UNIVERSITETET I AGDER

Power of the Flute's Delicacy in Transcription

Music masterpiece: means of expression in the transcription and arrangement of *Violin Sonata No. 1 in F Major, Op. 8* by Edvard Grieg for flute and piano

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Part I

Analysis and Interpretation of the Transcription

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Preface

This thesis titled *Power of the Flute's Delicacy in Transcription* is submitted to the Faculty of Fine Arts at University of Agder in Kristiansand as a partial fulfillment of the requirements for accomplishing the Master's Degree in Fine Arts.

I chose transcription as the subject of my research due to my personal preference of the topic. I consider that flute transcriptions from violin to flute, despite its widespread performance practice, are rarely discussed in research papers; therefore, I would like to contribute to its development.

The whole project is created based on my own arrangement of the Grieg's Sonata in F Major, Op. 8 for the flute and piano, which can be found in the appendixes together with original score and parts of the piece. Every possible attempt has been made to study the problem deeply, subject to the limitation of time and resources. Throughout the research of collected data, analysis and interpretation to the result that has been obtained.

The whole project has been divided into 6 chapters:

1. Introduction
2. Theory
3. Method
4. Analysis and interpretation
5. Discussion – personal thoughts
6. Conclusion

Stavanger, 03.05.2018

Katarzyna Kaja Kamińska

Acknowledgement

Just as for every other work that has been published, the same applies to this research paper; there are many people behind its accomplishment and to all of them, who have been helpful to me to successfully finish it, I would like to express my gratitude.

First of all, I would like to express my gratitude and thanks to my parents Alina and Artur, who always believed in me, in my dreams and constantly support in my life. Their love, faith and encouragement kept me motivated through the hardest times. I cannot express how thankful I am for their constant help in several years of my music education.

I would like to express thanks to my supervisor, professor Per Kjetil Farstad, who helped me in every aspect of writing this paper and guided me from starting the research questions, through the methods and to the ending conclusion.

I especially wish to thank my professor, Jørn Evind Schau, who taught me the craft of the flute music during my Master's Program over the period of 2014 to 2016 at the University of Agder in Kristiansand. He motivated me to accomplish my studies and helped me to prepare my final performance in my highest capabilities. I have received from him great support and invaluable assistance in every aspect of student life that I am forever grateful for.

This research paper would not be possible without the inspiration received from Vidar Austvik, who has been my flute professor over the period of 2016 to 2018 at the University of Stavanger and to whom I wish to express my deepest gratitude for his engagement in this project.

My thankful words also go to my pianist Hans-Peter Tangen, who practiced with me for the performance and put his huge impact into the final result of our recording by guiding me at every stage of our work.

Without the help of all the above mentioned people, and all of my friends who kept motivating me and always supported me by sending me warm words, I would not have been able to finish my education successfully

Abstract

This thesis presents the performer's and arranger's perspective on music transcribed for flute. I find it incredibly important to explore the topic of flute transcriptions as it is a common practice all over the world to perform music that is not originally written for a particular instrument. The main goal of my investigation is an examination of means of expression of an original piece and its transcription which are undoubtedly various regarding the flute and violin that come from different instrument families.

As a starting point of my research I began with choosing the musical piece for transcription. After consultations with my professors, I decide to describe issues in arranging the *Violin Sonata No. 1 in F Major, Op. 8* by Edvard Grieg for flute. I have had a pleasure of listening to the arrangement of this beautiful piece and it was the main inspiration for creating my own version of the sonata. Moreover, I see it as a personal study in exploration of the Norwegian music as well as popularization awareness of its most well-known composer.

Summary

This paper, as a result of my artistic research at the University of Agder, included the whole process of preparation of this project, from the very beginning of just getting an inspiration, through detailed description of the problem; analysis, to the interpretation of the gained results.

In the Introduction, I discussed the main idea of the study, my research questions and methods. I have decided to place this information in the Introduction, as it is the best opening to clarify every issue that I wrote about in this work.

After that, through the few chapters that discuss on art of performance, transcriptions from my personal perspective and the background of Edvard Grieg's life, I finally understood the essence of this study which is the comparison of instrumental specifications of the violin and the flute.

The next aspect is an overview of means of expression that are subjective descriptions. Everything that has been written up to that point, led me to description of the issues in transcribing from violin to flute regarding the example of Violin Sonata No.1, Op.8 by Edvard Grieg.

Before the last word in the thesis, I raised a few important topics that are shaped from my own experience. I have written a couple of paragraphs on music ideas as a composer's vision of soundscape, authenticity of performance versus transcription, expression in performance and a complete analysis of the transcription that all led me to the conclusion of the whole work.

At the end of this paper I have attached scores and recording in the appendixes. Starting from the comparison of the solo parts in the score I have written. This is done through the transcription part, score, original violin part and score to the recording.

Keywords: flute, transcription, violin, Grieg, analysis, *Sonate F major, op. 8*

Sammendrag

Dette papiret, som et resultat av min kunstneriske forskning ved Agder Universitet, omfatter hele prosessen med å utarbeide dette prosjektet, fra selve begynnelsen av bare å få inspirasjon, gjennom detaljert beskrivelse av problemet, analyse, tolkning av resultater som er oppnådd .

I introduksjonen diskuterer jeg hovedoppgaven av studien, mine forskningsspørsmål og metoder. Jeg har bestemt meg for å plassere disse opplysningene i introduksjonen, da det er den beste åpningen for å klargjøre hvert problem jeg skriver om i dette arbeidet.

Etter det gjennom de få kapitlene som diskuterer ytelseskunst, transkripsjoner fra mitt personlige perspektiv, bakgrunnen til Edvard Griegs liv, er jeg endelig og til essensen av denne studien som er en sammenligning av instrumentale spesifikasjoner av fiolin og fløyte.

Det neste aspektet er en oversikt over uttrykksformer som er subjektiv beskrivelse av emnet. Alt som har blitt skrevet opp til dette punktet, førte meg til beskrivelse av problemene ved transkribering fra fiolin til fløyte på eksempelet Fiolin Sonata No.1, Op.8 av Edvard Grieg.

Før det siste ordet i avhandlingen løftet jeg noen viktige emner som er formet fra min egen erfaring. Jeg har skrevet par avsnitt om musikkideer som komponistens visjon om soundscape, ekthet av ytelse versus transkripsjon, uttrykk i ytelse, fullstendig analyse av transkripsjonen som alle førte meg til hele arbeidets slutt.

På slutten av dette papiret har jeg vedlagt score og opptak i vedleggene.
Fra å sammenligne solodelene i poenget jeg har skrevet, gjennom transkripsjonsdel, score, original fiolin del og score til opptaket.

Stikkord: fløyte, transkripsjon, Grieg, fiolin, analyse, *Sonata F-dur op.8*

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Purpose

The main goal of this paper is to investigate the range of means of expression that are specific for some chosen instruments. I would like to discuss musical ideas from the perspective of performer and listener. As a flutist I am going to focus on flute transcriptions of violin music.

Research Questions

I will try to look for answers for these questions:

1. Why transcribe this music?
2. What are the idiomatic possibilities and limitations when transcribing from violin to flute?
3. How can the transcription help to improve the musical ideas of the pieces?

1 Introduction

Having thousands of possibilities of transcribing music by any composer and any music piece, I chose to transcribe the violin Sonata by Edvard Grieg, as mentioned above. To begin my research, the main question that appears is, why transcribe this music? The personal fundamental cause of choosing this piece in conjunction of this study was an inspiration to arrange my own version for the flute and piano. This came after listening to the concert of my professor Vidar Austvik at the University of Stavanger. His vision of the Grieg's F major violin Sonata made me interested into studying this music and creating my own interpretation. I was immediately curious how this work sounds in the original instrumentation and what are similarities and differences when playing this music on a woodwind versus a string instrument. That is why in my research, I will mainly focus on discussing idiomatic possibilities and limitations when transcribing from the violin to the flute.

Besides that, it is inevitable to try to find the answer for one more question, which is how the transcription can help to improve the musical ideas of the pieces, because after listening to the violin's performance of Grieg's work, I realized the outcome in the transcription differ tremendously.

Last but not least my individual purpose of transcribing the Grieg Sonata is to broaden my knowledge about Norwegian classical music. Studying in Norway and learning from many Norwegian flute professors (Jørn Schau, Vidar Austvik, Gro Schibsted Sandvik, Nina Barkenes, Anne Randi Haugejorden) has made it natural for me to study and popularize music by world famous Norwegian composers.

1.1 Why transcribe this music?

The transcription of Grieg's Sonata has already been made by my professor Vidar Austvik, as well as a few other well-known flutists, i.e.: French flutist Pierre Paubon's transcription published by G. Billaudot, c1995. To the group of musicians performing the work of Grieg belongs: Hungarian flutist Gergely Ittzés (his performance can be found on the YouTube website[1]) and a Norwegian flutist Per Øien that has arranged for the flute all three Grieg violin sonatas:

- *Violin Sonata No. 1 in F major, Op. 8,*[2]
- *Violin Sonata No. 2 in G major, Op. 13,*[3]
- *Violin Sonata No. 3 in C minor, Op. 45,*[4]

The main reason flutists transcribe this music is the fact that, from the Romantic era in music history, not too many pieces were composed for the flute and piano. From the most well-known sonatas of this period, we have only two cyclic forms: Variations on *Trockne Blumen* for flute and piano in E minor, D. 802 (Op. posth. 160) by Franz Shubert and Sonata *Undine* Op. 167, written by Carl Reinecke. Having such a limited flute repertoire of the Nineteenth Century, flutists seek for material to exploit (personal consultation with Vidar Austvik, 24 April 2018).

Continuing the search for the flute repertoire of the Nineteenth Century, I found a recording of flute music pieces in the dissertation by Andra Anne Cook Bohnet B.M., M.M. *The Transcription as a Supplement to Nineteenth Century Flute Repertoire*[5]. The table in this work contains also: Ludvik van Beethoven: *Six National Airs with Variations* for flute and piano. Op. 105 (1818) and *Ten National Airs with Variations* for flute and piano. Op. 107 (1818), Fryderyk Chopin: *Variations in e minor* for flute and piano (on "Non piu mesta" from Rossini's La Cenerentola), (1824). There are a few other pieces listed in the recordings. They are written by Carl Maria von Weber, Camille Saint-Saëns and Gabriel Fauré, however those pieces are for a flute with orchestra or instrumental trio, therefore they do not belong to the

1 https://www.youtube.com/watch?v=hZQdU6nLh1o&t=854s
2 was written by Grieg in Copenhagen in 1865
3 was written by Grieg in Oslo (then Christiania) in 1867
4 was completed while Grieg was living in Troldhaugen in 1887
5 submitted to the graduate faculty of Texas Tech University in partial fulfillment of the requirements for the degree of Doctor of Philosophy, December, 1985

subject of this thesis, which is specifically in regards to cyclic form pieces for the flute and piano.

Trying to find an answer for the question why transcribe this music, I have made a list of possible reasons of transcribing from violin to flute, discussing the topic with my professor. I discovered that flutists transcribe from violin to flute for (personal consultation with Vidar Austvik, 1 May 2018):

- educational purposes
- learning various musical styles
- audiences to hear repertoire in a new soundscape
- arranging a concert (bringing variety to their programs)
- exploring possibility of a new sound color of the flute
- performing music of a certain composer
- expanding an awareness of musical variety

1.2 What are idiomatic possibilities and limitations when transcribing from violin to flute?

When thinking about idiomatic possibilities and limitations when transcribing from violin to flute we have to consider all the aspects of the instruments' nature. It applies to every musical problem as well as the performance technique of specific instrument. To keep a certain structure and give my work a thematic order I decided to divide the general problem on ten important subjects. I want to describe violin's and flute's: range, dynamics, register characteristics, articulation, special techniques, timbre, phrasing (breath versus bow), facture (polyphonic versus monophonic instrument). In addition, I discuss technical limitations of the flute and the need of transposition for the flute. Undoubtedly having deal with such different instruments, you can surmise that the topic is broad and requires careful investigation.

The principal idea for beginning this study was an investigation and comparison of the violin's and flute's features that create root problems when transcribing from the string to the woodwind instrument. Therefore, even though it turned out that this Sonata has been already transcribed by great flutists, it did not prevent me from beginning my own study.

In chapter number 6, I make an attempt to compare instrumental specifications of the violin and the flute, which are closely related to the idiomatic possibilities and limitations

when transcribing from violin to flute. Studying this question made me aware that I have to take into consideration a wide range of aspects related to the transcription topic. This includes everything from comparison of instrumental features (i.e. sounding range of the instrument, way of the sound projection, volume range and sound color or timbre) to details such as articulation, notation and means of expression determining the specifics of a given instrument.

To the idiomatic possibilities when transcribing from violin to flute should be included:

- virtuoso character of the violin and the flute
- possibility of performing fluent and quick passages
- similar articulation
- congenial sounding range
- possibility of preservation of phrasing

To the limitations when transcribing from violin to flute should be included:

- different way of sound projection
- volume range
- different articulation markings that can be partially rendering and imitated
- sound colour (totally different timbre, sharp, clear versus delicate, subtle)
- texture (polyphonic versus monophonic instrument)
- different palate of means of expression thanks to usage of instruments from different instrumental groups
- change of phrasing (bowing versus breathing)

Considering all those similarities and differences, it should be said that in these kind of transcriptions, there will surely occur possible simplifications in a relation to the original work, which are due in part to distinct instrumental capacities from the primordial shape of the piece. This conclusion leads on to the next question: how can the transcription help to improve the musical idea of the piece? Precisely how can the transcription help to this kind of alteration from the violin to flute?

1.3 How can the transcription help to improve the musical ideas of the piece?

Presenting the original piece in a new musical version can help to improve the musical ideas of the piece. Playing a transcription of the violin's piece on the flute changes its general character because of usage of different tools in sound production (breath versus bow). Even though the bowing analogy in the flute world has been used for over three centuries now, from Corrette, Quantz and Devienne (Toff, 1996, p. 116), as a perfect figuration of performing articulation on the flute, it does not has an impact on the musical outcome in transcriptions. In the end, it is an analogy that helps flutists to imitate violin's technique and its years of performing tradition. This analogy implies that almost all of the articulations can be produced in the same way on the flute as is on the violin. According to Nancy Toff in her *The Flute Book*, there are only two techniques that are not possible to perform on the flute. It is: infinite legato (questionable issue due to the possibility of usage a circular breathing, however this technique has been adopted by western classical flutists in the 20th century (Toff, 1996, pp. 86, 88), therefore could not be used by flutists in Grieg's époque), and pizzicato. As it can be seen also another factors must be considered when comparing an original piece to the transcribed music, because comparison of articulations is not the only relevant issue.

After personal consultation with professor Vidar Austvik, I started to look for information about *seljefløyte*. In every movement of the Grieg's *Sonata* musical quotations from Norwegian folklore music were used. This is why performing the *Sonata* on the flute will allow us to create a reminiscence of a *seljefløyte*, (willow flute which is a Nordic folk flute, or whistle). Playing Grieg's *Sonata* on the flute reflects another color of this music, emphasizing its universality.

In my analysis I will discuss solutions of the transcription problems and reflect on its impact on the musical ideas of the piece, as it can be assumed those changes are not neutral for the final shape of the piece as a transcription of an original work.

2 Theory

In this chapter I am going to describe the theoretical background of my thesis as it is an essential foundation of the analysis. Explanation of concepts is an absolutely inevitable part of the study and allows for a deep understanding the topic.

At the beginning I will clarify what is transcription, how does it differ from arrangement and talk about problems that occur when transcribing from the violin to the flute. Besides that, I will place a list of example recordings of the flutists who have done transcriptions to highlight the popularity of transcriptions for the flute.

The second part of the theory chapter contains Edvard Grieg's biography. It helps to understand the reality of the composer's time as well as reflects his inspirations.

The third and last part of the theory chapter will discuss Norwegian folk music, focusing particularly on the folk instruments that are related to the present-day flute and violin.

2.1 What is transcription?

Before reaching the intended goal, it is necessary to understand what transcription is and what its purpose is. Knowledge of this concept is the starting point for my master's thesis as it should be clarified what I will work on. I would like to raise a few issues related to this topic: definition, the problems in transcription, and examples of flute transcriptions.

2.1.1 Definition and the concept of transcription

The word *transcription* comes from late 16th century French or Latin word from the verb *transcribere* which is broken down into *trans-* which means across and *scribere* which means to scribe or write. From the origin of the word it can be deduced that it is something that manifests itself in a written form. This also applies to the verb *to transcribe* which was used as a word that means making a copy in writing ("Transcribe", 2018). Having this foundation, transcription is a preparation of a musical piece for a different instrument or voice than it was originally composed for ("Transcription", 2018).

Based on this definition, the transcriber usually tries to be as faithful to the original as possible, but sometimes there are places where it is simply impossible to play like the original - due to the idiomatic differences. You should then try to be as close as possible to the original notes and sound, but at the same time feasible on the targeted instrument.

What about the term *arrangement*? Does it mean the same as transcription? How does it differ? The terms "transcription" and "arrangement" are quite close and sometimes even used interchangeably, but usually the first refers to more strict studies, while "arrangement" can be quite casual, allows some deviations from the original, and above all involves often with a complete change of style and conventions. As I will not make any changes in the style of the Grieg Sonata and am only going to focus on transferring the violin part to the flute part, (leaving a piano part unchanged) I will use both terms as synonyms.

2.1.2 The problems accompanying the preparation of this type of coverage

Transcribing and arranging music is undoubtedly an artistic process. However, there are many skills that are required to be mastered for creating this type of musical work. Here are some main problems that an arranger has to face, based on Gary White's book *Instrumental Arranging* (White, 1992, p. xiii):

1. Preparation of sheet music for musicians using proper notation, transposition, keys, and special marks
2. Writing within the instrumental's sounding range that is commonly used by musicians
3. Taking into consideration instrumental's specification such a sound characteristic (dynamic capacity)
4. Imagining the target sound colour before deciding on solution of the transcription, for better representation of the final results

As we can see the process of transcription has many stages of work. From my own experience I would like to present my stages of work in the following way:

1. Listening to the recording of the original instrumentation
2. Studying the scores while listening to the same recording
3. Initial realization of the occurring problems for transcription
4. Thinking of possible solutions

5. Making attempts to play the music from the scores for violin on the flute
6. Making a first draft of transcription for the flute and remembering the flute's capabilities and limitations
7. Getting to work on writing a transcription in a music software
8. Applying corrections
9. Preparing for a concert (rehearsals, practicing) and applying small changes

During the actual work of writing a transcription using musical notation software (point number 7), I had to learn how to use the music notation software and simultaneously stay focused on writing a flute part, that would be manageable for a flutist, and also that would sound good. I had to constantly keep in mind the issues (like articulation, changes of registers, dynamics, changes chords for the melodic instrument, breathing et cetera) how to implement all this in the transcription from violin to the flute (described in details in chapter number 7).

I would like to make a note here, I have deliberately omitted problems that arise from transcriptions to other instruments as my thesis applies only to the flute chamber music, precisely to flute and piano transcriptions. That is why I am not going to discuss the problems that appear in writing orchestrations, piano reductions, jazz arrangements et cetera.

2.1.3 Examples of recorded transcriptions for flute and piano

As I mentioned at the beginning, the art of transcribing is very common in use. That is why we have a lot of well-known flutists that prepare their own transcriptions. To illustrate how common this phenomenon is, I selected three examples in the list below (all of the examples are recorded CDs and performed by flute and piano):

1. Graf, P., & Wyss, G. (1987). *Scott Joplin: Ragtimes* [CD]. Claves Records
2. Bouriakov, D., & Davis, R. (2009). *Bach, Sibelius, Saint-Saens* [CD]. Beep records
3. Øien, P., Braaten, G., & Aitken, R. (2010). Arietta & Variations [CD]. Simax.

2.2 Edvard Grieg – music and inspirations

Edvard Hagerup Grieg (born June 15, 1843 in Bergen, died on September 4, 1907) was a Norwegian composer, pianist and conductor of Scottish origin.

He studied music at the conservatory in Leipzig m.in. with Ignaz Moscheles (piano), Ernst Friedrich Richter (harmony and counterpoint), Karl Heinrich Reinecke (composition) in the years 1858-1862.

In 1863 he settled in Copenhagen, where he made friends with composers Niels Wilhelm Gade and Johann Peter Hartmann, representatives of Danish Romanticism, and a year later he founded the company Euterpe with his companions, whose goal was to support contemporary Scandinavian music.

In the autumn of 1866 he settled in Christiania (now Oslo), where he acted as a conductor, he organized subscription concerts. There he met the outstanding Norwegian playwright Bjørnstjerne Bjørnson. He spent the winter of this year in Italy and there he met Henry Ibsen. In 1868 he composed the Piano Concerto in A minor, Op. 16. In 1869, he visited Ferenc Liszt in Rome. In 1874-1875, he commissioned Ibsen to write the music for Peer Gynt's drama, from which two Peer Gynt suites were brought to his greatest popularity.

In 1880 he settled in Bergen, and then in the nearby Troldhaugen. At the time, he began great concert tours as a pianist, conductor and accompanist. In 1884, on the occasion of the 200th anniversary of the birth of the Danish poet and playwright of Norwegian origin, Ludvik Holberg, he composed another well-known work, Suite in a former style from the time of Holberg.

He was the founder of the national music school in Norway. His works are connected with literature (sagas, legends, Nordic ballad and folk poetry) and musical Scandinavian folklore. These works are characterized by lyricism and subtle moodiness (in piano miniatures close to Impressionism), as well as huge melodic inventiveness. The songs are characterized by perfect compatibility of the text and melody in accents and phrasing and rich accompaniment, with extended harmonics.

3 Method

In the third chapter I decided to write about the method of my analysis. I discuss here the problems of analysis, thereby determining the scope of my work.

Together with the description of the music analysis, I described in detail what exactly is the subject of my study and what is taken into consideration when analyzing all of the problems that occur in the flute transcription of Grieg's Sonata that I have made myself.

At the end of this chapter, I decided to write about the comparison of the instrumental features of the violin and flute. It shows the problem of different instrumental specifications based on my subjective impressions as an observer.

3.1 What are the problems of analysis?

First, I will clarify the subject of my analysis. In my paper I am going to focus on describing and analyzing all the changes between Grieg's Sonata for the violin and my transcription of this work for the flute. Based on the definition of *analysis* from *The Small Encyclopedia of Music* ("Analiza", 1981, p. 42) I will establish a scope of the research.

The analysis aims to describe and interpret occurring phenomena. With regard to music, few types of analysis can be distinguished such as an analysis of: entirety musical culture of the era, nation, country but also artistic creativity and music theory as well as individual music pieces.

Besides that, the analysis can be divided into integral and partial. The comprehensive (integral) analysis covers all the elements of the work, that is, its content and form. In my work, I will skip the analysis of the form, because it has no impact on the transcription. Therefore, the analysis in this thesis is partial focusing on the selected elements of the music piece. Precisely, to the elements of the music piece belongs: melody, harmony, rhythm, form, dynamics, agogics and timbre ("Elementy muzyczne", 1981, p. 255). However, because the harmony, form and agogics does not change throughout the transcription process, they will be skipped.

It is important to say here that I will mainly focus on analyzing issues that occur in the transcription from the violin to the flute. Those issues are described in chapter 8 and are mostly connected with instrumental specifications and capacities, such as the way of sound projection or sounding range of the instrument.

Moreover, the analysis can be done through the concept of cognition, i.e. subjective or objective analysis. It should be noted that an objective description of the content of a musical piece is possible only in vocal, dance and program music works with the composer's comment, for which Grieg's Sonata does not belong. That is why my analysis will contain subjective description of means of expression as well as my own musical impression while performing the transcription and listening to its recordings.

The final but still important subject in this paper contains a whole analysis of changes in the flute part of the transcription compared with the violin part of the original work together with its full score representation in the appendices. This allows you to easily view the entire transcriptional work performed.

Below I have placed a chart representing the analysis problems described in my thesis. Blue boxes represents the most important issues in this paper, yellow boxes are problems that are mentioned in this work, to outline the background of the Grieg's Sonata, orange boxes indicate on the type of analysis, white boxes are parts of analysis that are skipped in this thesis.

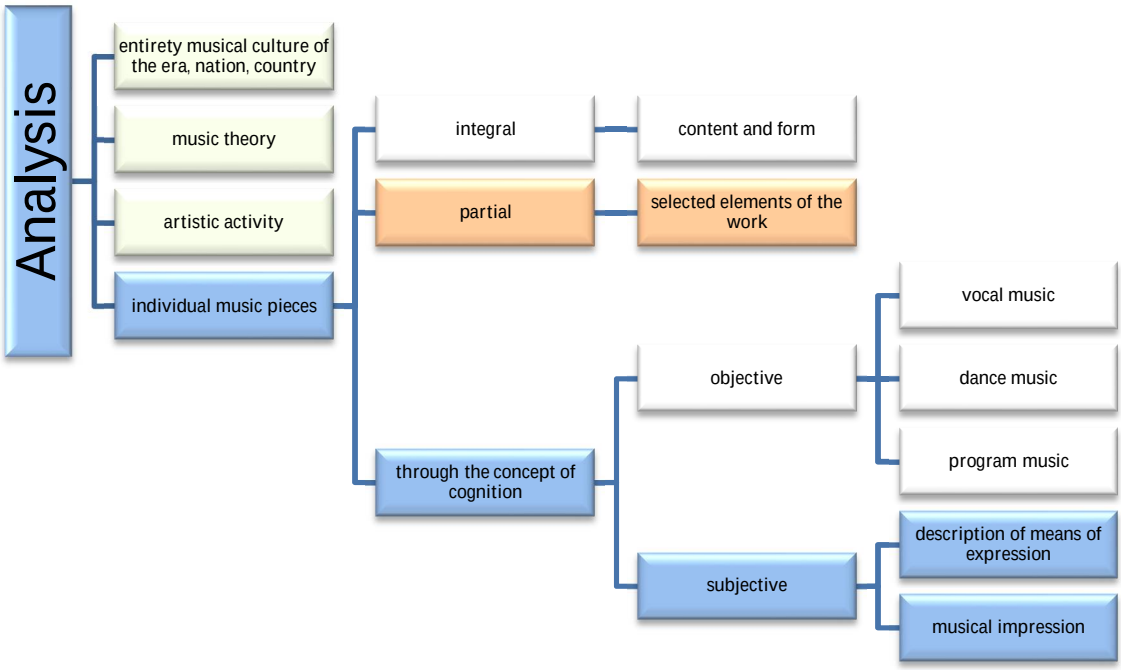

Chart 1 Systematics of music analysis

3.1 Comparison of instrumental specifications

The goal is to briefly take a look at possibilities and specifications of the flute and the violin. As well as comparing those characteristics emphasizing differences together with eventual limitations.

The flute belongs to the woodwind instruments' family in which the vibrator is a wooden reed or an edge against which the air stream is scattered. The instrument itself can be made of any material, for example wood, metal or plastic.

The source of sound in woodwind instruments are air vibrations whose frequency is regulated by covering the holes in the body of the instrument. Covering many holes at once required invention of a flap mechanism that is used in many woodwind instruments. The length of air passing through the instrument allows to produce a specific sound. Changes of registers are possible thanks to overtones, obtained by stronger air pressure. The flute does not have a resonance box, except the body of the instrument. The functions of the resonance chamber fulfill a body of instrumentalists. Head, mouth, chest are main places for strengthening vibrations.

The violin belongs to the bowed strings instruments. The sound is produced by using a bow and drawing it across the strings of the instrument creating vibrations due to friction. The vibration of the strings that comes into existence create the violin sound. The sound is strengthened by the resonance chamber of the violin where air and vibrations travel freely out from the sound holes or, in layman's terms for the violin family, the F-holes.

Below (Table 1) I have placed comparison of instrumental specifications.

Differences	Similarities
1. Construction of the instruments 2. Way of sound projection (breath versus bow) 3. Musicians' posture while on specific instrument (rather static versus dynamic) 4. Instrumental capabilities (monophonic and polyphonic instrument) 5. Way of producing articulation 6. Dynamic range 7. Sound color 8. Wider sounding range 9. Articulation markings 10. Bowing versus breathing mark9ings 11. Body of a musician as a resonance box (flute) and actual resonance box (violin)	1. Relatively similar possibilities of performing fast runs 2. Technical proficiency in performing 3. Sounding range in covered by the same registers 4. The virtuoso nature of the instruments 5. Amazing variety of the means of expression 6. Notation in the same key 7. Lack of transposition (sounding range equals writing range)

Table 1 Differences and similarities of flute's and violin's specifications

3.2 An overview of means of expression

While searching for information on this topic, I came across the two concepts that need to be explained and compared, since they seem related and almost unambiguous., I found out two related concepts. Means of expression that create a music piece and features of musical expression in performance.

What does differ them and why do I make this distinction between means of expression and musical expression? How does it relate to the analysis of transcription?

Means of expression in music are all components that form a music piece. They include rhythm, harmony, melody, dynamics, tone color, articulation and tempo. These elements are usually included in the analysis of the music piece (Toff, 1996, pp. 148-150)

On the other hand, I met with the concept of musical expression or musical expressiveness (Scruton, 2018). To further explore this, both terms can refer to the same features, however, describing the problem from another angle. Means of expression refer to the music composition and musical expression to its performance. Below I placed a chart (Chart 2) which represents the relationship between these two concepts.

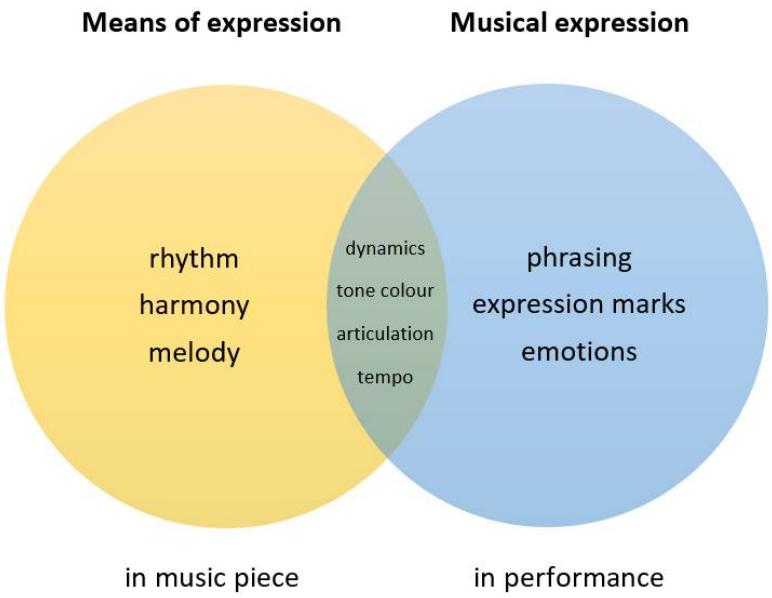

Chart 2 Means of expression and musical expression

I decided that it is important to raise this topic in the analysis of transcription to clarify what is the subject of analysis. The means of expression in a composition can be completely recognized and named (e.g. harmonic analysis, structure of a melody), whereas the musical expression cannot, because it depends on the individual perception of a musician. Even though the composer uses an expression marks, their interpretation depends on the performer. It also depends on a performance. As a performance can never be duplicated, it becomes a totally unique event, that even if recorded is impossible to ever repeat.

Below I discuss about means of expression in the context of transcription from the violin to the flute. What kind of impact do they have on the transcription from the violin to the flute? I will elaborate on these features and try to find an answer for this a question.

a. Melody

The melody is the soul of the composition. It helps to understand the mood of a work and convey feelings of sadness or joy. The melody can jump, be smooth or be uneven. It all depends on how the composers sees it.

In my transcription from the violin to the flute of the Grieg's Sonata, the melody remains the same as in the original piece. However, there are some minor changes of the configuration of passages, due to technical limitations of the flute (Chapter 4), as well as changes of octaves that gives an impression of a change of melody.

b. Tempo

Tempo determines the speed that is expressed in three basic value: slow, fast and moderate. They are marked by names that come from Italian language. For example, for slow - adagio for quick - presto and allegro and moderate - andante.

In my transcription, tempo remains the same as in the original piece. This feature also belongs to the musical expressiveness, that is why it depends on my own interpretation when performing transcription. There are some technical limitations for the flute concerning this feature. For instance, it was necessary to make a change of the sixteenth octave bowing (in Appendix A, *Complete comparison of the flute and violin part*, movement three, comment number 12), because of the fast tempo of the third movement. This technique in this tempo is possible on the violin, while on the flute is not.

c. Rhythm

Rhythm and size, as a means of musical expression, gives a specific mood and movement to the music. For instance, the rhythm can be calm, steady, syncopated or punctuated. Rhythms can imitate nature and our surroundings from life. Rhythmic value/duration is needed for musicians to determine how to play the lengths of tones. It is noted by fractions at the beginning of a music piece.

In my transcription I decided to make some changes of the rhythm, due to flute register characteristic, that is relatively quiet in the lowest register of the flute. For example, in the *Complete comparison of the flute and violin part* (Appendix A), comment number 5, the exposition of melody was applied, instead of remaining the tremolo's sound effect.

d. Harmony

Harmony in music sets the direction. If it is minor, it usually evokes emotions sadness, thoughtfulness, nostalgia, maybe even anger. While a piece set in major tends to mean fun, happy, maybe even pure music.

In my transcription the harmony remains the same as in the original work. The only change that occurs is changes of the register (usually an up octave). It does not have any impact on the harmony, but the color effect.

e. Timbre

Timbre is the color of sound created by a vibrator and resonator. Each instrument, and voice, has its own version of timbre and the ear can usually differentiate between these. For instance, without looking, one could easily hear the difference between a piccolo flute and a tuba. However, while each voice tends to have a unique timbre, most instruments when played professionally, for instance, two symphonic trumpet players tend to have very similar timbres.

In my transcription timbre obviously changed, as it is a main idea of writing transcription. Flute belongs to the instrumental group of woodwinds, whereas violin to the string, bowed instruments. The sound projection is totally different, therefore the timbre changed completely.

f. Registration

Register music is divided into low, medium and high, but it is important to direct the attention of musicians performing a melody or expert, study the work.
Such means of musical expression as intonation, stress and pause make it easy to understand what the composer wants to say.

4 Analysis and interpretation

The chapter titled *Analysis and interpretation* discusses a main part of the thesis, which is analyzing the transcription that has been made and interpreting the obtained results.

In this chapter I will write about all the selected issues in transcribing from violin to flute based on my own transcription of the Edvard Grieg's Violin Sonata No.1, Op.8. Detailed analysis of the problems allowed me to deeply understand what kind of solutions have to be applied in order to prepare a transcription from violin to flute.

To finish, I have placed an overview of the complete analysis of the transcription with summary. It includes description of all the general problems together with their solutions. In addition, I have written an extract of the comments from the complete analysis that is attached as a score of the flute and violin part in the appendix.

4.1 Issues in transcribing from violin to flute on the example of Violin Sonata No.1, Op.8 by Edvard Grieg:

In this chapter I am going to present issues that occurred during my work on the transcription. I have divided them in 10 subsections, which give me a good structure and framework. However, during the whole process of analyzing, I have discovered that I could use the same examples to describe a few different problems in the music piece. That is why I decided to choose the best illustration of each problem so as not to have multiple examples in every category. Description of each problem will occur in the following way:

1. Range – sounding capacities of the flute and violin, comparison, sounding range in the Sonata
2. Dynamics – volume used in the Sonata, perception of dynamic for the flute and violin
3. Register characteristics – based on instrumental specifications, perception and actual possibilities
4. Technical limitations – chords, fast passages, large interval jumps
5. Articulation – pizzicato, bowing,
6. Special techniques – vibrato, harmonics, pedal note,
7. Timber – comparison of perception, actual sound shape in physics
8. Breath versus bow – additional aspect of playing on the woodwind instrument, change in character of Sonata
9. Polyphonic versus monophonic instrument – changes of chords to grace notes, attempt of playing harmonics
10. Transposition – rewriting of violin part including solutions from previous issues, description of a proper notation

4.1.1 Range

It is important to get to know the capacity of instruments before transcribing music from one instrument to another. In my research I focused on the comparison the flute and violin's nature. For any average listener, these two instruments differ from each other very much. The question is how much they differ from each other and what makes them different? Taking into consideration that specific features of the instrumental capabilities can give us precise answers. One of the features is *range*. In general range is the area of variation between upper and lower limits on a particular scale ("Range", 2018). The first thing that comes to my mind is that range is a distance between the lowest and the highest pitch the musical instrument can produce. However in music, range applies to few different features that we can measure.

We can divide the musical range into five groups that have quite different meanings: sounding range, written range, designated range, duration range and dynamic range. The flute and violin belong to the group of instruments in which the sounding range equals the written range, meaning that the flute and violin sound at the written pitch. In both cases the notation of the music relates to the heard sound (Blood, Music theory online : musical instrument ranges & names, 2017). We can notice here that transcribing a piece of music from a violin to flute avoids the problem of transposition, which occurs when musical instruments are transposing instruments, such as the Bb Trumpet, Eb Alto Saxophone or the F Horn. An example would be when the Eb Alto Saxophone sees a written C on their page, the sounding pitch that will follow is an Eb in regards to C instruments and the piano (Blood, Music theory online : score formats; How to Write Parts for Transposing Instruments, 2017). With this in mind, arranging a piece of music for the flute from violin seems as simple as crossing off the name violin, replacing it with the name flute and then presenting their transcription. And while this does appear to be accurate because it is quite easy to transpose music from the violin to the flute, the fundamental problem is the fact that the arranger must find solutions for other problems like multiple means of expressions in both instruments. Here the very first problem is sounding range.

Violin has much broader sounding range than flute. Violin sounding range for a professional musician is G3-A7. Whereas the concert flute sounding range also for a professional musician is C4-D7 (Blood, Music theory online : score formats; Chart of

Sounding Range and Clefs Used, 2017). Which gives us (in the violin) forth below and sixth over the flute sounding range. Even if we accept this data as our starting point for the preparation of transcription, it should be remembered that different sources give a different span of a sounding range for instruments. This is due to the skills of the musician as well as the technical capabilities of the instrument. For instance, many modern flutes have an additional key for B3 which is below the standard flute sounding range. It requires a so called B footjoint attached to the instrument instead of the usual C footjoint. However, as an arranger we are obligated to check all the possible difficulties for musician. That is why I would suggest to write an optional version for a performer in particular cases or to consider transposing B3 to the upper register due to other factors like the lower flute's dynamic range in the first register.

As we can see our first factor in transcribing a violin piece to a flute piece could confuse anyone who would like to carry out such a process of transcription. For me as a flutist it is incomparably easier because of my own practice, knowledge of my instrument's capabilities and performing experiences.

Having briefly described the overall problem of sounding range let's take a look at the transcribed Grieg's sonata. In the first movement we have an amplitude of sounding range from G3 to G6. As the upper limit of the sounding range is not making any trouble for a flute player, we have to take a closer look at the lower limit. First tone placed below the flute's sounding range occurs in letter 'B' in bar number 49. It is a quarter-note A3 bowed to an eight G3. (Figure 1)

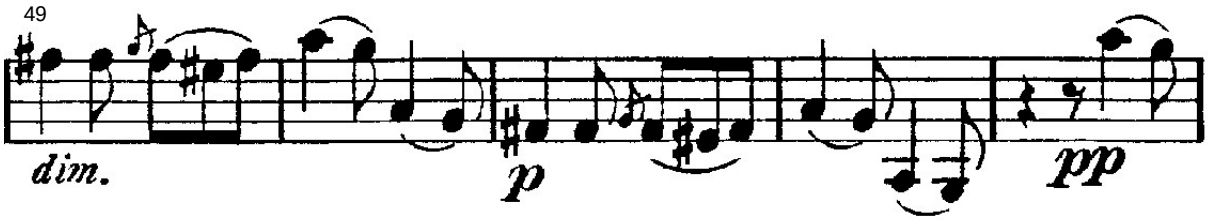

Figure 1- violin part, first movement, indication of bar number 49

To solve this problem it seems to transpose up an octave the A3 and the G3. However we have to consider the meaning of the overall musical phrase at this point. Logic tells us to do the following things. To keep this meaning we have to transpose up an octave the whole

bar number 49 (Figure 2) because the last repetition of this figure (quarter-note bowed to eight-note) appear in fourth octave after repetition in fifth octave.

