

Research exposition

VOLIN BAROQUE PIECES ON SOPRANO SAXOPHONE

TRANSCRIPTION OF CAPRICE NO. 26 FOR VIOLIN SOLO BY PIETRO
LOCATELLI

Benjamin Falces Vaquero 3115631 (classic saxophone)

Research Supervisor: Jarmo Hoogendijk

February 19th, 2018

Main subject teacher: Raaf Hekkema

Master circle leader: Herman Jeurissen

Presentation: Wednesday, March 28th 2018, The Hague, studio 3, The Royal
Conservatory in The Hague

TABLE OF CONTENTS

1. Introduction	p. 2
2. Background information	
2.1. About Pietro Locatelli	p. 5
2.2. About Caprice 26	p. 5
2.3. Analysis of Caprice 26	p. 6
3. How to transcribe through the baroque way	
3.1. Bach transcription of Vivaldi's Concerto in D minor Op.3 No. 11	p. 8
3.2. Bach transcription of his Concerto in A minor BWV 1044	p. 9
3.3. Bach version of Vivaldi's Concerto in G major RV 310	p. 11
4. The expert's knowledge	
4.1. Questionnaires (conclusions and results)	p. 13
4.2. Conversation/interview with Raaf Hekkema	p. 18
5. Transcription process	
5.1. My experience as a performer-transcriber	p. 22
5.2. List of violin resources transcription	p. 27
6. Conclusions	p. 31
7. Bibliography	p. 34
8. Appendix	p. 36

1. INTRODUCTION

As a saxophone player I can only play music by composers of the 20th century because, as we know, the saxophone is a very new and relatively recent instrument and when the composers began to compose long, hard and complex pieces for saxophone it was already the aforementioned century. But as a performer I must keep in mind and consider all periods in the music history to be able to understand how the performance and music work as well as their development throughout history. Nobody can become a good player without having previously performed pieces by composers like Bach, Beethoven, Mozart and many others who lived before the first saxophone was invented. For this reason it is very important for a saxophonist to play transcriptions and understand what music was like in other periods when there was no music written for our instrument. We have to take into account that we are not only saxophone players, but we are also performers.

Through this research I will try to find the best way to transcribe and play these pieces with the saxophone. I will do it by making my own transcription and performance, which is recorded in a series of videos and also in a few lists with transcriptions of the violin resources and the interpretation of these effects. These videos are just the first approach to the transcription and it helps to answer the questions and problems of how to play and transcribe these pieces based in my own experience as a saxophone player. The list of the transcriptions of violin effects will show how a big part of these pieces should be played on saxophone. In order to get the right information to do it, I will also ask to a few saxophonists, violinists and baroque experts who have played and transcribed this type of pieces through some questionnaires. It will also help me in the issue of how to play and transcribe them taking into account the original sound and the new one on saxophone. For this last thing I will also make an interview-conversation with Raaf Hekkema, who is one of the saxophonists who has played, transcribed and recorded many of these pieces and has innovated a lot in this issue, becoming a true expert. Moreover, to get a clear idea of how it should be played I will compare all the recordings I have got of the Caprice 26 by Pietro Locatelli in order to get a good knowledge of the right performance on violin and how I can play it as close as possible to the original, keeping at the same time the original idea and style of the composer. Finally, to have a transcription with all the changes that could be made during the period of the Baroque - I mean with the baroque transcription methods - I will try to find as many transcripts as possible made during that period, comparing them and taking a few examples in order to be aware of the modifications I can do from the original one.

I have chosen a violin piece because there are many more similarities between the saxophone and the violin than people think. During my bachelor years I learned that the acoustic characteristics of a saxophone, the voice and the violin are very similar. The harmonics a saxophone sound has are similar to those in the violin and there are also some characteristics in the way a saxophone is played that remember those of a violin, such as the *vibrato*, *legato*, the sound when plays *piano*, the sound in the *altissimo* and lowest register... and I think this is the reason why so many saxophone players choose violin pieces to transcribe, play and sometimes record. Besides, a baroque piece allows more changes in a transcription than a piece from other periods as it happens for example in many transcriptions by Bach of pieces which were made originally for violin that have a lot of changes to make it more playable and useful on organ or harpsichord. Furthermore, I will know, through the questionnaires I have made to saxophone players who have played and transcribed these pieces, why it is a good choice to transcribe and play them on saxophone and if that is the reason because there are so many baroque pieces transcribed for this instrument.

As I said, there are many violin pieces played on saxophone but there are particularly many more pieces from the baroque period. I have listened almost all the most important baroque violin pieces

transcribed and played on saxophone and many of them recorded. The Seasons and Concertos by Vivaldi, Partitas and Concertos by Bach, Corelli and many others are a few examples. Normally these pieces are transcribed on soprano saxophone, maybe because the characteristics and sound of this instrument are closer to the violin sound.

As we can see through the music history, the way a violinist plays any piece of music makes the composers write in a specific way. This instrument is maybe the most used by the composers and it is many times the instrument which provides the way we conceive the music. For example, there are many pieces written for different instruments that seem to have been written for a violin. We have for example the Concerto in E dur by Lars Erik Larsson, a famous piece for our instrument, that would sound much better on violin because it seems to have been written for it. This is another reason why I choose a piece of violin to transcribe. I also ask about it to saxophonists in the questionnaires I made.

In my opinion, there is a saxophonist who has changed the way we understand violin transcriptions for saxophone. He is Raaf Hekkema, who has got to play the pieces exactly like the original sound - I mean, playing things which seemed impossible before such as double strings using the multiphonics of the saxophone and singing at the same time he plays, changes of strings in the same note using changes of fingerings, microtones to imitate the little changes of the tuning a violin use to play more expressively... But there is only one person who has made it! For these revolutionary things Raaf has made and also for the masterful way in which other great saxophonist, Vincent David, plays this kind of music I believe that a performance made by a saxophone can be exactly like a violin in those parts where it is required. This is really helpful for us, because if we can play our instrument better, we can understand non original music for our instrument and we can improve much more as performers. Furthermore, there are not many people who investigate in order to achieve a more "violinistic" performance, but there are much more possibilities to improve it. This is the reason I chose this subject, to try to improve our knowledge about the issue and make this kind of pieces more playable on saxophone and specially bring it closer to the original idea of the composer as well as to the performance by a violin. It will provide our saxophone world an explanation for the transcription process instead of just more transcription and recordings. I will make an interview to Raaf Hekkema to get more information about how we can play these pieces because he has all the information a transcriber needs to do it. This interview often becomes a conversation, which is a more interesting resource to get a discussion with him about the issue. This is the reason because I will not write it in an interview format. I just will write the most interesting points of that conversation which will synthesize a few lessons I took with him.

I have chosen Caprice number 26 by Locatelli because it is a piece for violin alone and there is no relationship between the soloist and the ensemble or accompanists. It could be a problem because it is also an important characteristic in each piece. For example, if a violin plays as a soloist with an orchestra, the ideal transcription on saxophone should be that for a soloist saxophone and saxophone ensemble as an accompanist. The relationship between string instruments, bigger or smaller (violin, cello) would be the same as a saxophone bigger or smaller (soprano, baritone). On the other hand, this is the piece I was looking for because it has a lot of violin effects and resources and this is really helpful to know how it should be transcribed with a lot of violin vocabulary. Besides, the character of a "caprice" allows a little bit of freedom in the performance and the transcriptions. It is helpful to make a few changes in the transcription and the interpretation and to make it more playable still into the style of the piece. Furthermore, as I said, baroque pieces allow a few more modifications in a transcription than pieces from other periods. Due to this reason I will try to find what and which kind of changes I can do in baroque transcriptions and I will achieve it comparing original pieces with their transcriptions made by baroque transcribers during that period and also by making questionnaires to baroque experts. Also, I should try to know why the baroque composers transcribed their own pieces

and many by others to get the origin of the transcription concept and make the best transcription and performance as possible.

As a saxophonist I can observe how other players have written and played violin baroque pieces for our instrument. I can listen to them, get the scores and I can also take a few lessons with the authors of those transcriptions or with players who perform or record so many times these kinds of works. But this task could be not enough to get the knowledge to make by ourselves a good transcription to play it. It would be necessary to have an idea about how the transcription process is, to be able to play these pieces the best we can and improve the saxophone repertoire and knowledge about other periods in particular by making our own transcriptions.

Finally, I want to mention why I have chosen that edition of the Locatelli's Caprices (Pietro Locatelli. Vingt-six caprices. Paris: Alphonse Leduc, 1919). I found a few more editions, but I realized that this one is closer to the original text and it also add a few violin resources more such as the bow movement. In other editions there are too many modifications and too many bow movements added. It would be just an interpretation of the editorial writer and I was just looking for a few remarks in the score which helped me to understand how violin players play it, no how the editorial writer wanted to be played out. So, I have based my transcription in this edition although always observing the text in order to keep the original idea by Locatelli.

2. BACKGROUND INFORMATION

2.1.ABOUT PIETRO LOCATELLI

Pietro Antonio Locatelli (born September 3, 1695, Bergamo, Venice (Italy) - died March 30, 1764, Amsterdam, Netherlands) was an Italian violinist and composer, one of the first great violinists who practiced virtuosity, in this way extending the technical vocabulary of the violin. He is perhaps best known for his “L’Arte del violin”, a group of 12 violin concertos with 24 caprices *ad libitum* (26 with two caprices added from other two Sonatas) for solo violin extracted from each concertos.

When Locatelli went to Amsterdam in 1729, he discovered the centre of European music publishing. He published his Opp. 2–6, 8 and 9 and a new edition of his Op. 1 in Amsterdam, and Op. 7 in Leiden. He was very careful to achieve perfect editions. Locatelli obtained a privilege which protected Opp. 1–8 (which were also issued in Leiden) from unauthorised reprints and prevented the import of reprints. In his application for the privilege he referred to himself as an "Italian music master living in Amsterdam". Because of this privilege, Locatelli had to give free copies to the Leiden University library. Therefore, first prints have been preserved until the present. An exception was Op. 9, which was published after the expiry of the legal protection.

Locatelli's works can be divided into three categories: works for his own performances as a *virtuoso*; representative works for larger ensembles; chamber music and small works arranged for small ensembles.

Examples of virtuoso works are the Violin Concertos Op. 3 with their associated caprices, and the Violin Sonata Op. 6 with one caprice. Both works, and specially Op. 3, were standards for virtuosos and made him famous around Europe. The caprices were important as study and exercise pieces but they were not composed for public performance. It was probably through French violin schools that musicians such as Niccolò Paganini discovered Locatelli's music. Paganini's Caprice Op. 1, No. 1 is very similar to Locatelli's Capriccio No. 7.

A few of his most important Works are: Op. 1 (1721) – XII Concerti Grossi à Quattro e à Cinque; Op. 3 (1733) – L'Arte del Violino; XII Concerti Cioè, Violino solo, con XXIV Capricci ad libitum, (12 violin concertos with 24 Capriccios ad lib.); Op. 6 (1737) – XII Sonate à Violino solo e Basso da Camera, (12 violin sonatas); Op. 9 (1762) – VI Concerti a quattro (6 four-parts concerti); Concerto A major, for violin, 2 violins, viola and basso continuo; Sonata in G minor, for violin and basso continuo.

