

**Title:** J.S. Bach's Cello Suite No. 1: Preserving Authenticity in Transcription for Guitar

**Presentation:** Musical Performance/Lecture

**Performer:** Cole Hankins

**Faculty Sponsor:** Luther Enloe

The musical works of Johann Sebastian Bach (1685-1750) are popular choices for transcription upon the classical guitar, though some critics would hold that this process makes the music's authenticity dubious at best. While the modern guitar did not coexist with J.S. Bach, he made many transcriptions of his own music for multiple instruments. Analyzing Bach's methods in transcription, one might create an approximation of other Bach works.

I discuss the process of my transcription of J.S. Bach's First Suite for solo cello (BWV 1007) accompanied with a performance of selected movements. In the discussion, issues of harmonization, counterpoint, and period practice are addressed. Excerpts from Bach's lute transcriptions (BWV 995—based on Cello Suite No. 5; and BWV 1006—based on Violin Partita No. 3) will be used for purposes of comparison. While lute music and guitar music are not completely analogous, these works represent a similar transcription style in Bach's own hand.