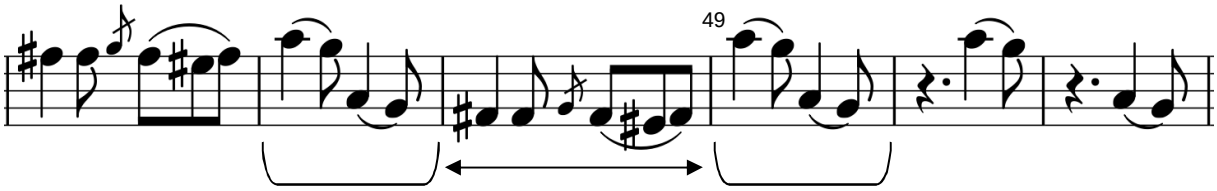

Figure 2 - flute part, first movement, transposition in bar number 49

If we apply this solution soon it will turn out that we did not take a look at a phrase that occurs before our problem. In bar number 47, we would have exactly the same bar after applying an octave transposition in bar number 49. Going back to the original scores, we have to notice that Grieg wanted to differentiate those phrases by using lower octave in bar number 49. That is why in my final transcription for the flute, I made changes in three bars 49, 50 and 51, by keeping original notes in first half of bar number 49, then reversing transposition (up, down, up an octave) in the following bars.

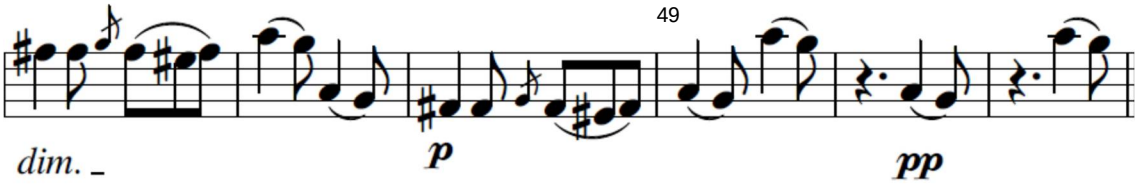

Figure 3 - flute part, first movement, final transposition in bar number 49

Second problem of the flute's sounding range in the first movement occurs in Andante. (Figure 4)

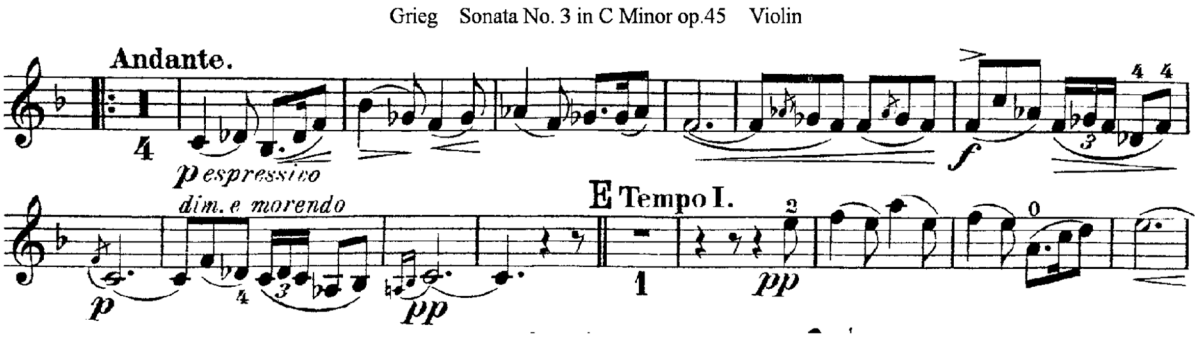

Figure 4 - violin part, first movement, Andante

To maintain the meaning of the phrase I decided to transpose the whole Andante up an octave for the flute part (Figure 5). It is necessary to keep the melody in the same shape.

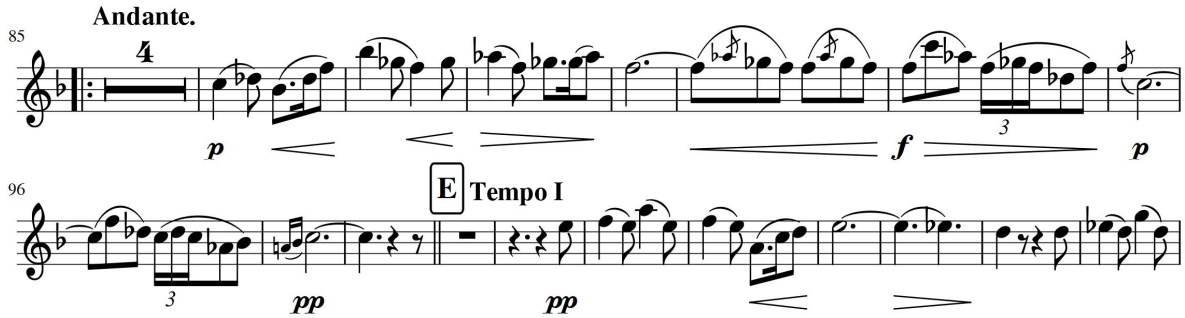

Figure 5 - flute part, first movement, up an octave transposition of Andate

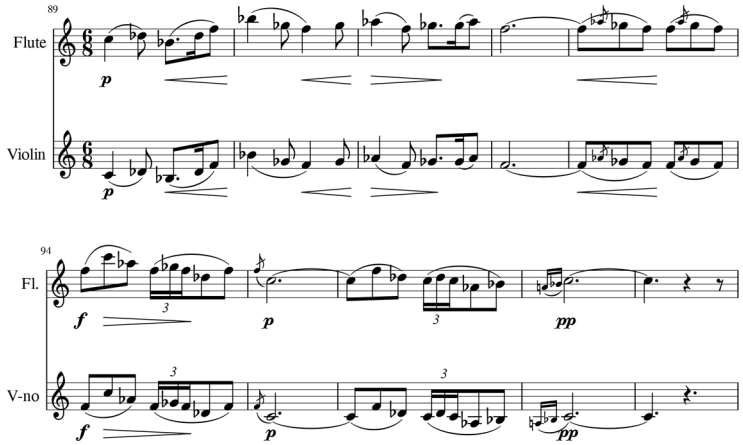

Figure 6 - comparison, flute and violin, Andante

After that in bar 101 of the first movement we have a scale going downwards. As we can see the main problem is flute range in bar number 112.

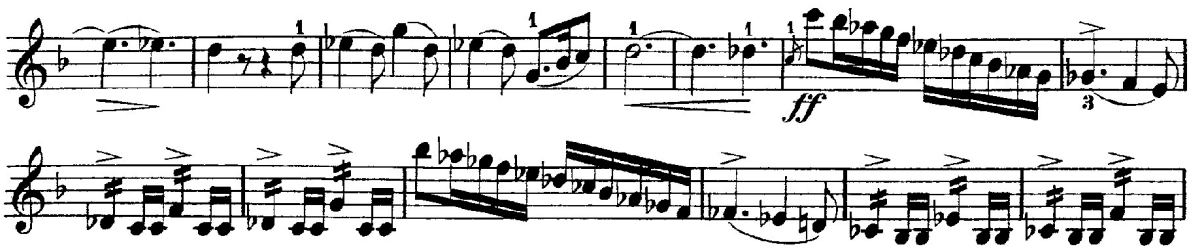

Figure 7 - violin part, bar number 112 and further idiomatic part

As for this problem I have decided to transpose a scale an up octave for the flute, which gives much more expressive character, it is better to hear over the rich piano texture.

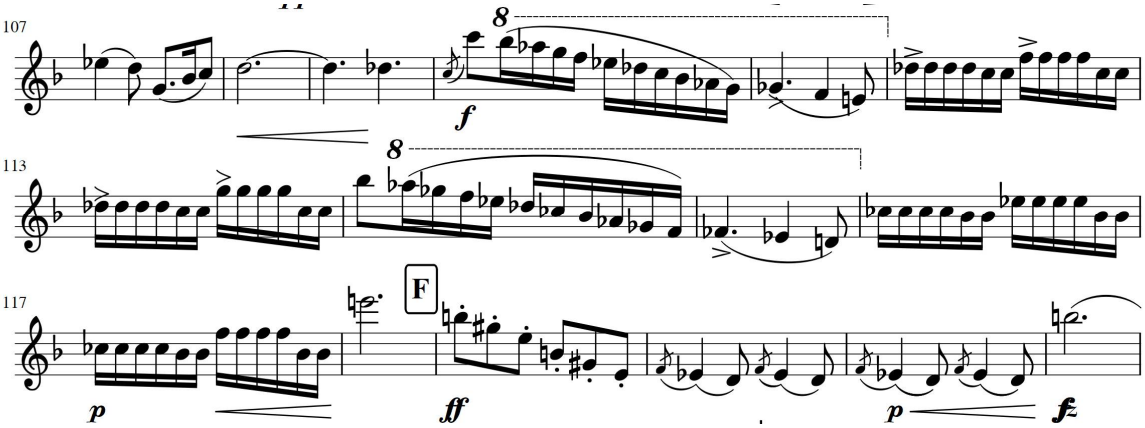

Figure 8 - transposition for the flute part solves range problem and audibility of the flute over the piano part

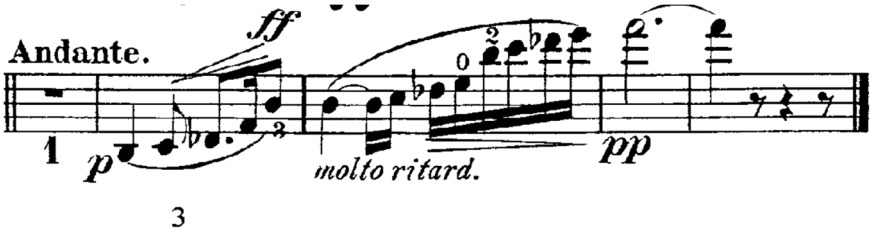

Figure 1 Range

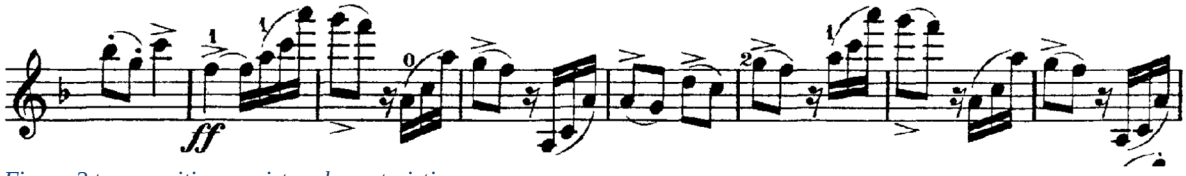

Figure 2 transposition, register characteristic, range

4.1.2 Dynamics

First, at the beginning of this section it is necessary to clarify the dynamic concept, which will justify my further interpretations regarding this subject of the study.

Dynamics is a term that can specify two separate issues. One of them concerns musical elements in the theory of music, the second one is a term used in acoustics.

Dynamics as one of the elements of the musical work was introduced to the theory of music by Hugo Riemmann in his book *Musikalische Dynamik und Agogik*, Lipsk 1884. This term used in this sense is divided into two parts: external and internal. External dynamics is the strength of sound, resulting from the strength of the sound's stimulation (for example strength of sound projection by the musician). Internal dynamics results from the structure of sounds occurring in a musical piece, i.e. intervals.

Dynamics as a term used in acoustics, refers to the amplitude of the sound intensity possible to obtain in a given device, or a given musical passage and is expressed in decibel. It is also associated with the threshold of hearing ("Dynamika", 1981, pp. 236-237).

This division is an extremely important element in the subject I am discussing. Below I have placed a chart (Chart 2) that shows systematics of the *dynamics* term.

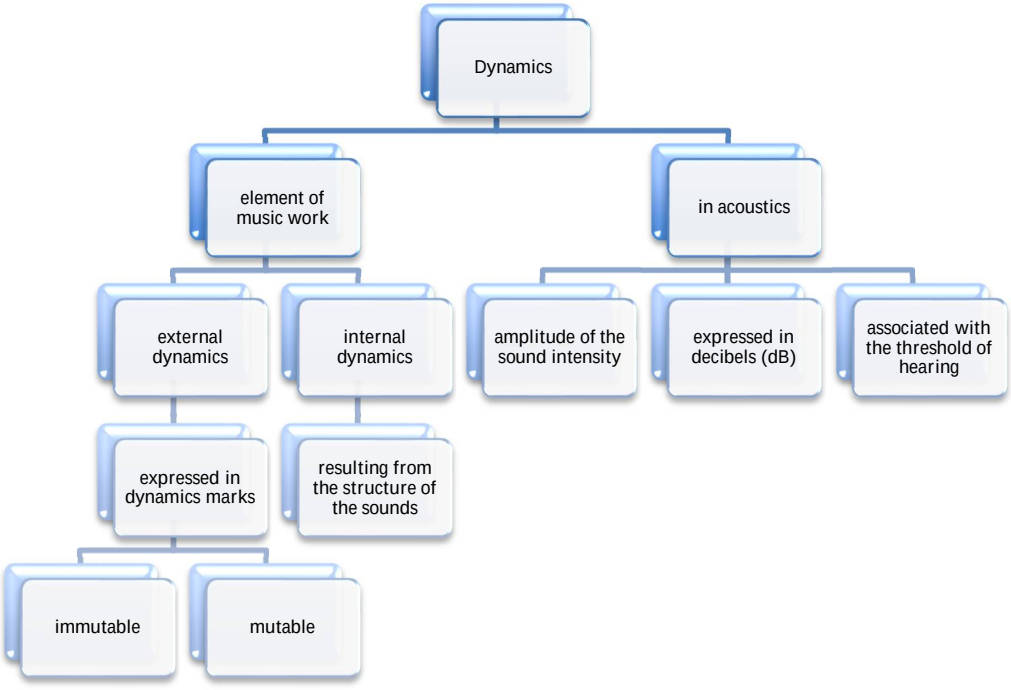

Chart 3 Systematic of dynamics term

For this analysis I decided to focus only on two aspects of dynamics: an overview of external dynamics and importance of dynamics in transcription from violin to flute.

a) External dynamics

After this introduction, which presented complexity of the *dynamics* term and its meaning used in various contexts, I would like to refer it to the topic of transcription from violin to flute.

At this point I will start from the dynamics as a term that occurs in the music theory. As it is already known, dynamics is one of the elements of the musical work determining the strength of the sound.

In the midst of many different shades of sound we can distinguish two basic dynamic: loud and quiet. They are marked with letters *f* (forte) and *p* (piano) from Italian words. Both shades occur in several degrees of intensity and are shown below in the table (Table 3). It has to be mentioned that there is only a small difference in loudness between *mf* (mezzo forte) and *mp* (mezzo piano). These dynamics marks belong to the immutable (stable) dynamics.

Italian name	meaning
fff (forte fortissimo, fortissisissimo)	as loud as possible
ff (fortissimo)	very loud
f (forte)	loud
mf (mezzo forte)	quite loud
mp (mezzo piano)	quite quiet
p (piano)	quietly
pp (pianissimo)	very quiet
ppp (piano pianissimo, pianisssissimo)	as light as possible
(quasi) niente	(almost) silently

Table 2 Shades of the 'loud' and 'quiet' dynamics

Besides that, the entire music piece can be composed in the same dynamic shade or the dynamics can be variable over time. Dynamic changes may take place gradually (presented in Table 3) or can be rapid (Table 4). They are marked graphically or in words.

Italian name	Meaning
crescendo	a gradual increase in the dynamics of sound
più forte	louder
diminuendo (or decrescendo)	a gradual decrease in dynamics
più piano	quieter
al niente	decrease of dynamics until the disappearance of sound

Table 3 Marks of the gradual dynamics changes

Sudden dynamic changes, often limited to one note, are marked with an accent, expressed graphically or verbally.

Italian name	meaning
subito forte	suddenly loud
sforzato, sforzando (abbreviation: sf)	Accenting
subito piano - suddenly quiet	suddenly quiet

Table 4 Marks of sudden dynamic changes

b) the importance of dynamics in transcription

After this short overview of the external dynamics, I would like to discuss its impact on the transcription. Both the violin and the flute have the same capacities of producing all kind of dynamics, however their execution will obviously differ. Even if the sound produced by the violin has the same volume as the sound produced by the flute, an overall impression of it perception will not be the same. It is a result of fewer aliquots that creates the flute's sound. Therefore, soft timbre of the flute seems quitter than the timbre of the violin. The flute together with rich piano texture of the transcription may turn out too soft and it can create an impression that it disappears, while for the violin the music piece is well balanced.

Knowing this relationship, I had to consider this issue in preparing my transcription. Even though that most of musical instruments are characterized by the ability to produce sounds of different volumes, it is important to note that they are not equal. The choice of sound intensity depends largely on the interpretation and technical skills. For example, the contrast between *pianissimo* and *pianississimo* requires good control of the instrument and is extremely difficult for beginner instrumentalists. Likewise, the extraction of *forte fortissimo* often requires the use of considerable force, but while maintaining the musical timbre still within the perception of music.

As we can see both dynamic marks and the way of their implementation are very contractual. In addition, it should be noted that the performance of the same dynamic markings on the flute and on the violin may be radically different in perception, due to the different sound colors of these instruments. That is why considering dynamic shadows for the flute and the violin I will use my subjective feelings.

In my transcription from the violin to the flute I made minor dynamics changes. The main reason for applying dynamic changes (e.g. additional accents, changes from *mezzo forte* to *forte*, in general louder dynamics) was a soft flute's timbre and very thick piano texture. These two factors combined witch each other imposed a dynamic change in the flute transcription. As I mentioned before, the flute's timbre compared to the violin's is more delicate and in order to get on the top of the thick piano texture it requires more strength in sound projection. However, it is important to emphasize that changes of dynamics they were not intended to change the character of the Grieg's Sonata. On the contrary, they were helping to emphasize it.

4.1.3 Register characteristics

Register in music occurs in various meanings. It can mean a segment of the scale of a musical instrument or a human voice of a specific color. Typically, five registers are distinguished: highest, high, medium, low and lowest. These differences are best audible in woodwind instruments. In stringed instruments, the division into registers results from differences in the sound of individual strings. You can talk about, for example, the melody in the high register.

In relation to organs register a group of pipes with similar structure and sound, also covering a given fragment of the scale, the so-called voices Two registers are distinguished in the human voice: chest voice (lower, "dark") and head voice (higher, "bright"). Here also the differences are well noticeable and this is due to the construction and operation of vocal cords, which is an individual feature of a given vocalist.

However, let's focus on register characteristic of the flute and the violin.

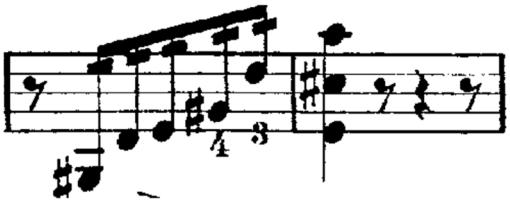

Figure 3Range, Register characteristics, technical limitations chords

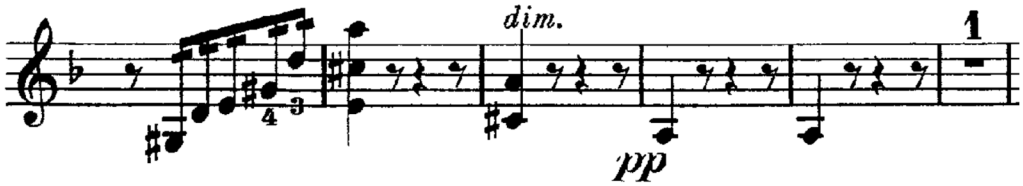

Figure 4 Range, Register characteristics, technical limitations chords dyad

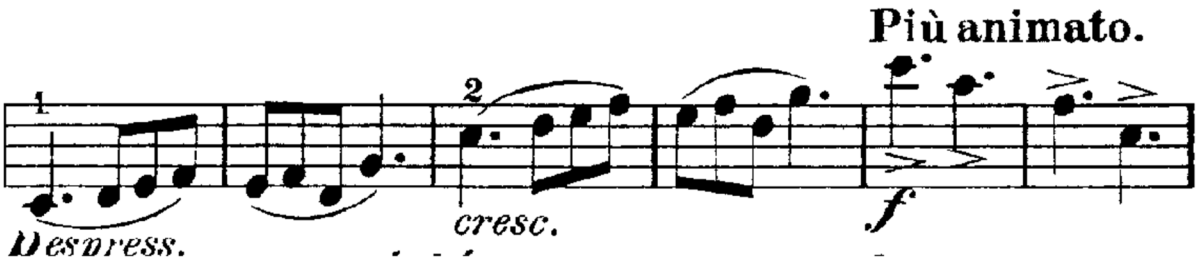

Figure 5Register characteristic

4.1.4 Technical limitations

Taking into account the technical limitations of the flute and violin, it should be stated that they result from previously discussed problems. A completely unlike construction of these instruments, the method of sound extraction, also the technique of playing these instruments is significantly different.

Below Figure 7, Figure 8, Figure 9, Figure 10, Figure 11 and Figure 12, show issue of technical limitations for the flute with a short description of the problem.

Figure 7 shows the fragment in which chords are the main problem. Even though it is not possible to play the whole chord on the violin (only two strings at the same time, that makes dyad and additional basic note, performed as a grace note) this sound effect cannot be performed on the flute. The only way of imitating this effect is replacing those chords with grace notes.

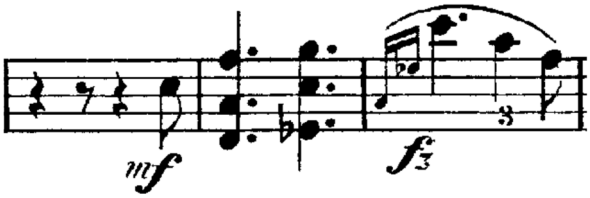

Figure 6 Technical limitations, chords

Figure 8 shows the same problem of chords, however on the violin four notes sound like an arpeggio. The amplitude between the lowest note and the highest is too big for the flute to perform. To make it possible to play on the flute, the arpeggio has to be omitted, or replaced with two grace notes.

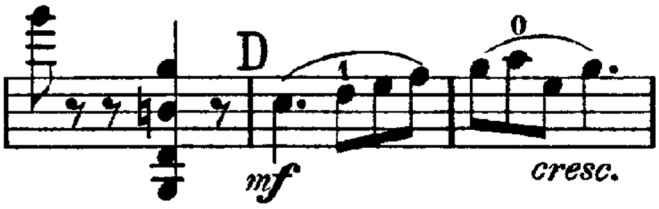

Figure 7 Technical limitations, chords, and Range

Figure 9 shows dyads in the violin part that occur together with a tremolo. For the flute dyads have to be ommited

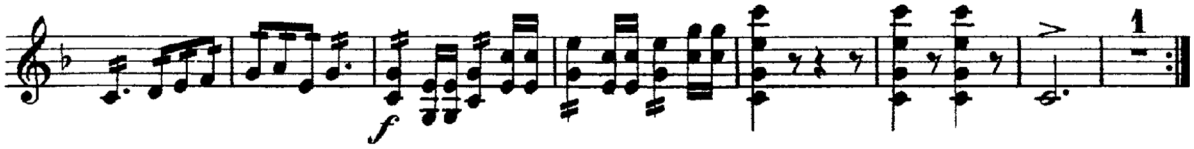

Figure 8Technical limitations (chords, dyads), Register characteristic, Range,

Figure 10 shows tremolo in the violin part that occur in the low register. Even though some still belong to the sounding range of the flute, the flute's timbre in this register is too soft to be on the top of the thick piano texture. That is why, this fragment has to be transposed an up octave for the flute.

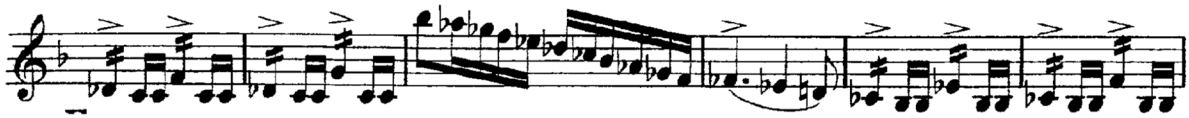

Figure 9Register characteristic, Range

Figure 11 shows analogical problem to the problem that occurs in the Figure 9 and Figure 10.

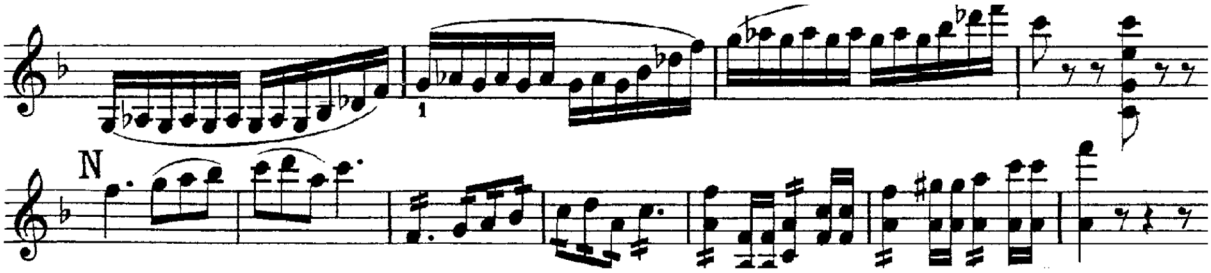

Figure 10Technical limitations, range, register characteristic, dyads

Figure 12 shows chords and dyads that has to be omitted for the flute part.

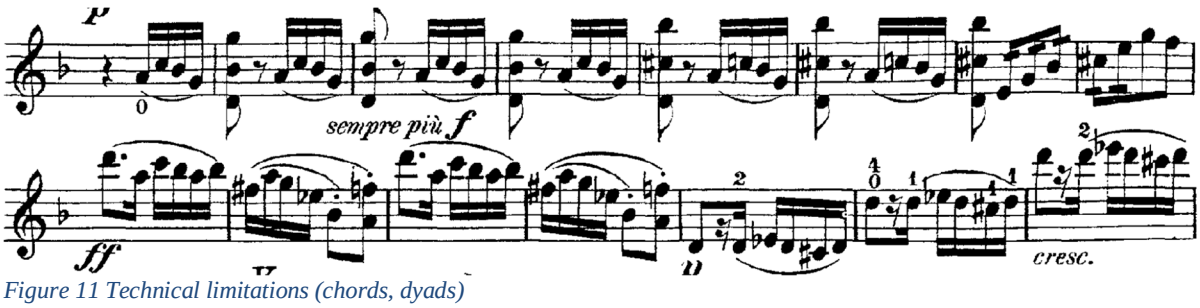

Figure 11 Technical limitations (chords, dyads)

4.1.5 Articulation

Articulation is a very important part of a musical piece. It brings out the character of music because it indicates a way of sound production. For instance, this means that musicians know the approximate length of the tones, the technique they should use to perform a tone, its strength and knowledge of a traditional meaning of the phrase.

Bowing is extracting sound from a string instrument by drawing the bow over the string. The use of the bow is closely connected with the articulation and can be varied. Therefore, a series of signs and expressions, such as up bow and down bow, has been introduced with great detail. In orchestras, establishing the same string motion for the whole group of performers is usually entrusted to the concertmaster. There are two basic ways to pull the bow: from top to bottom (French tiré, German: Herunterstrich, incl. Arcata in giù), that is from the carafe to the head and from bottom to top (French: poussé , German: Hinaufstrich, owner: arcata in su), that is from the head to the carafe. The first way allows a stronger attack of the sound. The method of running a bow and the execution of a single sound or a few sounds in one stroke is closely related to the articulation. In the terminology of playing stringed instruments, various definitions and technical-articulation and execution markings are used.

Here are the most important:

Legato - marked with a bow over a group of notes, always performed with a single stroke of a bow; the number of notes per stroke is defined by the arc

Détaché - a name generally used for staccato strings adhering to the string, I change on every note. For the détaché designation, no special mark is used; when individual strokes are to be long, horizontal lines (le grand détaché) are placed over the notes. Détaché is used when making a series of notes with the same rhythmic value at a moderate rate

Martelé, martellato - made with single, short strokes of a bow

Sautillé, spiccato, saltato - marked with dots over notes, made with the middle part of the bow, each note with a separate stroke, the bow does not stick to the string, but slightly bounces

Jeté, ricochet, gettato - consists of performing a few sounds of staccato with one stroke of a strand that is elastically thrown onto the string, which "bounces" several times. Jeté means dots over notes connected by an arc

Louré - a long and heavy staccato made in a one-sided intermittent bowstring. It is marked with dashes above the notes connected by an arch

Staccato - performed in one but interrupted movement of the bow, marked with dots over the notes connected by an arch

Flutter la corde - soft, gentle stroke of the bow, marked with dots over the notes connected by a bow

Con legno - striking the strings with a bow

Tremolo - fast, short variable strokes in order to repeat the sound repeatedly

Ondulé, ondeggiando - quick repetition of the sound with an intermittent pull of the bow in one direction (nowadays almost not used)

Flautando, flautato, sul tasto, sulla tastiera (incl.), sur la touche (fr.), and Griffbrett (germ.) - running the string just above the stringer (griffin). Sounds extracted in this way have a matte, dark color, similar to the sounds of the flute

Sul ponticello, au chevalet (fr.), am Steg (German) - keeping the bow at the stand; used to achieve a bright, metallic color

Pizzicato, [on], pizz shortcut, tweaking, jerking; in string - instrument games, a clue to extract sound not with a bow but to tug the string with your finger, just like in pulled instruments, like a guitar. Pizzicata used for the first time R. Keiser in the opera Adonis (1697), later G. F. Händel (operas Agrippina 1709, Il Pastor fido 1712). N. Paganini also made pizzicato with his left hand while using the bow with his right hand.

Figure 13 shows the only special technique of the violin that Grieg used in the *Sonata.* I can be imitated by the flutist, using special type of light thounging.

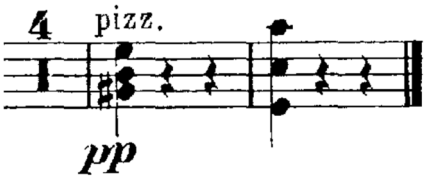

Figure 12 Technical limitations (chords)

4.1.6 Special techniques

In *Violin Sonata No. 1 in F Major, Op. 8* by Edvard Grieg for the violin and piano, we can distinguish few places where Grieg decided to use some special techniques. One of the most interesting technique occurs in the second movement in letter C. Here we have a phrase modulation. The composer highlights new ideas but changes the tonality form from A minor to A major. In this part, the violin starts to play an interesting melody. But the average listener is attracted by something new and unexpected. Their exceptional impressions are attracted by the folkloric character of this fragment. It is all caused by the use of a bass note which we can hear played by violinist at the same time when playing a melody. This special technique is called a drone and it plays a role of a primitive accompaniment. It can appear as a fifth pure and it is basically a permanent, long sound, using basis harmonic tones, not necessarily played by the same instrument. Drone also means a part of a musical instrument that produces that constant, unchangeable sound, for instance one or more drone pipes in bagpipes, musette or bordering in the crank lyre. Also, the theorbo has several drone strings in the bass register. This effect occurs in a folk music of southern Slavic, Caucasian peoples and peoples of Central Asia, East Africa and South Africa, also in some forms in French and English music and professional music of the 12th and 13th centuries as well as used by composer over the next centuries.

Below (Figure 10) is an example of a drone used by Grieg in the Sonata. I had to face this problem and consider possible solutions to the fact that the flute is a monophonic instrument. It is common musical knowledge that flutists cannot perform exactly the same sound effect. However, we can try to imitate the drone by replacing some of the bass notes as a grace notes and playing the other bass notes possibly the longest as imaging imitation of the drone.

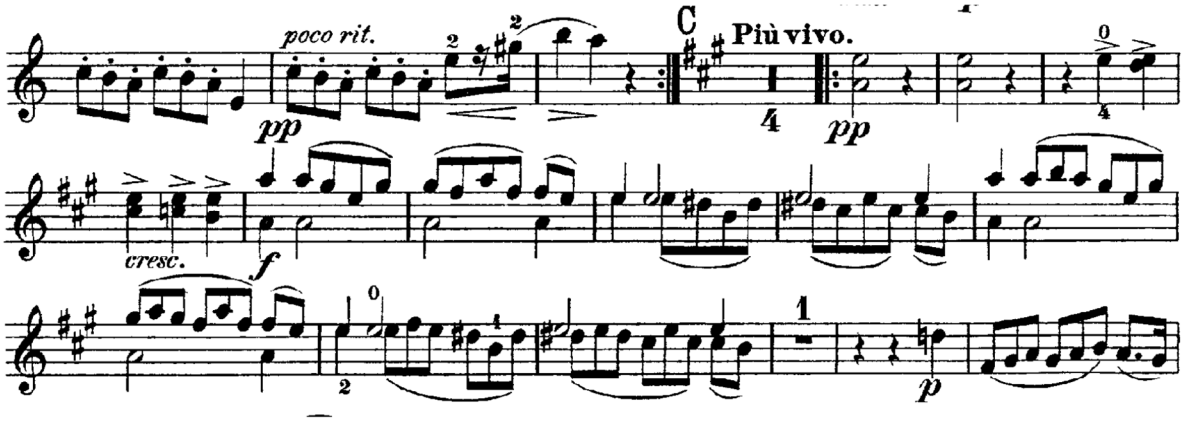

Figure 13 Special technique, Technical limitations (chords) dyads, DRONE

Second example in this section of special techniques occurs in the third movement of the Sonata (Figure 15). It is not really a special technique but a violin's instrumental specification. For violinist it is easy to play fast large interval jumps due to use of a bow and position of the four strings – G, D, A, E. Thanks to this, the musician can do a very quick movements between the strings which for an observer looks like paddling.

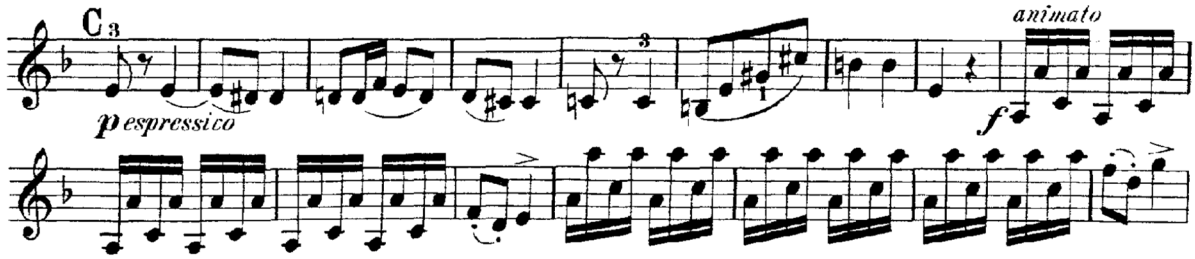

Figure 14 Special technics, Range, register characteristic, technical limitations

For the flutist who can only use harmonics for obtaining a sound in another register, this fast octave interval jumps are impossible to perform. I had to find out a solution that would be the most suitable for the flute player as well as for an overall effect that Grieg wanted to achieve. So in this particular fragment I had to change a tone setup and transpose this fragment to the higher octave. For more fluency I have decided to add an articulation, two eithts bowed and two next dotted. The final result is presented in Figure 19.

As the third example of special techniques I want to write about is pizzicato (Figure 12). I have described it is also in section of articulation. Although I think it is good to point out is again and mention that this is possible to obtain only on the violin. The violinist has to delicately or decisively tug the strings. Flute can only try to imitate this specific sound effect by special technique of using a tongue and an air stream. In our example I have changed chords into grace notes for the flute and marked the top note with a dot for a staccato (Figure 13).

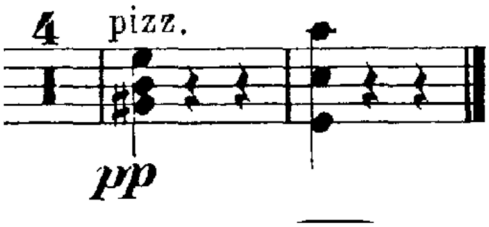

Figure 15 Technical limitations (chords)

4.1.7 Timbre

One of the fundamental changes in a piece of music from a transcription of violin to flute is timbre. These two instruments belong to two different groups of musical instruments. Considering the diversity of these instruments, undoubtedly the final shape of transcription contains in itself an inevitable change of the original sound impression. To better understand the subject, let's start from the definition of timbre.

Timbre is the overall color of sound. It is one of the basic sound sensory features, which allows for classification of sounds in terms of their quality, for example sharpness of sound, brightness, sonority. Timbre also allows for different types of distinguished sounds despite their equal pitch, volume and duration. Due to the multidimensionality of the timbre, which can be sharp, bright, and rough at the same time, a single quantitative scale cannot be created. The color of sound depends to a large extent on other sound sensory features. From an acoustic point of view, the timbre depends on the audible spectrum of sound. That is, from the spectrum of sound, taking into account the properties of hearing and in particular the structure of the sound spectrum, its width and shape, variability in time and position on the frequency scale. The intrinsic parts in creating the timbre are formants. ("Barwa dźwięku", 1981, p. 86).

Formants are *the range and number of partials present in a tone of a specific instrument, representing its timbre.* ("Formant", 2018) Formants are the frequency ranges of sound in which the fundamental tones are particularly amplified. Central frequency of the formant is fundamental frequency. The sounds of individual musical instruments are characterized by few permanent formants that make them recognizable.

This short description allows for an easier acquisition of a complex subject. From the scientific point of view, we can compare the spectrum of the sound of the violin and the flute. Their sound spectrum depends on the method of sound producing. The main difference in sound projection of musical instruments compared to the rest of natural sounds is a much better shaped spectrum of sound, because of specific way of sound production. While the typical sounds of nature - e.g. leaf noise, stork clatter, lightning strike etc., most often contain a chaotic mixture of tones, the sound of the violin or the piano has the so-called discreet sound spectrum.

And although most instruments produce several tones at a time, they are not thousands of tones, as is the case with other sounds. In addition, the tones created by the instruments are in a fairly simple relationship - their frequencies are usually multiples of a certain fundamental frequency.

As a result for these musical sources, the pitch of the sound can be well defined. That is why musical instruments characterize with a specific spectrum that is easy to identify. This is a result from their construction - in the case of the majority of them; the decisive element in the properties of the sound projection is relatively simple: one dimensional. In the case of a violin it will be a string.

In wind instruments like the flute, in turn, the sound is controlled by a closed air hole in the pipe. And here too, one dimension counts - the air column is thin and long - its transverse dimension is much smaller than the length and therefore has a secondary effect on the sound (Dyszyński, 2018).

4.1.8 Transposition

Transposition is the rewriting or performance of a musical composition in a different key to the original one. However, in the case of a transcription of a work for another instrument, this is a procedure used to adapt the work to the scale of the new instrument. The transposition concerns not only the change in the pitch of sounds, but also changes in the timbre of sound, especially when using a different register. ("Transpozycja", 1981, p. 1009)

In Grieg's Sonata, there are several places where the use of transposition had to be done, because of the sounding range of the flute as well as technical limitations.

I will focus on describing a few the most personally interesting places. I chose these examples for their clear and easily recognizable change in the Sonata when comparing the original work to my transcription. Besides that, other transcriptional changes are idiomatic. To those, I will describe here, such as a reprise or any similar place that transposition was necessary.

First, fragments occur in the first movement of Grieg's Sonata. In letter F, where the *piu animato* begins (Figure 20).

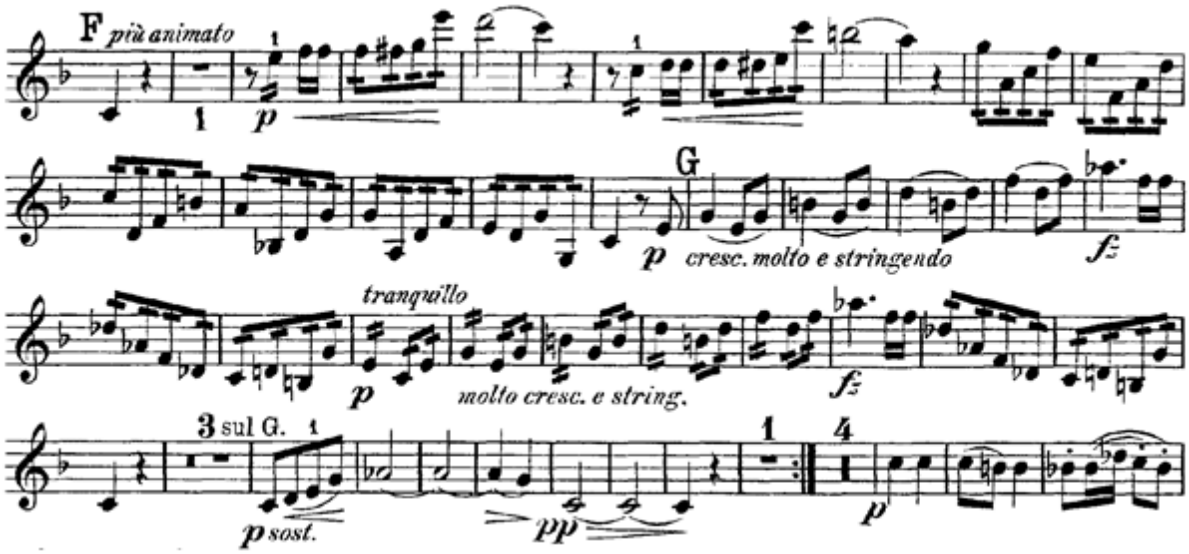

Figure 16 transposition, technical limitations, range, register characteristic

Second, an interesting place occurs in the third movement (Figure 21). It was necessary to transpose the entire musical thought up an octave.