2.2. ABOUT CAPRICE 26

The Art of the Violino Op.3, 12 Concertos for violin, strings and continuo, and 24 Caprices for violin solo were published in 1733. It is a collection of twelve concertos for solo violin, strings and continuo. Each of the twelve concertos in *L'arte del violino* contained the traditional three movements, with the typical progression of two faster movements surrounding a slower, softer middle movement. In each concerto, the first and last movements contain what is known as a *capriccio*. These *capricci*, can be described as a kind of written-out violin “cadenza” during which the soloist has the opportunity to show his skills with the instrument. The capricci intervals contradict the expected format of the solo concerto by occurring before the re-exposition (final *ritornello* of the *tutti*). It is these 24 extraordinary

capricci "intervals" for which *L'arte del violino* obtained his fame, since they are described as "the most difficult violin display passages of all Baroque literature." Normally these *capricci* are performed separately from the concerts, as extracts from their first and third movements. The *Art of the Violin* also contains two *caprices* more, which are extracts of two Sonatas by the same composer. Finally, we have 26 *caprices*, 24 from the 12 *concertos* and two added from the 12 *Sonate da Camera* op.6. Each of these concerts (and caprices) are written in different keys, inspired by "The Well-Tempered Clavier". These caprices also remember those written by Niccolò Paganini 80 years later, all of them also of great virtuosity and in 24 different keys.

Locatelli's virtuosity is reflected in their caprices through the use of high registers, double stopping, chords and arpeggios with wide fingering and overextension of the left hand, harmonics, trills in two-part passages ("Trillo del Diavolo"), double trills, varied bow types and variable bowings.

L'arte del violino was first published by the publishing house of Roger-Le Cene in Amsterdam, where Locatelli resided from the year 1729 until his death in 1764.

The last caprice is the piece I will play, transcribe, analyse and use to find the right way to transcribe and play these kind of pieces on soprano saxophone. The caprice number 26 is an extract from the 12th Sonata op.6 by this composer. It is a really virtuous piece if we think that the virtuosity was a strange concept in the Baroque period but Locatelli was a composer from the late Baroque - between him and Paganini there are only 80 years. This caprice tries to explore all the possibilities violin has or that Baroque composers knew about the violin and it is also known by the name "*Prova de la Intonazione*" referring to all the big intervals the caprice shows.

2.3. ANALYSIS OF THE CAPRICE 26

As the transcriber I have made a few changes in the piece to make it more playable and more "baroque" on saxophone. My goal is to be able to know what kind of changes I can do and to know it I must be aware of how things happen into the piece in terms of harmony, phrasing, form, etc. So that, it is really necessary to make an analysis of the piece and its harmony and parts.

"Caprice" is not a form in itself. This word means something like "capricious". We can think in something not strict in which you can take a little bit of freedom and try to find your way to play it. But the performance is a different thing from the analysis. For the last one we should think in a series of different themes and textures so that we can say that a caprice doesn't have an established form; it is just a set of many different sentences together. However, in this case I have tried to find a way of divide the piece in different bigger parts. Of course, each time a new sentence or texture or whatever appear, I consider it as another or new part, though in order to make bigger sections I have divided the piece as a A - B - C - CODA (cadenza).

The piece starts in D major. The first part is from the beginning to the bar 48. I decided to mark all this part as a whole section because the part after this one will be much longer and also with a clear texture during many bars. At first, we have a long section with the first theme repeated 4 times and transposed

as tonic - dominant - tonic being A major the dominant key. This is the first part and after that three smaller parts come: "1" (bars 19 - 29), "2" (b. 30 - 37) and "3" (b. 38 - 48).

Now a new big section ("B") appears. It is a long section with a lot of 6th and big intervals with the same texture from the bar 49 to the bar 107. After a few short sentences I have decided to put at this point a new big section because it is the clearest difference you can find in this kind of piece. It starts at bar 49 ("1") and at bar 92 something is changing though it is still in the same texture and then it comes into "B" but we call it "2". In "2" we can see a main voice and a pedal in each bar which together makes the same melody as in "1" (major scale). It finishes in a cadence and on the third beat of the bar 107 starts "3", still with big jumps but with the inversion of the interval changing the octave: inversion of 6th: 3th + octave = 10th. It happens in "B" something like in "A": a bigger part and a few smaller ones to finish it. As you can see, I have called the middle section made with 6th and 3rd "B" and I have considered it as one section.

At bar 115 something is changing: a really closed interval (unison) as a contrast with the last part appears for the first time from many bars ago and it is developed little by little as a unison, second, third, fourth, etc. We can see only one sixth along this beginning of the section and this is the reason I have considered to call it "C" from the bar 115. In this section there is not a common theme, motif or interval, and each part is really too short to divide it in different parts like the previous sections. In this case I have not put numbers, but I have divided each short sentence or texture with a few marks.

As the score indicates, from the bar 150 from the end there is a "cadenza" that has the function of "coda". It contrasts with the last part because the performer can take himself here a bit more of freedom though with a harmony and character which reminds the rest of the piece. I have to say that there are some recordings where this last part is played with a pedal in a basso continuo that is not listened in the rest of the piece except in this last "cadenza".

The complete analysis in the score with the harmonic analysis is attached in the appendix.

3. HOW TO TRANSCRIBE THROUGH THE BAROQUE WAY (BAROQUE TRANSCRIPTIONS)

To know what kind of changes could be allowed when you make a baroque transcription is important, first of all, to observe how the baroque composers transcribed their own pieces for other instruments and also pieces by others. As Bach said: "Not that music is written for instruments but those instruments (including human voice) are made for music".

The list I attach in the appendix includes a few composers from the baroque who transcribed their own pieces and others. It is especially focused in J.S.Bach, who is considered a master of the transcription art and also one of the first composers who made the transcription as a really important thing in music.

As we can observe, the list of the pieces that Bach transcribed from others is only about pieces transcribed for harpsichord and organ. That is because almost all the transcriptions we know from Bach with pieces from others are made for these two instruments, normally due to the fact that the resources of these instruments made possible to add more interesting harmonic and melodic parts. Also, we can see many pieces by Antonio Vivaldi, other of the best baroque composers. The work of the Italian composer was a great source of inspiration for Bach, who was an admirer of his music. So, transcribing great composers was also an allowed thing for one of the most important baroque transcribers.

3.1. BACH TRANSCRIPTION OF VIVALDI'S CONCERTO IN D MINOR Op.3 No.11

As we can see, there are many transcriptions made during the baroque period but there are also differences between each transcription. For example, there are "modernizations" made by the same composer of the piece, there are sometimes as copies of the music in a different key and different instrumentation and there are also many transcriptions where we can see a lot of changes such as the key, added notes, bars, phrases... I will explain a few changes made by Bach of the original Concerto in D minor by Vivaldi for two violins and *obbligato* violoncello, Op.3, No.11.

- First movement: From the beginning Vivaldi creates an unusual texture in the original piece with two violins playing in a duet to be answered later by a similar duet for *obbligato* cello and continuo bass. On the organ Bach creates his own musical texture by exchanging the solo parts with alternating hands and having the responding duet on a second manual. Bach's redistribution of the constantly repeated quavers in the original is "no substitute for the lost rhetoric of the strings."

- Second movement: The dense chordal texture written in the first three bars of the Grave as an introduction is unusual and comes from Vivaldi's specification of "Adagio e spiccato". Bach adapted the fugue to the organ: the pedal doesn't play the bass line of the original, but it has an accompanying role rather than being a separate voice in the fugue, the writing doesn't distinguish between soloists and tutti, the different parts are frequently redistributed and extra semiquavers are introduced over the prolonged pedal that concludes the piece. The result is a fugue smoother than the original one,

which was composed in clear delineated sections. The way Vivaldi inverts the fugue subject must have appealed to Bach.

- Third movement: The score for organ with the ritornello and solo episodes of this movement (a form of Siciliano) is unusual in Bach's compositions for organ. The opened chords that accompany the solo melody in the original are replaced by simple chords with the left hand.

- Fourth movement: The last movement is composed as a ritornello (A - B - A) form. In the opening bars the first and second violins play within the tutti opening theme with repeated quavers and a few dissonances. I cannot tell more about changes Bach made here but I can say he used the same theme for the opening chorus of his cantata *Ich hatte viel Bekümmernis*, BWV 21. It could be understood also as a kind of transcription.

In this piece Bach introduced many different notes but within the same harmonic and rhythmic structure, though he got more density and agility as for example in the following part we have in the picture. He makes an "alberti" bass with the sensible (D sharp). It results a different colour in these bars that is very interesting due to the fact that the harmony and rhythm are still there.



At the same time Bach intervenes actively in the original score, not only by modifying notes which had already been written, but adding new, more personal elements which also respect the original structure of Vivaldi's score. This can be seen in the following example of the 1st movement from the concert in which Bach transposes the basso continuo to the second voice and the left hand plays a more agile theme which is completely new and sounds like a kind of improvisation.



3.2. BACH TRANSCRIPTION OF CONCERTO IN A MINOR BWV 1044

We can also see the scores of other transcription, which is the Concerto in A minor BWV 1044 for harpsichord, flute and violin, transcribed in the Prelude and Fugue in A minor for harpsichord solo. In

this case it can be observed how the original piece is just almost an inspiration (sometimes a bit more) to make the new piece. Bach took the old melody to write movements for a new piece where the harmony and rhythm and many other characteristics are completely changed many times. The following picture shows the original piece (for trio) and the next one shows the last “version” using the same melody transformed into the main voice as a fugue.

Konzert für Klavier, Flöte und Violine
in a-moll
Joh. Seb. Bach (BWV 1044)

Allegro $\text{♩} = 66$

Flauto traverso
Violino concertato
Violino I
Violino II
Viola
Violoncello e Violone
Cembalo concertato (Klavier)

XIII.
Praeludium und Fuge.
A-moll.

Praeludium.

In this case Bach just maintained the original key with a few rhythms that make us remember the original score through the semiquaver triplets.

These are the kind of changes a composer made during the baroque and I have used the examples of the best transcriber from this period to show it. Then, we should think about how many changes we could do but always taking into account some details from the original score. It means that during the baroque period they made a lot of changes and particularly they made their compositions thinking

about the instrument more than trying to make it exactly like the original but just changing only the key.

3.3. BACH VERSION OF VIVALDI'S CONCERTO IN G MAJOR RV 310

As we already know, Bach frequently transcribed Vivaldi, so he was an admirer of his work. I would like to compare other two pieces. Again, the original one is by Antonio Vivaldi and it is transcribed on a piece for solo harpsichord. This kind of transcription is very frequent in Bach transcribing work. At first, it is important to mention that it is a work transcribed into a new medium. That is important because it means a big change in terms of instrumentation. The Concerto in G major for orchestra RV 310 by Vivaldi was transcribed by Bach as the Concerto in F major for harpsichord BWV 978. This is an important change but, as we can see, there are many parts in which he put a new counterpoint to make it more interesting for a solo instrument and particularly, as you can see in the picture (bar 17-18 left hand), in the parts where Bach wrote notes just to show the harmony and make an accompaniment which would be lost without the orchestra.



For example, the first, third and fourth beats of the bar 17, has two more notes between the main voice (right hand) and the lowest one, which is a counterpoint. This is the way he uses for adapting the sound in the new medium.

I have also referred to the counterpoint which is not in the original piece by Vivaldi. It is just another way to adapt the piece for an instrument which can be played with so many counterpoints and a very light character. To help to make this light feeling Bach wrote so many counterpoints that all together make a sixteenth note rhythm. If we listen carefully to the recordings, Bach's version is almost all the time written in a sixteenth note rhythm, and Vivaldi's original one, as we will see in the picture, combine the eighth, sixteenth and quarter notes rhythms, giving a more "maestoso" and powerful character to his music.

VIVALDI ORIGINAL

eight note rhythm sixteenth note rhythm

The image shows a musical score for Vivaldi's original piece. It consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The key signature is one sharp (F#). The score is divided into four measures. The first two measures are labeled 'eight note rhythm' and the last two are labeled 'sixteenth note rhythm'. Each measure contains a complex melodic line with many trills (tr) and a steady eighth-note or sixteenth-note accompaniment. The bottom two staves show a simple eighth-note bass line.

BACH TRANSCRIPTION

seventeenth note rhythm the whole part

cantabile

The image shows a musical score for Bach's transcription of Vivaldi's piece. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The key signature is one flat (Bb). The score is divided into two measures. The first measure is labeled 'seventeenth note rhythm the whole part' and the second is labeled 'cantabile'. The first measure contains a complex melodic line with many trills (tr) and a steady sixteenth-note accompaniment. The second measure contains a simple eighth-note bass line.

