. Further studies could also examine the performance practices associated with these transcriptions, providing insights into how musicians can faithfully interpret Bach's works on different instruments. Ultimately, this research underscores the value of transcription as a creative and interpretative process that can bring new life to classical compositions across diverse musical contexts.

Recommendations

Recommendations for Further Research

Future research should investigate how guitar transcriptions of Bach's other works contribute to our understanding of polyphony and harmony in Baroque music. Further studies could explore the performance practices associated with Segovia's and other transcriptions, providing insights into how musicians can faithfully interpret Bach's works on different instruments. Comparative analyses of different transcriptions of Bach's Chaconne could highlight how various transcription techniques impact the harmonic texture and interpretative possibilities on different instruments.

Recommendations for Applicants

Guitarists can benefit from exploring the polyphonic richness offered by Segovia's transcription, focusing on techniques like scordatura tuning and octave displacement. Educators can use Segovia's transcription to demonstrate effective methods of adapting polyphonic violin compositions to the guitar, emphasizing harmonic exploration and interpretative expression. This research offers valuable insights for transcribers looking to adapt compositions for guitar, focusing on preserving the original harmonic content while enriching the polyphonic texture.

Limitations of Study

This study focused only on the classical guitar's transcription of Bach's Chaconne, excluding other instruments that may present different transcription challenges and opportunities. The analysis of expressive interpretation, such as the use of embellishments, may be influenced by subjective interpretation, limiting the generalizability of findings. Comparisons were made between the violin and guitar scores only; a broader comparison including other transcriptions (e.g., piano or organ) might reveal further insights.

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