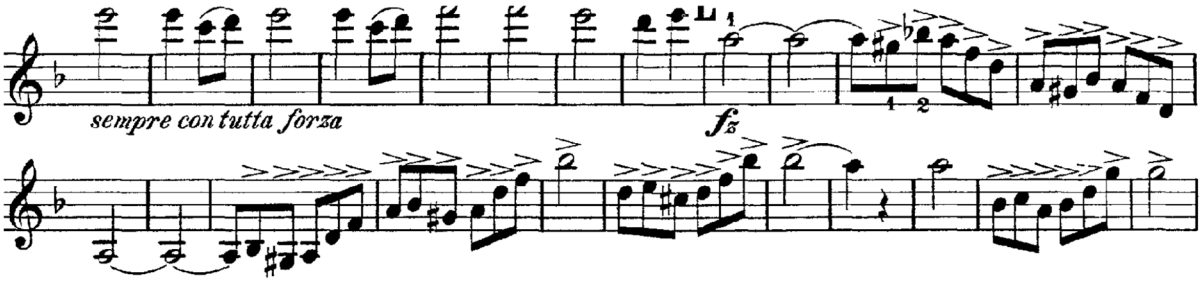

Figure 17 Transposition, range, register characteristic

The third problem as illustrated in Figure 22.

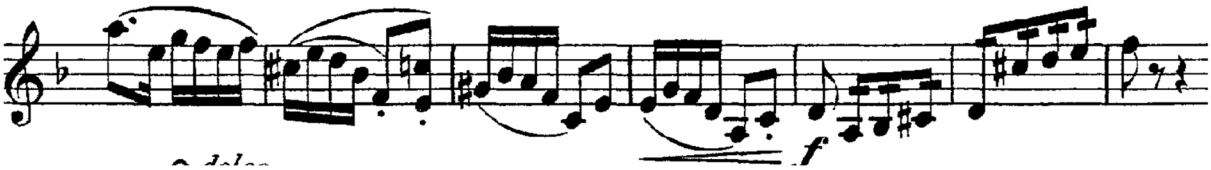

Figure 18 range, register characteristic, technical limitations (chords, dyads)

The fourth problem as illustrated in Figure 23.

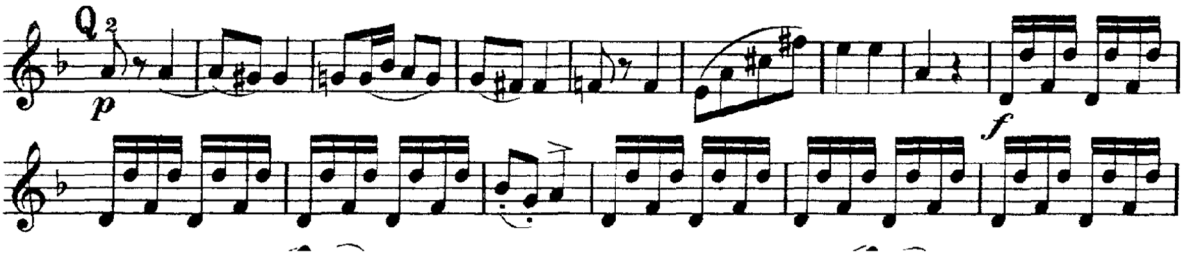

Figure 19 technical limitations, special techinique, range, transposition, register characteristic

Transposition as an inevitable element of a transcription from the violin to the flute, seems to be a neutral factor in overall outcome. However, change of the register (up an octave) has an impact on the tone color. That is why, as a result of this process, the outcome is slightly different in a character of musical phrase and possibly in a meaning.

4.2 Complete analysis of the transcription

Edward Grieg: *Violin Sonata No. 1 in F Major, Op. 3*

Complete comparison and analysis of the flute and violin parts

in the flute transcription of the sonata by Katarzyna Kaja Kaminska

General solutions to problems:

- Range:

  Notes that occur below the flute's sounding range are transposed up an octave all together with the whole musical phrase; In case of notes below the flute's sounding range in chords, they are omitted
- Dynamics:

  Preservation of the original violin's dynamics, however the general outcome differs from the original violin's volume range due to the flute's instrumental specification, softer sound, different timbre, different articulation possibilities, lack of polyphonic texture, it results in a more delicate musical expression
- Register characteristics:

  The violin's first register gives the impression of much stronger and louder sound because of its timbre and instrumental characteristic. That is why some of the phrases are transposed up an octave in the flute's part, the flute sound is too soft in the first register for it to be on top of very thick piano texture
- Technical limitations:

  The violin's dyads and chords are replaced by grace notes or omitted. Some passages are converted for the flute's part so they can be completely idiomatic (eg. comment 31)
- Articulation:

  There is an attempt to imitate violin articulation, however an outcome is different due to instrumental specification. Keys instead of strings give another outcome
- Special techniques:

  There is an attempt to imitate every special technique
- Timbre:

  To keep the balance between the solo instrument part (flute) and the piano part in volume, range, and sound sustainability, some fragments are transposed up an octave.

The violin's polyphonic texture gives richer resource of means of expression, while the flute's monophonic melody results in a softer sound effect outcome

- Breath versus bow:
  Omission of violin's tremolos or its imitation
- Polyphonic versus monophonic instrument:
  Omission of chords or dyads or replacing them with grace notes
- Transposition:
  The need to transpose notes that are below the flute's sounding range up an octave or omission of those notes in the flute part when they occur in dyads or chords

Summary:

All of the described problems are related to each other and often occur simultaneously. There is no one perfect solution for these issues and the choice of solutions depend on the desire to obtain a specific artistic expression. While following the natural characteristics of the flute, I chose to expose its delicacy within Grieg's musical thought. During the process of analysing my applied solutions, I found out that it is possible to discuss every issue from another angle. For example, dynamics are an inseparable part of timbre, and articulation is connected with technical limitations. However, an overview of these problems makes aware the complexity of the transcription process. Those challenges show instrumental variety in the means of expression. Transcription of a musical piece from violin to flute gives to the music another character. A woodwind instrument has at its disposal another set of phrasing possibilities and means of expression due to another way of getting the sound out compared to the violin. Length of the bow isn't equal to the flutist's breath and it cannot be directly converted or 'translated' like a word or phrase from one language to another. Even if the meaning seems to be the same, the translation will always include some rendition. Those changes that are made in the piece of music, which result from the different nature of the instrument, shed a new light on the music.

Below you can read all the comments that are made in the *Scores: flute and violin part Complete comparison of the flute and violin part* attached in the appendices. All the pages' numbers refer to those scores.

First movement

Comment 1:

Page: 2

Flute, Violin – Bars 25 to 27:

1. The chords have been replaced with grace notes, an attempt to imitate the sounding color effect, technical limitations, polyphonic versus monophonic instrument

Comment 2:

Page: 2

Flute, Violin – Bar 33:

2. Omission of dyad, technical limitations, polyphonic versus monophonic instrument, maintain fluency of the phrase

Comment 3:

Page: 2

Flute, Violin – Bars 49 to 51:

3. Octave transposition due to flute's sounding range, change of a phrase

Comment 4:

Page: 3

Flute, Violin – Bar 74:

4. The grace notes imitating the violin's chord, omission of the tonic that is below flute's sounding range, an attempt to imitate the sounding color effect, technical limitations, polyphonic versus monophonic instrument

Comment 5:

Page: 4

Flute, Violin – Bars 77 to 81:

5. Removed tremolo and dyads in the flute part due to technical limitations (soft timbre in the first register, monophonic instrument) and flute's range specification (exposition of a melody instead of keeping tremolo's color effect

Comment 6:

Page: 4

Flute, Violin – Bar 81 to 82:

6. Bar 81: Omission of the C major chord in the flute part as an ending the musical thought, exposition of the keynote, technical limitations (monophonic instrument), as well as maintenance of musical fluency and phrasing. Bar 82: Replaced chords with grace notes (technical limitations), sound effect attempts of chords imitation

Comment 7:

Page: 4

Flute, Violin – Bars 89 to 98:

7. Octave transposition in the flute part of the whole musical phrase due to the flute's sounding range, change of the color effect and musical thought by usage of another register, brighter expression, softer outcome

Comment 8:

Page: 5

Flute, Violin – Bars 110 to 117:

8. An octave transposition for the flute due to register characteristic and sounding range (in bar 116 notes below flute's sounding range) as well as very thick piano texture in this fragment that makes it impossible for the delicate flute timbre to be on the top of the piano's volume, third flute's register for this fragment allows sound prominence; in bars 112 to 113 and 116 to 117 I decided to remove the violin's tremolo for an exposition of the melody

Comment 9:

Page: 6

Flute, Violin – Bars 123 to 134:

9. In this fragment, I decided to imitate the violin's tremolo for the variety and enhancement of expression, an octave transposition is applied only when necessary in bars 123 to 125 and 131 to 134

Comment 10:

Page: 7

Flute, Violin – Bars 167 to 173:

10. For the variety, change of the color, as well as register characteristic (naturally soft sound in the first flute's register), there is a usage of an octave transposition; in bar 170 omission of chord by remaining a keynote, in 171 omission of dyad, technical limitations, polyphonic versus monophonic instrument

Comment 11:

Page: 8

Flute, Violin – Bars 204 to 205:

11. Chords have been replaced with grace notes, an attempt to imitate the color effect, technical limitations, polyphonic versus monophonic instrument

Comment 12:

Page: 9

Flute, Violin – Bar 211:

12. Omission of dyad, technical limitations, polyphonic versus monophonic instrument

Comment 13:

Page: 10

Flute, Violin – Bars 246 to 251:

13. An octave transposition, the notes below the flute's sounding range, technical limitations

Comment 14:

Page: 10

Flute – Bar 252:

14. The grace notes imitating violin's chord, chord's configuration has been changed, omission of the tonic that is below flute's sounding range, technical limitations, polyphonic versus monophonic instrument

Comment 15:

Page: 10

Flute, Violin – Bars 255 to 259:

15. Exposition of the melody, omission of violin's tremolo and dyads in the flute part, omission of notes that are below the flute's sounding range, technical limitations, polyphonic versus monophonic instrument

Comment 16:

Page: 11

Flute, Violin – Bar 260:

16. Omission of dyad, technical limitations, polyphonic versus monophonic instrument

Comment 17:

Page: 11

Flute, Violin – Bar 264:

17. An octave transposition, notes below flute's sounding range

Second movement

Comment 18:

Page: 13

Flute, Violin – Bars 49 to 60:

1. An attempt to imitate the drone sounds (that gives the folk character to this fragment) by adding long grace notes

Comment 19:

Page: 16

Flute, Violin – Bars 132 to 133:

2. Short, dry staccato on the keynote as an imitation of the violin's pizzicato, chords replaced with grace notes

Third movement

Comment 20:

Page: 16

Flute, Violin – Bars 6 and 8:

1. Omission of dyads, technical limitations, polyphonic versus monophonic instrument

Comment 21:

Page: 16

Flute, Violin – Bars 9 to 10:

2. An octave transposition due to the flute's sounding range

Comment 22:

Page: 17

Flute, Violin – Bars 60 to 67:

3. An octave transposition due to the flute's sounding range

Comment 23:

Page: 18

Flute, Violin – Bars 68 to 75:

4. An octave transposition as well as a change of pattern configuration (technical limitations: lack of octave string bowing)

Comment 24:

Page: 19

Flute, Violin – Bars 118 to 140:

5. An octave transposition due to the flute's sounding range

Comment 25:

Page: 20

Flute, Violin – Bars 175 to 184:

6. Omission of chords and dyads in the flute part, an octave transposition when needed, technical limitations, polyphonic versus monophonic instrument

Comment 26:

Page: 21

Flute, Violin – Bars 191 to 196:

7. Omission of chords, technical limitations, polyphonic versus monophonic instrument

Comment 27:

Page: 21

Flute, Violin – Bars 197 to 198:

8. An octave transposition because of the flute's register characteristic, second register for stronger sound

Comment 28:

Page: 22

Flute, Violin – Bars 223 to 231:

9. An octave transposition due to the flute's sounding range

Comment 29:

Page: 23

Flute, Violin – Bars 249 to 251:

10. Special technique, an attempt of imitating violin's pizzicato

Comment 30:

Page: 23

Flute, Violin – Bars 264 to 271:

11. Omission of dyads; an octave transposition

Comment 31:

Page: 25

Flute, Violin – Bars 326 to 342:

12. An octave transposition as well as change of pattern's configuration (technical limitations: lack of octave string bowing)

Comment 32:

Page: 26

Flute, Violin – Bars 376 to 387:

13. An octave transposition because of the flute's sounding characteristic, second register used for stronger sound

Comment 33:

Page: 27

Flute, Violin – Bars 413 to 419:

14. Special technique, an attempt of imitating violin's pizzicato

Comment 34:

Page: 27

Flute, Violin – Bars 432 to 434:

15. The chords have been replaced with grace notes, an attempt to imitate the sounding color effect, technical limitations, polyphonic versus monophonic instrument

5 Discussion – personal thoughts

5.1 Transcriptions from the performer's perspective

Transcriptions from the performer's perspective seem to be very easy. Having written sheet music for a particular instrument, we can simply play it. However, an inquisitive artist gives oneself trouble to understand and analyze the intention of a composer. They would have to get to know about the piece of music, composer's biography as well as the original instrumentation and its features. Things look different when a musician wants to prepare their own transcription. One must have a deeper insight into actual interpretation because the process of adaptation for the chosen instrument requires an active musician's involvement into the music. As a flutist I was a bit skeptical to transcribe violin music to the flute. My main thought circled around a failure of the whole concept. It was connected with my supposition that the violin has incomparably wider technical possibilities, broader palate of means of expression and stronger and a much sharper timbre than the flute. There are however many well-known flutists who make their own arrangements like Emanuel Pahud, Jasmine Choi, Denis Bouriakov, Peter-Lucas Graf, Robert Aitken or even Gergely Ittzés. All of them made an attempt of performing their own transcriptions. That is why I also wanted to complete the entire process of this type of work.

Working with the transcription

I have been thinking a lot of the best possible transcription for the flute. As I set myself a goal of transcribing a violin sonata to flute, it was inevitable to start from arranging the violin part for flute. At the beginning, I listened to the violin recording by Leonid Kogan (violin) and Grigory Ginzburg (piano) daily while following the sheet music of *Violin Sonata No. 1 in F Major, Op. 8* by Edvard Grieg at the same time. I tried to imagine the piece but now with a sound of the flute. I also wondered how it would be possible for the flute to play chords and how to play strong sounds in the lower register. Everything became clearer to me obvious after I played Grieg's melodies on the flute for the first time. I realized that the transcription for the flute would change the character of the Sonata. However I wanted to try it myself and see what I could achieve. So many thoughts came to my mind at that stage of work. I begin thinking of the violin nature and its technical and musical possibilities; such as the color of the sound, dynamic range, sounding range, pitch, bowing, articulation and how to transfer it all to the flute. Already then I knew that chords had to be replaced in some ways. After few days of playing from the violin part I decided to start arranging. It was a very

challenging task as I had to learn how to use a software for writing a music scores at the same time. I chose to work on MuseScore 2[6] to create my sheet music for the transcription. Thanks to this experience I had a possibility to learn how much work I have to put in arranging a piece of music or even composing. It requires a lot of patience and precision to mark articulation, changes of tempo, proper notation and on the top of it write it, while keeping the regards to the technical capabilities of the flute. This task exceeded all my expectations and overwhelmed me by the workload. I wanted to transcribe the whole Sonata including piano part. At the beginning I was simply rewriting both parts simultaneously from Grieg's original work duplicating Edition Peters.[7] After that I had a prepared structure for creating a flute interpretation of the piece so I could start transferring this music to a new world of woodwind instrument. I have had many doubts how to solve different problems, but I had the great opportunity to work under an eye of Professor Vidar Austvik who has inspired me to start the whole enterprise. I had the pleasure of listening to his recital on which he performed his interpretation of Greig's Sonata. I was fascinated and decided to prepare my own version. I have discussed all of my ideas with him; he has been supervising me during the process of transcription and preparation for my performance. My progress was rather slow but steady, combining the work on sheet music and practicing at the same time. However I didn't want to give up. I wanted to complete my goal and see the results. So after few months of writing a transcription I was happy to see I had achieved at least half of it. During that work stage, I also played whatever I had written. I spent a lot of the time experimenting what would sound the best, taking in account the idiomatic limitations and possibilities of the flute. Through several attempts I figured out many suitable solutions for the various problems that I had to face. After completing the transcription process, I used some time to prepare for the performance of the *Violin Sonata No. 1 in F Major, Op. 8* by Edvard Grieg arranged for flute and piano. I performed the Sonata on the 3rd of May 2017 at the University of Stavanger with pianist Hans-Peter Tangen. I also took care of making a recording from that concert with the help of a music production technician Tomáš Gajarský. Thanks to his effort, I can attach a video from that event to my thesis. My first reaction after listening to it was surprisingly good. I was unsure about the effect because of totally different features of the flute comparing to the violin. Even though it turned out that my impression was positive and satisfying. As I assumed from the beginning when I was thinking about transcribing, the expression of the music changed and shed a new light into this beautiful classical piece. Gentle sound of the

[6] 1 Copyright © 1999-2017 Werner Shweer and Others. Published under the GNU General Public Licence
[7] Copyright 1931 by C. F. Peters, Leipzig.

flute opposed to bright and penetrating sound of the violin, air stream instead of the violin's rubbing bow on the strings and breathing in addition. I definitely discovered something new about the flute. The power of flute delicacy that I am going to discuss in my thesis.

5.2 Music ideas as a composer's vision of soundscape

The composer writing their piece undoubtedly had to have a picture in their musical imagination before composing it. We can admire the compositional artistry through the analysis of their work, but above all, by listening to the piece. However, the way of how the piece was written can be only guessed, because it is not possible to understand the process of creating music. Where the melody comes from, the whole vision of soundscape, harmony and most of all, the composer's inspiration are the focuses of debate.

Obviously in our Western Classical music world, there are rules that are followed by composers. Grieg chose a form of sonata to write this piece, so it has its constituted structure. We expect three movements that differ in mood and character, but are connected with each other by some motifs, harmony or melodic citations.

When writing a music piece, Grieg had thought of dedicated instruments for his Sonata. He wrote for the violin and the piano. That is how we know he had exact music ideas in his vision of soundscape. The facture, sounding range, harmony, volume range, timbre, dynamics and colours were designed as a homogeneous part of this piece. This indication tells us that Grieg knew the specifics of the instruments that he has written for and used their capacities to their maximum.

5.3 Expression in performance of transcription

How does the expression in performance of transcription changes from the expression in performance of the original music piece?

Based on my own impressions as a music recipient and performer, expressions in transcriptions largely differ from the original piece of music. It would seem that only a change of the solo instrument should not disturb the general message of a music piece. However, all of the occurring problems in the transcription from the violin to the flute raised in this thesis show another result. The changing of the solo instrument changed the overall character of the music piece, regardless of the attempts made to maintain its original assumptions.

From my personal observations, any attempt by flutists to simply imitate the expressions viable by a violin will generate grotesque results. That is why, in my opinion, instead of trying to copy expression of the violin, flutists should focus on emphasising flute's nature and its capacities. A number of features that characterize the expression of a violin cannot be transmitted to a flute. However, it should not stop musicians from exploring this subject and making attempts for new transcriptions from the violin to the flute. In the end, different results in a transcription from the original work are not a basis for assessment. The outcome of perception depends on many other factors when it comes to the performance.

6 Conclusion

Detailed analysis of the transcription written and performed by myself, made me aware of the complexity of the process of arranging. Exploring the subject and attempting to compare the characteristics of the violin and flute through this detailed analysis showed that despite the efforts of the musicians, each of these instruments is unique and has its own features that cannot be duplicated.

My search has made me realize that the desire to perform music transcriptions, first of all, must take into account the natural characteristics of a given instrument and the desire to display them in a new version of the music piece. Enhancing these features can help to improve the musical ideas of the piece. Almost every attempt to copy of the violin's technical capabilities on the flute is unsuccessful. This is especially in regards to the timbre (sound color), volume range and means of expression and special techniques. Even though there are idiomatic techniques that can be performed both on the flute and the violin, they will leave the recipient with a different sound impression. Therefore when deciding to perform a transcription, the musician should focus on the strengthening of instrumental's unique means of expression.

Conducting this research study in the context of performing a flute transcription of violin music, undoubtedly revealed that flute has much more delicate palate of means of expression than violin. Monitoring all the aspects related to the performance of a musical piece on the flute and simultaneous comparison of this aspect to the violin was extremely time-consuming and possible for me only from the flutist's and listener perception.

As a result of this study, I came into a conclusion that instead of forcing imitation of the violin on the flute, it is better to create another vision of a music piece when performing on another instrument. All of the instrumental features are subjectively comparable, but in my opinion should not be copied. In this way, musicians performing transcriptions can avoid criticism, which often points to the senselessness of these attempts.

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Appendices:

A. **Scores: flute and violin part**
   Complete comparison of the flute and violin part

B. **Scores:**
   Violin Sonata No.1, Op.8, E. Grieg
   Transcription for flute and piano

C. **Flute part:**
   Violin Sonata No.1, Op.8, E. Grieg
   Transcription for flute and piano

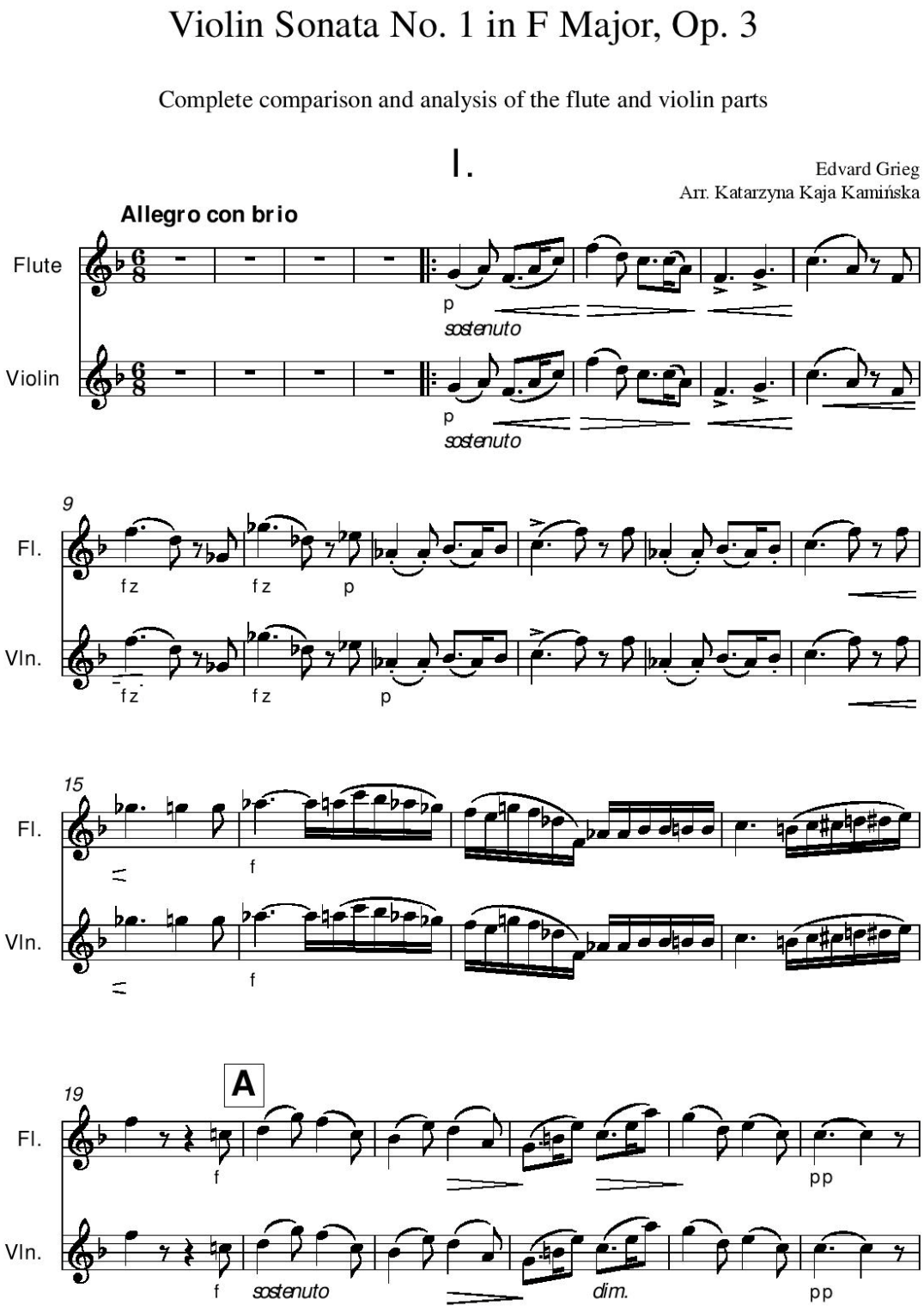
D. **Original violin part:**
   Edvard Grieg: Violin Sonata No.1, Op.8
   Leipzig: C.F. Peters, No.1340, n.d. [1866]. Plate 4534.

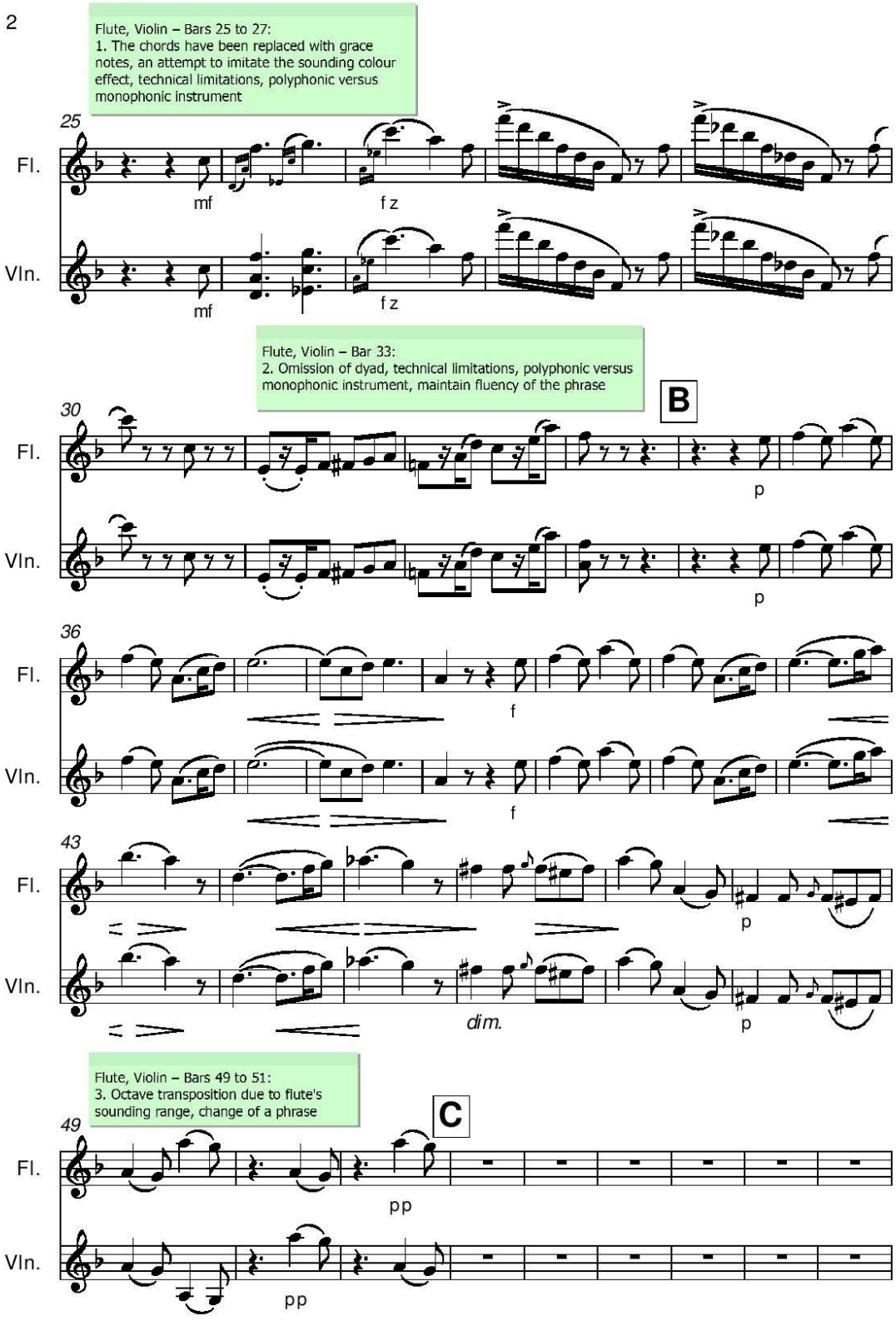
E. **Original scores:**
   Edvard Grieg: Violin Sonata No.1, Op.8
   Leipzig: C.F. Peters, No.1340, n.d. [1866]. Plate 4534.

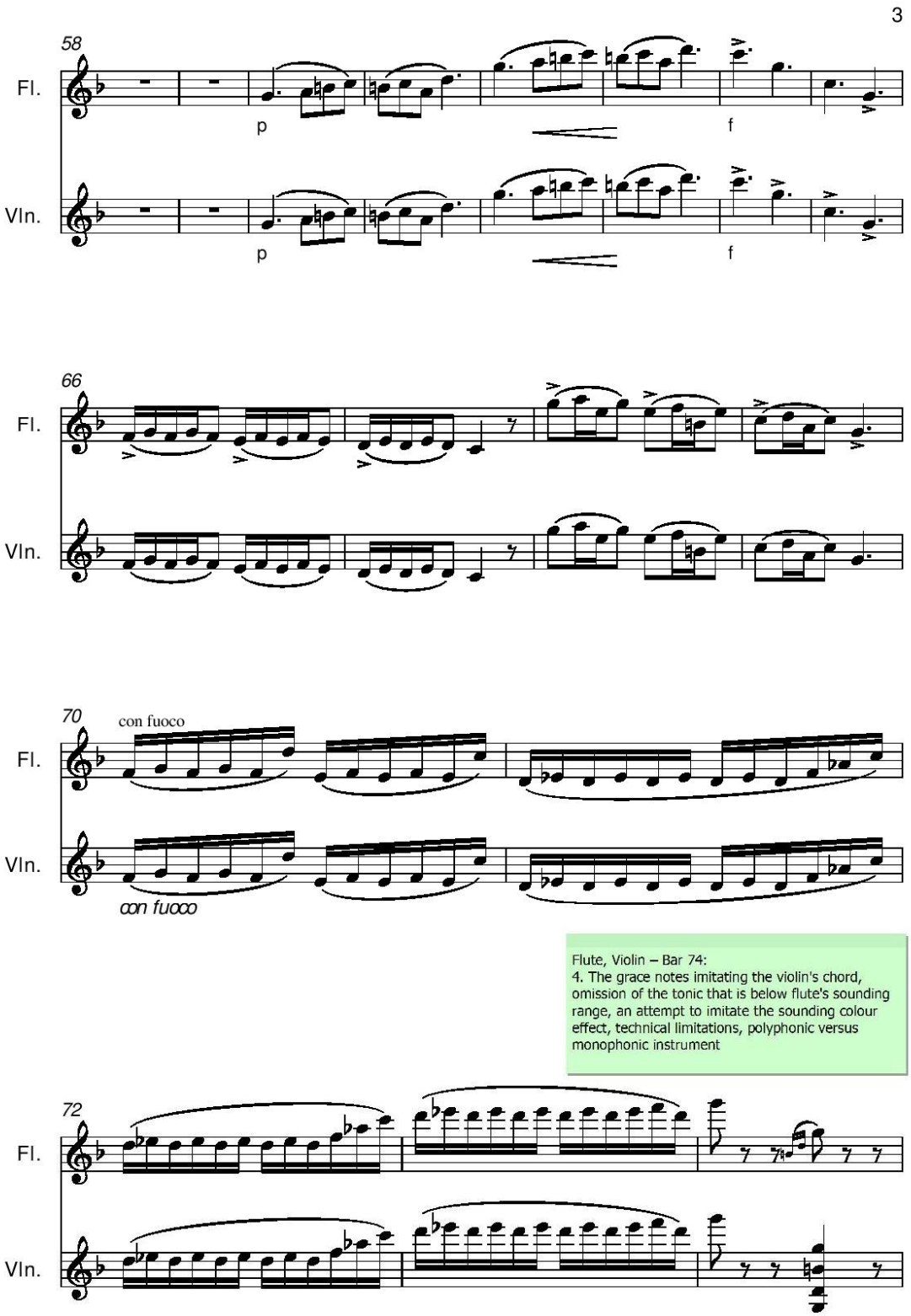
F. **Video recordings:**
   Edvard Grieg: Sonata No.1, Op.8
   Transcription for flute and piano
   Katarzyna Kaja Kaminska – flute
   Hans-Peter Tangen – piano

A. Scores: flute and violin part

Complete comparison of the flute and violin part

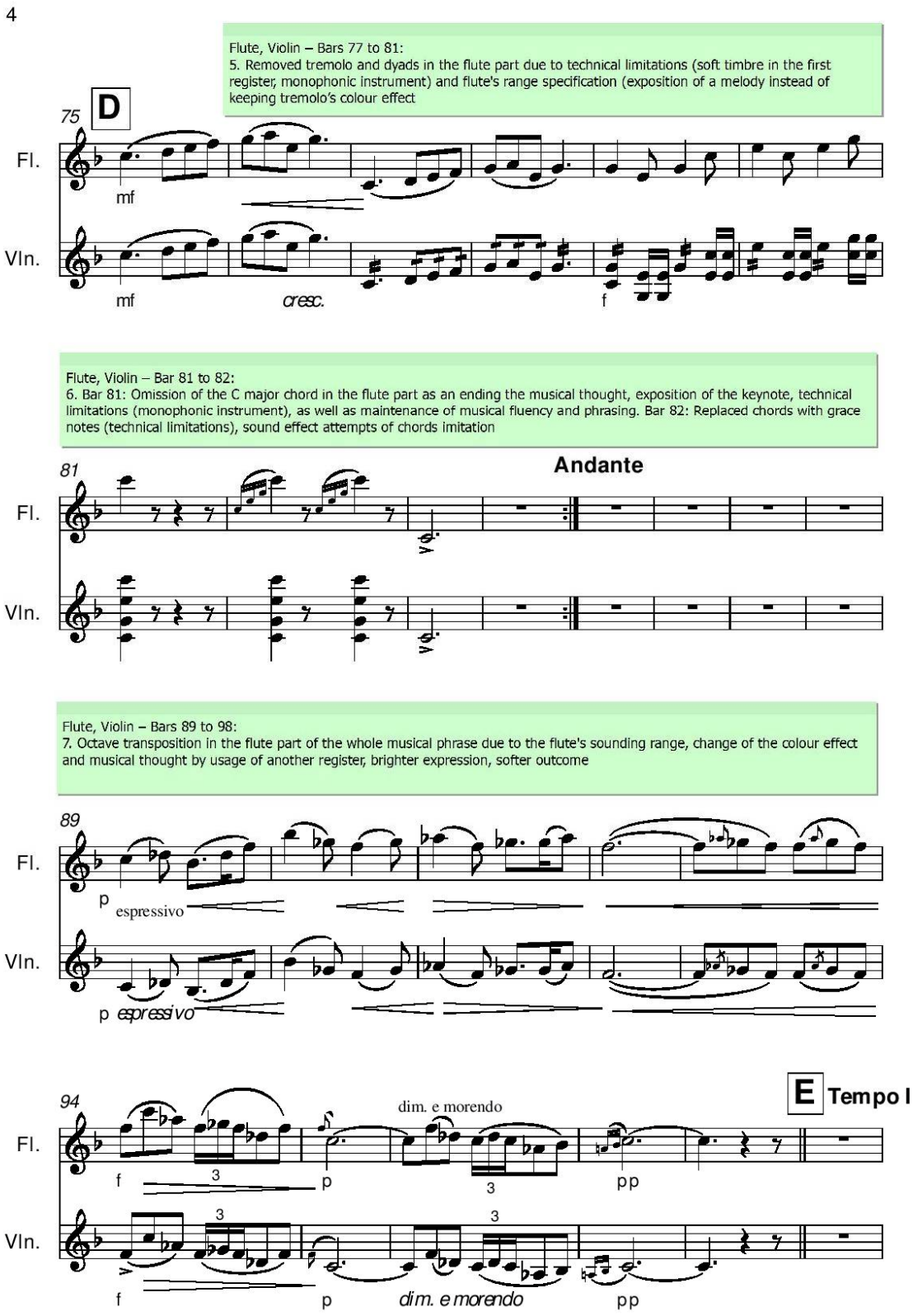



2
Flute, Violin – Bars 25 to 27:
1. The chords have been replaced with grace notes, an attempt to imitate the sounding colour effect, technical limitations, polyphonic versus monophonic instrument
25
Fl.
Vln.
mf
f z
Flute, Violin – Bar 33:
2. Omission of dyad, technical limitations, polyphonic versus monophonic instrument, maintain fluency of the phrase
B
30
p
36
f
43
dim.
Flute, Violin – Bars 49 to 51:
3. Octave transposition due to flute's sounding range, change of a phrase
C
49
pp

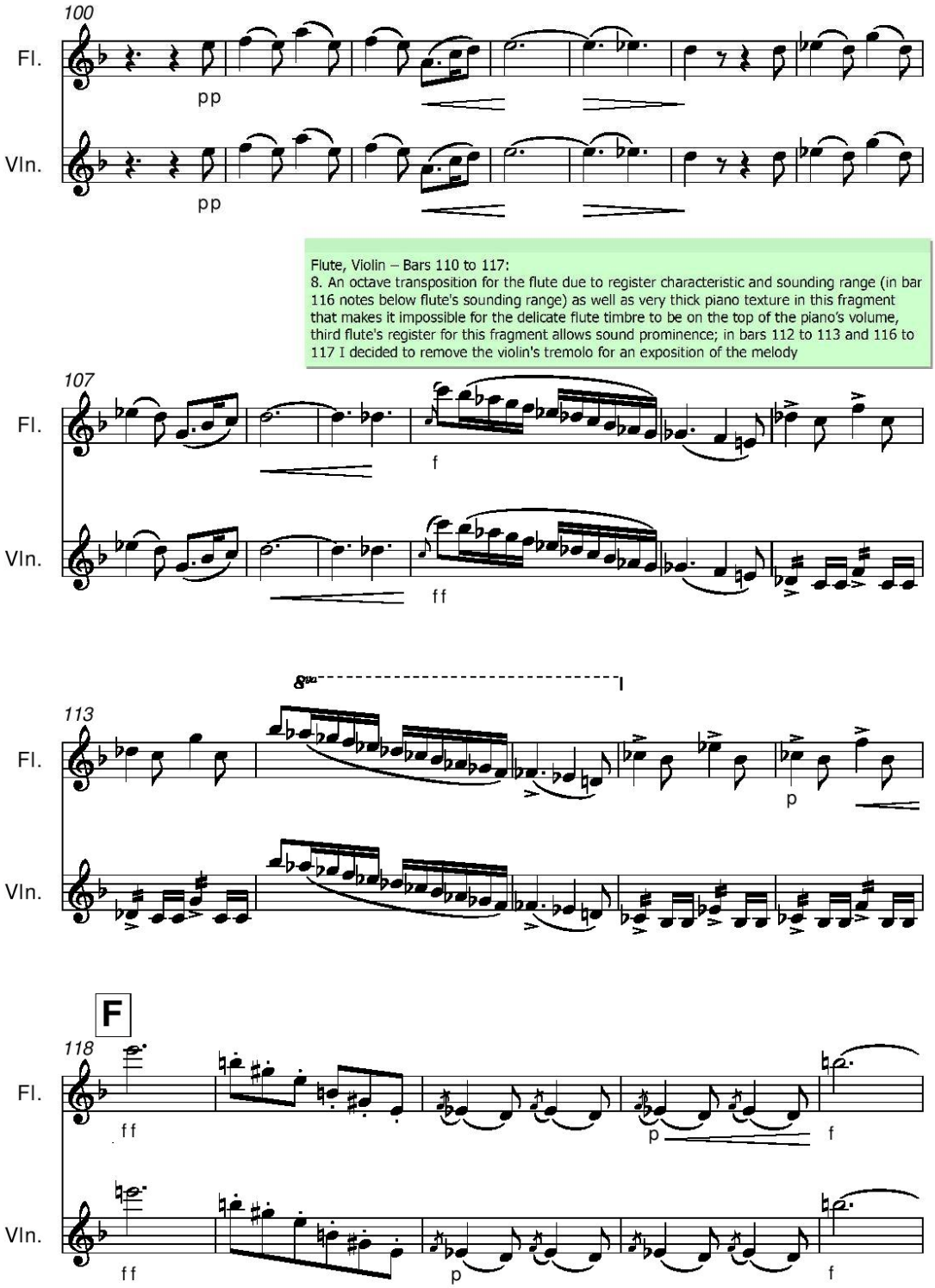


Flute, Violin – Bar 74:
4. The grace notes imitating the violin's chord, omission of the tonic that is below flute's sounding range, an attempt to imitate the sounding colour effect, technical limitations, polyphonic versus monophonic instrument