Finally, we should remember all the changes Bach made to understand his transcription work. First of all, he writes a piece for a big ensemble in just one instrument. Furthermore, he has also changed the key: from G major to F major. In other pieces he also changes and add notes and new parts in the main voice, making almost a new melody in each new piece. Then, as we have seen in the last examples, Bach changes the rhythmical movement by adding notes and counterpoints. All these resources are to make the piece more interesting for the harpsichord (new medium) and show us that during the years he lived he was allowed to choose any instrument to arrange a piece without being relevant which one, although according to the instrument conditions. Bach was the most important musician during the Baroque period so, if he did it, it could mean that these changes were allowed.

4. THE EXPERT'S KNOWLEDGE

4.1. QUESTIONNAIRES

I have elaborated a few questionnaires with standard answers in order to compare all of them. So, all the possible answers to the questions are: a lot / enough / not enough / a little / no (nothing).

These questionnaires will help me to know how to play and transcribe these compositions through the different answers and opinions of the people who are experts and understand much better than me this kind of work. Besides, I will ask to a few of them some questions about the role of the saxophone in this work in order to know if it is a good choice to play baroque music for violin and why.

First, I will show you the results of the questionnaires to saxophone players who are already experts in this kind of works. The saxophonists who have answered my questions are the following ones:

- Antonio Felipe Belijar. Saxophone teacher at the “Conservatorio Superior de Música de Castilla La Mancha”, who has transcribed and recorded, among others, “The Seasons” by Antonio Vivaldi for soprano saxophone and ensemble of saxophones or piano.
- Mariano García. He is a saxophone teacher at the “Conservatorio Superior de Música de Aragón” and has normally baroque pieces played on soprano saxophone in his repertoire.
- Arno Bornkamp is one of the most important saxophone players in the world and also teaches at Conservatorium van Amsterdam. He has played and recorded many pieces by J.S. Bach in all kind of saxophones.
- Raaf Hekkema. He is a saxophone teacher at Koninklijk Conservatorium Den Haag and maybe the most important saxophonist in the world of baroque transcriptions. He has recorded, transcribed and played all the *Suites* for cello by Bach and all the *Partitas* for violin by the same composer.
- Tomás Jerez Munera. He teaches in the “Banda Municipal de Albacete” and is also a member of the saxophone ensemble “Sax Antiqua” as Antonio Felipe Belijar. With him he has recorded, arranged and many baroque pieces which has also played as a soloist by himself using the soprano saxophone.
- Manuel Miján was a saxophone teacher at the “Real Conservatorio de Música de Madrid”. He wrote many books for saxophonists and many arrangements of baroque pieces for saxophone. He was one of the firsts saxophone players who transcribe these pieces in Spain.
- Jean Denis Michat. He is a saxophone teacher at the “Conservatoire de Lyon”. He has arranged many of the pieces mentioned in this work and frequently plays them. Michat has also arranged modern versions (with contemporary language) of baroque pieces, specially by Bach.

Now, I will analyse the answers to the questionnaires and I will try to find a conclusion trough the most frequent answer.

1. Do you think F major instead of E major (in the saxophone key) is a better and more comfortable key to play the piece?

Four of them have answered “a lot”, two “enough” and one “not enough”.

Observing the answers, we can say that the general opinion of these experts is that F major (for soprano saxophone) is an easier key to play the piece.

2. Is playable the bar 38 if we play the double strings using the saxophone overtones?

Three of them have answered “a lot”, two “not enough”, one “enough” and one “a little”.

There are more doubts about this question but almost half of them have answered “a lot” and one more “enough”. So, most of them think it is possible and a good idea and nobody thinks it is completely unplayable. We could say that this part could be written with overtones, but maybe it has just a little risk because not all of them think the same.

3. Do you think it is playable and comfortable playing the main voice of the beginning (which in the original version has double strings) using descendent arpeggios (instead of ascendant)?

Five of them have answered “a lot” and two “enough”. So, from the opinion of the saxophonists it is clear that the beginning can be played with descendant arpeggios to imitate the double string. Maybe the players who have answered enough think that there is another option but this one is also very acceptable and useful.

4. In the bar 92, would it be nicer for the saxophone sound writing as an octave lower the pedal note of the high voice and changing the fingerings when some note is repeated?

Three of them answered “a lot”, two “enough” and one “not enough” and “a little”.

There are many different opinions for this issue. In fact, it is a part that can be played in a different way and a few of them maybe prefer to play it like the original one. But just one has answered that it would be “a little” nicer and five of them have answered the more positive responses “a lot” and “enough”. We can say that there are many opinions but to play it changing the octave of the pedal and the fingerings could be accepted and it will also provide a different and a special sound for the arrangement in this part.

5. Regarding the theme of the bar 138, could it be better to play it if we use tremolos instead of mordents to make the effect of the double string?

Four of the required saxophonists have answered “enough” and three of them “a lot”.

As we can observe through the answers, all of them think it is a good choice but most of the saxophonists think it is “enough” and not “a lot”. Then, maybe they prefer another resource in this part like such as mordents instead of tremolos, but they still think the last effect is a good one for this part.

6. Do you think the saxophone is an instrument suitable to play this kind of music?

Four have answered “a lot”, two “enough” and one “not enough”.

Most of them think this is an instrument suitable for this work. Some of these saxophone players answer “a lot” and others “enough” but most of them have given a positive response. Just one of them says it is “not enough” though in general they say that it is.

7. Do you think that this kind of pieces are frequently played on saxophone?

All of them have answered that these pieces are played on saxophone “a lot” so it is an evidence that the saxophone world is an important part of the baroque violin transcriptions that are made in our times.

8. Do you think the saxophone can imitate a violin in terms of vibrato and sound?

Four of them thinks “a lot”, two “enough” and just one “not enough”.

In general, they think this instrument can imitate a violin in terms of vibrato and sound though, of course, it is a bit difficult issue because each one has his own opinion about the music and the instrument. Nevertheless, the fact that most of the answers are positive implies that in a group of saxophonists, with so many different and personal sounds and vibratos, most of them are still thinking this is an instrument that can imitate these things from a violin.

Now, I will show the results of the questionnaires made to violinists who normally play baroque pieces. The list of the violin player who have answered me are the following ones:

- Mari Carmen Antequera. Violinist teacher at the “Conservatorio Profesional de Música de Torrent” and an important Spanish violinist in baroque and contemporary repertoire. She also was a violin teacher in the “Conservatorio Superior de Música de Valencia” and she has obtained the doctorate by the “Universidad de la Rioja”.
- Esther Vidal Martí. She is the first violin of the “Orquesta Palau de les Arts Reina Sofía” in Valencia and collaborator of the “Orquesta de Valencia”
- Elina Rubio Pantcheva is a very young international concert artist. She has played as a soloist with a few orchestras, has recorded a Cd and has won many international prizes. She is considered the best young violin player from Spain.
- Vicente Balaguer. Violin teacher at the “Conservatorio Superior de Música de Valencia”, concert artist and a musician who always has baroque repertoire in his performances.
- Gjorgi Dimchevski. He is the concertmaster of the “Orquesta Palau de les Arts Reina Sofía” in Valencia and the “Orquesta Nacional de España”. He has played in a few of the best orchestras in the world and with some of the best conductors. He also has a long curriculum as a performer and prize winner.
- Pedro Gandía Martín is a member of the “Orquesta Barroca de Sevilla”. He is very interested in the baroque violin repertoire and has studied with many of the best baroque violin players.

1. Do you think that a dot with a line above as an articulation is a good transcription of the word “martellato” which describes this articulation for string instruments?

Three of them have answered “a lot”, two “enough” and one “not enough”.

There are three different opinions. Maybe the other option to write this part is just a dot and possibly that is the reason because not all of them have answered “a lot”. But there are not many negative responses who think this articulation would be wrong. So, we should consider different ideas for this

part but keep in mind that most of the answers are “a lot” or “enough”, which mean it would be accepted.

2. Do you think the symbol "<" plus the word *leggero* (which also remarks the general character of the piece) is a good translation of the violin sound and articulation when you play on the tip of the bow?

Four of the violinists say “enough” and two “not enough”.

As we can observe, these responses would be in the middle between yes or not. Therefore, I should think in change about a small detail of this notation to improve the result. I will not make a big change because it is not completely wrong, but I will consider it.

3. The bar 92 in octave lower is still too difficult and high on saxophone. The original is written in octave higher for violin, is it also a too high and difficult register for the violin players which require an extra effort?

In this case there are two answers for each “enough”, “not enough” and “a little” respectively.

This is not too objective as a question because it depends on the technique of each player and also on the way they consider music when they play but we can say as a conclusion that it is not an easy register for violin players because nobody answered “a lot”.

4. Does the double strings effect (as it is written) which starts at bar 29 provide more emphasis to each eighth-notes and make it “less light”?

Four of them have answered “a lot” and two “enough”, so it means that for almost all of them these notes would be a bit less light than a normal quaver. It also depends of the way they would perform this part and it means that the two who have answered “enough” maybe would play these quavers lighter or shorter.

5. How much freedom would you take to play the last part or cadence?

Four say “a lot” and two “enough”.

We can observe through the answers that the freedom to play this part is higher than just playing what is in the score. Most of them say “a lot” and just two don’t think the same, but they also say you can play with “enough” freedom, so this part will be so free from my point of view.

6. Do you think the way violin is played makes many composers to write and consider music in a specific way based on this instrument?

In this case, there are two answers for each one: “a lot”, “enough” and “not enough”.

We can say there are a few different opinions here. Observing the answers, a general opinion among all of them could be that there is a bit of influence according to the way a string instrument is played in many pieces and the way the composers write but not in each piece or all the works and maybe in none of them, according to the opinion of these violinists.

The last questionnaire is for experts in the baroque period, taking into account that many of them play instruments of that period such as the organ or the harpsichord. Here is the list of the people who have answered me:

- Arturo Barba is a teacher at the “Conservatorio Superior de Música de Valencia” and organist. He plays in many old music concerts and has recorded old music CDs.
- Pablo Marquez Caraballo is an old music teacher at the “Conservatorio Superior de Música de Valencia”, harpsichord player and organist, being at present the official organist at the Cathedral of Valencia and the winner of international prizes such as the International Organ Competition “Buxtehude”. He has also obtained his doctorate in the “Universidad de Valencia”.
- Atsuko Takano, organist. A concert artist and winner of international competitions. He and Pablo Marquez are the components of the duo “Concertante a Quattro”. Both of them have made many arrangements and tours around the world.
- Tomás Fabregat Felip. Bachelor in old music by the “Conservatorio Superior de Música Salvador Seguí” in Castellon and in “history and music science” by the University of Castellón. Baroque violinist.
- Rosa María Rodríguez Santos. Old music teacher in harpsichord at the “Real Conservatorio de Música de Madrid”

1. Do you think you would be allowed to transpose the piece, for example, a semitone higher (in E flat for C instruments and in F for soprano saxophone)?

Three of them have answered “a lot” and two “enough”. Therefore, through the opinion of baroque experts, it’s clear that this kind of changes is allowed “a lot” or as minimum “enough”.

2. At the bar 49, do you think it would be accepted, according to the baroque transcription rules, to change the 6th for 3rd or for example in arpeggios of the chord?

Three of them say “a lot” and two “enough”.

This question is a bit different from the last one because the change I would like to do in this part is bigger. Of course, people who answer, “a lot” means that every change I do here is acceptable, particularly the modifications which are mentioned in this question (3rd and arpeggios). But taking into account the two who said “enough”, we can think that maybe they mean you can make a few changes here but not too big or maybe just the 3rd but not the chords or just the opposite. In any case, the conclusion of these answers would mean that you have to be careful with the changes you do in these bars. As we know, this big modification is allowed in a baroque arrangement but the two “enoughs” make us think that it is not so easy.