4

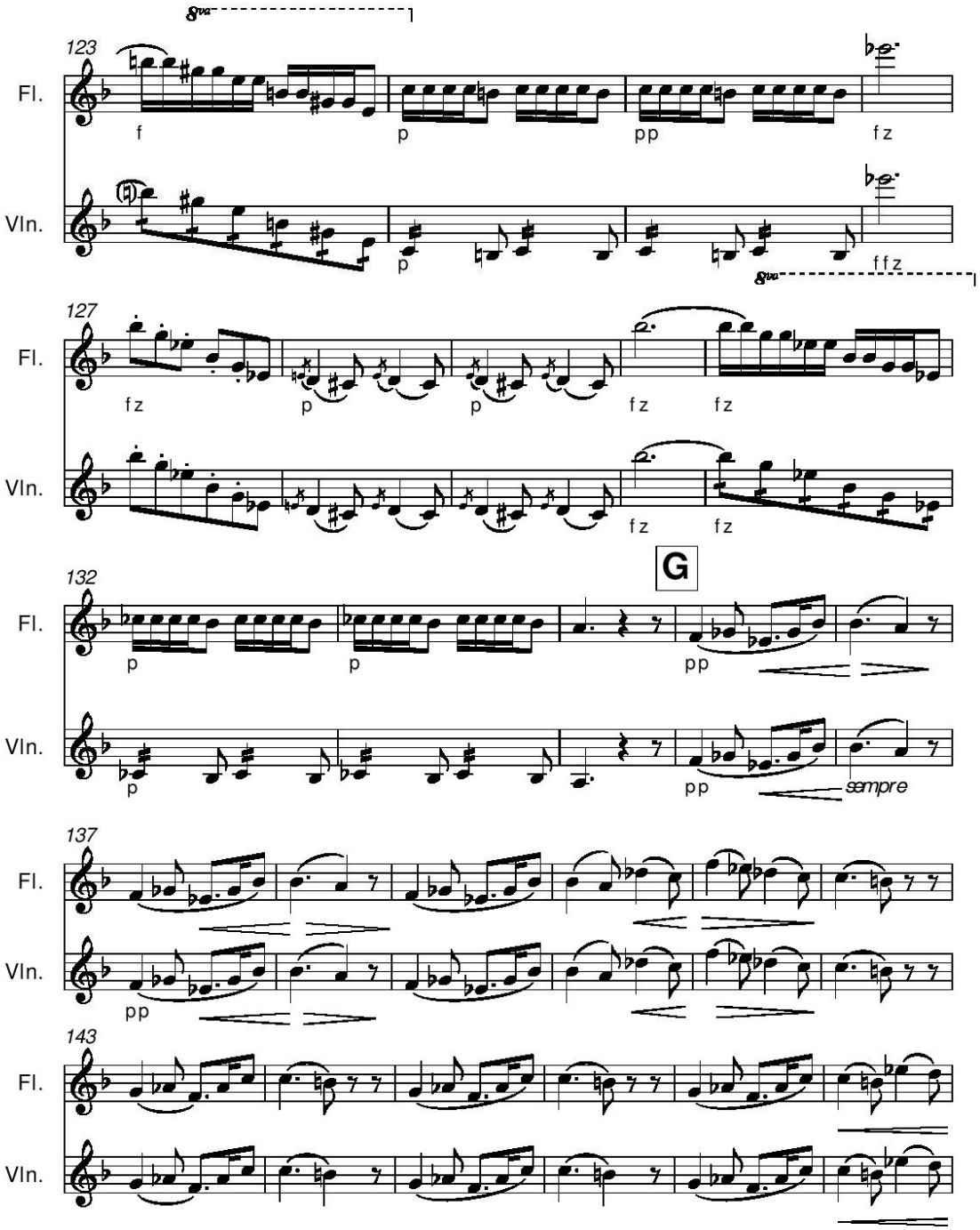

Flute, Violin – Bars 77 to 81:
5. Removed tremolo and dyads in the flute part due to technical limitations (soft timbre in the first register, monophonic instrument) and flute's range specification (exposition of a melody instead of keeping tremolo's colour effect
75
D
Fl.
mf
Vln.
mf
cresc.
f
Flute, Violin – Bar 81 to 82:
6. Bar 81: Omission of the C major chord in the flute part as an ending the musical thought, exposition of the keynote, technical limitations (monophonic instrument), as well as maintenance of musical fluency and phrasing. Bar 82: Replaced chords with grace notes (technical limitations), sound effect attempts of chords imitation
81
Andante
Fl.
Vln.
Flute, Violin – Bars 89 to 98:
7. Octave transposition in the flute part of the whole musical phrase due to the flute's sounding range, change of the colour effect and musical thought by usage of another register, brighter expression, softer outcome
89
Fl.
p
espressivo
Vln.
p
espressivo
94
E
Tempo I
Fl.
dim. e morendo
f
3
p
3
pp
Vln.
3
3
f
p
dim. e morendo
pp

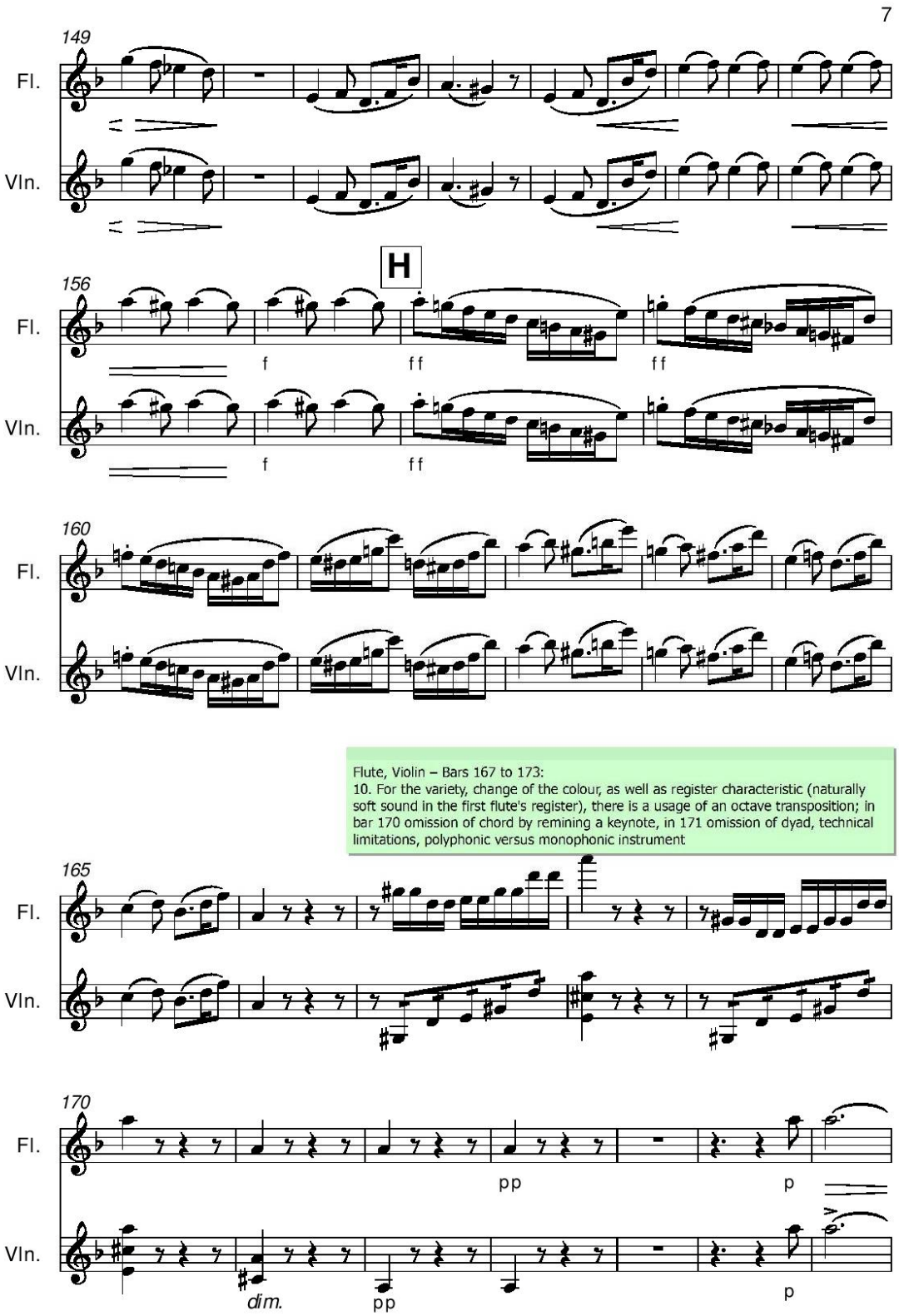
5

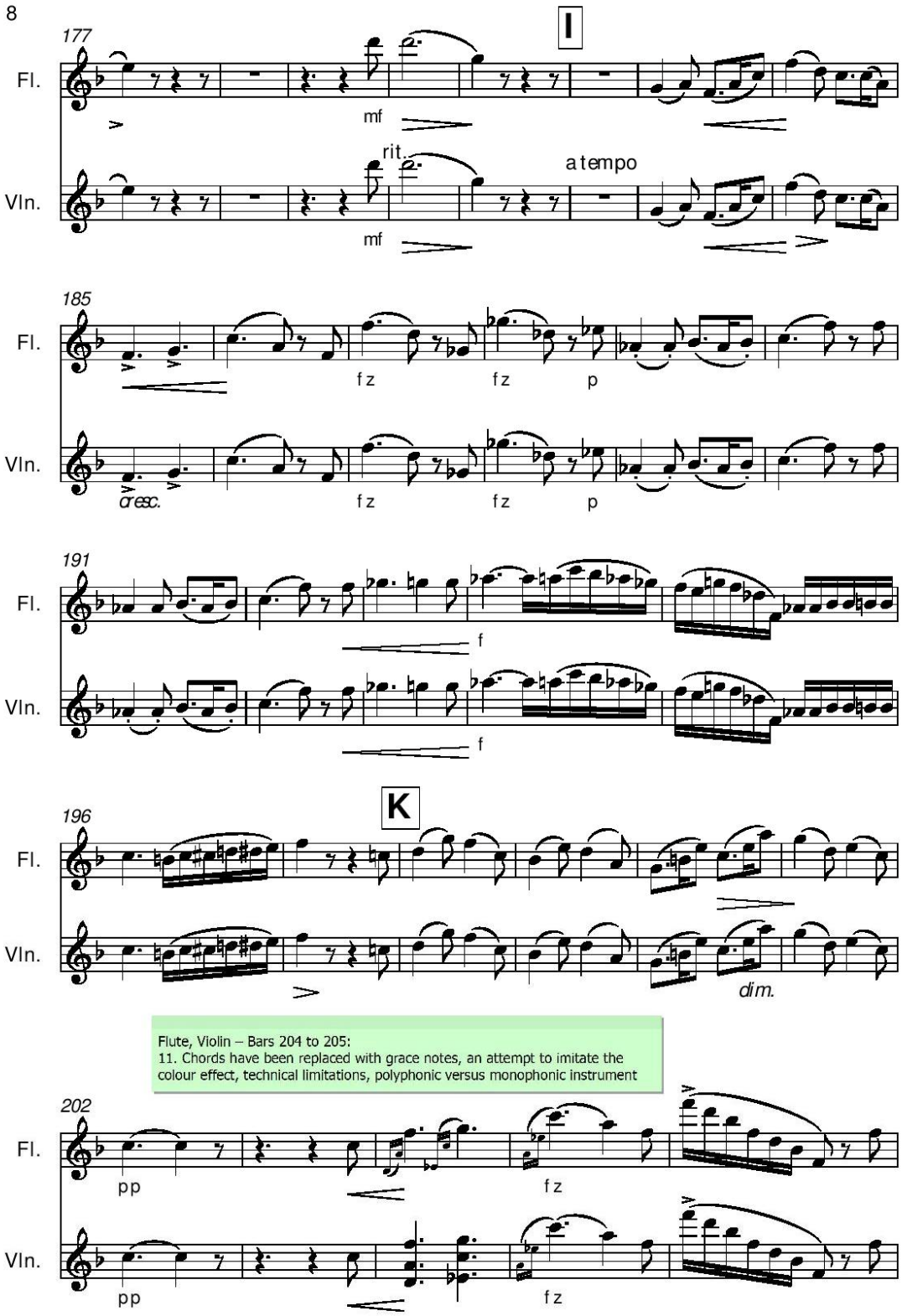

100
Fl.
pp
Vln.
pp
Flute, Violin – Bars 110 to 117:
8. An octave transposition for the flute due to register characteristic and sounding range (in bar 116 notes below flute's sounding range) as well as very thick piano texture in this fragment that makes it impossible for the delicate flute timbre to be on the top of the piano's volume, third flute's register for this fragment allows sound prominence; in bars 112 to 113 and 116 to 117 I decided to remove the violin's tremolo for an exposition of the melody
107
Fl.
f
Vln.
ff
113
8va
Fl.
p
Vln.
F
118
Fl.
ff
p
f
Vln.
ff
p
f

6

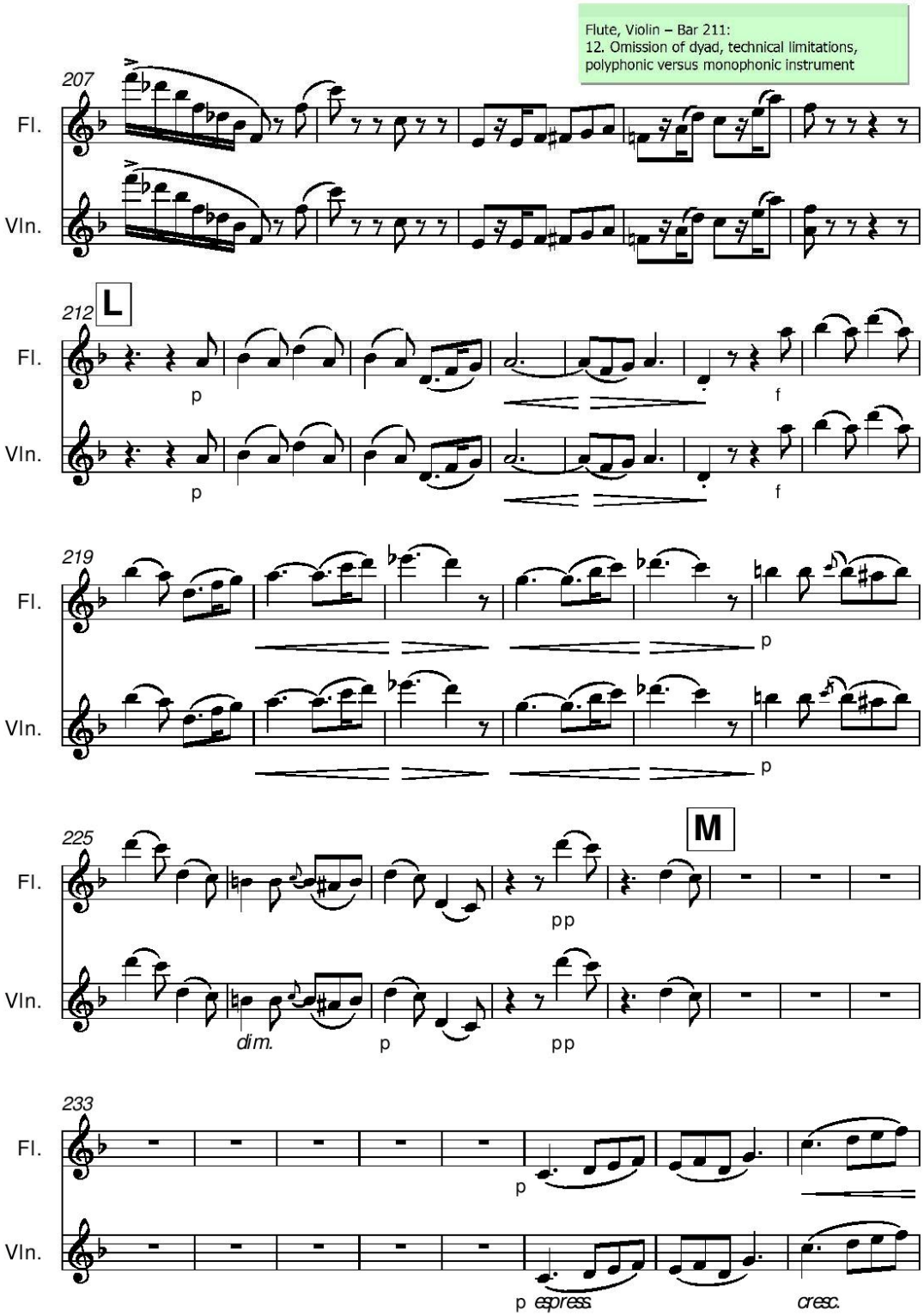
Flute, Violin – Bars 123 to 134:
9. In this fragment, I decided to imitate the violin's tremolo for the variety and enhancement of expression, an octave transposition is applied only when necessary in bars 123 to 125 and 131 to 134

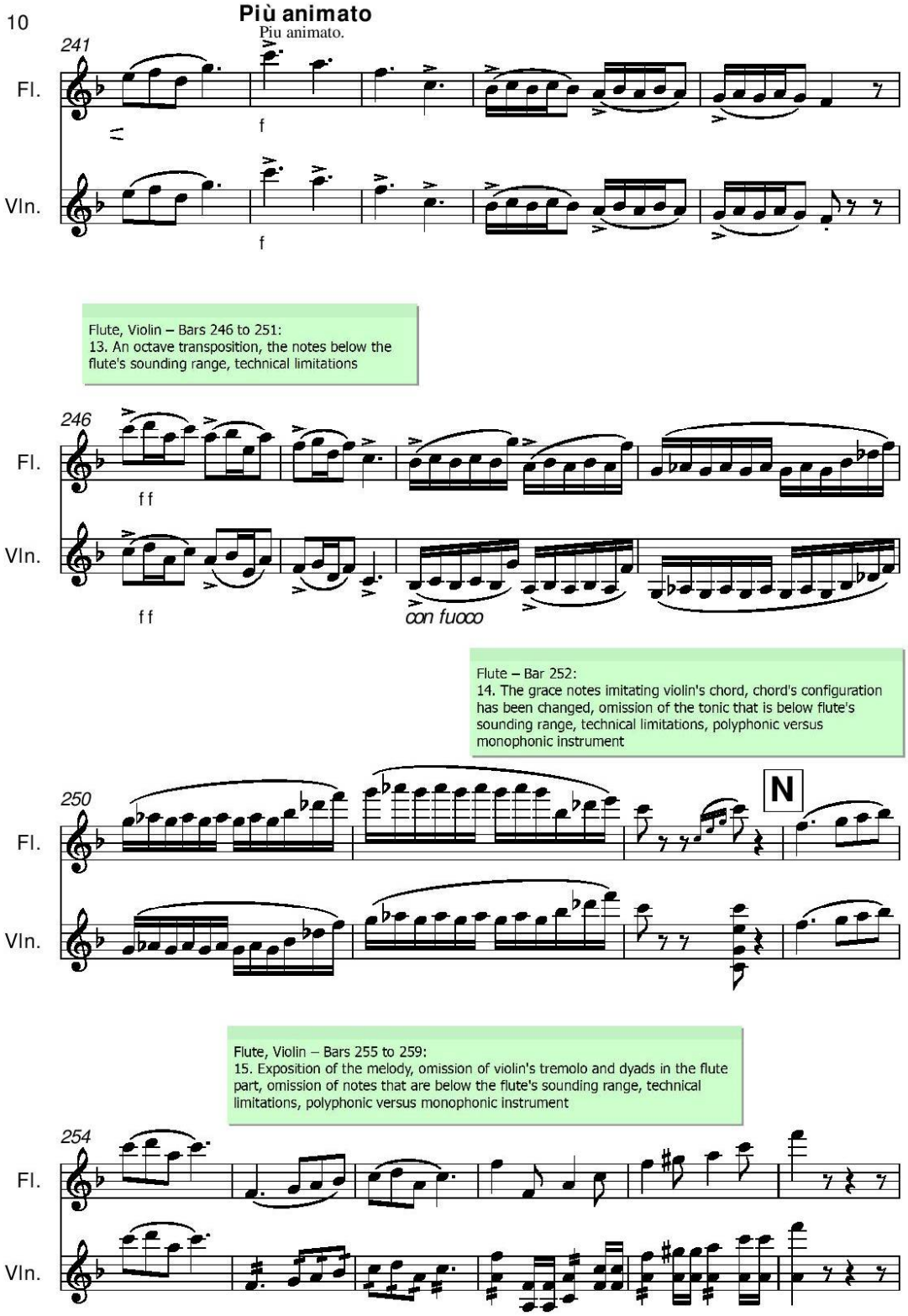



7
149
Fl.
Vln.
H
156
Fl.
Vln.
f
ff
ff
160
Fl.
Vln.
Flute, Violin – Bars 167 to 173:
10. For the variety, change of the colour, as well as register characteristic (naturally soft sound in the first flute's register), there is a usage of an octave transposition; in bar 170 omission of chord by remining a keynote, in 171 omission of dyad, technical limitations, polyphonic versus monophonic instrument
165
Fl.
Vln.
170
Fl.
Vln.
pp
p
dim.
pp
p

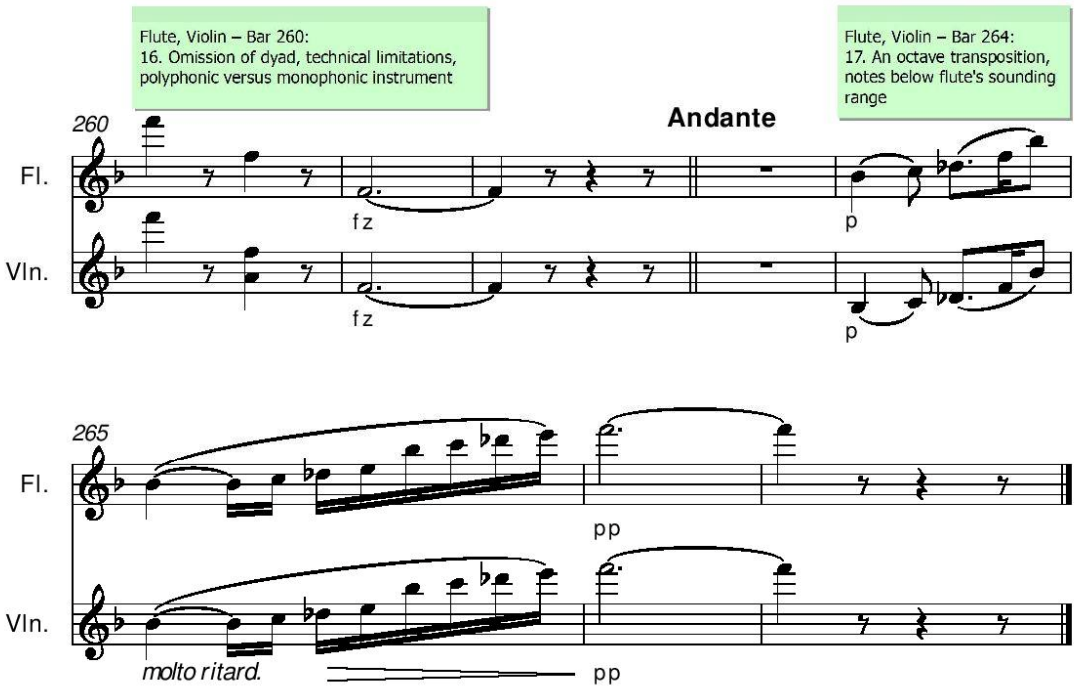

8
177
I
Fl.
Vln.
mf
rit.
a tempo
185
fz
fz
p
cresc.
191
f
196
K
dim.
Flute, Violin – Bars 204 to 205:
11. Chords have been replaced with grace notes, an attempt to imitate the colour effect, technical limitations, polyphonic versus monophonic instrument
202
pp
fz

9


Flute, Violin – Bar 211:
12. Omission of dyad, technical limitations, polyphonic versus monophonic instrument
207
Fl.
Vln.
212
L
p
f
219
M
dim.
pp
233
espress.
cresc.


10
Più animato
Piu animato.
241
Fl.
Vln.
f
f
Flute, Violin – Bars 246 to 251:
13. An octave transposition, the notes below the flute's sounding range, technical limitations
246
Fl.
Vln.
f f
f f
con fuoco
Flute – Bar 252:
14. The grace notes imitating violin's chord, chord's configuration has been changed, omission of the tonic that is below flute's sounding range, technical limitations, polyphonic versus monophonic instrument
250
Fl.
Vln.
N
Flute, Violin – Bars 255 to 259:
15. Exposition of the melody, omission of violin's tremolo and dyads in the flute part, omission of notes that are below the flute's sounding range, technical limitations, polyphonic versus monophonic instrument
254
Fl.
Vln.

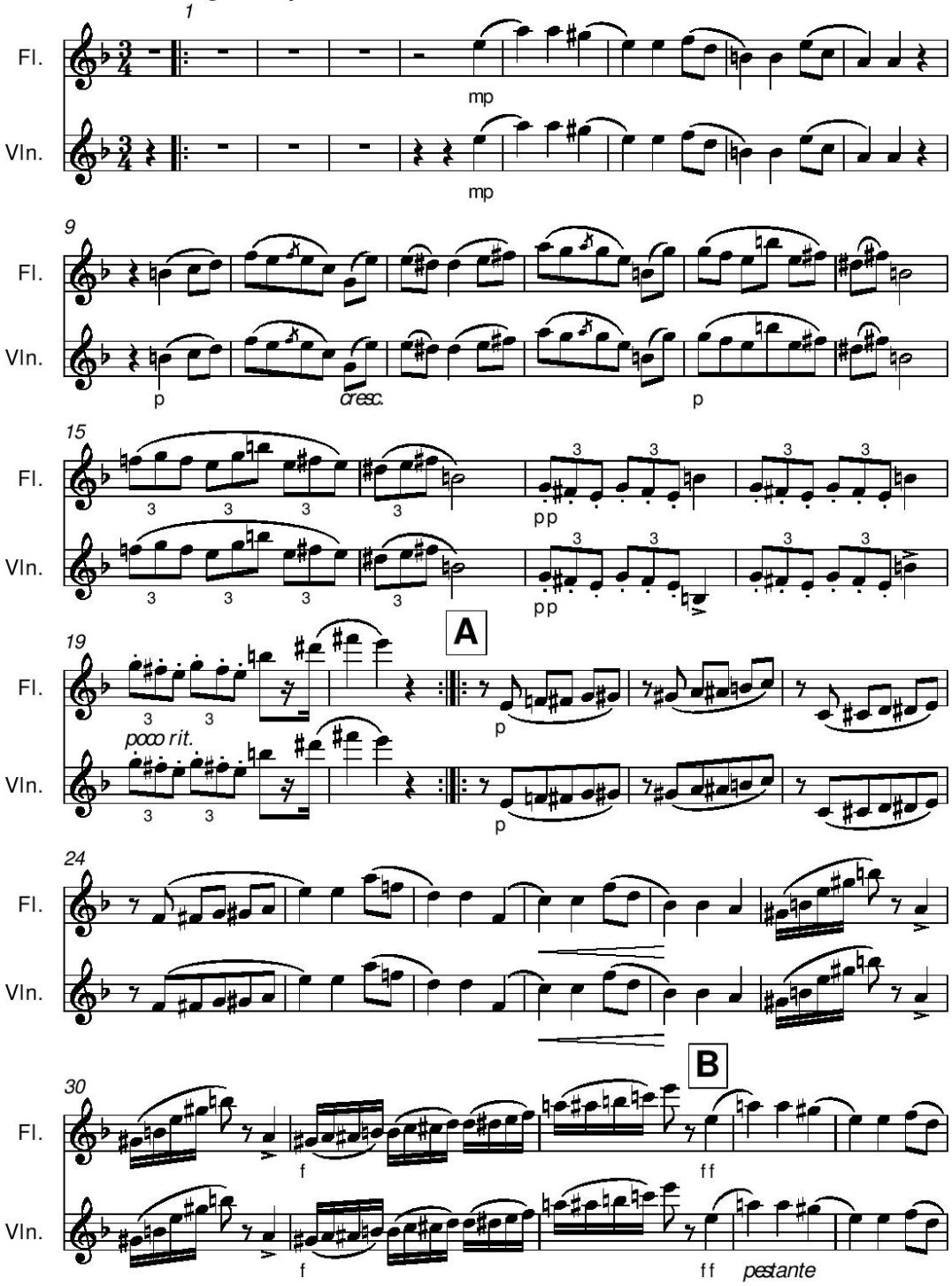
11

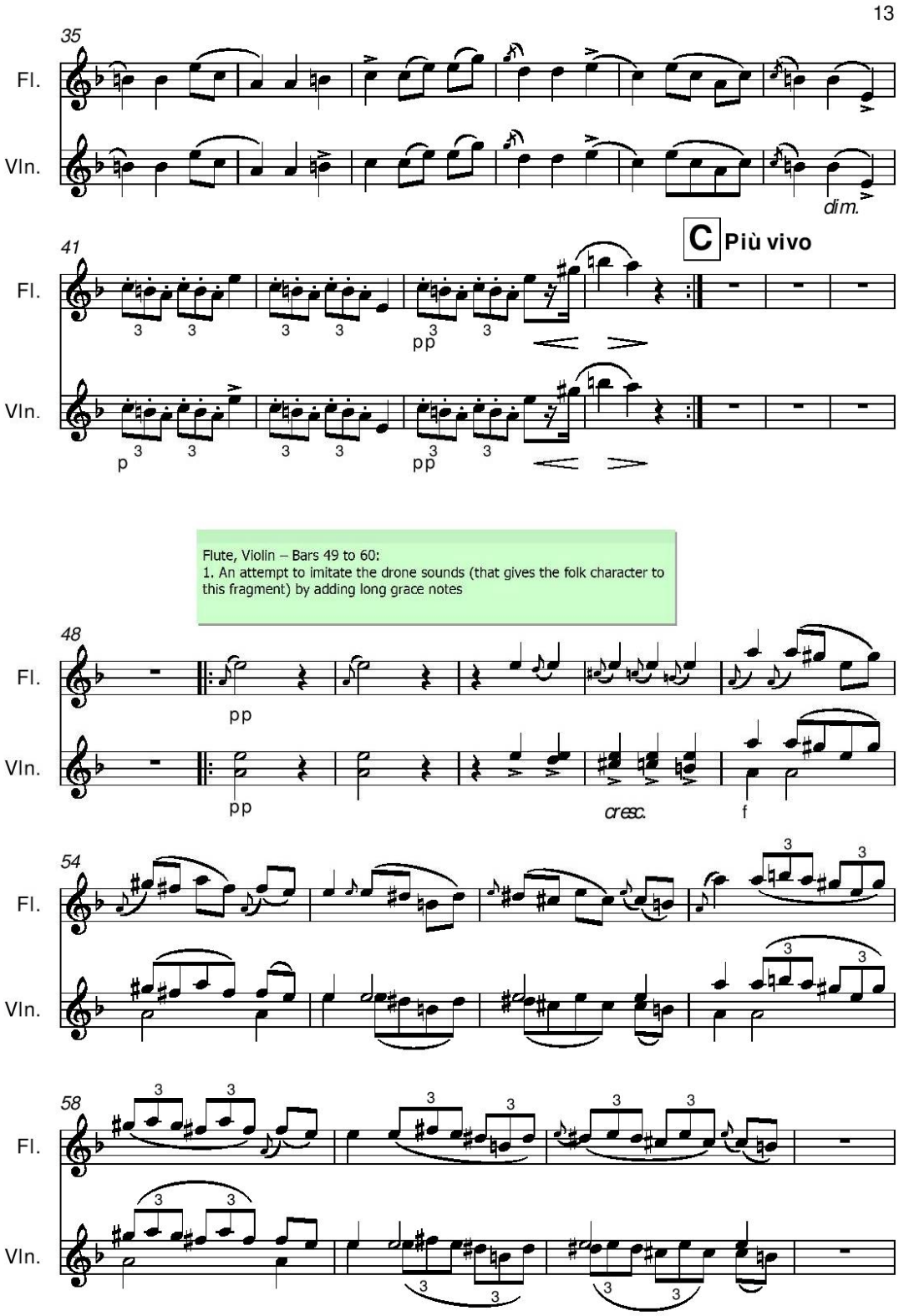

Flute, Violin – Bar 260:
16. Omission of dyad, technical limitations, polyphonic versus monophonic instrument
Flute, Violin – Bar 264:
17. An octave transposition, notes below flute's sounding range
Andante
260
Fl.
Vln.
fz
fz
p
p
265
Fl.
Vln.
pp
molto ritard.
pp

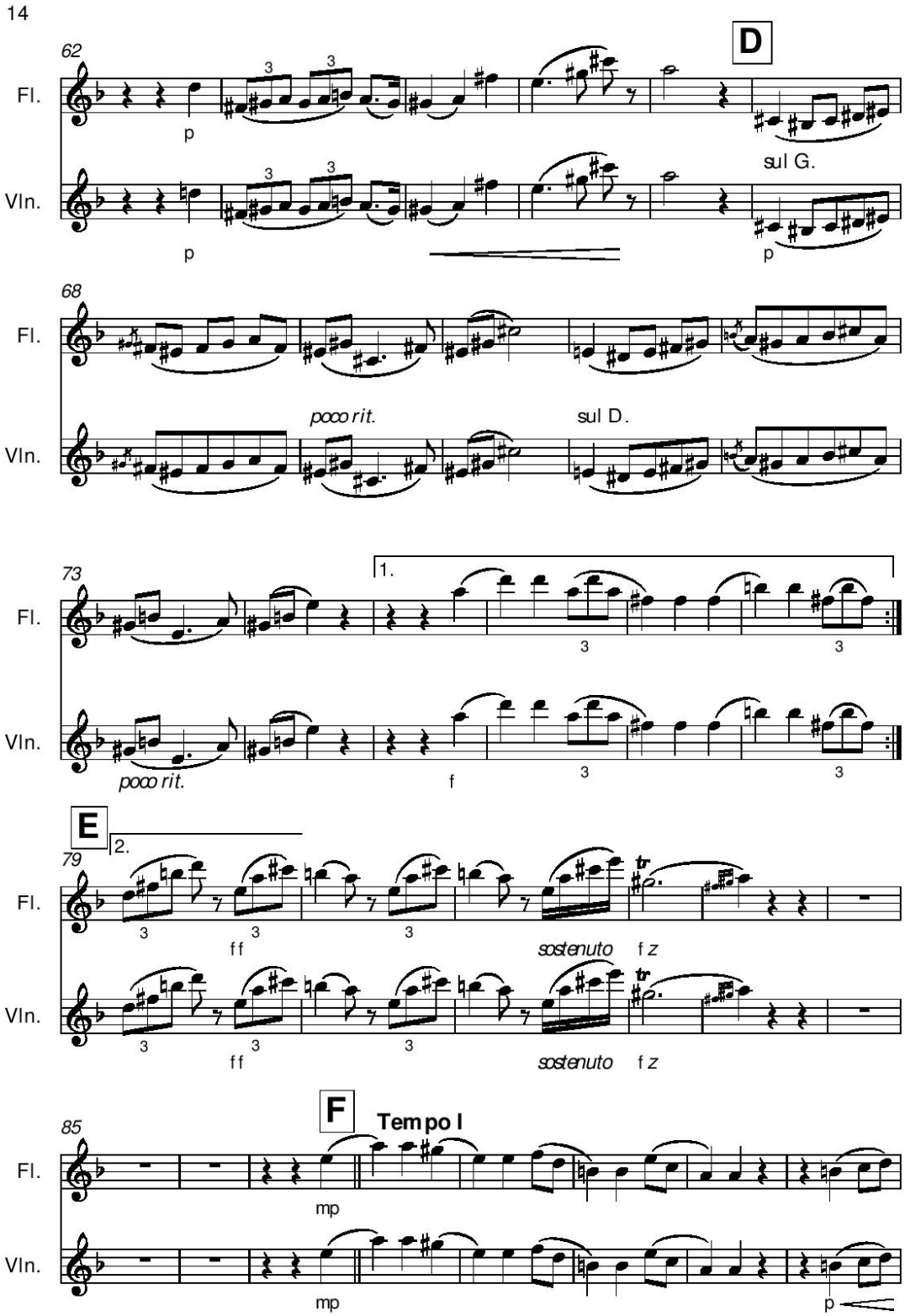
12

II.

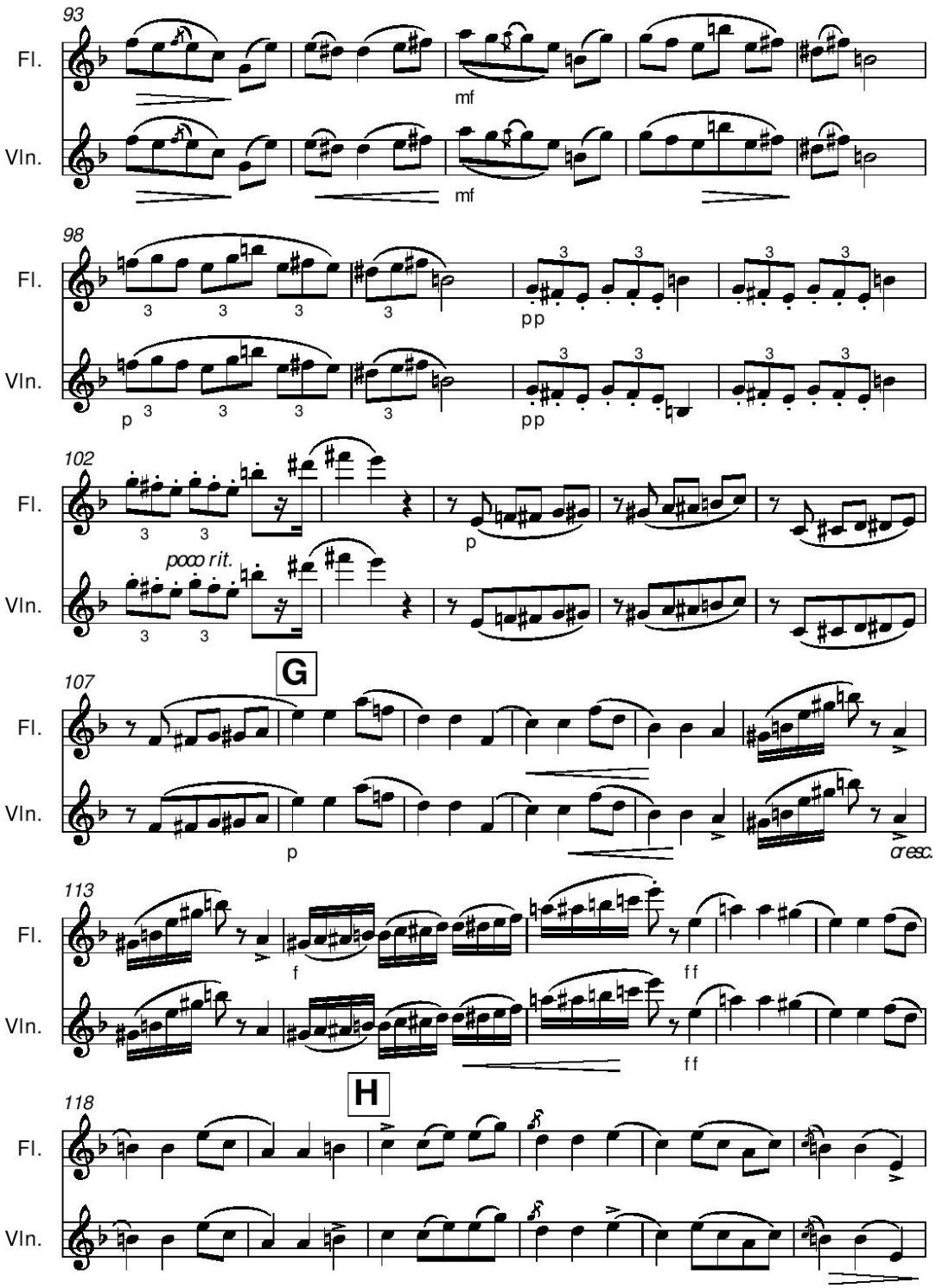
Allegretto quasi Andantino

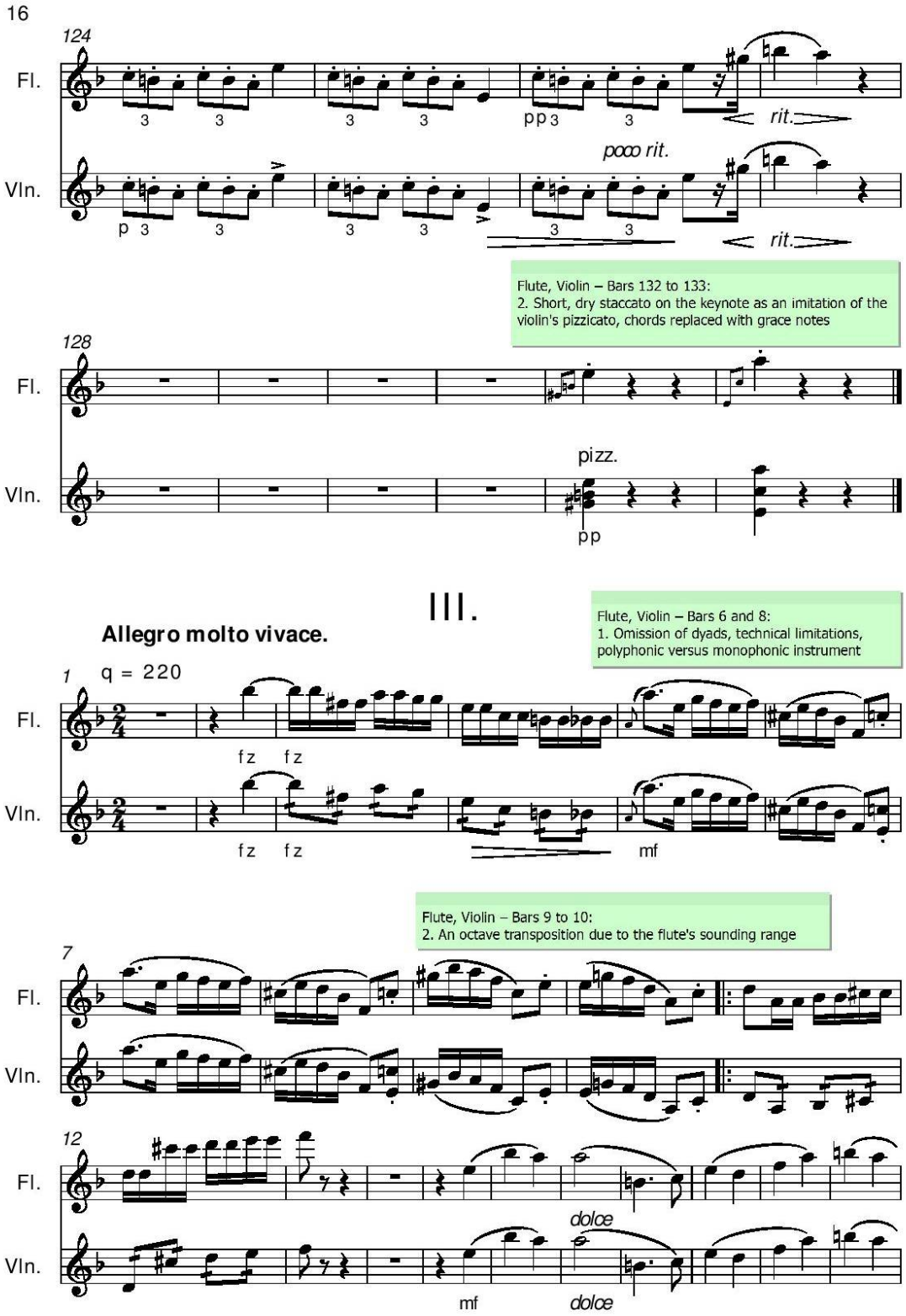


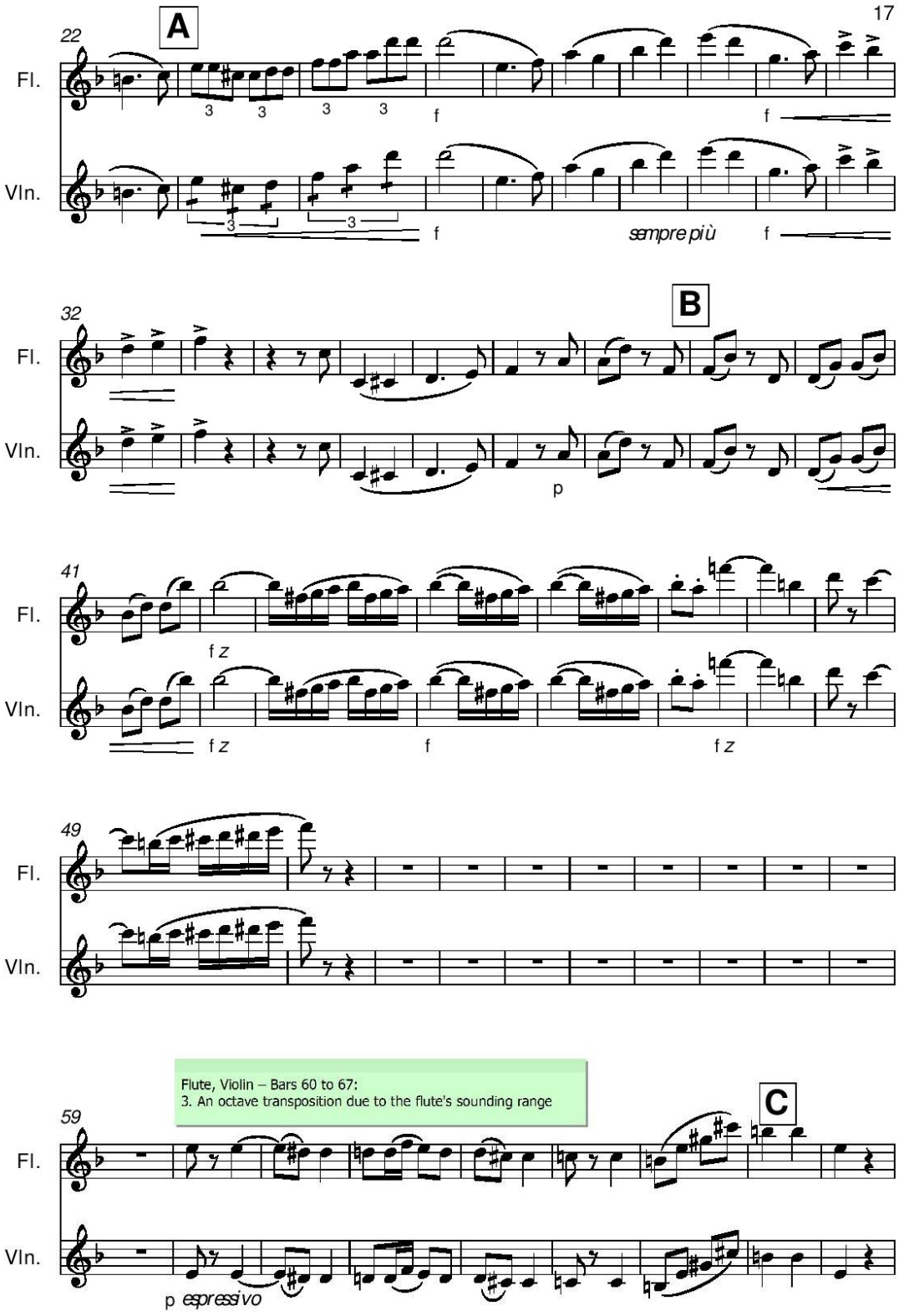

13
35
Fl.
Vln.
dim.
C Più vivo
41
Fl.
Vln.
p
pp
Flute, Violin – Bars 49 to 60:
1. An attempt to imitate the drone sounds (that gives the folk character to this fragment) by adding long grace notes
48
Fl.
Vln.
pp
cresc.
f
54
Fl.
Vln.
58
Fl.
Vln.


14
62
D
Fl.
Vln.
p
sul G.
68
poco rit.
sul D.
73
1.
poco rit.
f
E
2.
79
ff
sostenuto
fz
F
Tempo I
85
mp
p

15

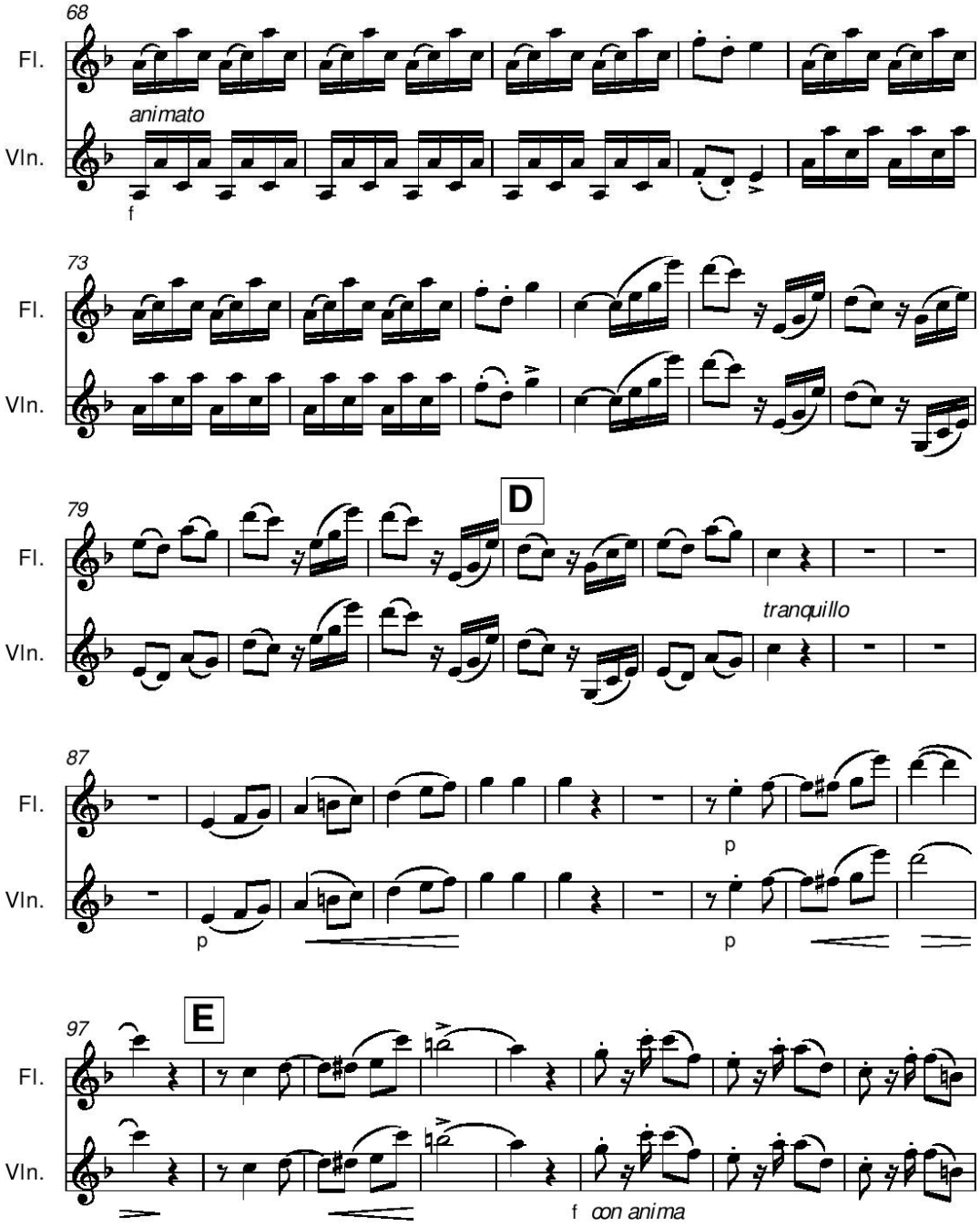


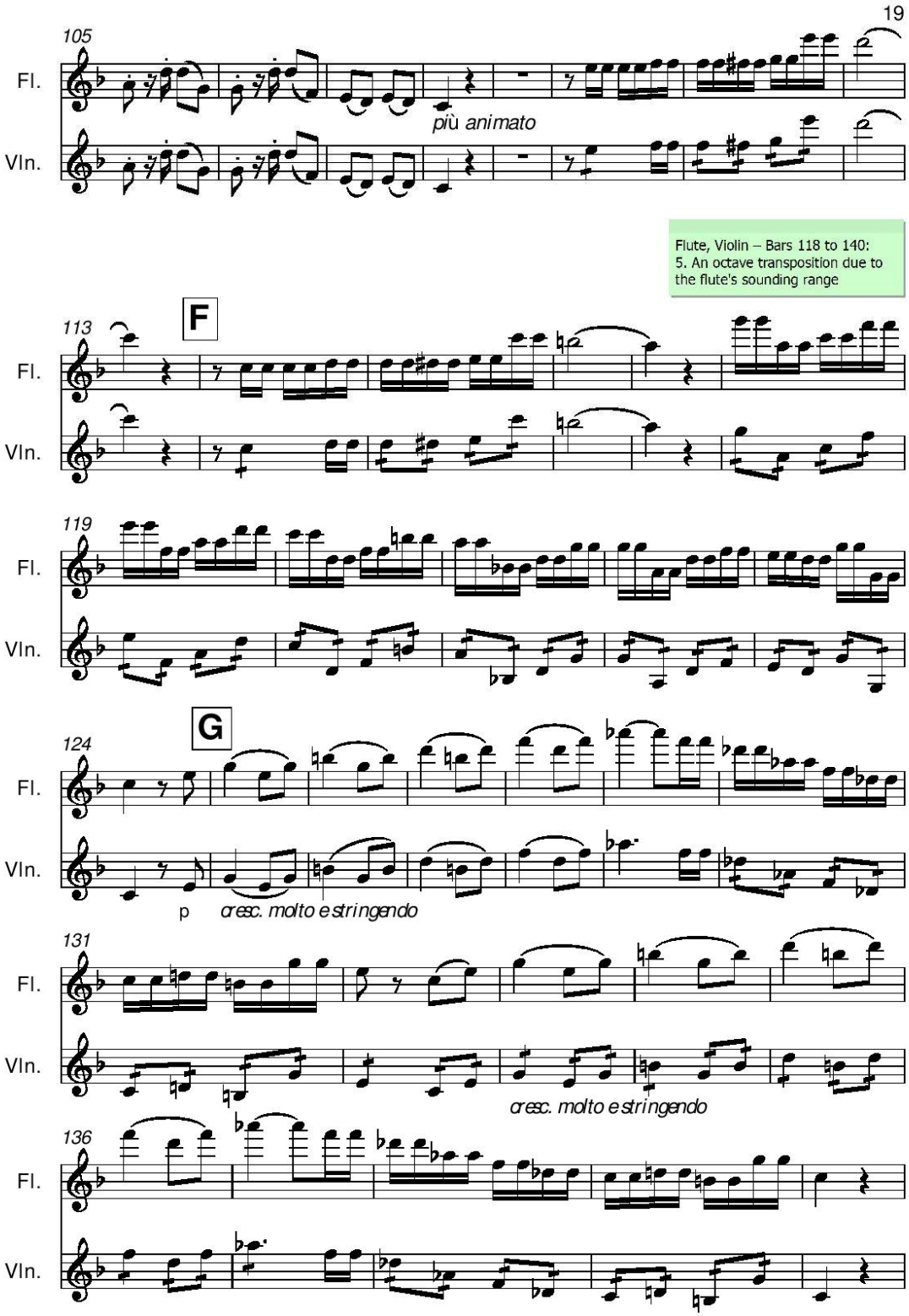

16
124
Fl.
Vln.
pp
rit.
poco rit.
rit.
Flute, Violin – Bars 132 to 133:
2. Short, dry staccato on the keynote as an imitation of the violin's pizzicato, chords replaced with grace notes
128
Fl.
Vln.
pizz.
pp
III.
Allegro molto vivace.
Flute, Violin – Bars 6 and 8:
1. Omission of dyads, technical limitations, polyphonic versus monophonic instrument
1
q = 220
Fl.
Vln.
fz fz
fz fz
mf
Flute, Violin – Bars 9 to 10:
2. An octave transposition due to the flute's sounding range
7
Fl.
Vln.
12
Fl.
Vln.
dolce
mf
dolce

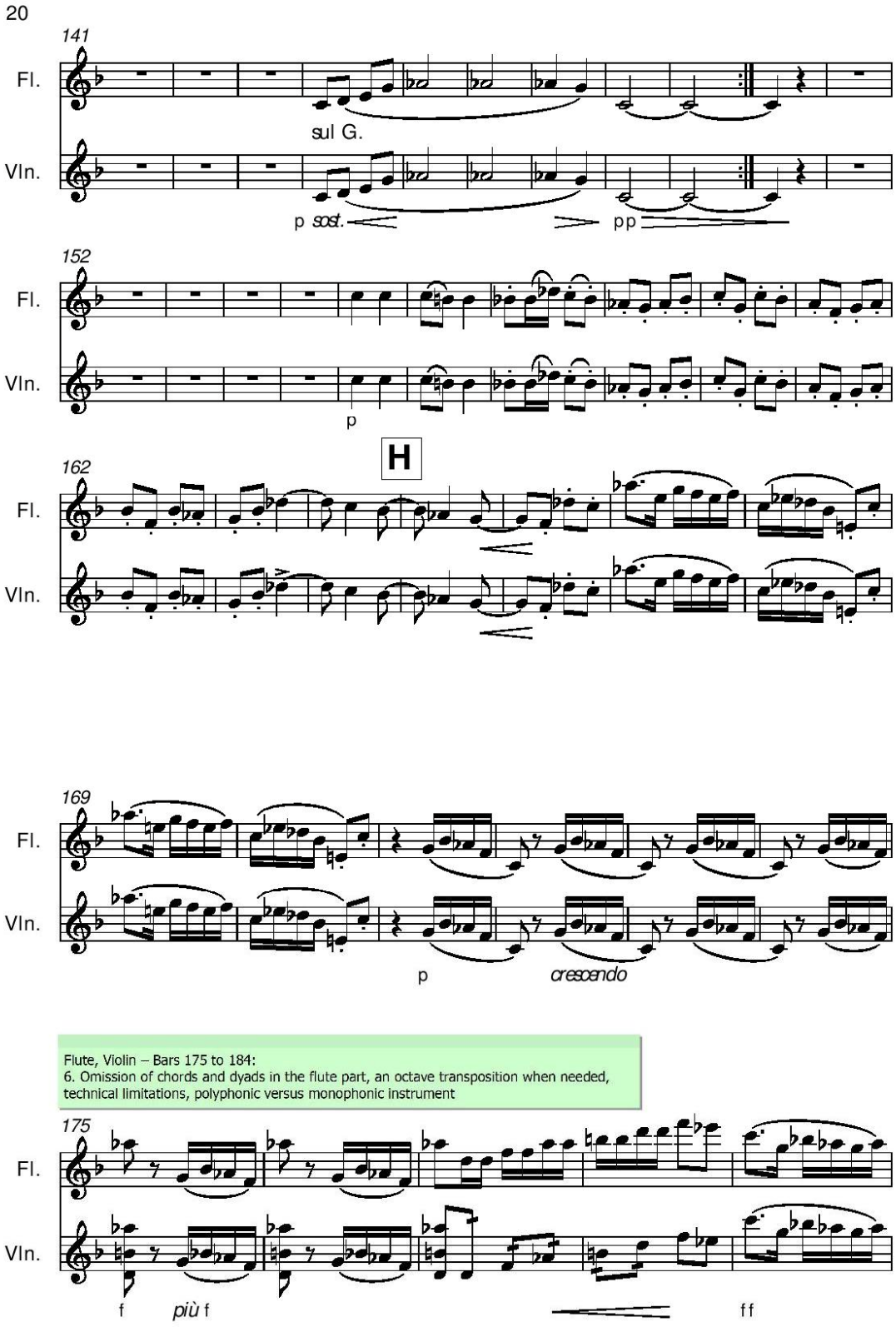

17
22
A
Fl.
Vln.
f
sempre più
32
B
p
41
f z
49
59
C
p espressivo
Flute, Violin – Bars 60 to 67:
3. An octave transposition due to the flute's sounding range

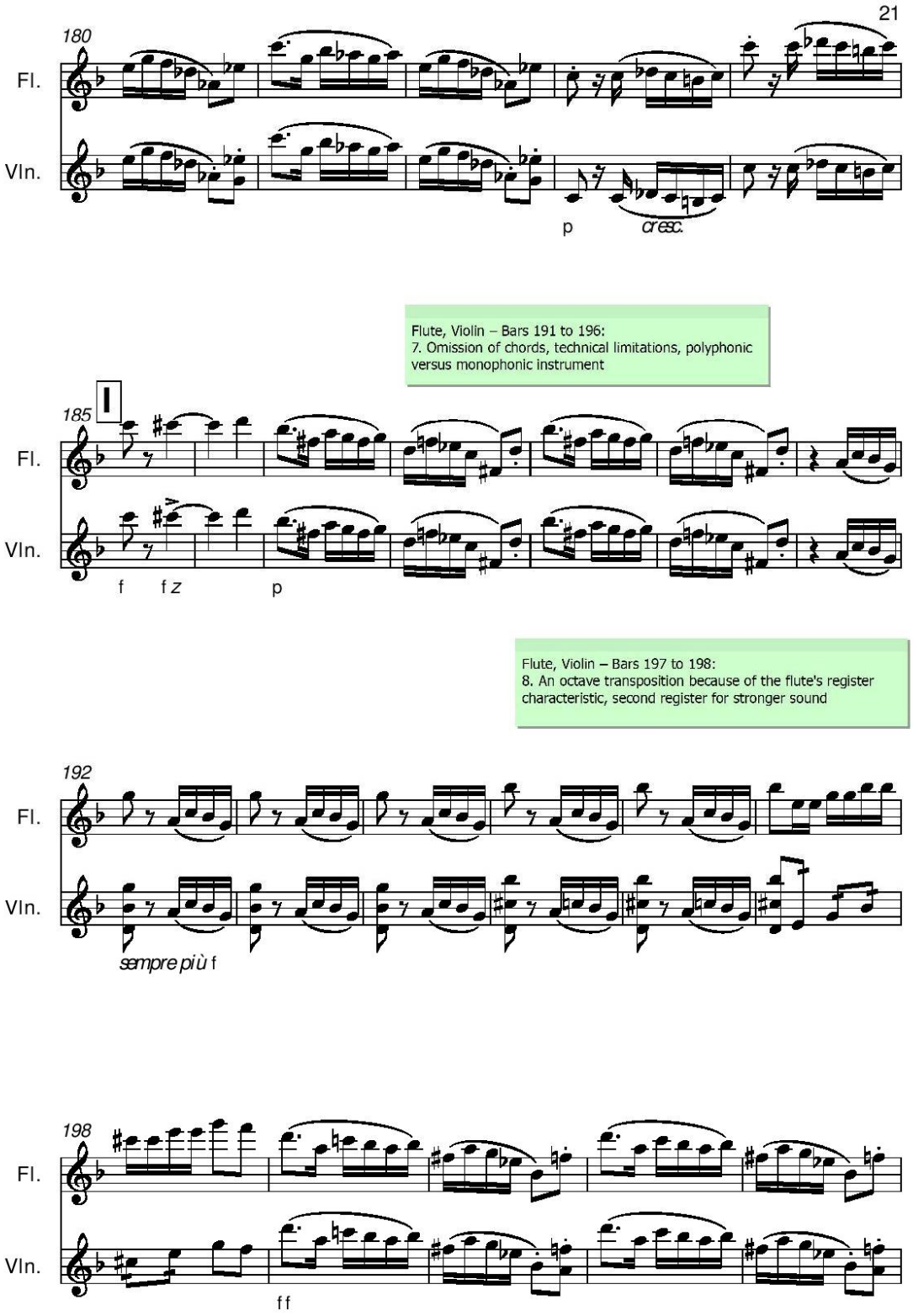
18

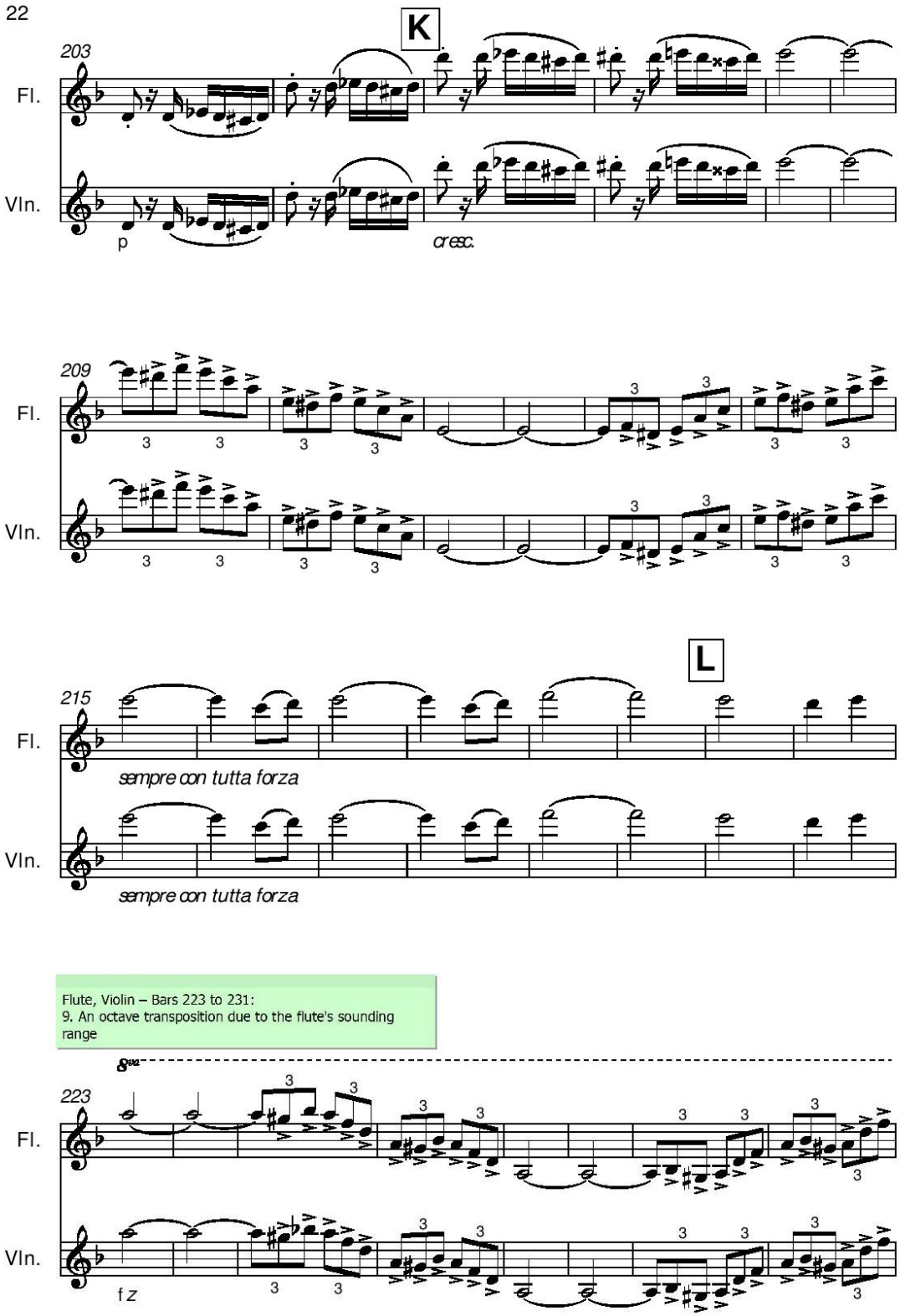
Flute, Violin – Bars 68 to 75:
4. An octave transposition as well as a change of pattern configuration (technical limitations: lack of octave string bowing)

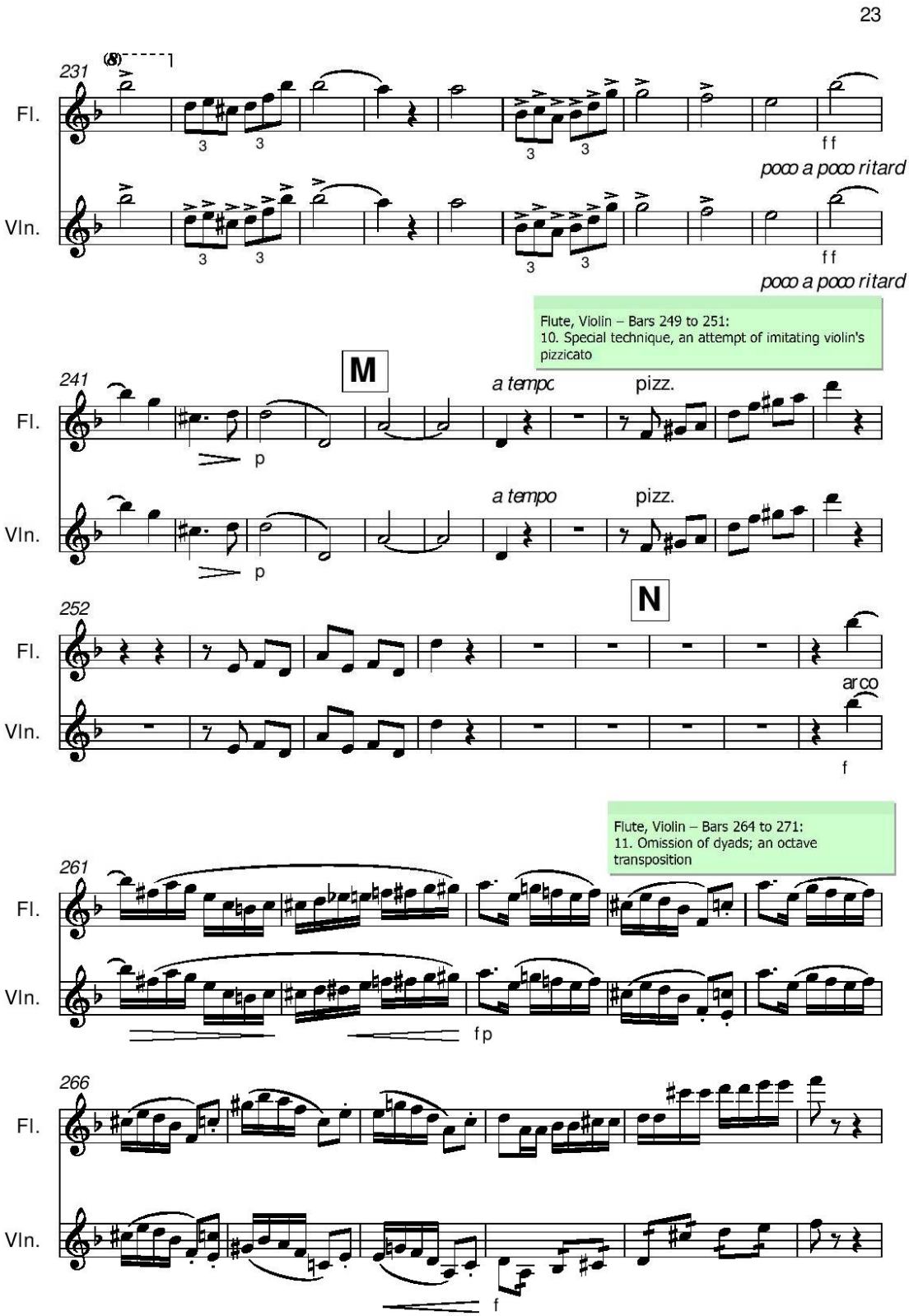


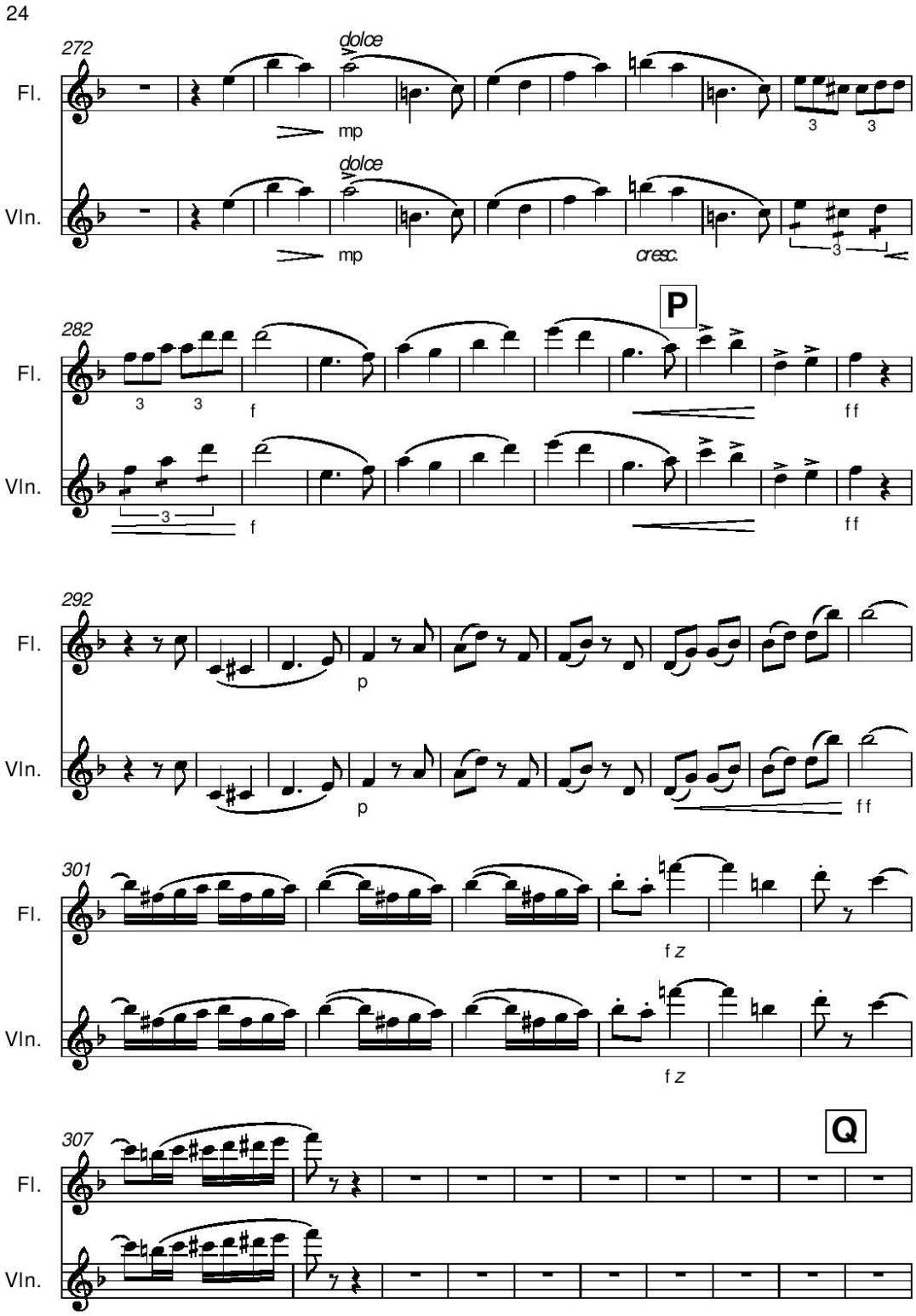

19
105
Fl.
Vln.
più animato
Flute, Violin – Bars 118 to 140:
5. An octave transposition due to the flute's sounding range
F
113
119
G
124
p
cresc. molto e stringendo
131
136

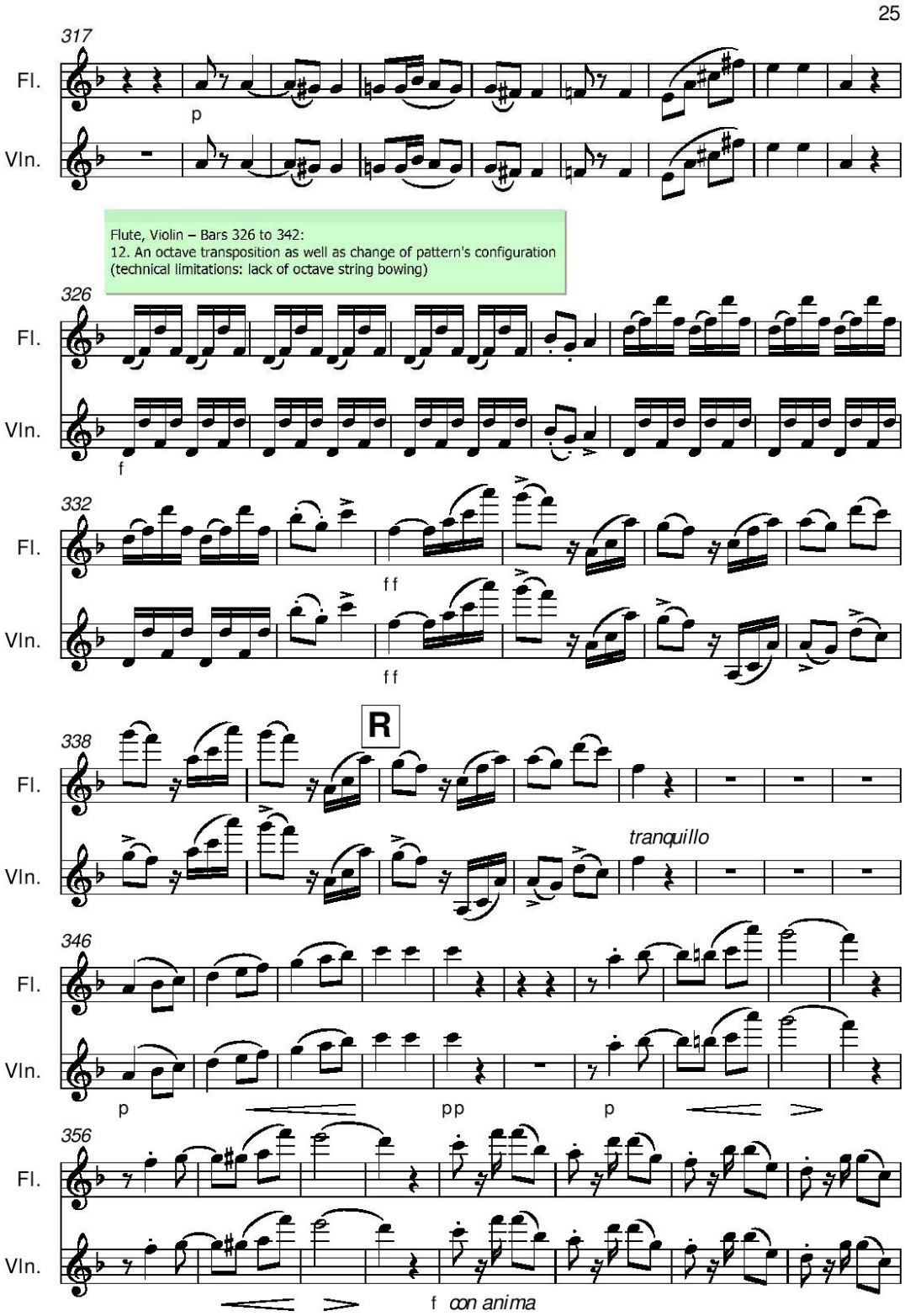

20
141
Fl.
Vln.
sul G.
p sost.
pp
152
Fl.
Vln.
p
H
162
Fl.
Vln.
169
Fl.
Vln.
p
crescendo
Flute, Violin – Bars 175 to 184:
6. Omission of chords and dyads in the flute part, an octave transposition when needed, technical limitations, polyphonic versus monophonic instrument
175
Fl.
Vln.
f
più f
ff