3. Do you think that changing the octave in the middle of a phrase would be acceptable as a baroque transcription?

Three of them have said “a little”, one “enough” and another one “not enough”.

We can say through these responses that the mentioned change of the octave in the middle of a phrase is not recommendable. We have just one positive answer and it is just “enough”. Moreover, it could

mean that it is allowed but just depending of the situation and maybe this is the reason because not all of them have put in this question a “no”.

4. Do you think that during the first part of the piece (beginning - bar 18) I can omit the double strings and it would be still near to the original intention of the composer?

Three of the baroque experts answered “enough” and two “a lot”.

When we have all the answers too similar and most of them are “a lot”, we should conclude that the opinion of these experts is just “yes, it is allowed” though the double “enough” makes us draw different interpretations. In this case I think their opinion is that the harmony and the original idea would be still there but not exactly like the original sound.

5. Should the double strings of the bar 139 be ascendant mordants (starting from the low voice) instead of descendant?

Two of them said “not enough”, two “a little” and one “no”.

In this case it seems that the idea of the mordents is not too accepted for these experts. The mordant in this part is just a concept and ascendant or descendant are too closed because is still the same concept. So, my interpretation of these answers is that playing it with mordants is not the best possible idea. Anyway, what the results say is that the descendant mordant is a better choice for this part.

6. With regard to the arpeggios that start at bar 144, is it a good choice to transcribe the first note of the arpeggio of B to the upper octave in order to have a more stable melodic progression B / F# - F# / B - B / F# - F# / B - A etc.?

We have four “a lot” and one “enough”, so we can say easily that their opinion is “a lot” or “yes” for almost all of them. Just an “enough”, which is still a positive response, is almost irrelevant.

7. How free should be the interpretation of the last part (cadence)?

Three of them have answered “not enough”, one “enough” and “a lot” another one.

As we can observe the response to this question is between the neutral and the positive answers concluding that the interpretation after asking to these experts should be free but not too much.

8. How much freedom can we take to perform a baroque caprice?

Four of them say “not enough” and one “enough”.

Now, we have a more neutral opinion. It could mean that the freedom you can take in this piece is more in some terms like the tempo in each part and less in other like for example the use of rubato. Therefore, the opinion in general is that we can take a bit of freedom, not nothing at all and not too much.

4.2. CONVERSATION/INTERVIEW WITH RAAF HEKKEMA

As I have said, Raaf Hekkema is maybe the best saxophone player to make these kinds of transcriptions. My first idea was just make an interview with him, but after a few days working on the transcription I had too much information and the interview I made to synthesize all that work became a conversation with a few questions when it is needed. So, this interview/conversation is the compilation of all the

work and discussions I had with him. In this part of the research I will attach the transcription of the audio of the conversation, but the most important parts that made me write them as he said are below. Also, I will just write the answers by Raaf because I just suggested a theme and he explained me what his idea was (it was not exactly as in an interview).

About the arpeggios of beginning:

“First of all, I do think it is playable. It is an opportunity to do something that is not hard and sounds great. I think it’s our task, when we make an arrangement, that create something that takes the advantages of the instrument and the musical idea is only an idea...” “...the notes are only the condensation on paper, it’s not music in itself. We must go back to the music and what the composers want to do” “...this is a good example of the principle we have to apply to the whole piece”

About the *bariolage* effect:

Me: “As we know about the different fingering of the low F for soprano, the normal one is darker than the extra fingering which is more brilliant. So, the first beat of each bar should be with the extra fingering, which is more brilliant, and the last beat starts with the normal one and the change to put more emphasis in the first beat and less in the last one to make the feeling of a ternary bar”

Raaf: “That is, okay, It’s a good idea”

About the bow up in bar 29:

“These notes will be short in anyway...” “The translation literally would be just a dot above the note...”

About slurs at bar 30 (in original version):

“It’s not necessary, it’s a violin technique...” “This is confusing. We need to take out all the information that is confusing”

About overtones in bar 38:

Raaf: “It’s not easy but it’s really effective and reminds something heavy, maybe a hunting singing”

Me: “like a horn”

Raaf: “yes, sure”

About write octave lower the last bar of the overtones part:

“It’s a reminder of the opening and of course is just a solution that is not too different of the original and it’s defendable because we want to show this effect. The effect is the main topic of this section and if we lose the effect it makes no sense” “it’s not possible play that effect octave higher”

About change notes of the low voice to adapt it to the saxophone overtones:

“In any case we can always say that we have changed the original, but it’s defendable because it’s a beautiful rendering...”

About the section which starts at bar 49:

“I think the whole next section needs to be played pretty fast...” “...if you want to have something that can be played nice and fast then we need to add a note”

Me: “It’s possible in a baroque transcription because you add notes to make the chords and it is as you say the same for the whole part with the rhythm of a semiquaver”

Raaf: "I do think it is defensible. It's in the spirit of the music..."

About a few transitions added on this part

"...there is a general way of arranging that you try to create something new in the spirit of the original"

Me: "...but you still think we can change more things in a baroque piece than in a 20th century piece? I mean, we could feel more free to add notes and to make important changes?"

Raaf: "I think there is another thing that is important: that 20th century pieces are usually more complex..." "...when you arrange a violin concerto you have the whole orchestra to deal with, so there are so many different aspects that can influence your decisions in that situation, but this is a solo piece, you are completely free, your only task is create something that is wonderful to listen"

About the change of fingerings in the second section of this big part (bar 92):

"It's a very respectable version"

Me: "When the phrase is repeated, in the original is octave higher..." "...come back to the beginning which is octave higher. So, to make something special we change it and make the effect of change of fingerings and we put like the original version"

Raaf: "Also because we need to make a transition to the next situation"

About the notation *au milieu*:

"...it would be nice to add something, a version for saxophone. *Sempre legato* is nice..." "...*cantabile* is actually wrong because it refers to melody..." "...something like *legatissimo, dolce, dolcissimo!*"

Me: "What is the effect when they play in the middle of the bow?"

Raaf: "*Dolcissimo* is the effect because is the softest part of the bow. I think *dolcissimo* is better than *cantabile*. *Pianissimo dolcissimo*..."

About bar 105 and 106:

"Again, we are changing the structure of the music..." "... but we think we emphasize the composition"

About the part that starts at bar 126:

"Sometimes we don't need to change anything"

Me: "...is in C major and you should not be afraid of the positions because they are really easier. This is the difference from the version in E major (for saxophone)"

Raaf: "Right" "You played it"

About the counterpoint made by double strings (bar 138):

"Here is completely legato" (he plays it on his soprano saxophone) "So, maybe is more effective if you break the slur" (plays again with a slur each two notes) "The risk is that people would play (sing it more rhythmical)" "...or double slurs. I don't like it, but you do an extra slur. This is a phrasing slur" That opens discussions..." "... I try to make it as intuitive as we can because musicians are intuitive"

About thirty-second notes in bar 144:

Me: "As you know, in the E major version..." "... for the voice produced by the last note and the first one of each group we should change the octave of the first one..."

Raaf: "It's not necessary now, much better"

About the first beat of bar 147:

"The only reason for me to keep this is the rhythmic aspect" "...the reason why he wrote this is because of the string set up, because for violins 7th and 6th are really easy" "...my question is: Is this principally a rhythm more than a chord? This version emphasizes on the rhythm"

About the lasts bars:

Me: "This is exactly also like the original but last day, checking other editions of this score, I saw that here they put chords, double strings in the last notes. So, do you think it could be interesting to put something?"

Raaf: "Yes, specially on the one. A chord maybe" "...maximum tension on the last one, and then, relaxation" (relaxation for the last note of the piece and the chord in the note before)

5. TRANSCRIPTION PROCESS

5.1. MY EXPERIENCE AS A PERFORMER-TRANSCRIBER

In this part I will explain how to make a violin baroque transcription for saxophone through my own experience as a transcriber and saxophone player. Before collecting all the information by other experts and by transcriptions made during the baroque period, I made a series of videos explaining how my first approach to this kind of work was. It also makes possible to show the whole transcription process. The whole series of videos are attached in the appendix and in this part of the research I will just try to mention the most relevant parts of those videos and what has been the process to get my final opinion on how to transcribe each part.

VIDEO 1

First version

In this version I explain how to transcribe the first part of the piece. My first opinion was that the double strings had to show the harmony and put more emphasis on the main voice and my way of transcribing it was just playing the notes of the main voice. The reason was that I thought that playing with more intention the high voice was enough to be listened taking into account that the harmony is a thing we could listen automatically. So, I decided it was too difficult playing also the arpeggios in that part if I wanted to keep the light character of that part.

Final version

After listening to the recordings by the saxophonist Vincent David where he plays so fast arpeggios to do something like this and after trying many times to play it, I discovered it was possible and the feeling of this part was still there. Then, I put descendant arpeggios. But then, I had lessons with one of the best baroque transcriber for saxophone: Raaf Hekkema. He gave me the idea of making a rhythm with the notes of the arpeggios to keep those notes but showing the main notes of the melodies more clearly. On the other hand, we can observe that this beginning has three layers which I have tried to keep: the main voice, the pedal (the same note) and the double strings with the harmony. So, the result is the rhythm we can see in my final arrangement: a sixteenth note (main voice) and two thirty second noted (the chord).

VIDEO 2

First version

My first idea was just using the same effect than violin players: they play the same note with a different string (bariolage) and it means for a saxophone to play the same note with a different fingerings or different sound adding extra keys.

Final version

After checking this part with Raaf Hekkema and listening to all the violin recordings of this piece I decided to keep my original idea because the effect sounds almost exactly like the original violin sound. I have just added a new idea that was to change the fingering depending on the beat of the bar to play,

with the stronger one the first beat, and make a ternary bar feeling. It is to make it more interesting on saxophone because, as we can see in Bach's transcriptions, he also changes details to make a more interesting sound in the new medium or instrument.

VIDEO 3

First version

In this video I talk about a chord with double string at the end of a phrase and later about more double strings in a few eight notes which are together. The chord in the end of a phrase was in my first version an ascendant arpeggio because I thought it was enough to show the harmony. On the other hand, the eight notes were played with arpeggio just in the first one. The reason was keeping the light character and showing the harmony just in the first one and it was enough to imagine those notes in the other eight notes.

Final version

I realised after listening to recordings by Raaf Hekkema of the Partitas for violin that I should write ascendant or descendant arpeggio depending on the conduction of the main voice. Due to the fact that in this part we have a low voice (the first of each sixteenth note group) which makes a descendant scale and it should finish in the low voice, the last note of the last chord should be the lowest one. This is why I took the decision of write the arpeggio descendant. Finally, for the same reason as in the first video, I changed the eight notes adding the chord notes to play it with more density as it seemed to be the intention of the composer. However, it makes this part less light (like in each violin recording is) and I took the decision of writing dots above the notes to show that the character is still light (but dense with the arpeggios).

VIDEO 4

First version and final version

In this case both versions are the same. My first idea was that the word "martellato" means for violinists not only a kind of articulation but a way of moving their bow. So, for wind instruments it only could be transcribed as an articulation. In this case "martellato" is played as a short note but also thinking separate notes. To play short I put a dot and separated it putting a line. After asking to violin players, I decided that the result for saxophone is a dot with a line above. It also appears in a few transcriptions by Raaf Hekkema from Paganini Caprices and by Vincent David from some Bach pieces.

VIDEO 5

First version

My first intention was just to show the harmony through a few mordants in each note that was changing it. My interpretation of this part in that moment was different from that of now. I considered it as a light part and that is the reason because I wrote just a few mordants instead of searching something different and contrasting.