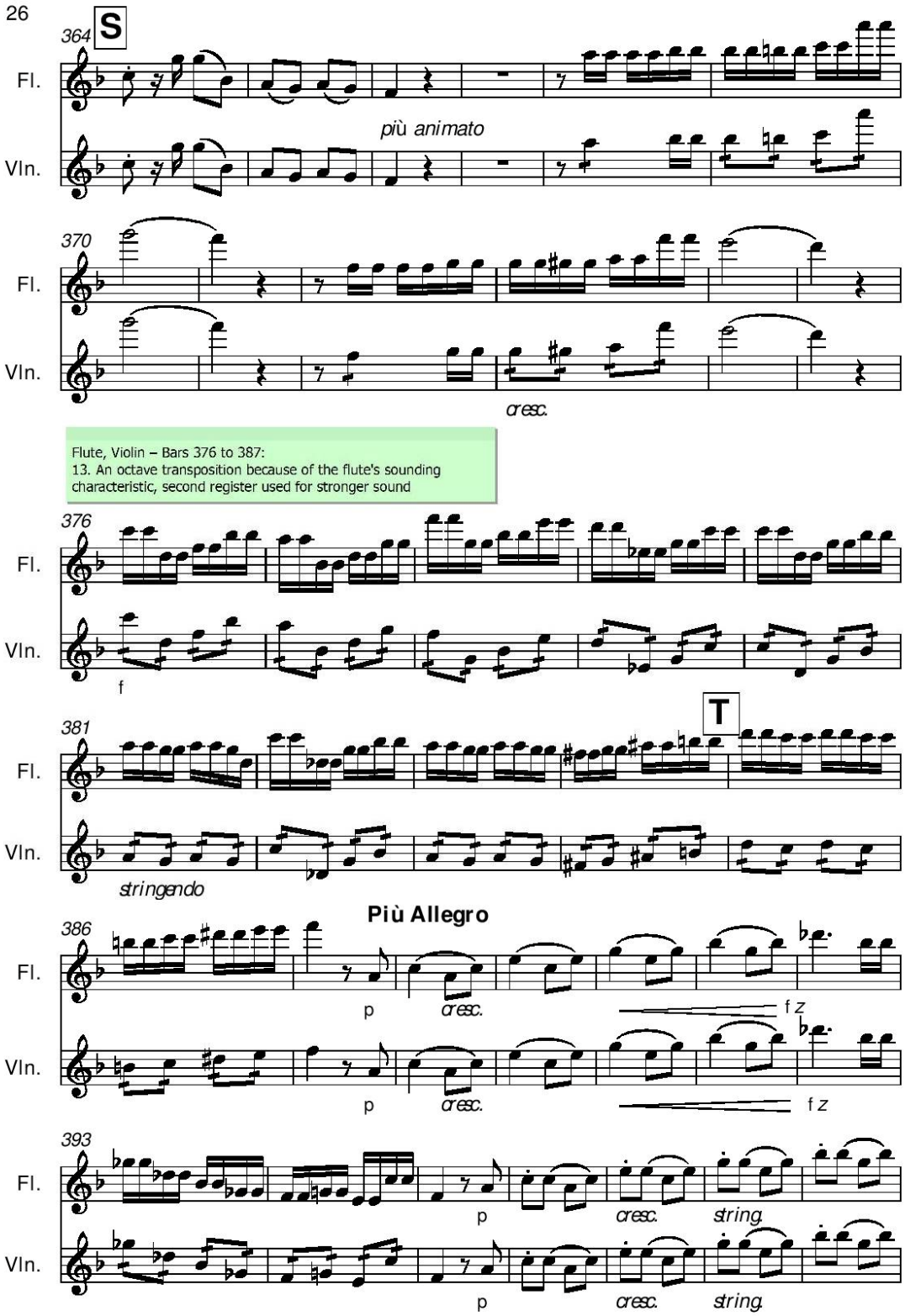

21
180
Fl.
Vln.
p
cresc.
Flute, Violin – Bars 191 to 196:
7. Omission of chords, technical limitations, polyphonic versus monophonic instrument
185
I
Fl.
Vln.
f
f z
p
Flute, Violin – Bars 197 to 198:
8. An octave transposition because of the flute's register characteristic, second register for stronger sound
192
Fl.
Vln.
sempre più f
198
Fl.
Vln.
f f

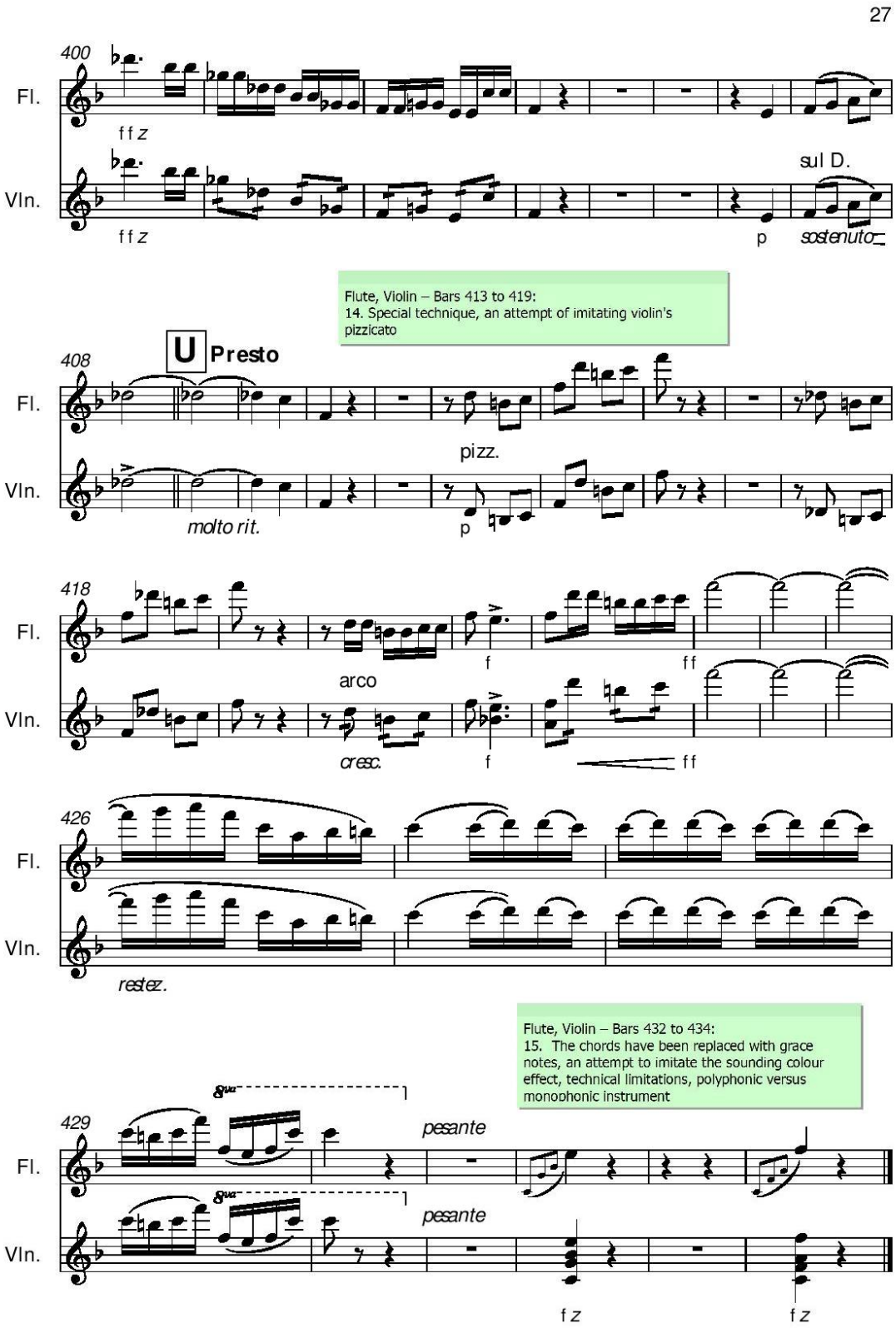

22
203
K
Fl.
Vln.
p
cresc.
209
Fl.
Vln.
215
L
Fl.
sempre con tutta forza
Vln.
sempre con tutta forza
Flute, Violin – Bars 223 to 231:
9. An octave transposition due to the flute's sounding range
8va
223
Fl.
Vln.
fz


23
231
Fl.
Vln.
3
3
3
3
f f
poco a poco ritard
poco a poco ritard
Flute, Violin – Bars 249 to 251:
10. Special technique, an attempt of imitating violin's pizzicato
241
M
a tempo
pizz.
p
252
N
arco
f
Flute, Violin – Bars 264 to 271:
11. Omission of dyads; an octave transposition
261
f p
266
f


24
272
dolce
Fl.
mp
dolce
Vln.
mp
cresc.
P
282
Fl.
f
ff
Vln.
f
ff
292
Fl.
p
Vln.
p
ff
301
Fl.
fz
Vln.
fz
Q
307
Fl.
Vln.

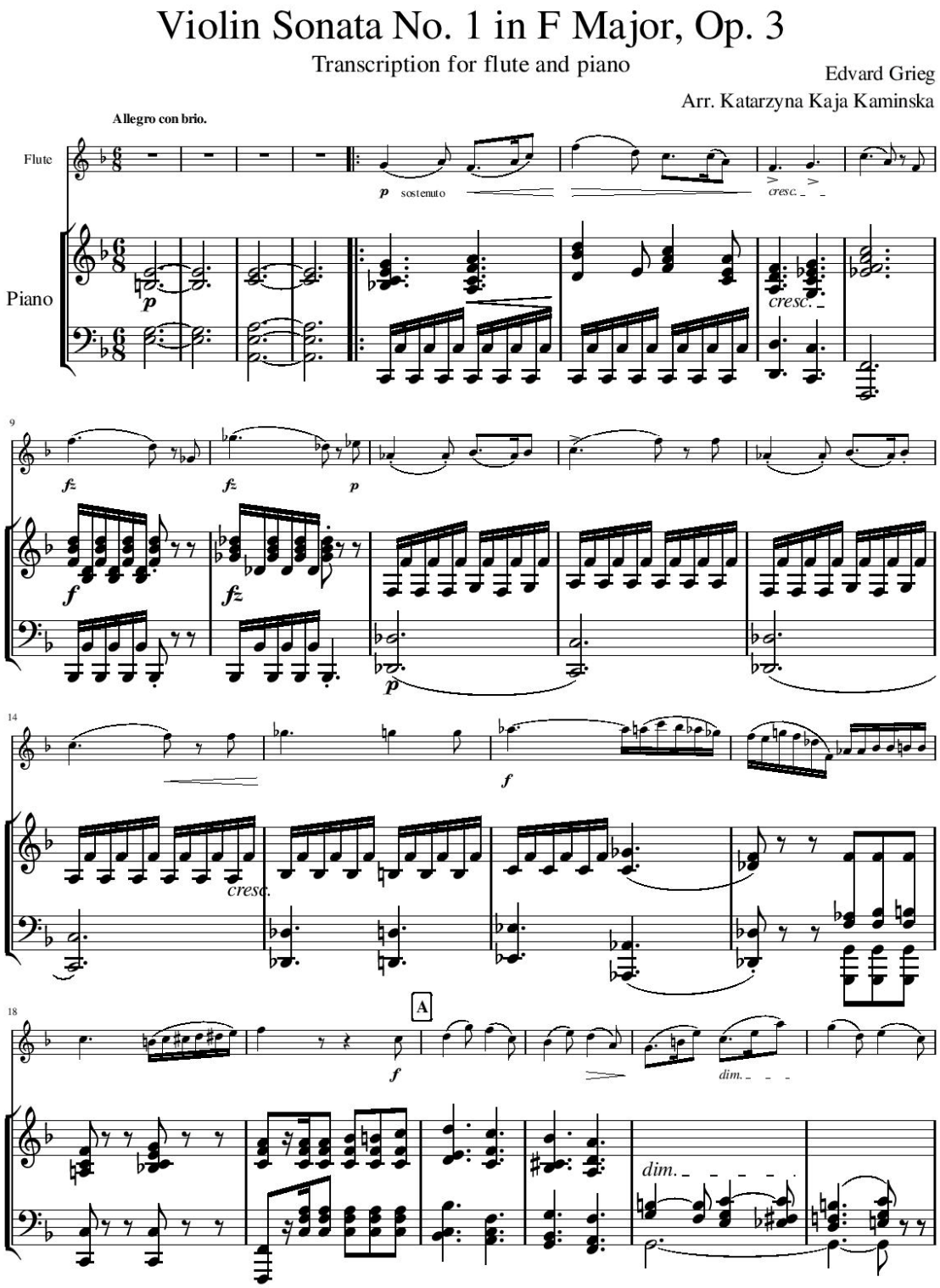

25
317
Fl.
Vln.
p
Flute, Violin – Bars 326 to 342:
12. An octave transposition as well as change of pattern's configuration
(technical limitations: lack of octave string bowing)
326
f
332
ff
338
R
tranquillo
346
pp
356
con anima

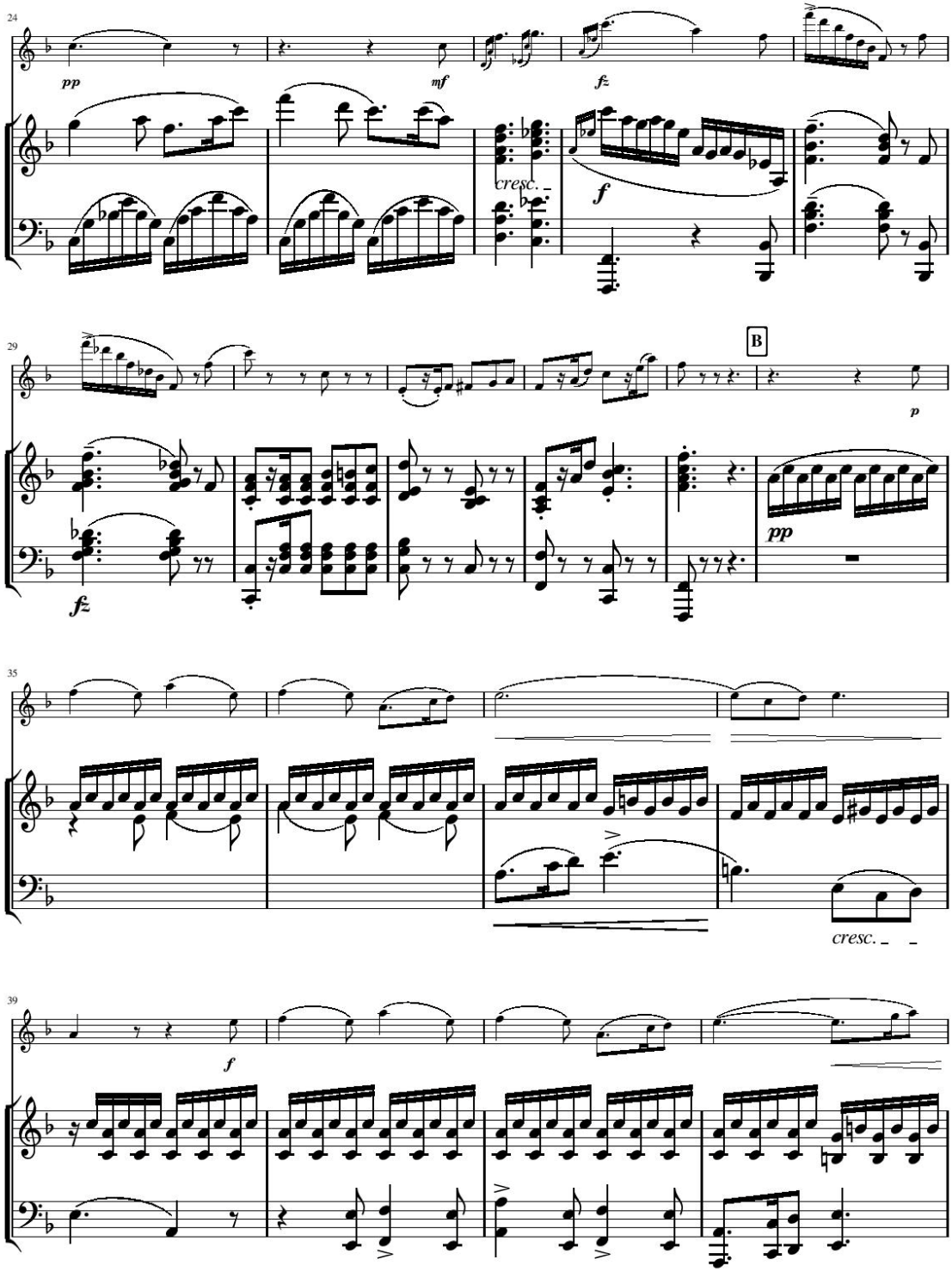

26
364
S
Fl.
Vln.
più animato
370
cresc.
Flute, Violin – Bars 376 to 387:
13. An octave transposition because of the flute's sounding characteristic, second register used for stronger sound
376
f
381
T
stringendo
Più Allegro
386
p
cresc.
f z
393
string.

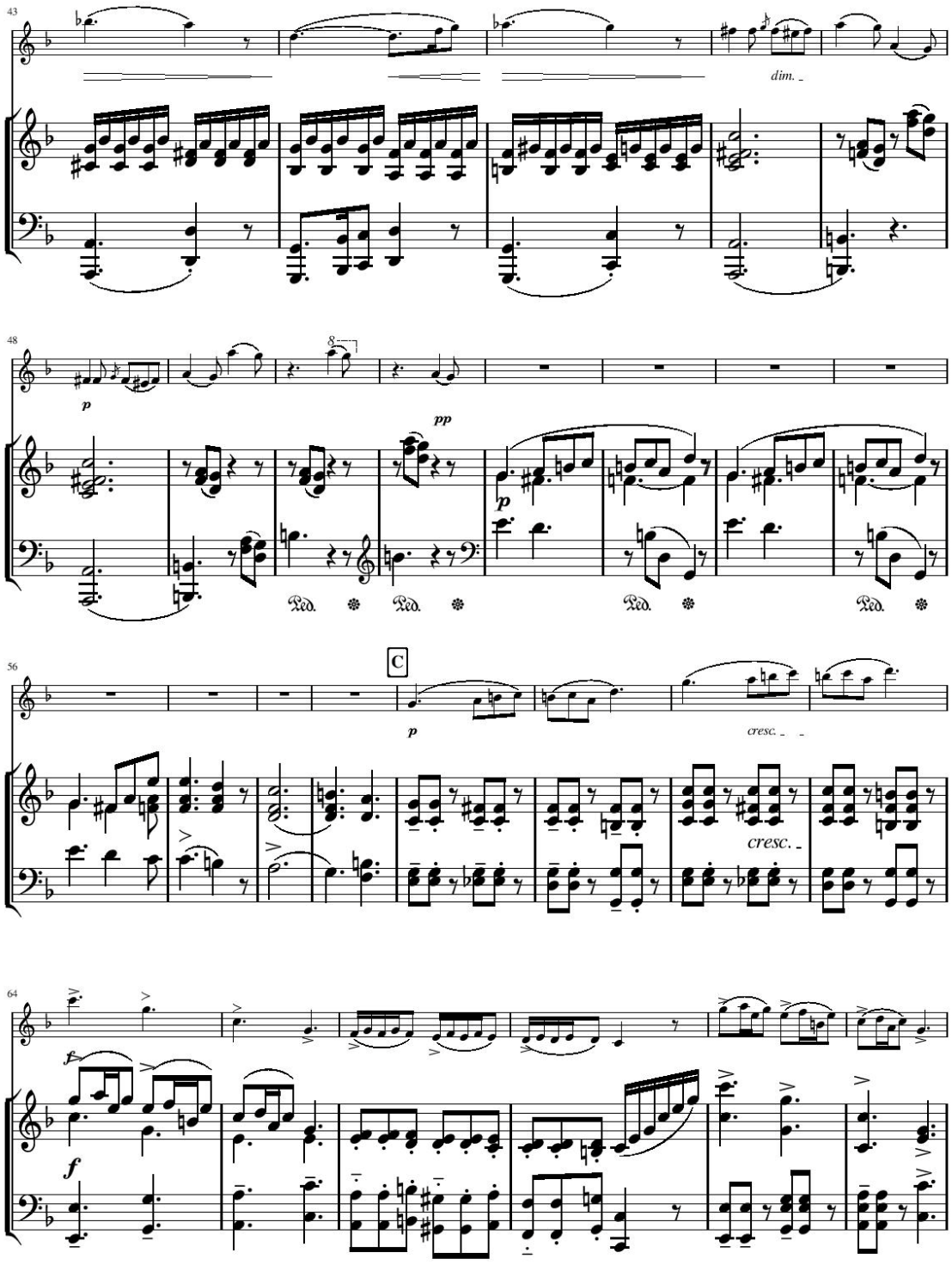

27
400
Fl.
f f z
Vln.
f f z
sul D.
p
sostenuto
Flute, Violin – Bars 413 to 419:
14. Special technique, an attempt of imitating violin's pizzicato
408
U Presto
Fl.
pizz.
Vln.
molto rit.
p
418
Fl.
f
ff
arco
Vln.
cresc.
f
ff
426
Fl.
Vln.
rester.
Flute, Violin – Bars 432 to 434:
15. The chords have been replaced with grace notes, an attempt to imitate the sounding colour effect, technical limitations, polyphonic versus monophonic instrument
429
Fl.
pesante
Vln.
pesante
f z
f z

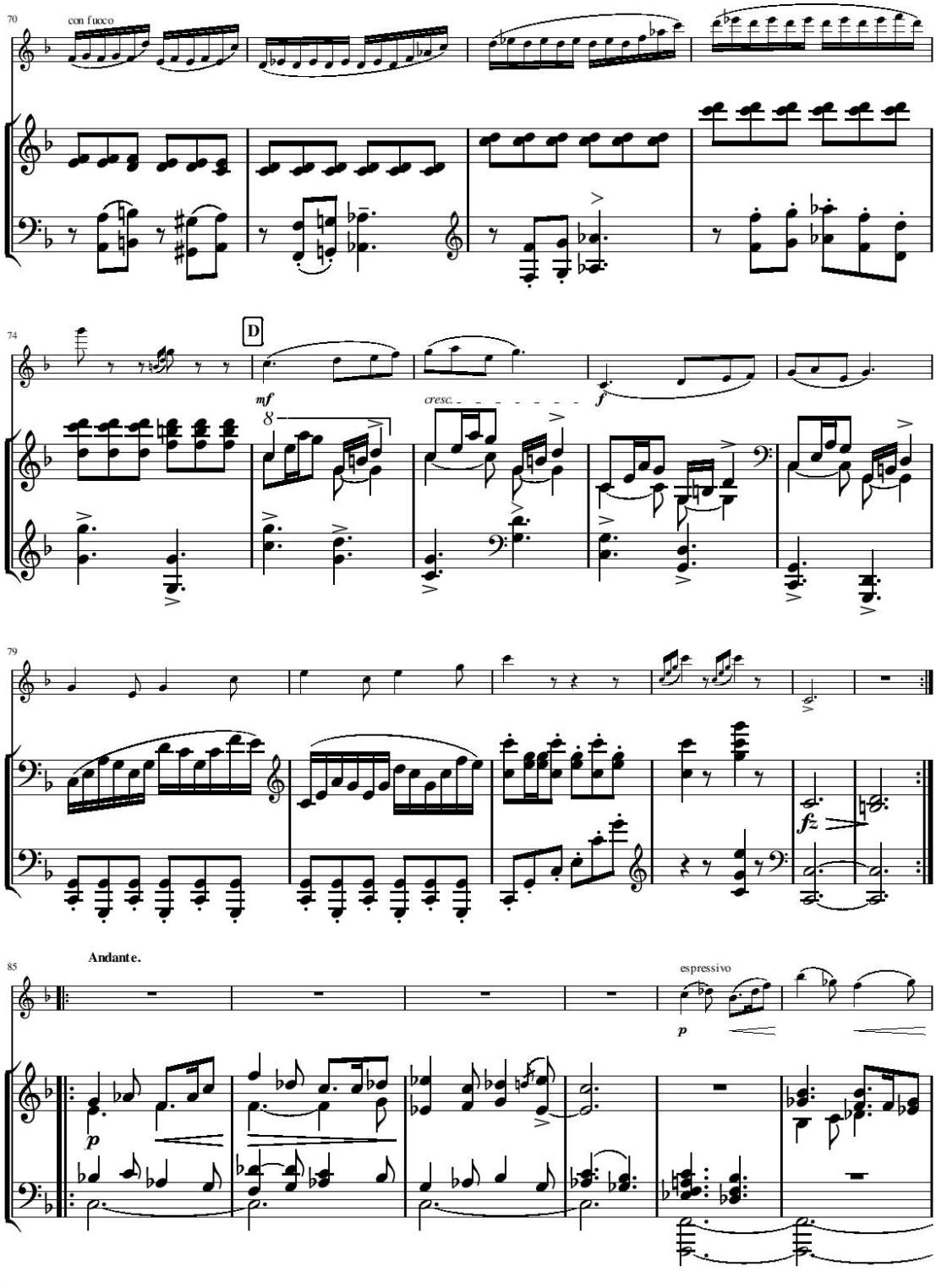
B. Scores:

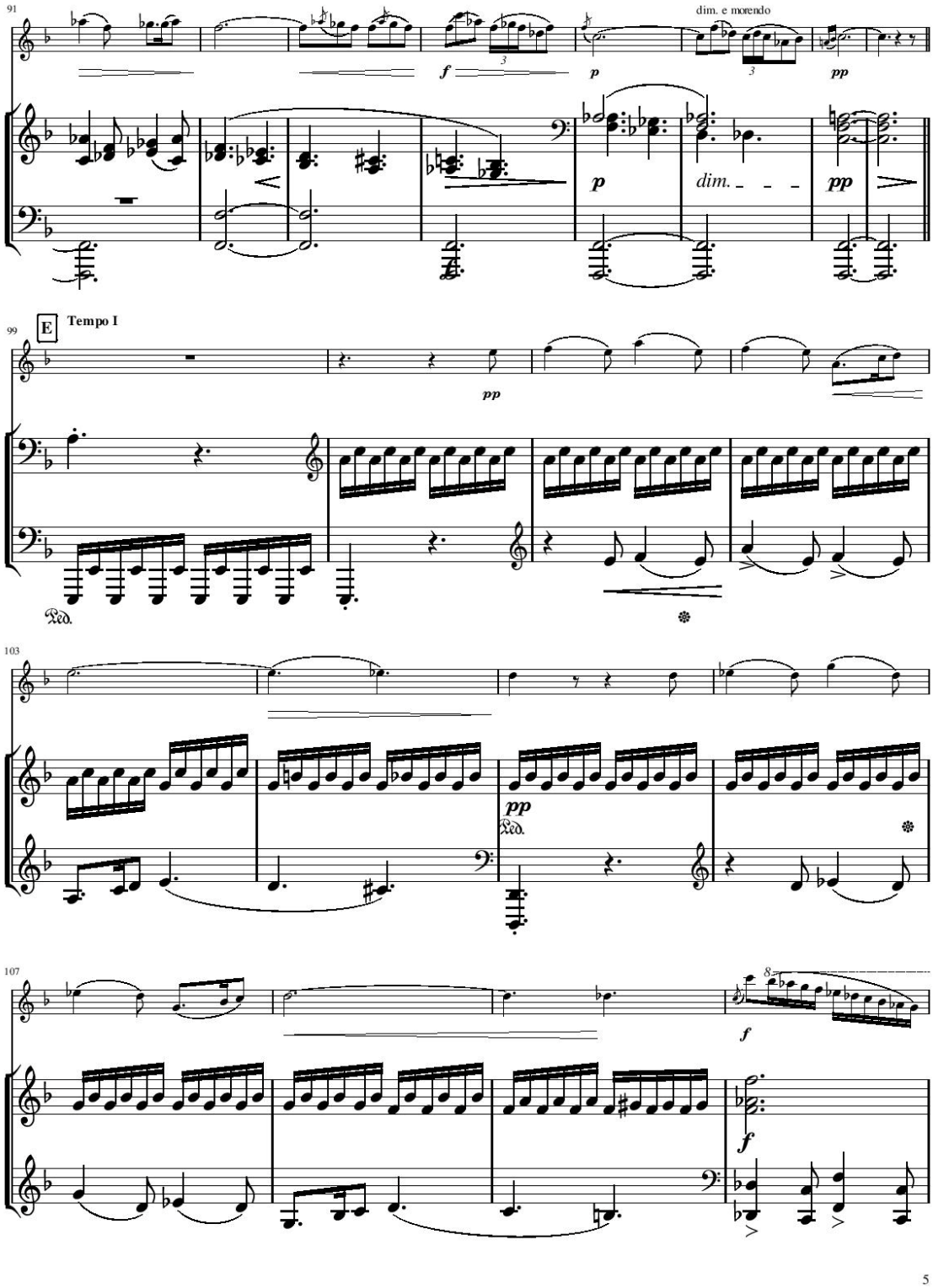
Violin Sonata No.1, Op.8, E. Grieg
Transcription for flute and piano

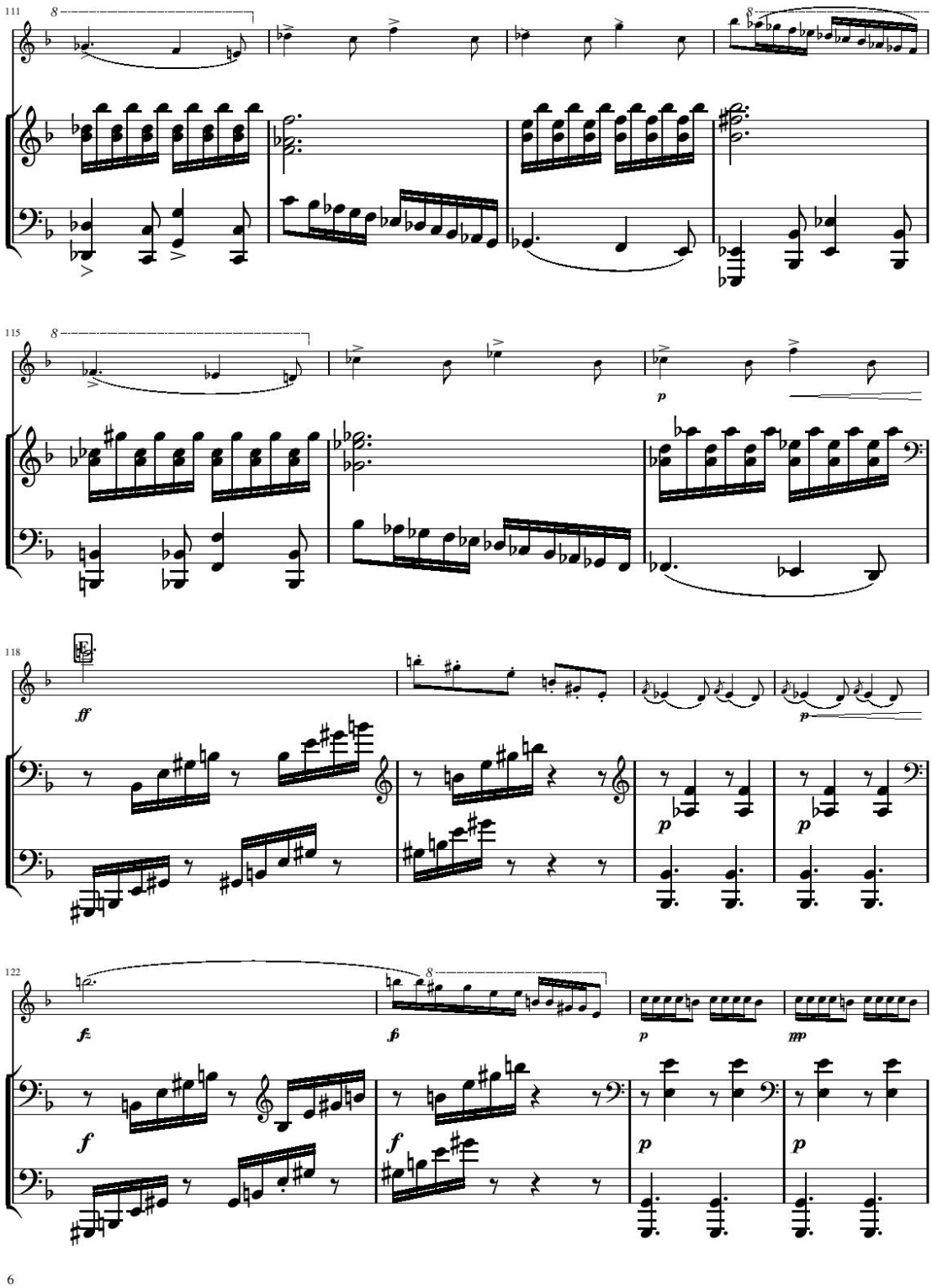


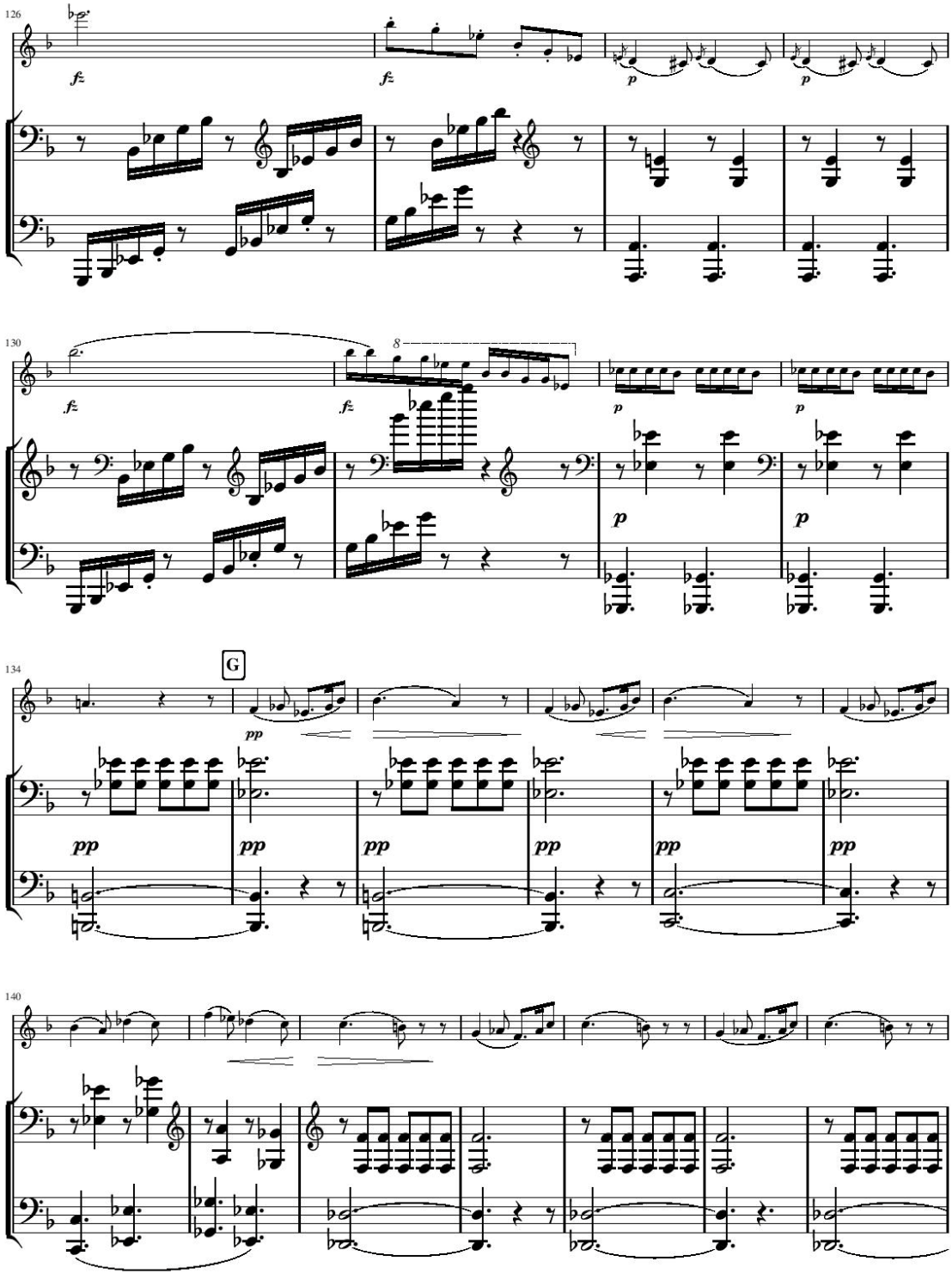

24
pp
mf
fz
cresc.
f
29
B
fz
p
pp
35
cresc.
39
f
2

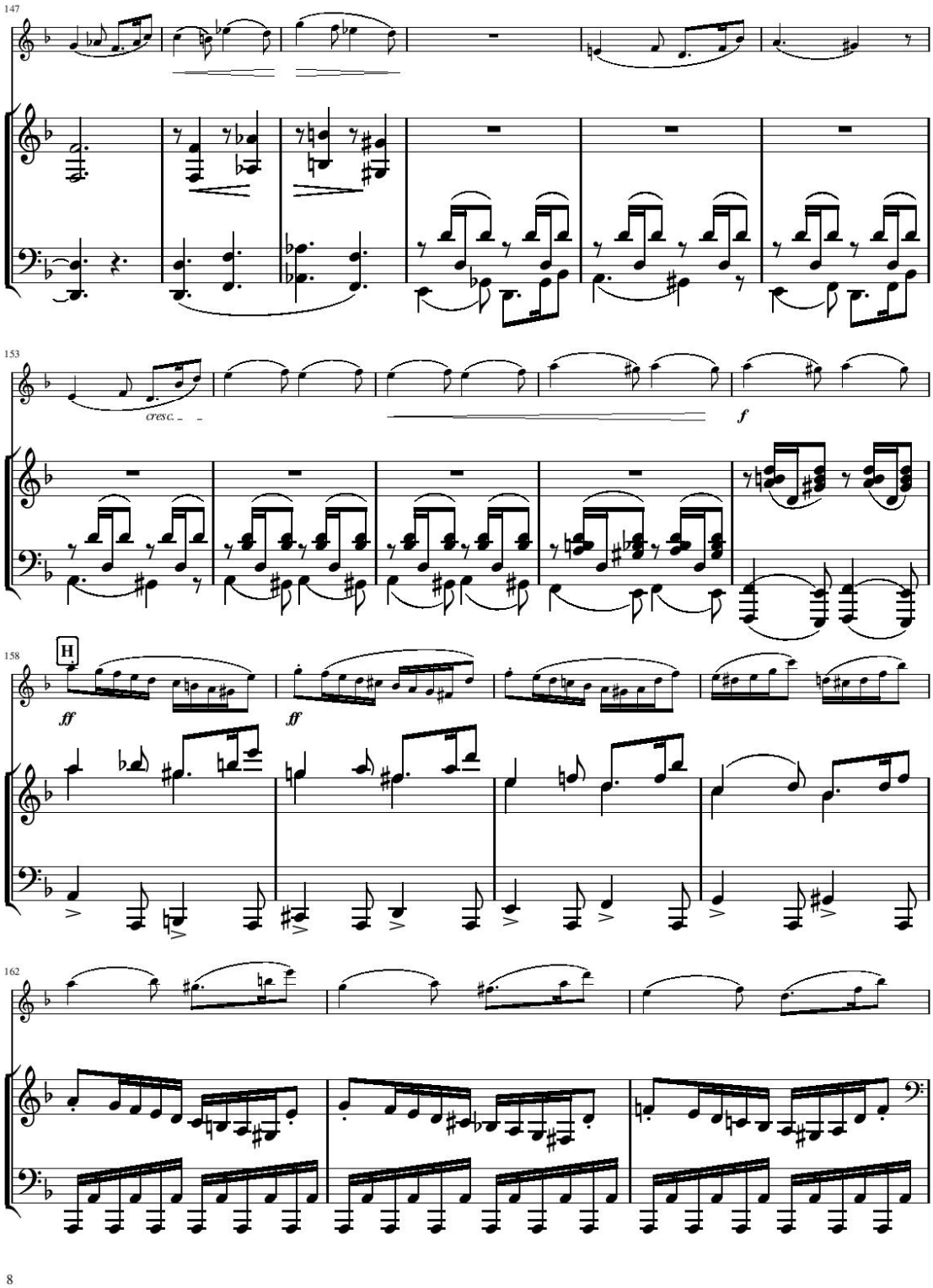

43
dim.
48
p
pp
p
Ped.
Ped.
Ped.
Ped.
56
C
p
cresc.
cresc.
64
f
f
3

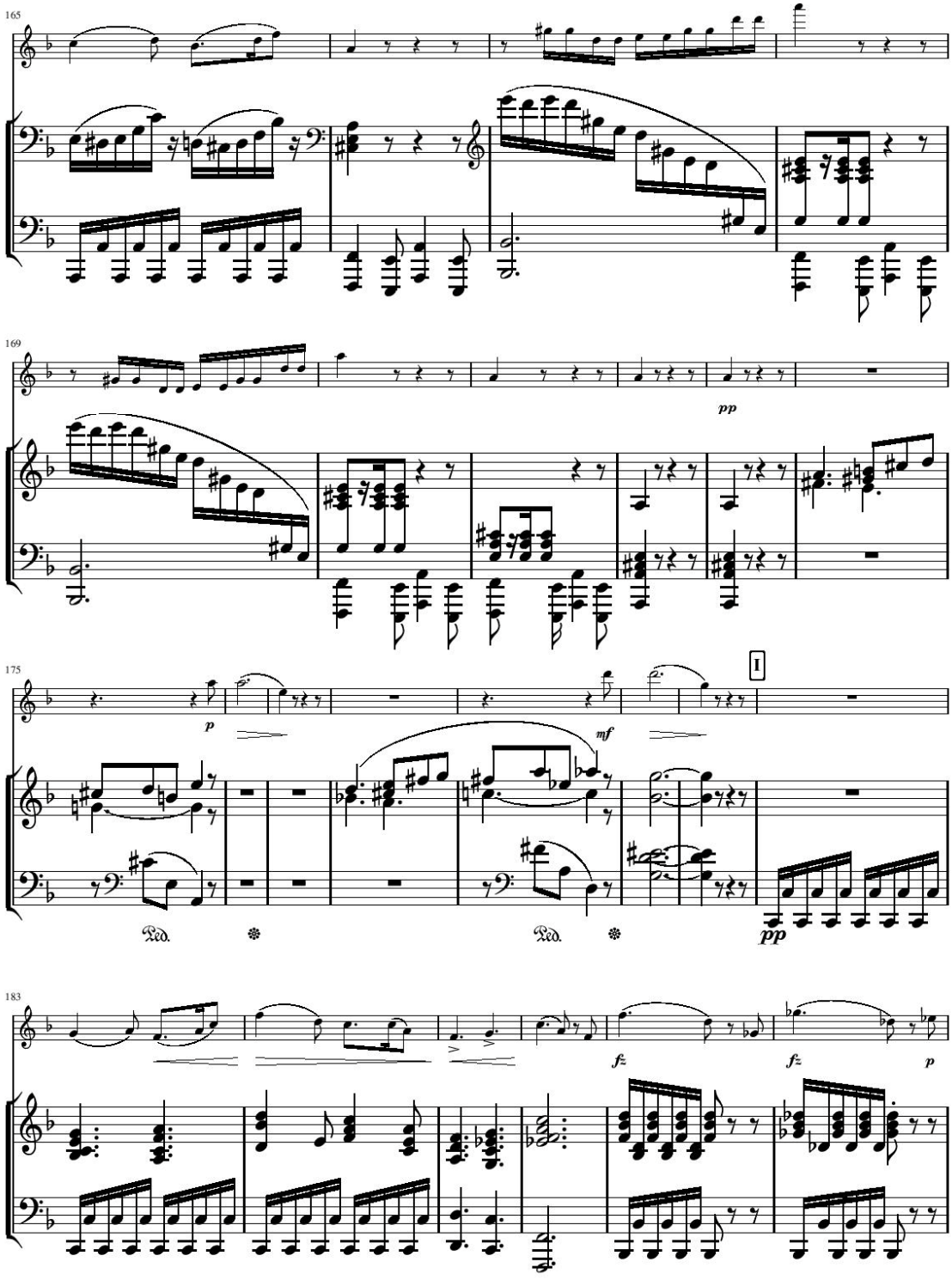

70
con fuoco
74
D
mf
cresc.
f
79
fz
85
Andante.
espressivo
p
p
4

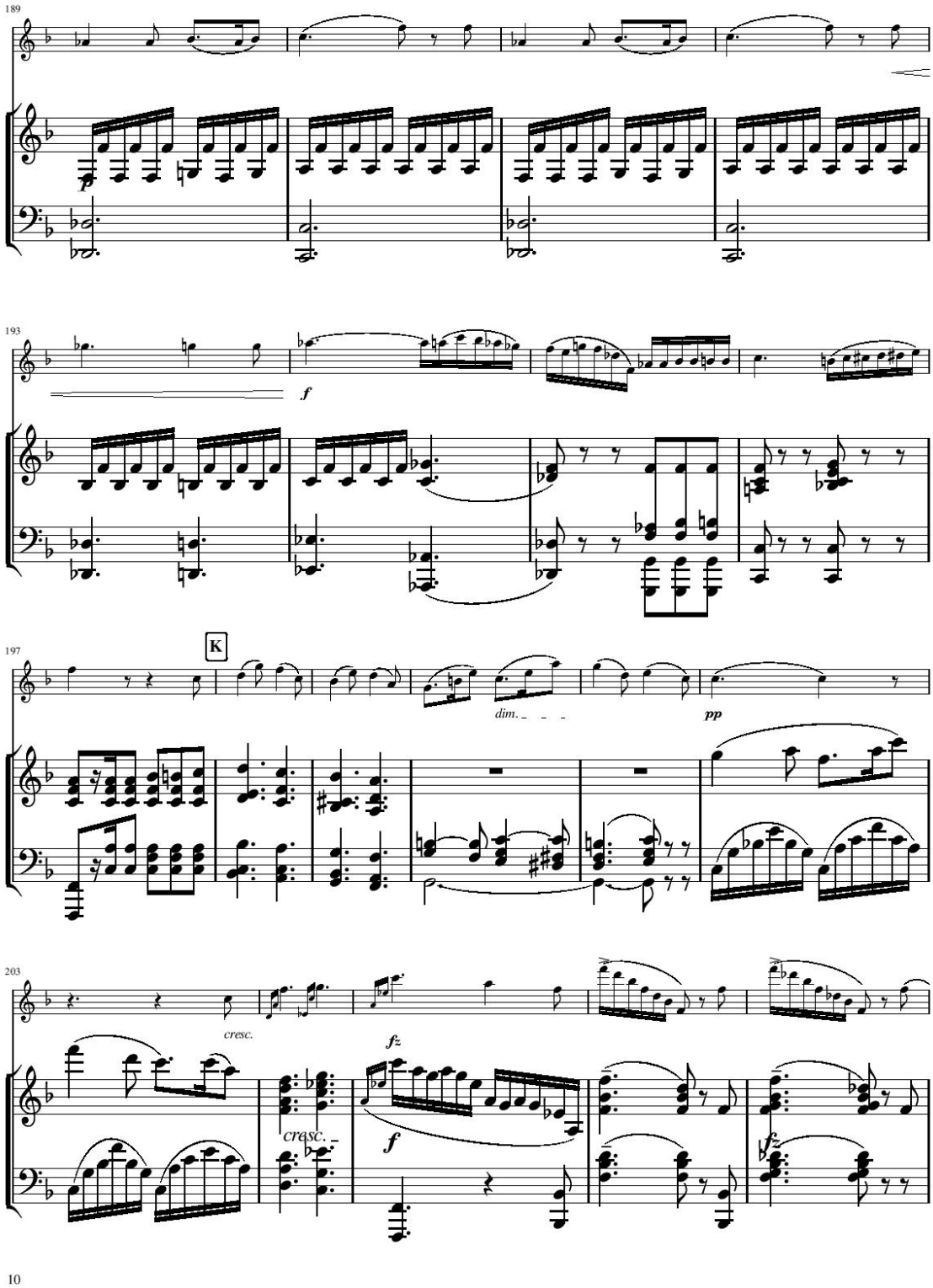

91
dim. e morendo
f
p
pp
p
dim.
pp
99
E
Tempo I
pp
Ped.
103
pp
Ped.
107
8
f
f
5

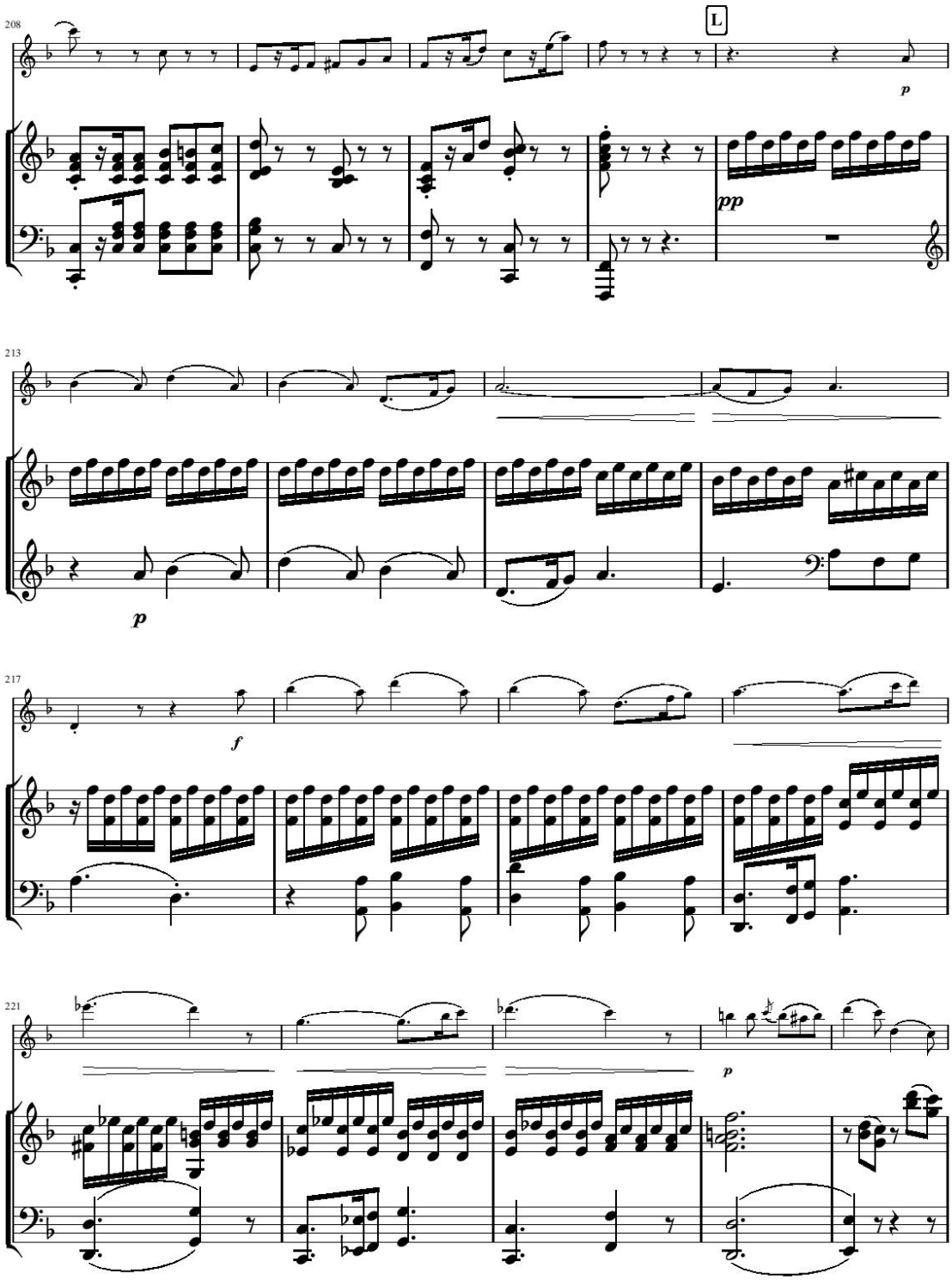

111
115
118
122
ff
p
f
fz
fp
mp


126
fz
fz
p
p
130
fz
fz
8
p
p
p
p
134
G
pp
pp
pp
pp
pp
pp
pp
140
7


147
153
cresc.
f
158
H
ff
ff
162
8


165
169
pp
175
p
mf
I
Ped.
Ped.
pp
183
fz
fz
p


189
193
f
197
K
dim.
pp
203
cresc.
cresc.
fz
f
fz
10



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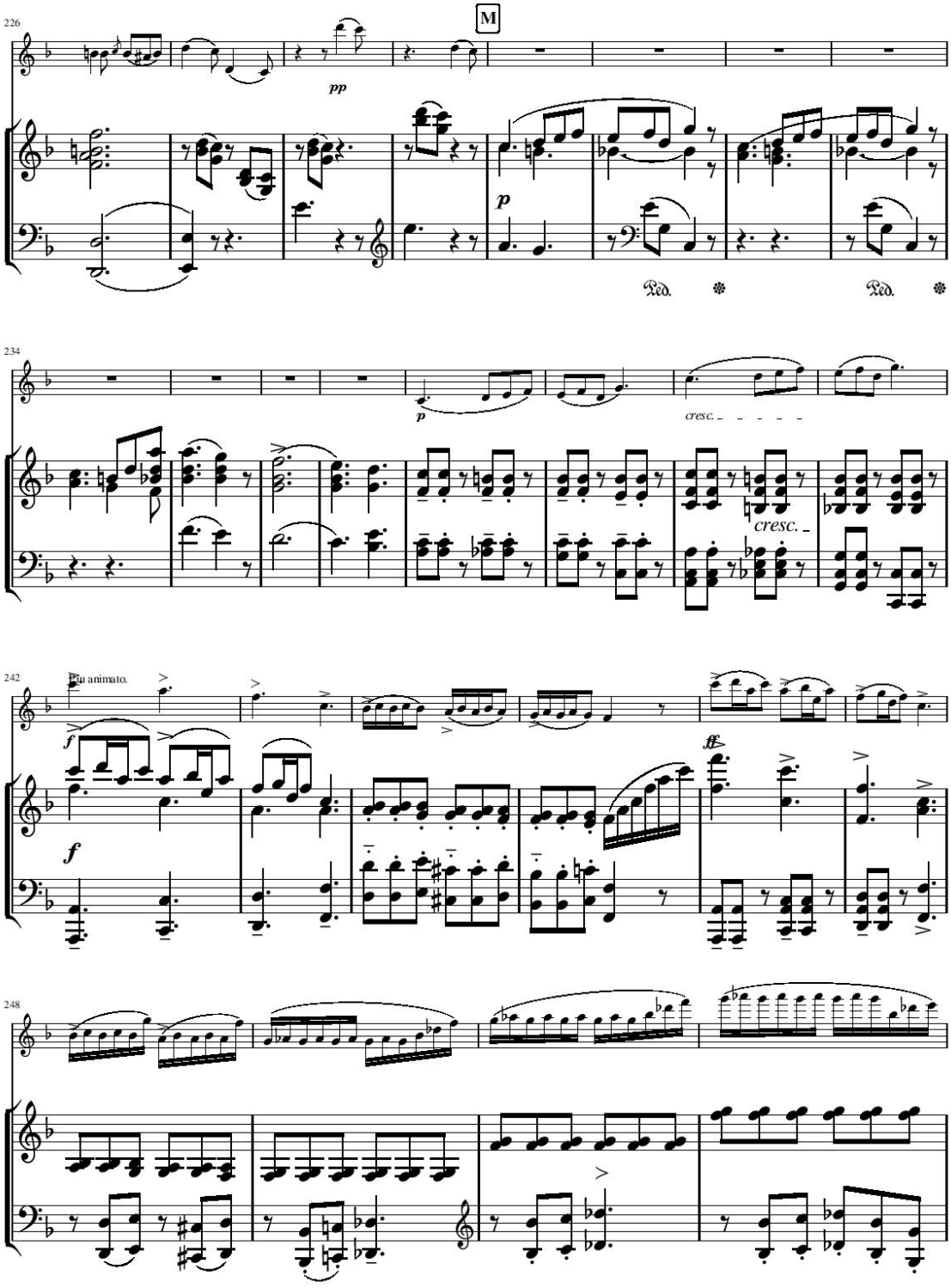

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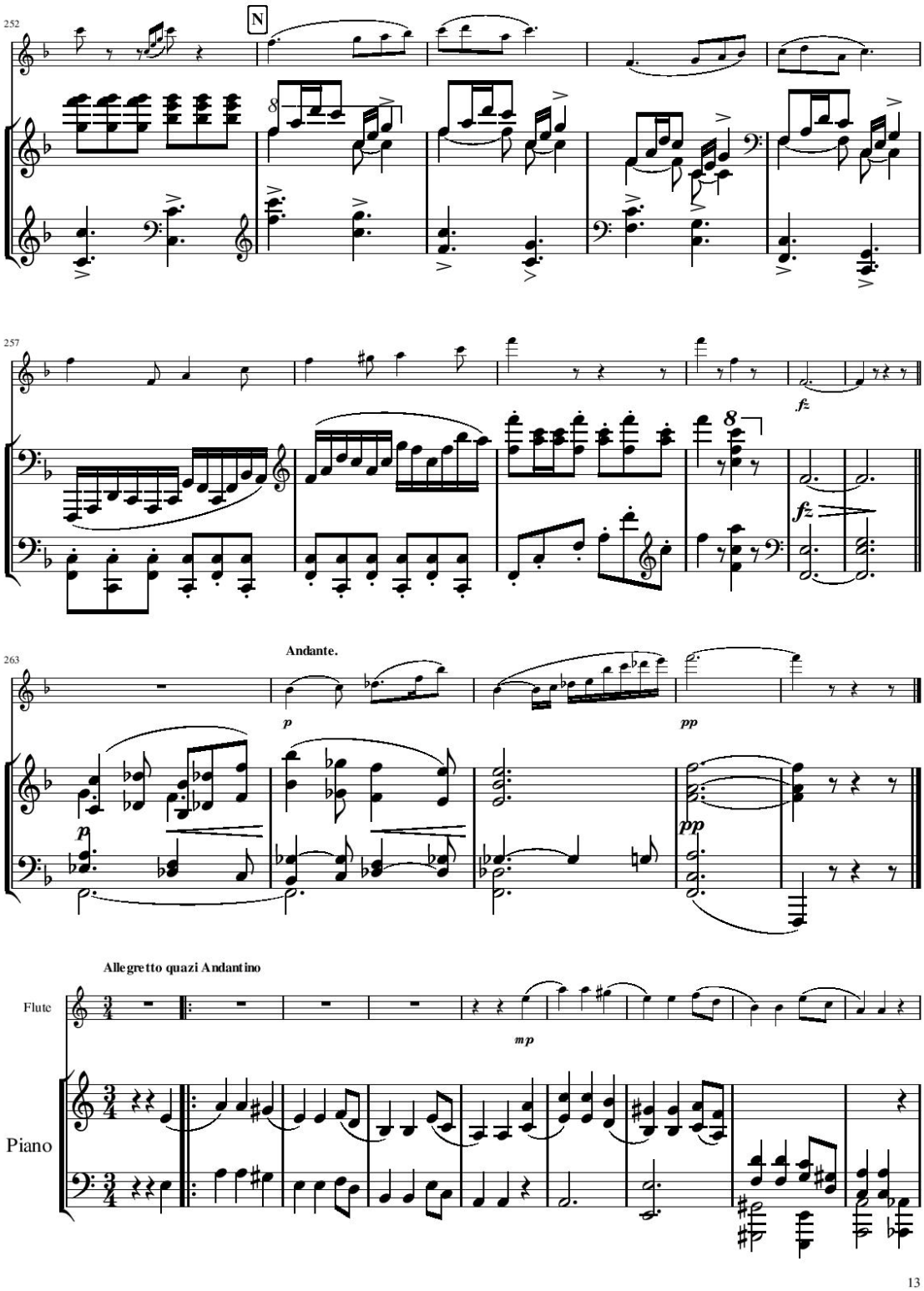
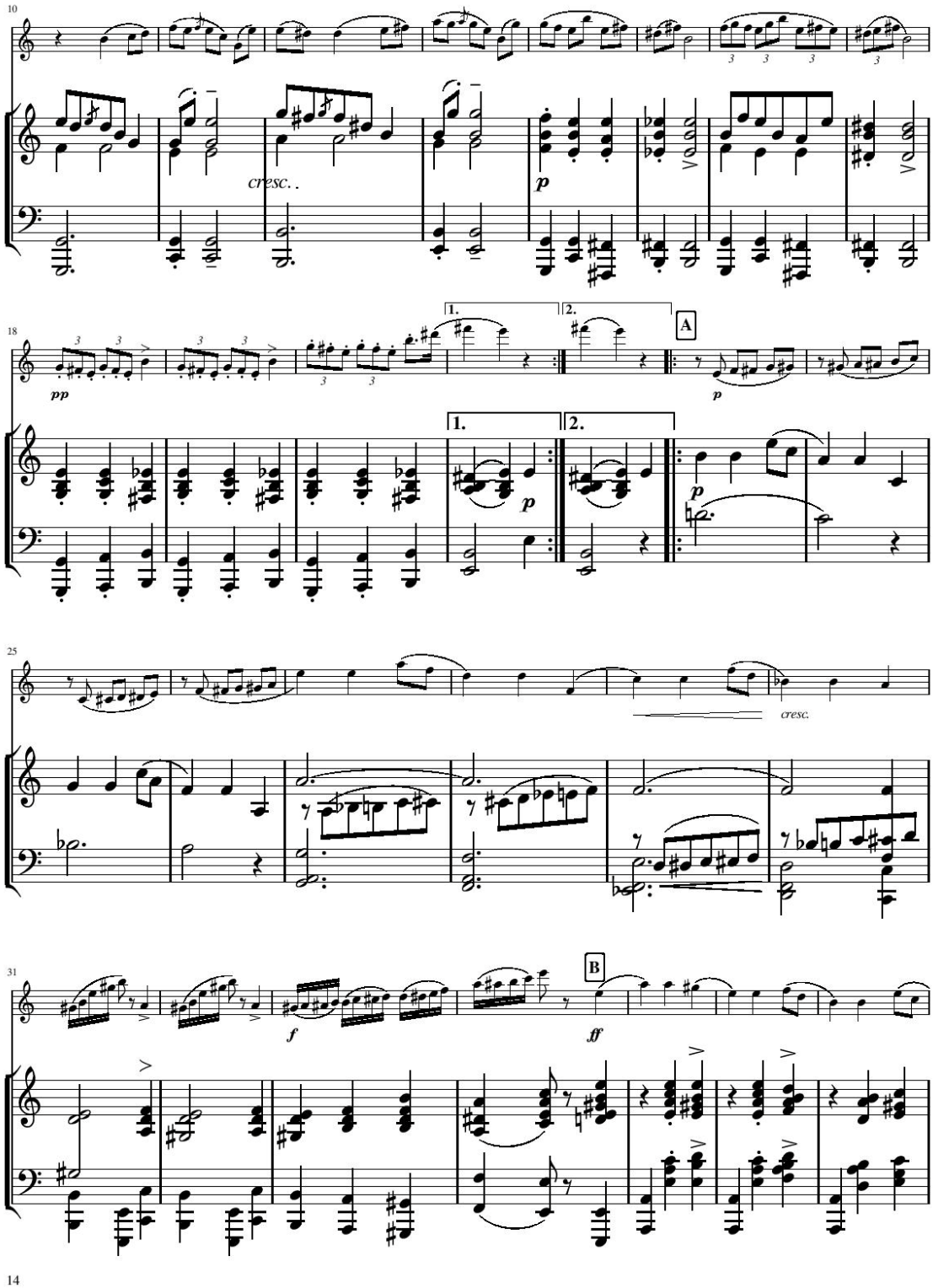
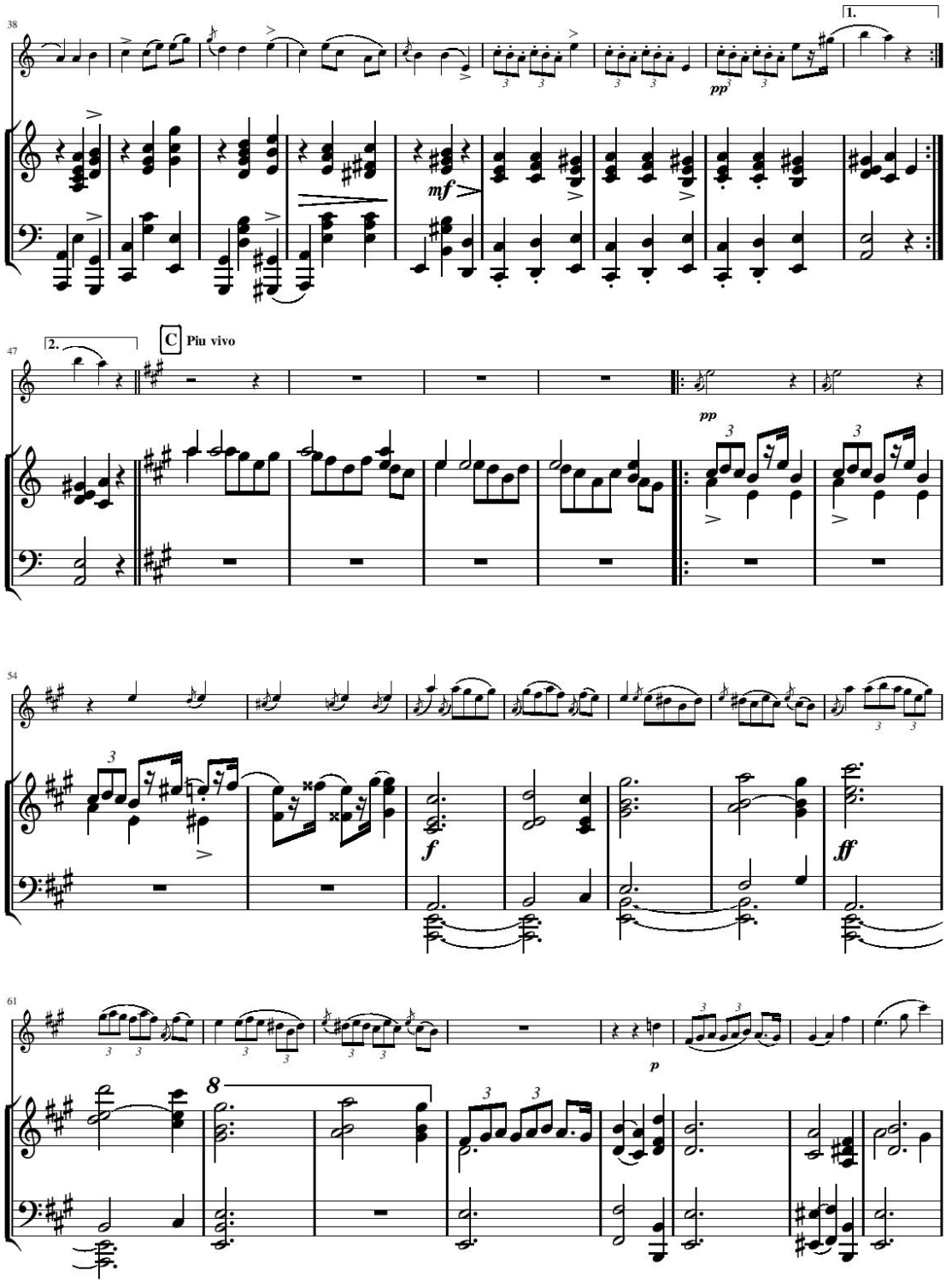
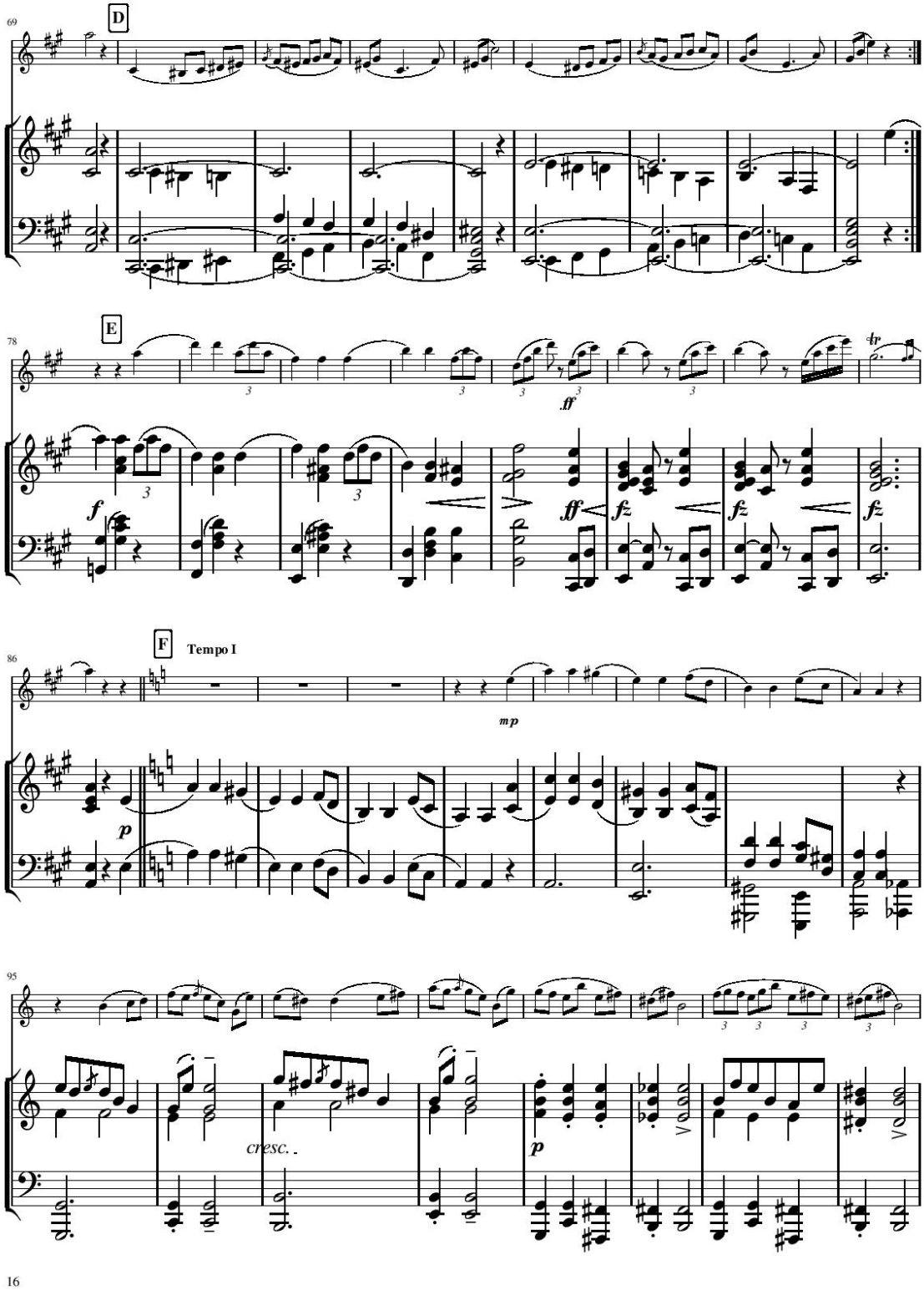
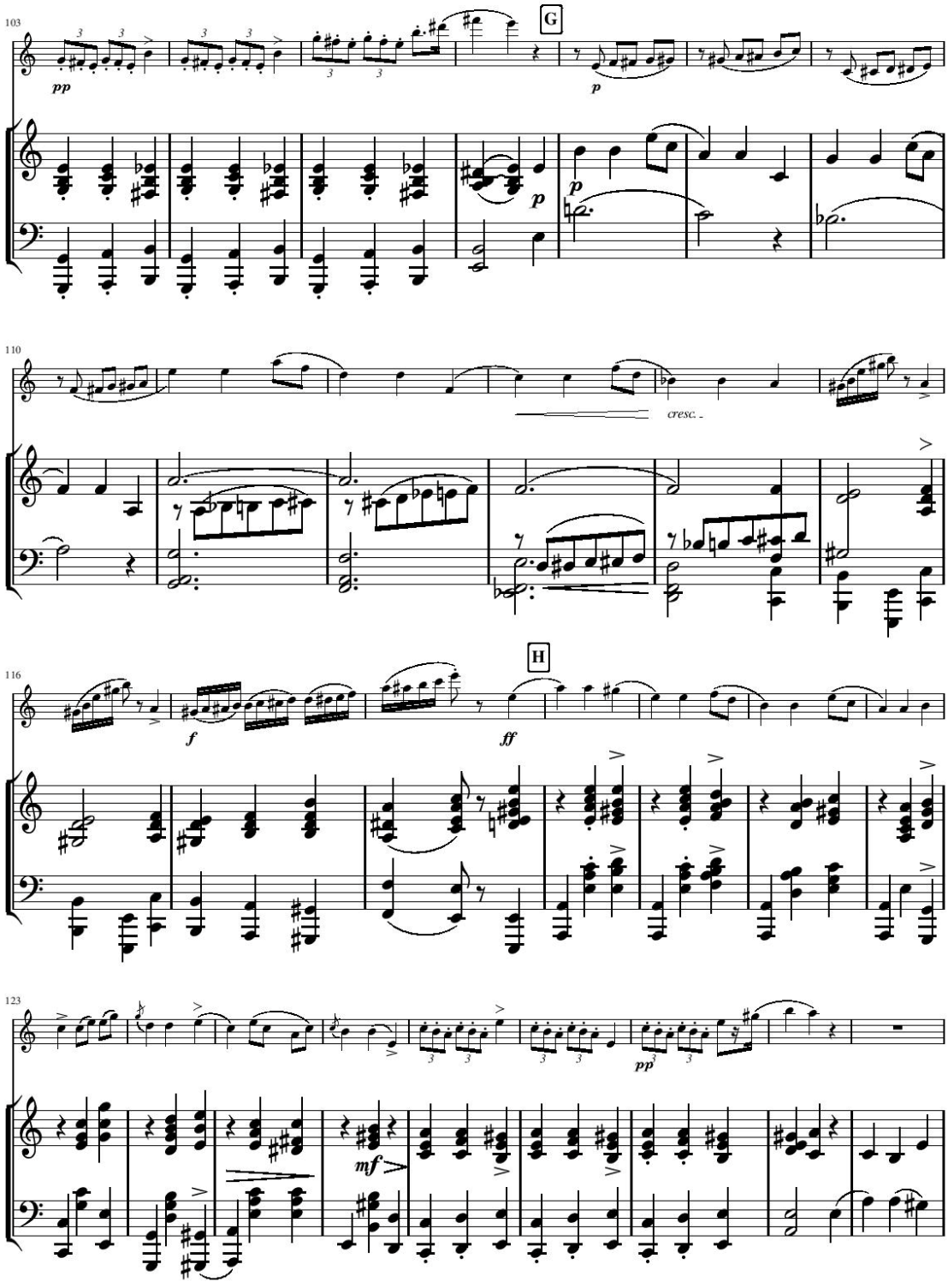

252
N
257
fz
fz
263
Andante.
p
pp
p
pp
Allegretto quazi Andantino
Flute
mp
Piano
13


10
cresc.
p
18
pp
1.
2.
A
p
25
cresc.
31
f
B
ff
14


38
1.
pp
mf
47
2.
C Piu vivo
pp
54
f
ff
61
8
p


69
D
78
E
ff
f
ff
fz
fz
fz
86
F
Tempo I
mp
p
95
cresc.
p



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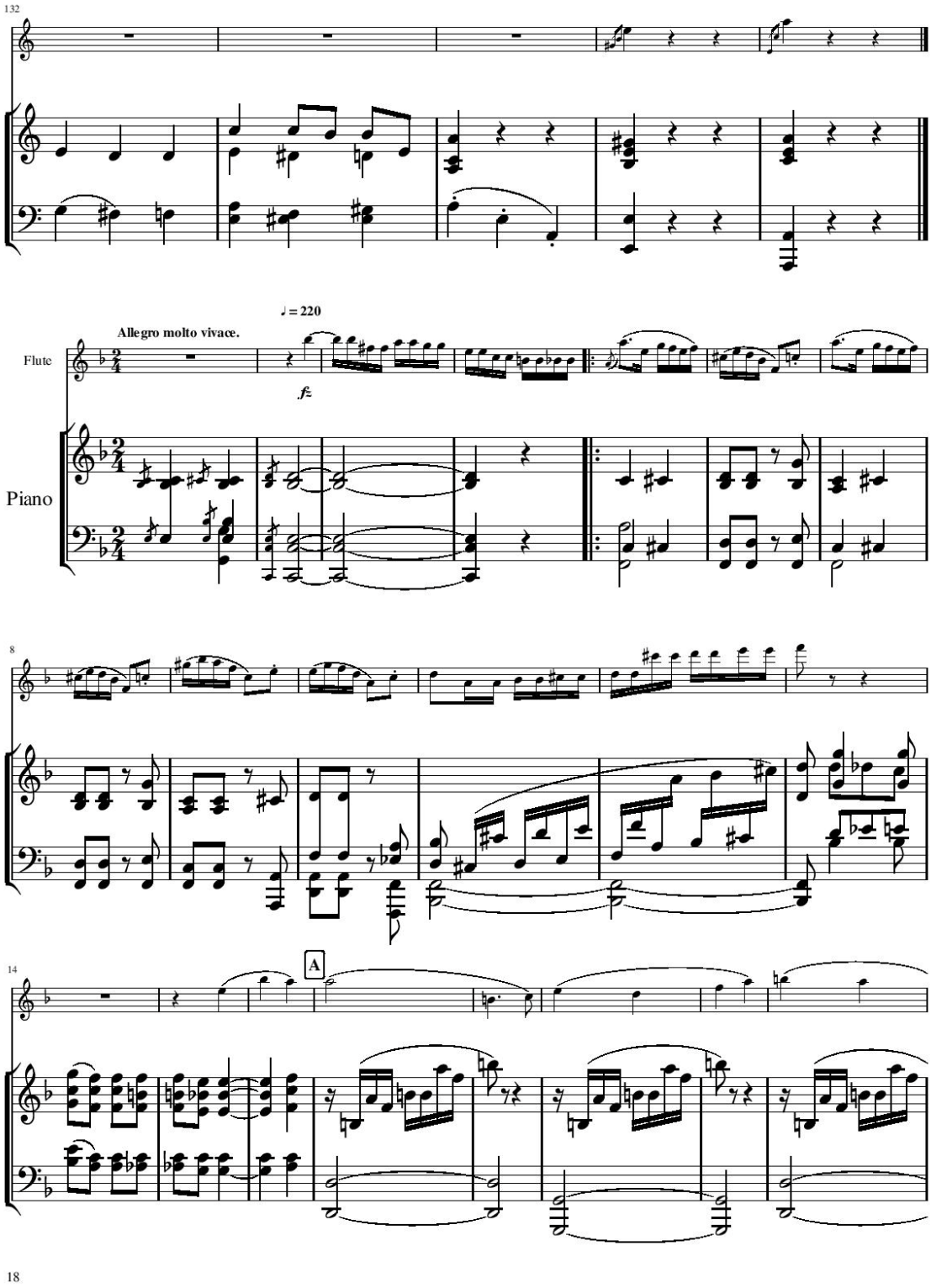
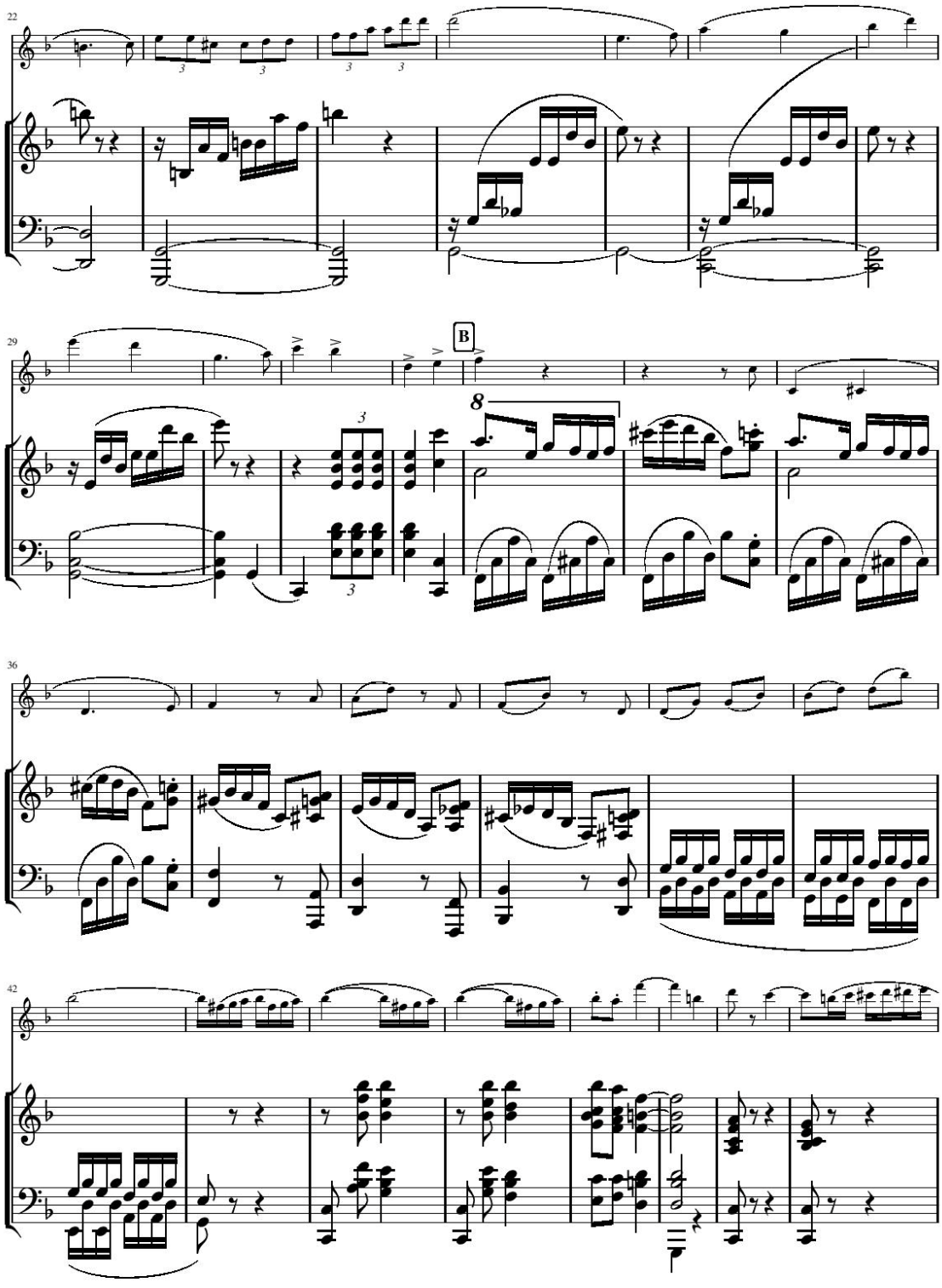