Final version

By playing and practicing the piece I realized that this part is a bit contrasting, and I found something to make a different sound like a horn: the use of overtones. The effect of the double strings is still there with this version because we can listen to two notes at the same time. I have just changed the octave of the low voice and a couple of notes to make it playable on saxophone, but always within the same harmony of the original. Raaf Hekkema gave me this idea but I decided to write it because I saw so many changes in pieces transcribed during the baroque period by their own composers. I also asked to a few saxophone players about it in the questionnaires and the answer was very positive (“a lot” or “enough” playable). For example, there are pieces that Bach transcribed for harpsichord in which he added so many counterpoints because as we know, the sound of this instrument is very weak and it makes a fuller sound, nicer for harpsichord. Those modifications were, as in my version, to write something playable, comfortable and useful for the new instrument, as it is in my case the saxophone.

VIDEO 6

First version

Because of the disposition of the strings of a violin, it is very easy for violinists to play sixths. However, as I explain in this video, it is the worst interval for a saxophone because there are so many changes of register. It goes against the idea of this part. Here we also have a violin notation called “Au milieu”, that means at the middle of the bow, where the bow section makes the softest sound. I put a “fiato” notation plus the word “leggiero” to play it lighter but also with a soft sound. I also kept the original notes.

Final version

By watching videos of these pieces in YouTube I realized that a violin player would play it moving up and down the bow, making a very light effect. The soft attack would be on the tip of the bow but not in the middle. So, that movement in that section of the bow makes a still light, but also a full attack with a soft sound. My notation is to write the word “dolcissimo” at first in order to avoid the hard feeling a saxophone could show in this part and try to make something lighter. Later, after asking about this notation to violin players in questionnaires to avoid a hard sensation, I tried to create an easier saxophone notation and a softer sound changing the whole part by writing arpeggios in sixteenth notes within the harmony. Now, instead of the comfortable sixths for violin, there are “comfortable arpeggios” for saxophone. On the other hand, I wrote all *legato* to try to imitate a full attack of the phrase (but still soft sound). Finally, I have added a few transitions between the phrases of this section writing just a beat of transition and putting something extra created by myself. As a transcriber I have observed that the composers I mentioned in the section of baroque transcriptions also made these kinds of modifications. They normally added notes and parts by themselves to make a new and interesting version for the new instrument particularly. This is also an issue that I asked to baroque experts and their answer was positive in general. So, I see that it is a good resource to transcribe this part.

VIDEO 7

First version

I thought that keeping the original notes could be playable on saxophone and it was right. I was trying to find a good articulation in the video to decide if this part could be played on soprano saxophone as

in the original one. This long sentence also finishes with a *crescendo* that finishes in a chord. I kept the same notes of the original chord making an arpeggio with ascendant mordants.

Final version

I checked some recordings by violinists in which I could listen two different layers. Based on this principle and keeping in mind the possibilities of the different saxophone fingerings, I changed the pedal note to the octave lower and I played it all the time with a darker sound, in this case most of the bars with overtones. In addition, the answers of the saxophonists were that this effect is “a lot” (very) playable. On the other hand, it makes the same feeling than when a violin plays and gives an special effect to this part that is more interesting on saxophone. But later, the same sentence climbs an octave to start again and it makes a different sensation (a big jump to start again the sentence). To try to do the same, I keep the original notes, I mean, with the pedal note in the original octave. The most interesting thing of this part is to keep the rhythm feeling of the last part because through an analysis of the piece I see the previous part and this one as a bigger one. So, starting in an octave nearer to the last part, it makes a more compact effect and avoids the sensation of two different parts. Then, the main voice is still there when I change the pedal note to the octave higher and it creates a whole part without big interruptions. Finally, in the last arpeggio (chord) I finishes it on the low note to keep the main voice and to give more emphasis I have written two more notes in this last arpeggio and I change the thirds in sixths, which is a more powerful interval and it is written like the original part. This is the same principle of the last part in which I have also avoided the sixths. On the other hand, after reading the book “Music Arranging and Orchestration” by John Cacavas where he explains what are the possibilities of transcribing for a new medium and for woodwinds instruments (in a different chapter), I realized that it allowed me to feel more free to modify as long as it is checked by an expert (in this case the conversation with Raaf and the questionnaires) and it is verified by playing with the new instrument. This book gave me that general idea to make the whole transcription.

VIDEO 8

First version

In this video I talk about the continuation of the last part (just a few bars more). I was afraid for the articulation because there are so many 10th intervals and it was difficult for a saxophone. Later, I talk about the following bars, in which there was a *bariolage* effect that I played with change of strings. After this effect I also kept the original notes, but it was difficult to play, especially the last 6th intervals.

Final version

I talked with Raaf Hekkema about which could be the right transcription for a saxophone of the kind of bow movement of this part and he made me change many things of this part. This bow movement, for a few reasons that I explain in the list of the transcriptions of the effects, makes a light effect and a harder attack to the low note. So, to make it lighter, I wrote arpeggios in shorter intervals that provide an easier fragment for a saxophone player. I also kept the high and the low note, which also sounds harder on saxophone. In the other hand, to make the *bariolage* effect, I wrote the same as in the other parts, but in this case, in an octave lower that allows me to play it with a different fingering, which is more interesting and closer to the original idea. Finally, I kept the original notes for the lasts bars, as

in my first version, because there is just one difficult bar and keeping it helps the player to make a nice effect after the *bariolage* bar. All these resources keep the original idea-

VIDEO 9

First version

My first idea was just keeping all the original notes but adjusting the octaves to the register of the saxophone. I mean, climbing up the low voice and down the high one.

Final versión

I asked to Raaf Hekkema about how to imitate the dark sound of the 4th string (bar 122) and after a conversation with him, he told me that I could write the whole piece in a different and more comfortable key for the saxophone. I asked to baroque experts and they thought this was possible so that I have put a few examples in the section of “baroque transcriptions” in this research. Then, the issue of the register was less problematic in this part after changing the key. For this reason, I could keep the low pedal, because it becomes playable on saxophone along this fast tempo. Also, was Raaf who suggested that the high voice could be played with overtones, making a darker sound. These overtones, plus the dark sound of the low register, makes a sound like the 4th string of a violin.

VIDEO 10

In this case, I have just kept the first version. It is a virtuoso part, but it is playable. I kept the original version and also my first approach for the final transcription. I also changed the key what makes this part easier to play although the register is a bit higher, but it is more comfortable for the fingerings.

VIDEO 11

First version

For this part I tried a few effects like descendant and ascendant mordants and multiphonics as a first approach to play the counterpoint in two voices. I decided to write ascendant mordents.

Final version

By asking saxophone players and baroque experts, I decided to play the whole part with tremolos. It will sound like a group of notes together and the last quaver will sound alone like the original one. This effect also achieves to keep listening the note of a voice while the other voice is changing as in the original idea of Locatelli. To keep the same effect I should change the octave of a few notes at the end of this part. I also wrote a slur every two notes to help the fast interpretation by saxophonists and improve the effect of two notes at the same time.

VIDEO 12

First version

In this part there are a few fast arpeggios and I thought that the first and last note (lowest and highest), which are repeated, make a different voice. The problem in my first approach was the key. The lowest

note should be octave higher because a saxophone cannot play so low and the conduction of the voices makes me change all the notes in that layer.

Final version

Finally, I wrote the piece in F major for soprano saxophone and the lowest note became playable. Then, I kept this part as in the original version for violin because those notes are comfortable and also make a nice effect on a saxophone.

VIDEO 13

First version

This video is about the cadence where there were not so many violin effects, just a few octaves. My first approach was just by writing an octave lower in the highest register because it is too high to play in thirty-second notes (bar 154-155) though in the video it is already played in the original octave throughout the whole part.

Final version

By trying to find the best solution for this part I remember so many recordings I listened of Vincent David playing arrangements with so many high and fast notes. That was the reason I thought all modern saxophone players should be able to play something like that and I decided to keep the original “difficult” octave. In the other hand, Raaf Hekkema suggested me to write arpeggios in two notes of the bar 157 (G and E). The first was just to imitate the full sound made through a double string and to get a denser sound I wrote two notes more in the arpeggio. Finally, I realized that the last mordant before the note of the 4th beat of the bar 157 is just an arrangement of the edition (there are others with a chord). For this reason, I didn’t write that note and I added a few more arpeggios of the chord to put more emphasis and make something more interesting written by myself. I did those changes along the whole transcription because I felt allowed to do it after comparing transcriptions made during that period and also after reading a few books such as “About the Transcription Method” by Bela Bartok, in which he exposes his philosophy concerning this kind of works and also mentions the modifications you can do just to write something by yourself that you consider interesting to improve the idea of a part of the piece.

5.2. LIST OF THE VIOLIN RESOURCES TRANSCRIPTIONS

The purpose of the following part is to understand the process of my transcription where I have made a list of all the violin resources and effects I have transcribed as a compilation of the solutions to the main problems I have had to write the transcription. I have made this list because it is one of the most difficult things when someone transcribes a piece for another instrument and in particular to help us to understand how most of these works should be transcribed.

▣ (down bow) + *Au talon*:

- Down bow plus frog of the bow. Violinists begin the bow at the frog with a down direction. it will sound with a emphatic attack and a full sound.
- This example appears at the beginning of the piece. The full attack is transcribed on saxophone as a line above the note (-). That is to avoid a rhythmical attack and start making a long sentence. Together with the word *vigore* (that means "vigor") and a *forte* indication, it means a full sound like playing "Au talon".

V (bow up):

- Up direction for the bow. It means a kind of gesture for violin that in this case (bar 29) implies playing each eight notes in a different direction. It makes a lighter character in each one which is required for this music. That is because a violinist should not lift the bow and could play it faster which in this case is translated as a light thing.
- All these notes have a chord, so it means that is a dense sound. On saxophone it will be also dense through some arpeggios, but to keep the light character of the different directions of the bow I put a dot above the notes to avoid a kind of sostenuto. If those notes have just the direction of the bow without the sound of double strings, it would be different and should be transcribed as a line or something like that to be played as separate notes. But the density of the chords mixed with this movement of the bow makes a light, but dense effect transcribed as arpeggios plus dots.

▣ (just bow down):

- In this case (bar 107) the symbol bow down appears together with the word *largement* which means "in a long way". This word is not specific to string instruments only, so it can also be used on saxophone. For the violin, this notation (bow down) will make a full attack on the first note, less light and more powerful. In this case, it will be played with a different bow movement in each note. Then, to remake the first one they use the stronger bowing: bow down.
- For saxophone it could be transcribed in some different ways, as for example a line to start a long and full sentence, but in this case I decided to keep in mind the intention of the composer to create a long sentence for which I keep the word *largement*. On the other hand, I wrote all the notes of the chord in sixteenths to make a full attack on the whole sentence, but not on the first note only because I wanted to keep the character of these bars in general and not only on one note. Although the notes on the strong beats are still the highest one and the lowest one, that makes the same effect as in the original. It also makes a more legato sound on saxophone and helps the performer to play with a special attack that will be open and with a big sound because the big intervals in fast notes (6th + 6th descendant and 6th + 6th ascendant).

Au talon:


- We don't have an example of this word alone, but we have seen this notation at the beginning of the piece, as I have explained before. For violinists it means to create a full attack because that part of the bow is the most powerful.

- We can put an example of how the transcription for saxophone of this word could be although it doesn't appear. At first, I should say that it could be an extra notation to help the string players to play forte, in which case it would be transcribed in a wind instrument just with a *forte* indication. But sometimes to make a full attack it could also be written with a change of notes to make something that would sound fuller on a saxophone like arpeggios or something similar or by writing a line or accent, depending on other notations or the violin resources.

Au milieu:

- It means at the middle of the bow and normally the violin players use it to play with a soft sound because this section of the bow has less tension than the tip or the frog. Violinists also use it sometimes to play a series of notes in different directions each one, just to have enough space to move in both directions. It helps them to play faster and lighter fast notes without a very aggressive character.

- The part in which we have this example is at bar 49, where there are sixteenth notes in a 6th intervals. This interval is so easy for violinists due to the distribution of the strings but for saxophonists it is very difficult. So, to keep a soft sound made by playing in the least tense section of the bow and a light character made through the different bow directions, I have just changed the intervals and written a note of the chord between the two notes that makes the 6th in *legato* character. It makes a light effect on saxophone like when violin players play 6th plus both directions and soft sound *au milieu*. In the other hand, I wrote *dolcissimo* for play it as soft as possible.

 (double string):

- As we know, this is a typical violin resource because using different combinations they can play so many notes at the same time.

- On saxophone, this is very complicated, but we have a few ways to try to imitate it: playing two notes or more at the same time by using overtones or multiphonics or playing arpeggios ascendant or descendant to show the harmony and depending on where the main voice is. In addition, I use another resource to imitate the counterpoint of two voices, making an effect that looks like two notes together: tremolos (bar 138) ascendant and descendant again depending of the main voices. Another way is the one used at the beginning, where I wrote descendant arpeggios allowing more value to the first, which is the main voice (sixteenth note,) than to the others (thirty-second-notes). In addition, there is other part (bar 30) in the piece where I wrote just an ascendant arpeggio because it keeps the dense interpretation of the notes and with respect to the sound that makes the bow movement. Finally, after the bar 38 there are a few bars with double strings in each note. In this case I have written two notes at the same time for saxophone by using overtones. To do it, I have lowered the octave of the low voice and I have changed one note just to make the whole part with the same resource and don't skip even one note. For the same reason, I have written the last whole bar in octave lower that still sounds nice and into the piece's style because makes a kind of reminder of the first bar. The rhythm and the

density on this part is clearly different, so I have also changed the resource to do it within a different sound.



(bariolage):

- Violin players use it to play the same in a different sound each time using different strings. This effect makes the same note sound as legato as possible but showing different notes or sounds.
- This effect, which appears in the section that starts at bars 19 and 115 can be transcribed exactly as the original on saxophone. Then, we will use a change of fingerings. I mean playing the same note with different positions and making the same sound as violins. Sometimes, the register is too high or too low and we have to use the addition of extra fingerings that keep doing the same effect in case that you find a very different sound (bar 19). In many other situations (bar 115), we can use many other positions to play the same note.

Martellato:

- This is another word for string instruments (bar 30). Violin players play short and separated notes because they play all of them with the same movement of the bow and therefore, to play them short, they play separated notes with a special and light emphasis in each one.
- For saxophonists it is also possible to imitate this kind of articulation exactly as in a violin, but the difference is the notation. This word could work on wind instruments too, though it has traditionally been used for string instruments only. To get an interpretation with short notes I just put dots in each one, but to play separate notes in terms of phrasing I add lines above each one.

4^o C. (fourth string):

- It refers to the fact of playing the fragment in the fourth string of the violin. That string is the darkest of the instrument, so it will sound darker than in other position.
- It could work for saxophone if we change the fingerings to a darker sound position, though in this part we have a few notes in the low register which are impossible to play with different fingerings. My opinion is that the low register is dark enough and to play the high notes within this kind of sound makes me use overtones because those notes actually sound very differently from the brilliant sound of the normal fingerings.

6. CONCLUSIONS

As we can observe in the part where I have talked about the videos, my first approach was very different from the final transcription. I made those videos in order to observe the whole process and see the differences between making an arrangement before and after having all the information you need to create something interesting and adapted to the instrument by keeping at the same time the original idea. Now, I have got a lot of information about many baroque pieces that were transcribed by their own composers and others as well as some opinions of baroque experts. In fact, my first version just helped me to realize that we can make so many modifications in a transcription. On the other hand, an important part of that information was also related to the approval of the use of a few saxophone resources by some important saxophone players as experts in this field. The observation and transcription of the violin language has also been a relevant point. In order to get a right transcription of all the violin resources I asked to violin players and also to Raaf Hekkema, who has made so many violin transcriptions. I have attended some lessons with this Dutch saxophonist and he has helped me to understand his philosophy about how arranging musical pieces such as the ones mentioned in this work. It has been wonderful to discover that the main idea of the greatest saxophone transcribers is always to create nice sounds for saxophone, keeping the original idea but giving something new to the piece that is also determined by the saxophone characteristics. After the whole process, I have got the necessary knowledge to write not only baroque transcriptions, but all kind of arrangements in all the styles. I have learned everything that is necessary to make this work and it has helped me to make a good, more useful and nice transcription for the new instrument but keeping in each bar the original intention of Locatelli.

Another conclusion that we can draw from the research results is that in many cases the choice of the instrument used as a new medium to transcribe a piece is not so important, especially in baroque pieces. Of course, it will determine the development of the arrangement, but we can say that there is not a better option than other because the task of a transcriber is just to find the possibilities of the new instrument to make something nice on it. I have not found many baroque transcriptions for wind instruments, but, in any case, I have observed carefully what was the “transcription concept” for baroque transcribers and I have seen that it is very important to understand how to make the appropriate arrangement for this instrument. The saxophone, in my opinion, could be an especial case. As we know, from the most played instruments in European classical music, the saxophone is the newest one. It provides this instrument with so many resources that others do not have. For example, a saxophone and a clarinet both can use multiphonics, but the last one cannot play so many overtones as a saxophone can. On the other hand, the flute can play overtones like a saxophone but it does not slap tones and so many other effects as the saxophone which helps a composer or arranger to find a new sound more easily due to its many possibilities. So, this is the reason to say that arranging pieces for this instrument gives very good results due to the fact that a saxophone can create so many new sounds and imitate many others. In this case, it helps to transcribe the violin effects such as bariolage, double strings, etc. The sound of a saxophone also has a very high register that is really powerful and reminds a violin playing in its highest register; this is maybe another reason that makes so many saxophone players create new arrangements and play these pieces. In fact, we can observe this last issue in the appendix through a list of saxophone players who have done it. In addition, as I have read, the violin, the voice and the saxophone, the soprano one in particular, are three instruments with a

very similar sound (due to the overtones). It is this the reason why a baroque piece is a good choice for this instrument because the choice of the new instrument is not the most important thing, but also because the saxophone offers so many possibilities being a really nice option to transcribe violin pieces. Finally, I should say that the transcription of each effect as well as arranging for the new medium was supervised by Raaf Hekkema and is also backed up by a few questionnaires to saxophonists who have played, and many of them transcribed, these pieces making me find the last reflexion.

Another important knowledge for my development as a musician, saxophone player and composer was to discover that many things a few composers wrote for a violin could also have been written for a saxophone. I was wondered when I realized that a few typical resources for violin and string instruments have a literal transcription on saxophone. An example is the bariolage, which makes exactly the same effect on both, using a different way to play the same note. In many cases a saxophone player can choose the auxiliary sound for a note: more brilliant, darker, with microtonal differences... I realized, after talking with Raaf Hekkema and listening to his recordings, that the microtonal intervals a violin plays to make a few notes much more expressive is also possible on a saxophone. In his recordings of Paganini's Caprices we can listen, for example, the use of extra keys to put more emphasis in the sensible note by playing it sharper. I would have realized that so many violin resources could be played actually easily on saxophone imitating not only the way they play, but also the idea that the composer has when he writes for a violin or string instrument. This happens, as we already know, because of the great list of resources a saxophone has as a new instrument which has developed most of his repertoire during the 20th century. Finally, I would like to mention another violin effect that saxophones can especially imitate exactly as a string instrument does: the pizzicato. For my instrument, the transcription is the "slap tone". Other reed instruments can also play it but, as I said, most of the pieces for saxophone have been elaborated during the last century and it makes us play so many times this effect normally written in contemporary pieces. In addition, the possibilities of a saxophone make us able to know so many kinds of slap tones. For example, a pizzicato sound would be played with a kind of slap with sound (not only the noise). On the other hand, this instrument is one of the most used to play jazz and the origin of this resource is from this style which was developed also during the last century. I noticed the existence of the pizzicato on saxophone after listening to many recordings by great saxophonists who play pieces for violin with this resource. The best example is the recording of "The Seasons" by Antonio Vivaldi that were recorded with two saxophones and saxophone ensemble by Sax Antiqua Ensemble. During the second movement of The Winter, we can hear a very nice effect by slap tones, imitating in a wonderful way the orchestra pizzicato.

As I said, there are many transcriptions of baroque violin pieces for saxophone and many recordings of these pieces by some great saxophone players. If we are going to write this kind of pieces on saxophone we must take into account those recordings and transcriptions. Actually, we can choose so many different composition due to the fact that there are so many pieces written for violin during that period. For us it is a wonderful world and we must keep in mind that it is necessary to explore all the repertoire we can improve as performers in the saxophone world. So, the best thing for us should be to be able to transcribe these works and not only play as performers the transcriptions that have already written. To do it, the observation of the works made by others is a good point that will help us, though it will not be enough in many cases. We must develop an intensive work in terms of observation, documentation and take into account our experience or knowledge. On the other hand,

there are only a few books about how to transcribe baroque pieces and their transcription for saxophone does not appear in any manual because it is a very specific task made by a very small part of the musicians in the world. So, to focus my effort in determining how many violin resources should be transcribed or played on saxophone take us to a recapitulation of many sources about one specific issue. To find all the documentation I have just found the book by John Cacavas in which he talks about how to make transcriptions for wind instruments, though, as I said, not from violin pieces to saxophone and not focused in the baroque period. In fact, it could be very useful for someone who is going to write this kind of arrangements to have a document where all the information about it could be found because the observation of the works by others is only their observation, but it is not the explanation of the process as well as the problems and solutions a transcriber needs when he is going to transcribe these pieces. Finally, I would like to say that if you are going to write something like this, you can take a few lessons with a teacher who normally play this repertoire and have the opinion and the way one, two or more players do it. Anyway you can see in this research so many opinions about these aspects by saxophonists and other musicians as well as a long conversation with the best saxophone transcriber: Raaf Hekkema. Here it is also the documentation of the whole process and so many things that I hope it will give you a much easier, faster and nicer result when someone has to make and play a baroque violin transcription on saxophone.

7. BIBLIOGRAPHY

Online bibliography:

HEKKEMA, RAAF (2018, February 7th). *Works: Instrumentations – Arrangements – Compositions*. Retrieved from http://www.raafhekkema.com/?page_id=173

MILELLA, FRANCISCO (2015, May 24th). *Bach transcribe a Vivaldi*. Retrieved from <http://musicaenmexico.com.mx/del-violin-al-organo-bach-transcribe-a-vivaldi/>

BROWN, M (2011, July 8th). *Tribulaciones de un transcriptor*. Retrieved from <http://cuttlefishinc.blogspot.nl/2011/07/transcripciones-barroco-1.html>

Baroque Saxophone Transcriptions. (2008). [Blog] Saxontheweb. Available at: <https://forum.saxontheweb.net/showthread.php?99739-Baroque-Saxophone-Transcriptions> [Accessed 5 Jan. 2018]

Interview:

ERDMANN, THOMAS (2017, April). "Interview by Thomas Erdmann". *Saxophone Today*. P.45

Articles:

D. PAUL, L. (1953, October). Bach as a transcriber. *Music and Letters*, Vol. 34 (No. 4), pp. 306 - 313

ALDRICH, P. (1949, January). Bach's Technique of Transcriptions and Improvised Ornamentation. *The Musical Quarterly*, Vol. 35 (No.1), pp. 26 – 35

CHARLES CRABB, D. (1981). Renaissance and Baroque Compositions Transcribed for Saxophone Solo and Ensemble. *Bulletin of the Council for Research in Music Education*, (No. 65), pp. 84 - 86

Books about transcriptions (chapters):

BARTOK, BELA (1989). Sobre el método de transcripción. In: *Escritos sobre música popular*, 5th ed. México: Siglo XXI, pp. 199 – 221

GARCIA, RUSSELL (1954). Art and music relationship. In: *The professional arranger composer book 2*. Hollywood: Criterion Music Cop, pp.58 - 69

WALTER, BENJAMIN (1996). La tarea del traductor. In: D. Lopez Garcia, *Teorías de la Traducción, Antología de Textos*. Cuenca: Ediciones de la Universidad de Castilla la Mancha, pp.335 - 347

CACAVAS, JOHN (1975). *Music Arranging and Orchestration*. Miami: Belwin

Other books:

MIICHELS, ULRICH (1992). *Atlas de la Música*. Madrid: Alianza Editorial

ARNAU AMO, JOAQUÍN (1987). *Música e Historia*. Valencia: Universidad Politécnica de Valencia

KÚHN, CLEMENS (1989). *Tratado de la Forma Musical*. 2nd edition. Huelva: Idea Books S.A

DONINGTON, ROBERT (1982). *Baroque Music: Style and Performance: a Handbook*. New York: Norton

VALLS SORINA, MANUEL (1985). *Diccionario de la Música*. 5th edition. Madrid: Alianza Editorial

Doctoral thesis:

Brady Hough, M. (2016). A Performance Practice Guide for Select Baroque Transcriptions for Clarinet. Doctor of musical arts. University of South Carolina.

Sheet music:

Vivaldi, Antonio. Concerto for two violins in D minor RV522. Milan: G. Ricordi, 1955

Bach, J. Sebastian. Concerto in A minor for organ BWV 593. Montréal: Les Éditions Outremontaises, 2008

Bach, J. Sebastian. Triple Concerto BWV 1044. Leipzig: Breitkopf und Härtel, 1869

Bach, J. Sebastian. Prelude and Fugue BWV 894 for harpsichord. Leipzig: Breitkopf und Härtel, 1890

Bach, J. Sebastian. Concerto in F major for harpsichord BWV 978. Edition Peters, 2000

Vivaldi, Antonio. Concerto in G major RV 310. Ján Gasper

Pietro Locatelli. Vingt-six caprices. Paris: Alphonse Leduc, 1919

8. APPENDIX

- Complete analysis in the score of Caprice 26 by Pietro Locatelli

[HC] → HALF CADENCE
[AC] → AUTHENTIC CADENCE 57

26
(Extrait de la 12^e Sonate)

A

1 Au talon.

4 *f* (N) I V I

7 V I V (N) I

10 I

13 AC A MAJOR (V) I

16 I AC V I

19 2 *mf* I IV⁶₄

23 I⁷ (V) I

26 V⁷ I Cresc. *f* (II)⁶₄ V I

30 3 Martellato. IV⁶₄ I

33 V I

36 IV HC 4 *mf* Sostento. I

41 (RET) II III V

A. L. 15.814

The image shows a handwritten musical score for Caprice 26 by Pietro Locatelli, an excerpt from the 12th Sonata. The score is written on ten staves, numbered 1 to 41. It includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *mf* Sostento. Handwritten annotations in blue ink provide harmonic analysis, including Roman numerals (I, V, IV⁶₄, V⁷, II⁶₄) and cadence markings ([HC] for Half Cadence, [AC] for Authentic Cadence). The score is divided into sections marked with circled numbers 1, 2, 3, and 4. The title '26 (Extrait de la 12^e Sonate)' is at the top, and the publisher's number 'A. L. 15.814' is at the bottom.

58 **B**

49 **(1)** *p* *Av milieu.* *Simile.* I IV V I II I⁶ IV V

53 IV V I II I IV V I IV V IV

69 I II I V' I' IV ETC.

81 V

92 **(2)** I (V) VI

95 V 8^a IV I⁶

98 II I ETC

101 8^a IV (V) I

104 *Cresc.*

107 **HC** **(3)** *f* *Largement.* V I V IV V

110 I II I⁶

113 **C** *mf* V *Simile.* IV

117 (V) I V V

A. L. 15.818.

Handwritten musical score for piano, measures 123 to 156. The score includes various musical notations, including eighth notes, sixteenth notes, and triplets. Key annotations include:

- Measure 123:** 2 1 0
- Measure 125:** 8va...
- Measure 127:** PEDAL, *f* I AMADOR
- Measure 130:** 3 4 4
- Measure 133:** 3 4 4
- Measure 136:** D MAJ I V, I⁶
- Measure 140:** II I³(V) IV⁶ VI II I⁶ V I
- Measure 144:** 79
- Measure 146:** tr, I MINOR, (II) V I, HC 7
- Measure 150:** CODA - Codenza, (D min) I IV (II) V I D MAJOR
- Measure 152:** 3 3 3
- Measure 154:** Au talon.
- Measure 156:** V (IV I I min) V I, TAC

The score is written on ten staves, with measures 123, 125, 127, 130, 133, 136, 140, 144, 146, 150, 152, 154, 155, and 156 marked at the beginning of their respective staves.

- Link to see the videos I made during the first step of the transcription with the problems I had:

<https://drive.google.com/drive/folders/17OnhAsu0t2l-FnkWTNZseymjLJpqE-PH?usp=sharing>

- Recording list of caprice 26 by Pietro Locatelli

There are not too many recordings of this piece on cd, but we have two live recordings in youtube. The reason is because many violinists have recorded "The Art of Violin" as a series of 12 concertos and their own caprices. Then, we just have 24 caprices from the concertos. Anyway, in the case of the caprice "L'Arte de la Intonazione" it is an extract from the 12th Sonata op.6 by the same composer and many violinists do not include it into the big collection "L'Arte del Violino".

CD RECORDINGS:

Elizabeth Wallfisch – Cd “Locatelli Violin Sonatas”, 1989 Hyperion Records Limited

Igor Ruhadze – Cd “Locatelli Caprice for Violino Solo”, 2013 Brilliant Classics

Chouchane Sironossian – Cd “L’Ange et le Diable”, 2015 Alpha-Classics

LIVE RECORDING ON YOUTUBE

Luca Fanfoni in Festival Musicale P.A.Locatelli 2014 in Rijksmuseum van Oudheden a Leiden

Link: <https://www.youtube.com/watch?v=5wCvXfAfOE>

Rachel Burton Pine in Ravinia Festival 2014

Link: https://www.youtube.com/watch?v=ZUtEuROB_J4

- List of transcriptions made during the baroque

Pieces transcribed by Bach of others composers:

- Concerto in G major, BWV 592 for organ - transcription of a concerto by Prince Johann Ernst of Saxe-Weimar
- Concerto in A minor, BWV 593 for organ – transcription of Antonio Vivaldi's double violin concerto, Op.3, No.8, RV 522
- Concerto in C major, BWV 594 for organ – transcription of Antonio Vivaldi's violin concerto "Il Grosso Mogul," Op.7II/5, RV 208.
- Concerto in C major, BWV 595 for organ – first movement concerto, transcription of a composition by Prince Johann Ernst of Saxe-Weimar
- Concerto in D minor, BWV 596 for organ (and a part of a Cantata) – transcription of Antonio Vivaldi's Concerto in D minor for two violins and obbligato violoncello, Op.3, No.11 (RV 565)
- Concerto in D major, BWV 972 for harpsichord – transcription of Violin Concerto in D major Op. 3 No. 9 (RV 230) by Antonio Vivaldi
- Concerto in G major, BWV 973 for harpsichord – transcription of Violin Concerto in G major, RV 299, by Antonio Vivaldi
- Concerto in D minor, BWV 974 for harpsichord – transcription of Oboe Concerto in D minor by Alessandro Marcello
- Concerto in G minor, BWV 975 for harpsichord – transcription of Violin Concerto in G minor, RV 316, by Antonio Vivaldi
- Concerto in C major, BWV 976 for harpsichord – transcription of Violin Concerto in E major Op. 3 No. 12 (RV 265) by Antonio Vivaldi
- Concerto in C major, BWV 977 for harpsichord – original composer unknown
- Concerto in F major, BWV 978 for harpsichord – transcription of Violin Concerto in G major Op. 3 No. 3 (RV 310) by Antonio Vivaldi
- Concerto in B minor, BWV 979 for harpsichord – transcription of Violin Concerto in D minor, RV 813, by Antonio Vivaldi
- Concerto in G major, BWV 980 for harpsichord – transcription of Violin Concerto in B-flat major, RV 383 by Antonio Vivaldi
- Concerto in C minor, BWV 981 for harpsichord – transcription of Violin Concerto in C minor Op. 1 No. 2 by Benedetto Marcello
- Concerto in B-flat major, BWV 982 for harpsichord – transcription of Violin Concerto in B-flat major Op. 1 No. 1 by Prince Johann Ernst of Saxe-Weimar
- Concerto in G minor, BWV 983 for harpsichord – original composer unknown
- Concerto in C major, BWV 984 for harpsichord – transcription of Violin Concerto in C major by Prince Johann Ernst of Saxe-Weimar (BWV 595)
- Concerto in G minor, BWV 985 for harpsichord – transcription of Violin Concerto in G minor, TWV 51, by Georg Philipp Telemann

- Concerto in G major, BWV 986 for harpsichord – original composer unknown
- Concerto in D minor, BWV 987 for harpsichord – transcription of Concerto Op. 1 No. 4 by Prince Johann Ernst of Saxe-Weimar
- Concerto in A minor BWV 1065 for four harpsichords – transcription of the Concerto for 4 violins in B minor RV 580 by Antonio Vivaldi
- Fugue in A major and Fugue in B minor on a themes by Tomaso Albinoni, BWV 950 and BWV 951

Pieces by Bach transcribed by himself:

- Concerto in A minor BWV 1044 for harpsichord, flute and violin – transcription of Prelude and Fugue in A minor for harpsichord solo BWV 894 (first and third movement) and trio Sonata BWV 527 for organ in D minor
- Concerto in D major BWV 1050 (Brandeburgo no.5) for harpsichord, violin and flute – second movement based in a Louis Marchand's theme and third movement based in a giga by Buxtehude
- Concerto in D minor no.1 BWV 1052 for harpsichord based in a lost violin Concerto in D minor
- Concerto in E major no.2 BWV 1053 for harpsichord based in a lost concerto for probably oboe or oboe d'amore
- Concerto in D major no.2 BWV 1054 for harpsichord – transcription of his Concerto in E major for violin BWV 1042
- Concerto in A major no.4 BWV 1055 for harpsichord based in a lost concerto for oboe d'amore
- Concerto in F minor no.5 BWV 1056 for harpsichord based in a lost concerto for violin which maybe was in G minor (1st and 3rd movements) and maybe in a oboe concertó in F major which is also a parto f the cantata Ich Steh Mit Einem Fuß im Grabe BWV 156
- Concerto in F major no.6 BWV 1057 for harpsichord based in Concerto de Brandeburgo n.º 4, BWV 1049
- Concerto in C minor BWV 1060 for two harpsichords – transcription of a lost concerto for harpsichord and strings in C minor which we just have a few bars (BWV 1060)
- Concerto in C major BWV 1061 for two harpsichords based in a not finished concerto for harpsichord
- Concerto in C minor BWV 1062 for two harpsichords based in the Concerto for two violins BWV 1043
- Concerto in D minor BWV 1063 for three harpsichords is maybe a transcription of a lost concert for violin, flute and oboe

- Concerto in C major BWV 1064 for three harpsichords is maybe based in a concerto for three violins in A major BWV 1043/1061

Other baroque composers who transcribed pieces by others:

Francesco Geminiani by himself:

- Concerto Grosso Op.4 for harpsichord
- Cello Sonatas Op.5 for violin
- Concertos Op.2 and Op.3 were modernized a few years after he composed it
- Concerto Grosso Op.1 for harpsichord and other transcription for trio

Francesco Geminiani by others:

- A few of 12 Trio Sonata Op.1 by Arcangelo Corelli in a Concerto Grosso
- A few of 12 Sonata da Chiesa Op.3 by Arcangelo Corelli in a Concerto Grosso
- A few of 12 Violin Sonata by Arcangelo Corelli also in a Concerto Grosso
- Cello Sonata in G minor by Henry Eccles on violin

Johann Gottfried Walther is other baroque composer who transcribed a few pieces by many great baroque composers:

- Concerto no 3 in F major and no 4 in D major by Tomaso Albinoni for organ
 - Concerto per la Chiesa TWV Anh. 33:2 by George P. Telemann on organ
 - Concerto in B minor by Antonio Vivaldi for organ solo
 - Concerto in A minor (String Concerto) by Giuseppe Torelli transcribed for organ
- Complete questionnaires without the answers and with the different standard responses.

Questionnaire for saxophone players who has transcribed, played and some of them recorded baroque violin pieces on saxophone and specially on soprano saxophone.

1. Do you think F major instead of E major (in the saxophone key) is a better and more comfortable key for play the piece?

a lot / enough / not enough / a little / no

2. Is it playable the bar 38 if we play the double strings using the saxophone overtones?

a lot / enough / not enough / a little / no

3. Do you think it is playable and comfortable to play the main voice of the beginning (which in the original version has double strings) using descendent arpeggios (instead of ascendant)?

a lot / enough / not enough / a little / no

4. Would it be nicer for the saxophone sound at the bar 92 to write as an octave lower the pedal note of the high voice and changing the fingerings when the same note is repeated?

a lot / enough / not enough / a little / no

5. About the theme of the bar 138, could it be better to play it using tremolos instead of mordants to make the effect of the double string?

a lot / enough / not enough / a little / no

6. Do you think the saxophone is an instrument suitable to play this kind of music?

a lot / enough / not enough / a little / no

7. Do you think that this kind of pieces are frequently played on saxophone?

a lot / enough / not enough / a little / no

8. Do you think the saxophone can imitate a violin in terms of vibrato and sound?

a lot / enough / not enough / a little / no

Questionnaire for violin players

1. Do you think that a dot with a line above as an articulation is a good transcription of the word which describes the articulation used for string instruments *martellato*?

a lot / enough / not enough / a little / no

2. Do you think the symbol "<" plus the word *leggero* (which also remarks the general character of the piece) is a good translation of the violin sound and articulation when you play on the tip of the bow?

a lot / enough / not enough / a little / no

3. The bar 92 in octave lower is still too difficult and high on saxophone. The original is written in octave higher for violin, is it also a too high and difficult register for the violin players which require an extra effort?

a lot / enough / not enough / a little / no

4. Do the double strings (as they are written) which start at bar 29 provide more emphasis to each eighth-notes and make it "less light"?

a lot / enough / not enough / a little / no

5. How much freedom would you take for play the last part or cadence?

a lot / enough / not enough / a little / no

6. Do you think the way violin is played makes many composers write and think the music in a specific way based on this instrument?

a lot / enough / not enough / a little / no

Questionnaire for baroque experts

1. Do you think you would be allowed to transpose the piece, for example, a semitone higher (in E flat for C instruments and in F for soprano saxophone)?

a lot / enough / not enough / a little / no

2. At the bar 49, do you think it would be accepted, according to the baroque transcription rules, to change the 6th for 3th or for example in arpeggios of the chord?

a lot / enough / not enough / a little / no

3. Do you think that changing the octave at the middle of a phrase would be acceptable as a baroque transcription?

a lot / enough / not enough / a little / no

4. Do you think that during the first part of the piece (beginning - bar 18) I can omit the double strings and would be still near to the original intention of the composer?

a lot / enough / not enough / a little / no

5. Should the double strings at the bar 139 be ascendant arpeggios (starting from the low voice) instead of descendant?

a lot / enough / not enough / a little / no

6. About the arpeggios that start at bar 144, it is a good choice transcribe octave higher the first note of the arpeggio of B to make a more stable melodic progression B / F# - F# / B - B / F# - F# / B - A etc.?

a lot / enough / not enough / a little / no

7. How free should the interpretation of the last part (cadence) be?

a lot / enough / not enough / a little / no

8. How much freedom can we take to perform a baroque caprice?

a lot / enough / not enough / a little / no

In the following page, you can see my own transcription of Locatelli's Caprice number 26 for soprano saxophone:

+ : different fingering
or change of timbre

Caprice 26

(from the 12th Sonata)

Pietro Locatelli

Arr. J. Benjamín Falces

The musical score for Caprice 26 is written in G major (one sharp) and 2/4 time. It consists of 18 measures, divided into two systems of nine measures each. The notation is as follows:

- Measure 1:** Starts with a forte (*f*) dynamic and the instruction *vigore*. It contains a half rest followed by a continuous eighth-note pattern.
- Measures 2-9:** Continue the eighth-note pattern. Measure 2 has a second ending bracket. Measure 9 ends with a half note G.
- Measures 10-17:** Continue the eighth-note pattern. Measures 10, 12, 14, and 16 have first ending brackets. Measure 17 ends with a half note G.
- Measure 18:** Starts with a mezzo-forte (*mf*) dynamic and contains four measures of eighth notes, each marked with a '+' sign for different fingering or change of timbre.

21

25

28

cresc.

31

33

35

simile

38

mf

tr

45

sempre legato

p *dolcissimo*

51

57

61

Detailed description: This musical score is for a single melodic line, likely for a violin or flute. It consists of nine staves of music, numbered 21 to 61. The key signature has one flat (B-flat). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr'. Dynamic markings include 'mf' (mezzo-forte) at measure 38, 'p' (piano) at measure 45, and 'dolcissimo' (dolcissimo) at measure 45. Performance instructions include 'cresc.' (crescendo) at measure 28, 'simile' (simile) at measure 35, and 'sempre legato' (sempre legato) at measure 45. The score ends with a double bar line at measure 61.

66

71

77

82

88 *p dolce*

93

96

99

102

105 *cresc.* *f largament.*

108

111

114

mf

119

123

125

127

129

131

133

135

138

141

This musical score is written for a single melodic line on a grand staff. It begins at measure 114 with a treble clef and a key signature of one flat. The initial melody consists of eighth and sixteenth notes. At measure 117, a dynamic marking of *mf* (mezzo-forte) is indicated. A series of plus signs (+) are placed below the staff from measure 117 to 120, likely indicating fingerings. The piece features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and triplet markings (indicated by a '3' below the notes). Slurs are used to group phrases of notes. The score concludes at measure 141 with a final cadence.

144

145

146

148

151 *cadenza*

153

154

155

156 *loco*

157

Detailed description of the musical score: The score consists of ten staves of music. Measures 144-145 show a melodic line with a long slur and a triplet of eighth notes. Measures 146-148 continue the melodic development with various slurs and ties. Measure 151 is marked 'cadenza' and features a series of descending eighth notes. Measures 153-155 show a more rhythmic passage with many eighth notes and some triplet markings. Measure 156 is marked 'loco' and features a rapid, continuous eighth-note pattern. Measure 157 concludes the passage with a final melodic phrase and a double bar line.

53 *Capriccio*
Prova del Intonazione Segue

p *f* *tr* *al 8^a* *due 8^a* *tr 8^a* *due 8^a* *un 8^a*

34

a me lo

Scala

Arpeg.

Basso # Cadenza

Tasto Solo

FINE

sostenuta

- Through this link you will find the audio with the complete interview/conversation with Raaf Hekkema about all the work we made to transcribe the Caprice number 26 by Pietro Locatelli:

Link: <https://www.dropbox.com/s/yhyh3dddxdg5634q/CONVERSATION%20WITH%20RAAF.mp3?dl=0>

- In the following list I attach a few recordings I found by saxophonists who plays transcriptions from some pieces originally written for violin or string instruments or during the baroque period and sometimes other examples. These examples are not only about other recordings, but also other transcriptions examples:

- Baroque transcriptions on CD:

Amherst Saxophone Quartet – Bach on Sax, 1995 Mca classics

Italian Saxophone Quartet - The sound of The Italian Saxophone Quartet, 2004 DELOS

Zavasax Saxophone Dúo – Inventions, 2015 (Verkami)

Squillante Saxophone Ensemble – Squillante, 2009 SACEM

Raaf Hekkema – J.S.Bach Partitas, 2014 Challenge Classics (CODAEX Deutschland)

AniMa Dúo – Sculptures, 2013 lbs classical

Lars Niederstrasser – featuring the Four Baritones, 2014 Stemra

Raaf Hekkema – Suites BWV 1007 – 1012, 2018 Label Challenge Classics

Budapest Saxophone Quartet – baroque, 2002 Convention Budapest Classics

Sax Antiqua Saxophone Ensemble – Sax Antiqua, 2010 Lloria Discos

Sax Antiqua Saxophone Ensemble – Las Cuatro Estaciones, 2016

- Violin and string instrument transcriptions on Cd

Raaf Hekkema – Paganini Plus, 2009 Musikproduktion Dabringhaus und Grimm

Eva van Grinsven – Dudo Kwartet, 2012 (recording leader: Jochem Geene)

Habanera Saxophone Quartet – Grieg, Glazunov, Dvorak, 2003 SACEM

Arno Bornkamp – Claude Debussy transcriptions for saxophone and piano, 2012 Ottavo Recordings

Claude Delangle – Edison Denisov Concerto for Alto Saxophone and Orchestra, 1995 BIS

- Baroque and string instrument pieces transcriptions in live concerts:

Sax Antiqua in Gijon (Spain) “Semana Musical de Gijon” (2009) plays Doble Violin Concerto in D minor by Bach, Doble Violin Concerto in A minor by Vivaldi, Concerto Grosso in D minor by Vivaldi and Bach’s Brandenburg Concerto No. 3 in G major

Vincent David and Squillante Ensemble in “Curso Internacional de Saxofón Montefrío” 2014 plays Khachaturian Violin Concerto

Antonio Felipe Belijar and Tomas Jerez Munera with Portuguese National Republican Guard Chamber Orchestra plays Concerto for Violin and Oboe BWV 1060 by Bach

Link: <https://www.youtube.com/watch?v=79SVIug0nhI>

Antonio Felipe Beliar plays Carmen Fantasy by Pablo Sarasate

Link: <https://www.youtube.com/watch?v=RBCx1pgoEEs>

Antonio Felipe Belijar and Tomas Jerez Munera plays Double Violin Concerto in D minor RV 514

Link: https://www.youtube.com/watch?v=_ByDxniucpA

Vincent David plays Tzigane by Ravel with The Scottish Chamber Orchestra in 2012

Link: <https://www.youtube.com/watch?v=-DPej6RrJrw>

Vincent David plays Introduction and Rondo Capriccioso by Saint-Saëns with Novosibirsk Youth Symphony Orchestra

Link: <https://www.youtube.com/watch?v=l323mZSbmGk>

Jean Denis Michat plays Chaconne by Tomaso Vitali in UNESCO World Day for Cultural Diversity for Dialogue and Development 2015

Link: https://www.youtube.com/watch?v=T_Ao4Rd_YD0

Nikita Zimin plays Bach Violin Concerto in A minor in 2015

Link: <https://www.youtube.com/watch?v=zxhJQO8oc38>

Arno Bornkamp plays Bach Partita for traverso BWV 1013 in Casino Sociale (Salerno Opera House) in 2012

Link: <https://www.youtube.com/watch?v=C4yUbgwlv7I>

Arno Bornkamp plays Bach Suite in D minor No. 2 for violoncello in Bariton Festival (Dordrecht) in 2012

Link: <https://www.youtube.com/watch?v=Eu8RvDigM4k>

Vincent David plays Felix Mendelssohn Violin Concerto with MIT ensemble in 2017

Link: https://www.youtube.com/watch?v=O4DR_J1_Koo

Christian Wirth plays Karen Khachaturian violin Sonate in Université Européenne de saxophone Gap in 2015

Link: <https://www.youtube.com/watch?v=KtdmPv0rITl>

Mariano Garcia plays Aram Khachaturian Violin Concerto with CSMA ensemble in “Fundación Juan March” 2013

Link: <https://www.youtube.com/watch?v=eZv82tBX3JO>

List of arrangement Antonio Felipe Belijar has. Most of them baroque or violin pieces:

Link: <http://www.antoniofelipe.com/> (click in "transcripciones")