132
♩ = 220
Allegro molto vivace.
Flute
fz
Piano
8
A
14
18



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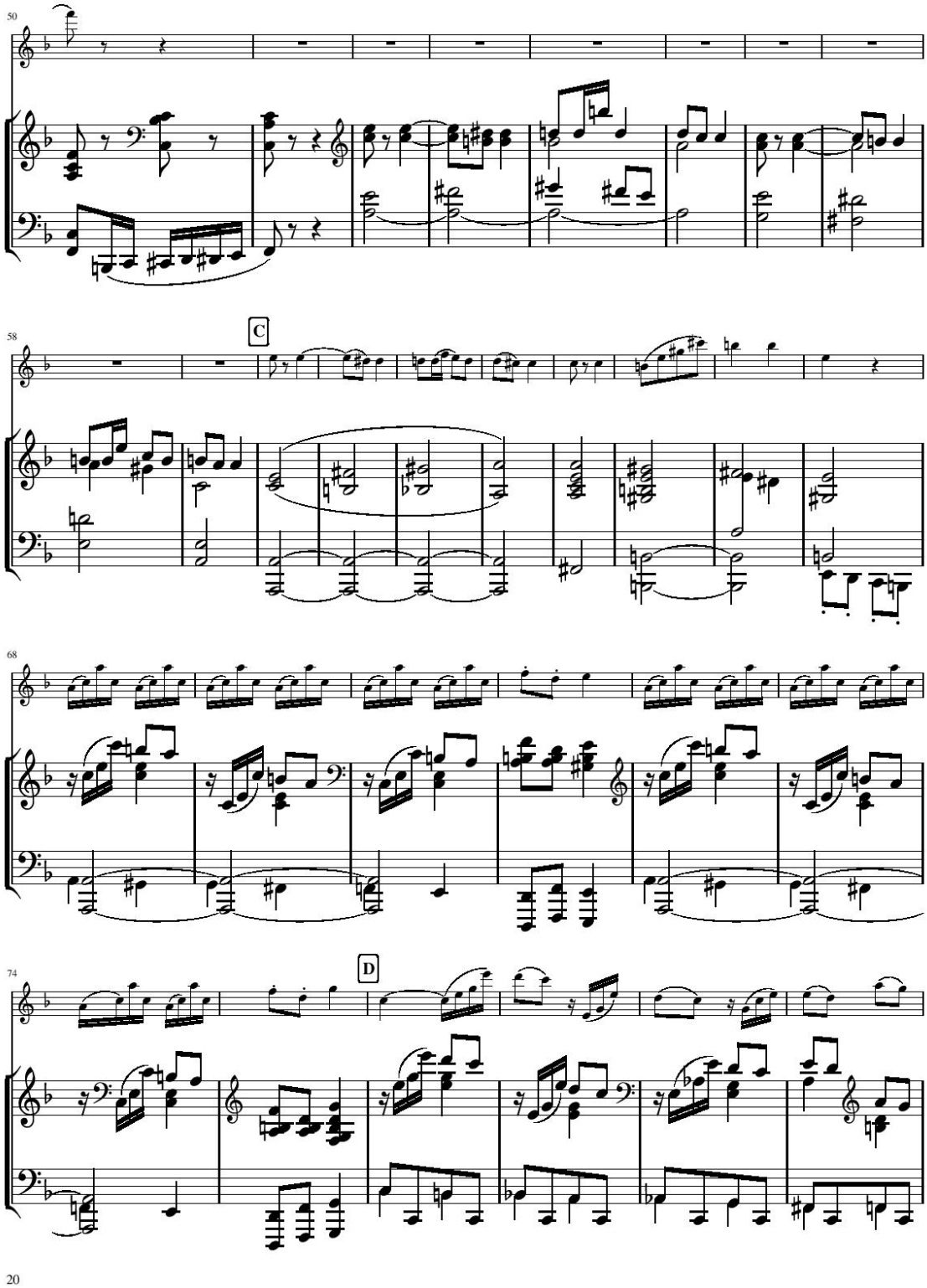
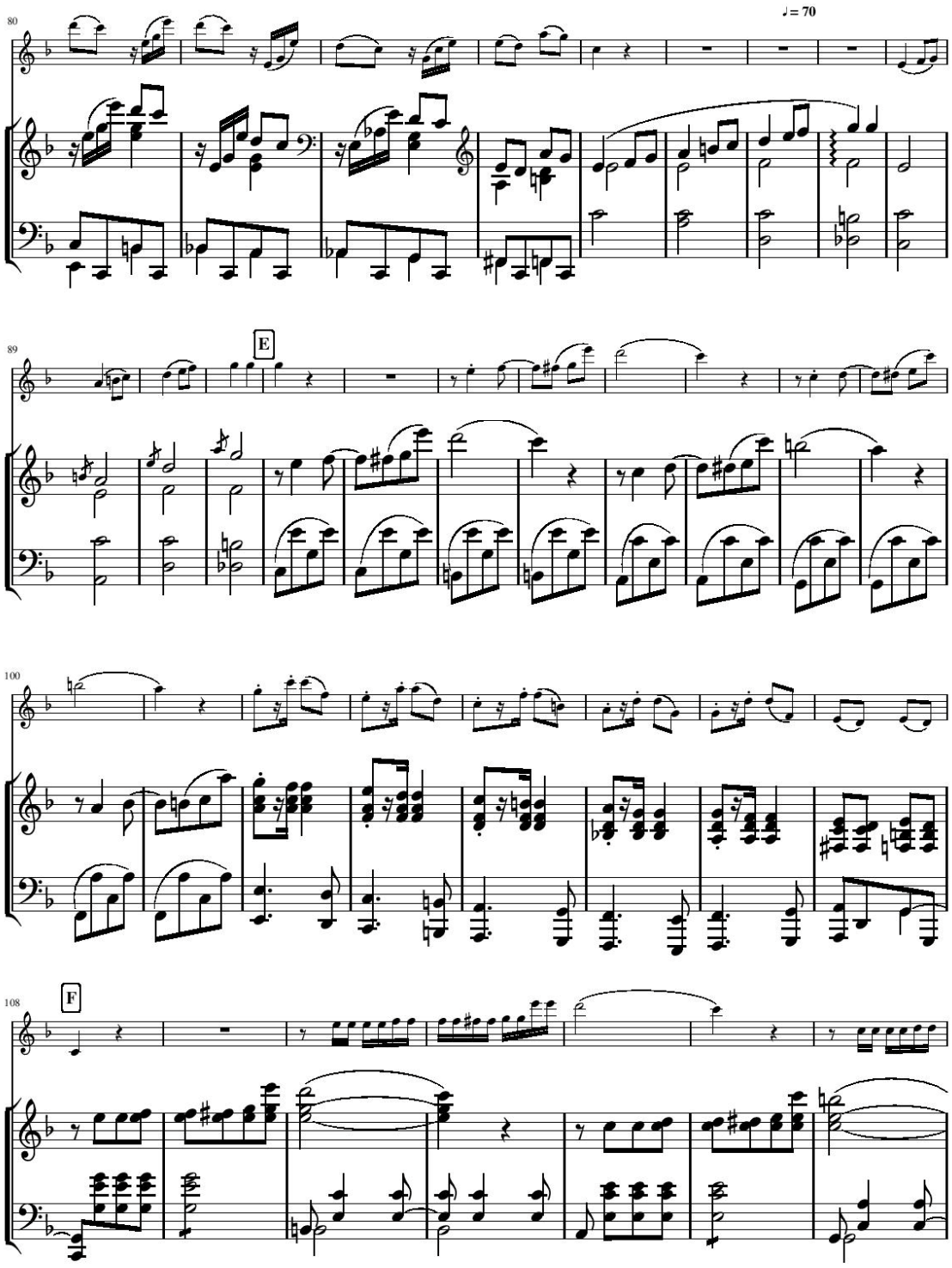
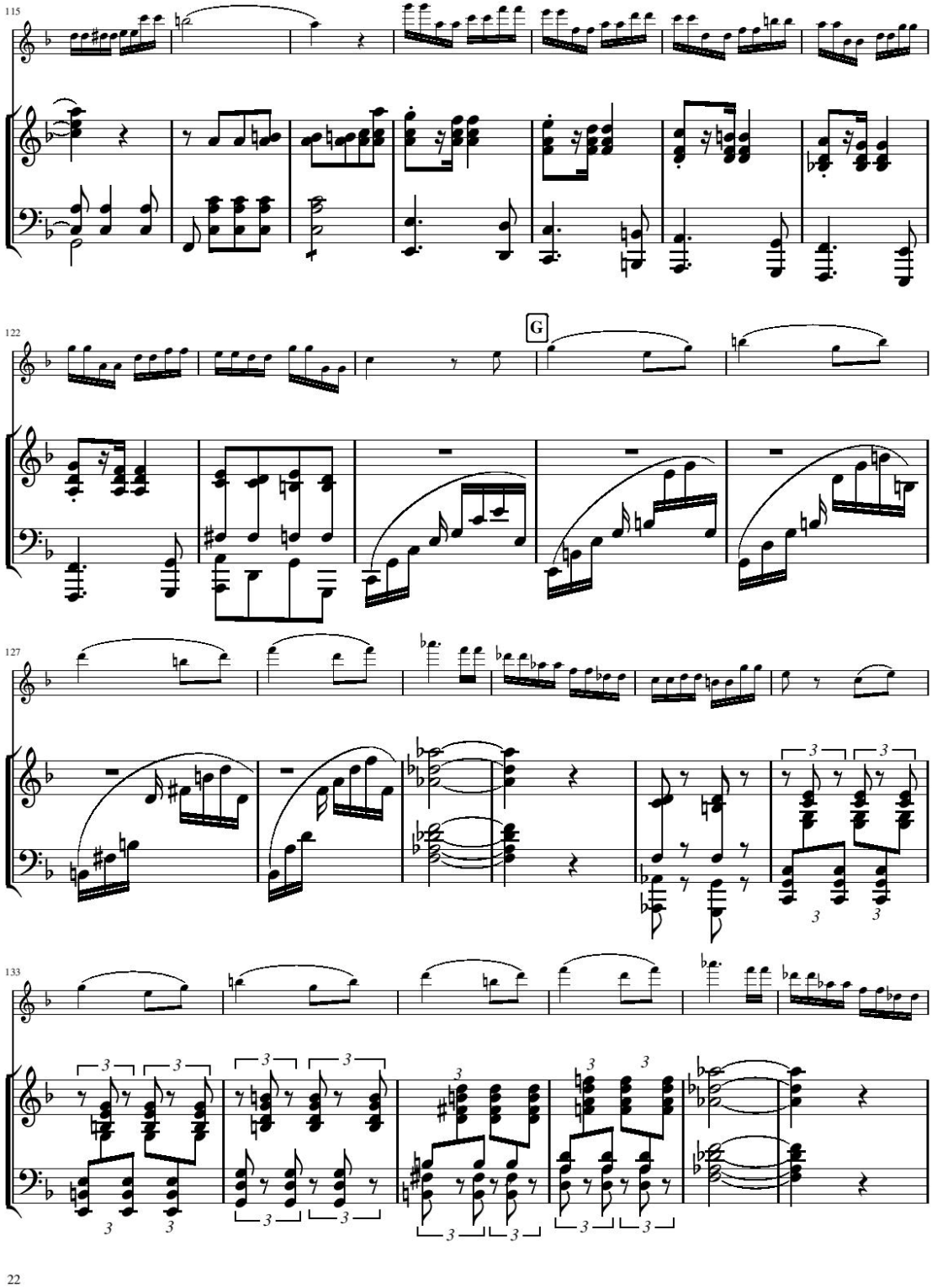
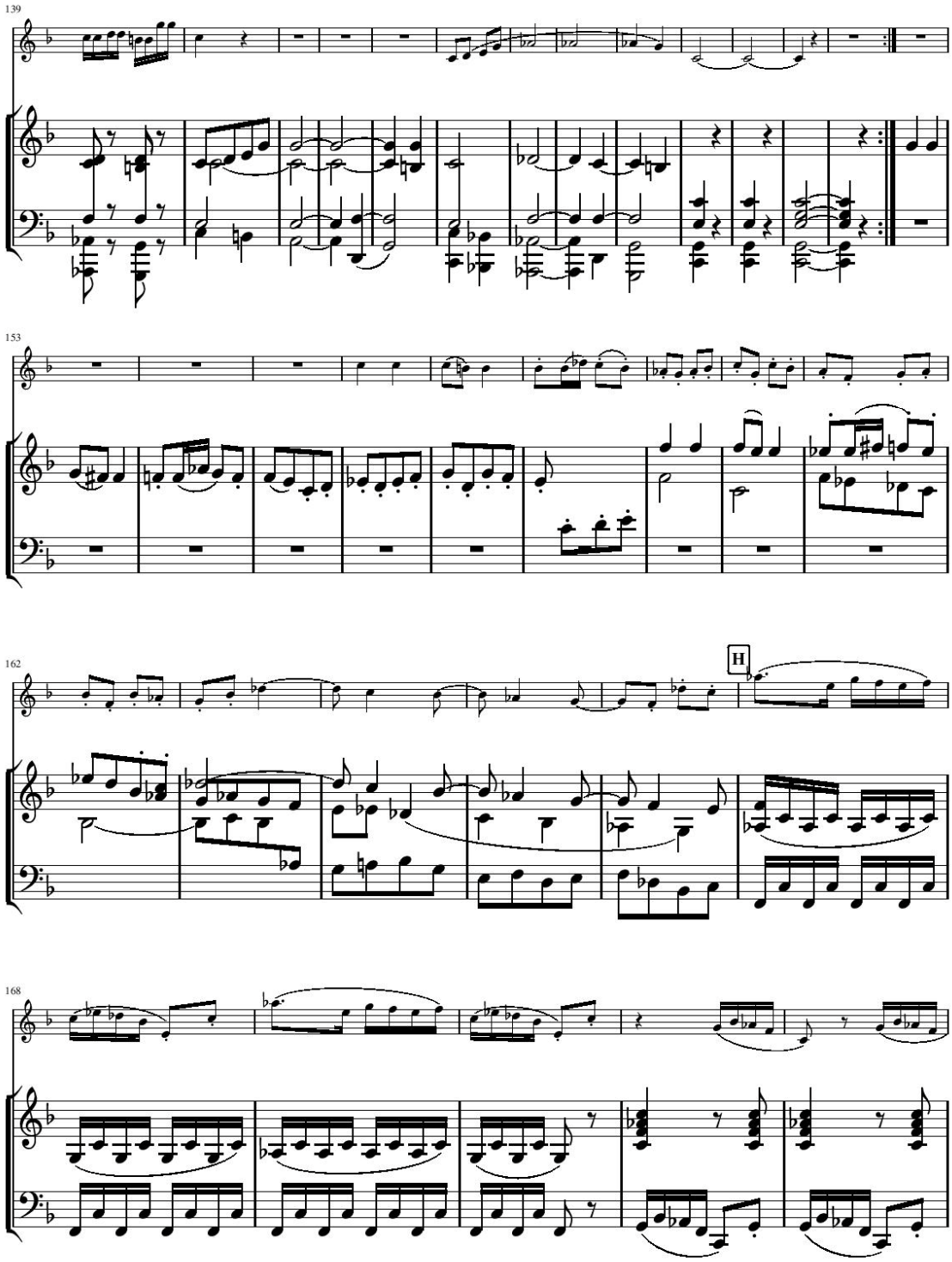
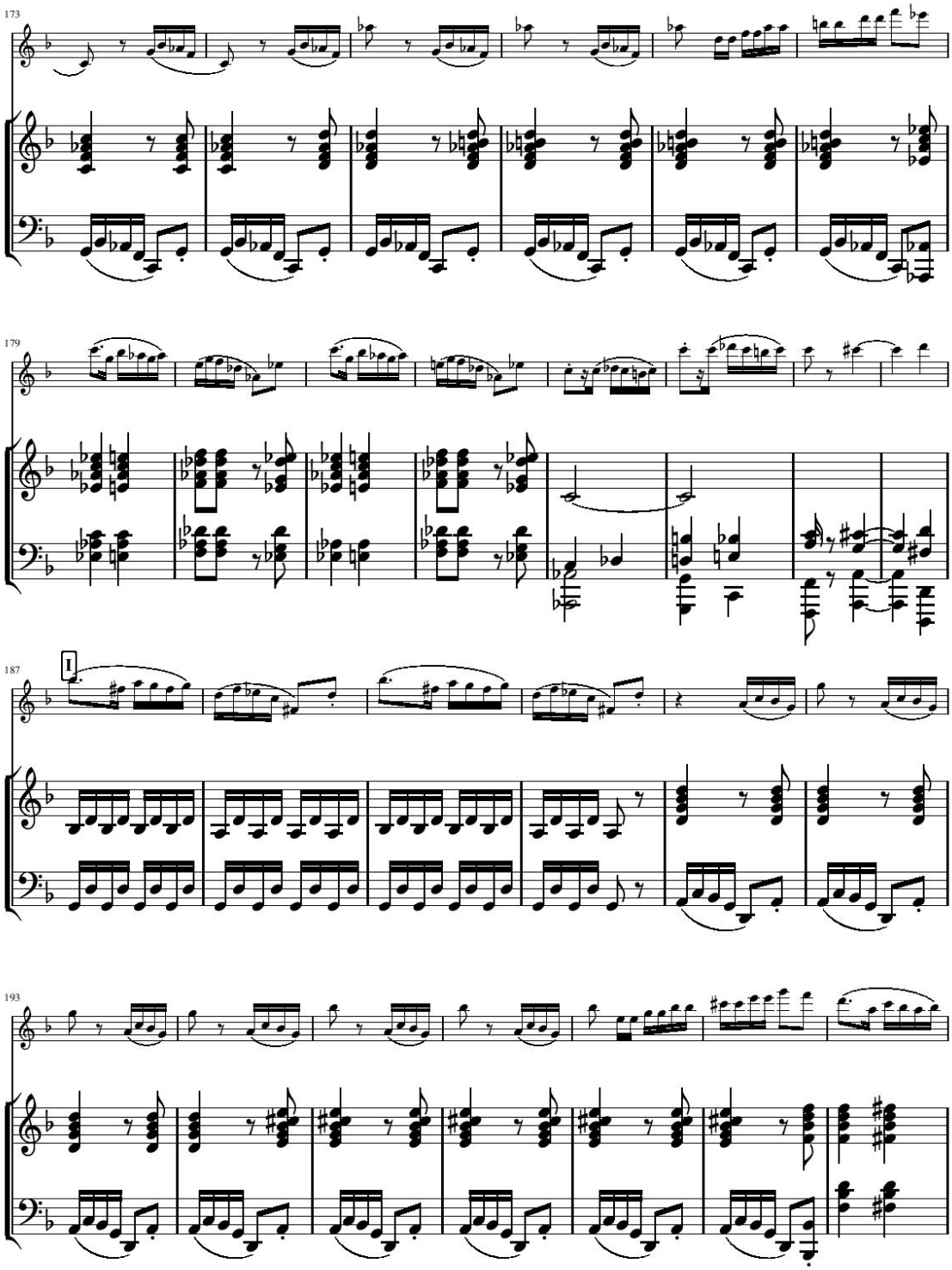

50
58
C
68
74
D
20


80
♩= 70
89
E
100
108
F

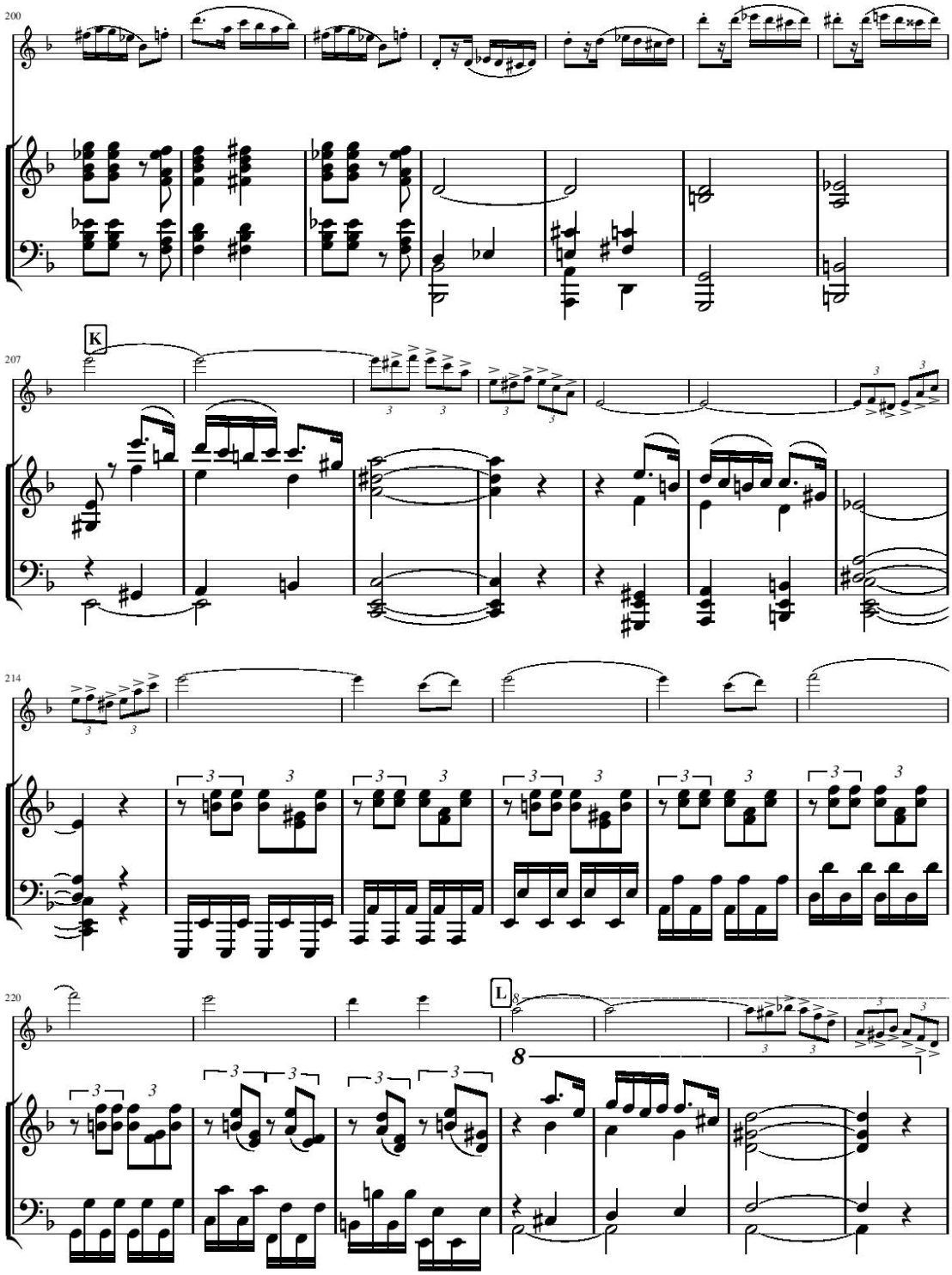


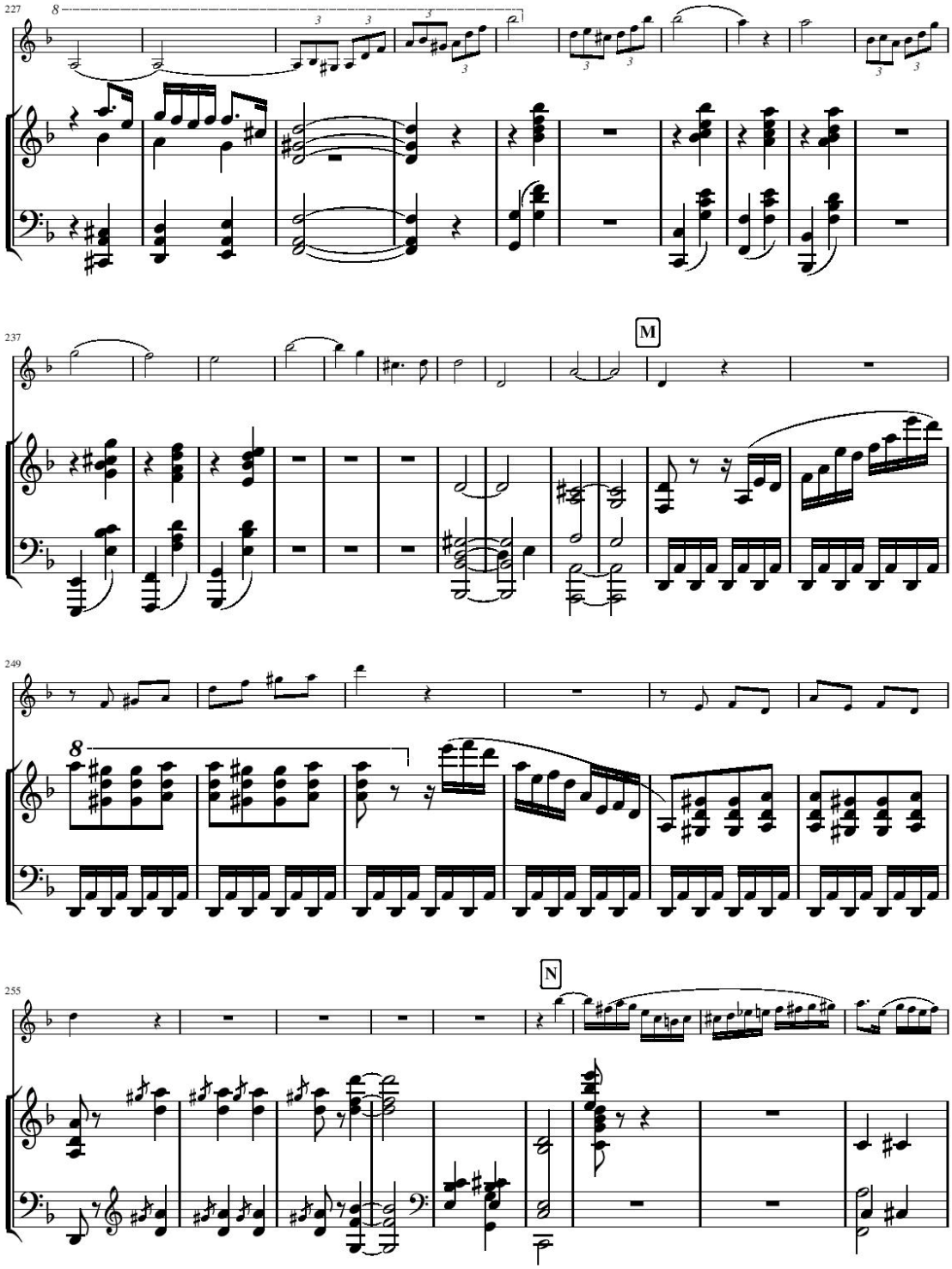
22

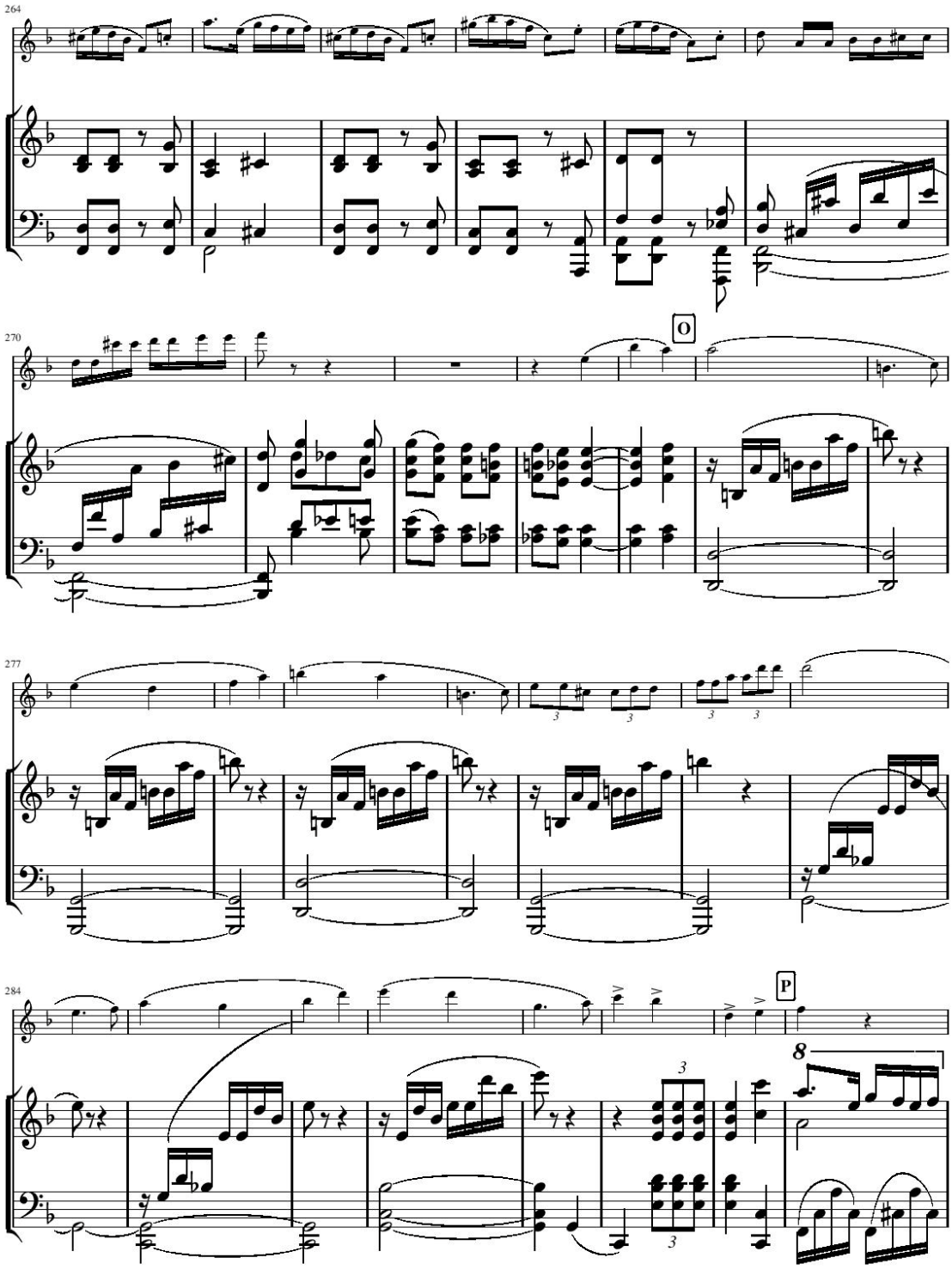

139
153
162
H
168
23

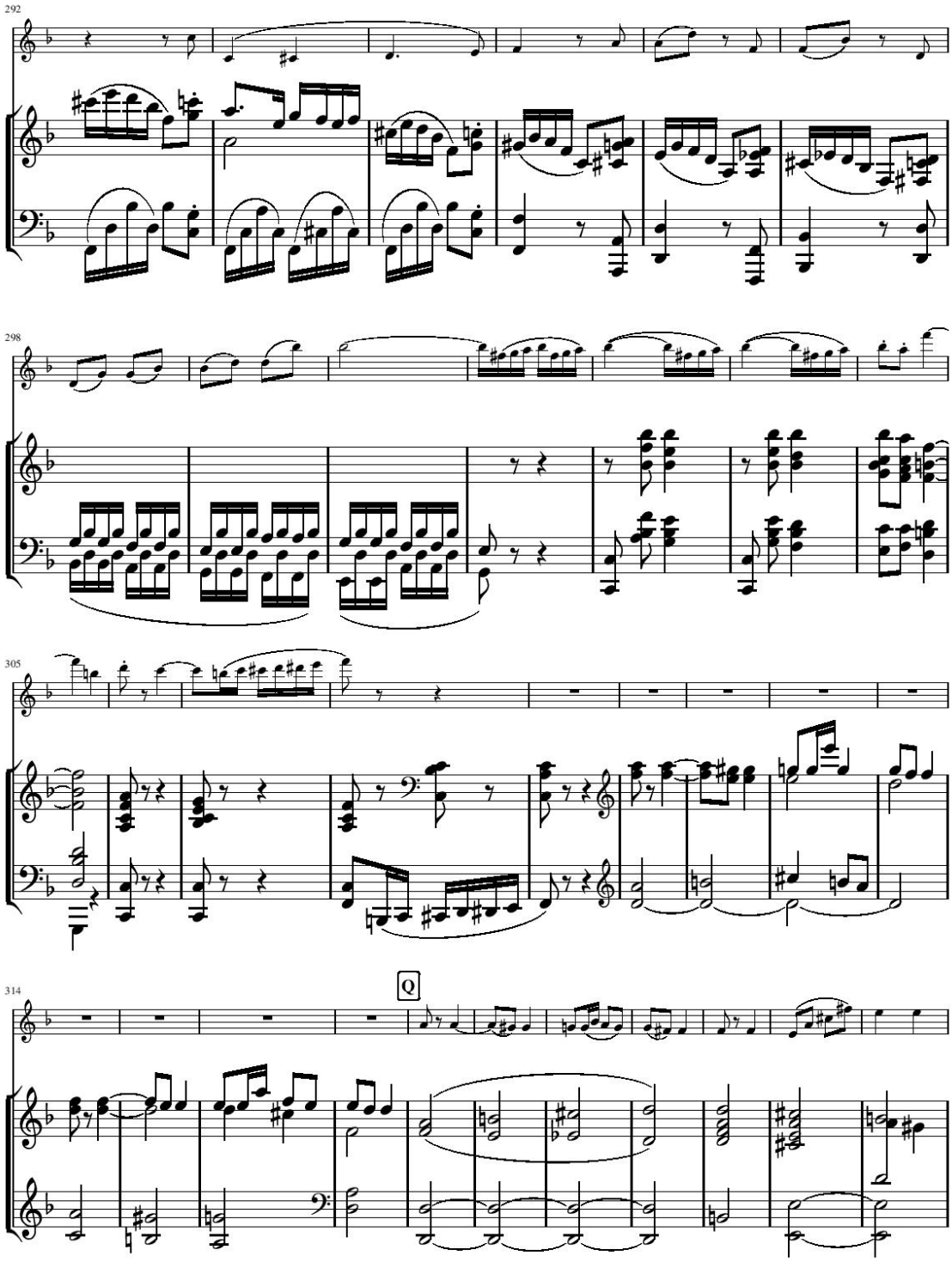


24

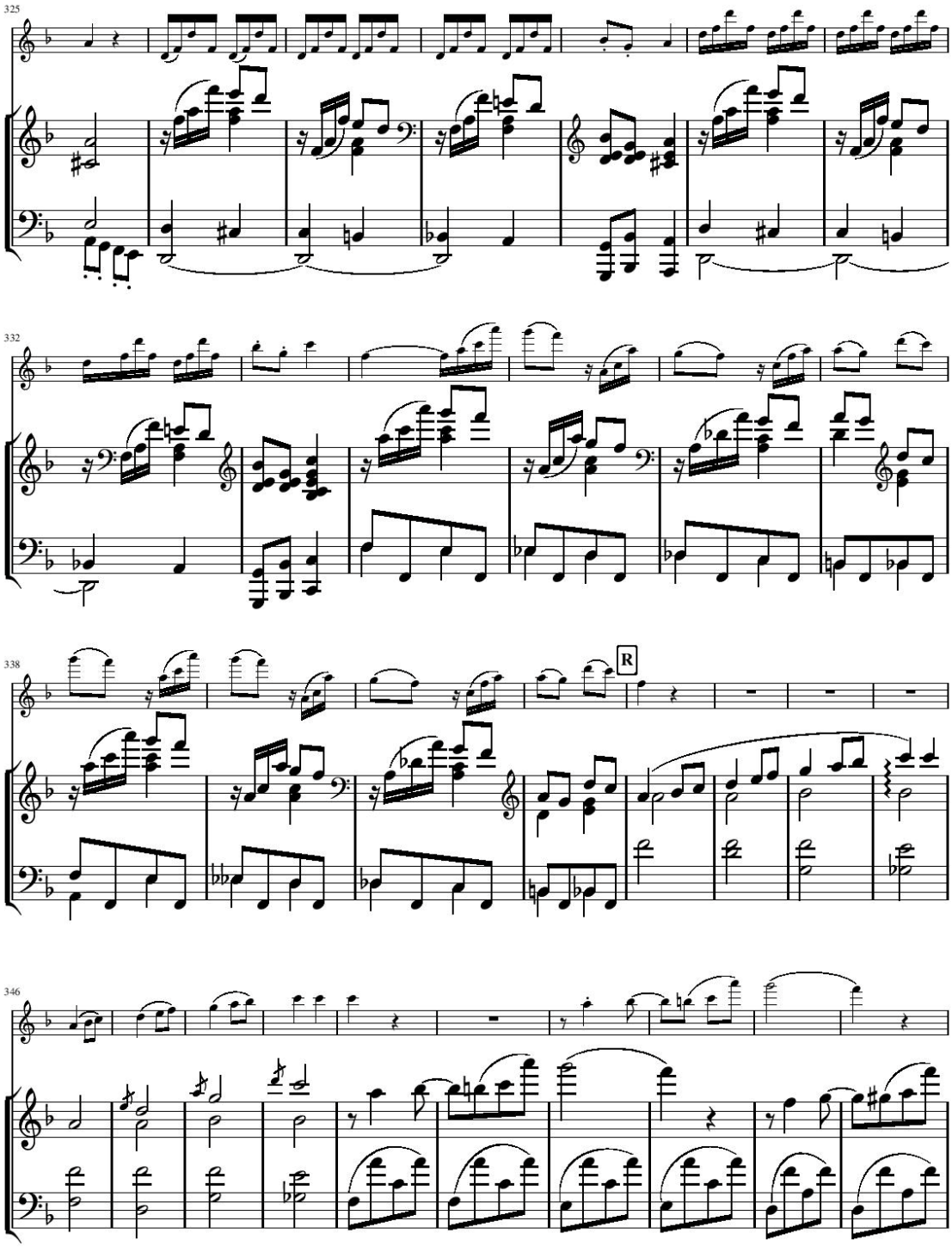

200
K
207
214
220
L
8
25


227
237
M
249
8
255
N


264
270
O
277
284
P
8



28



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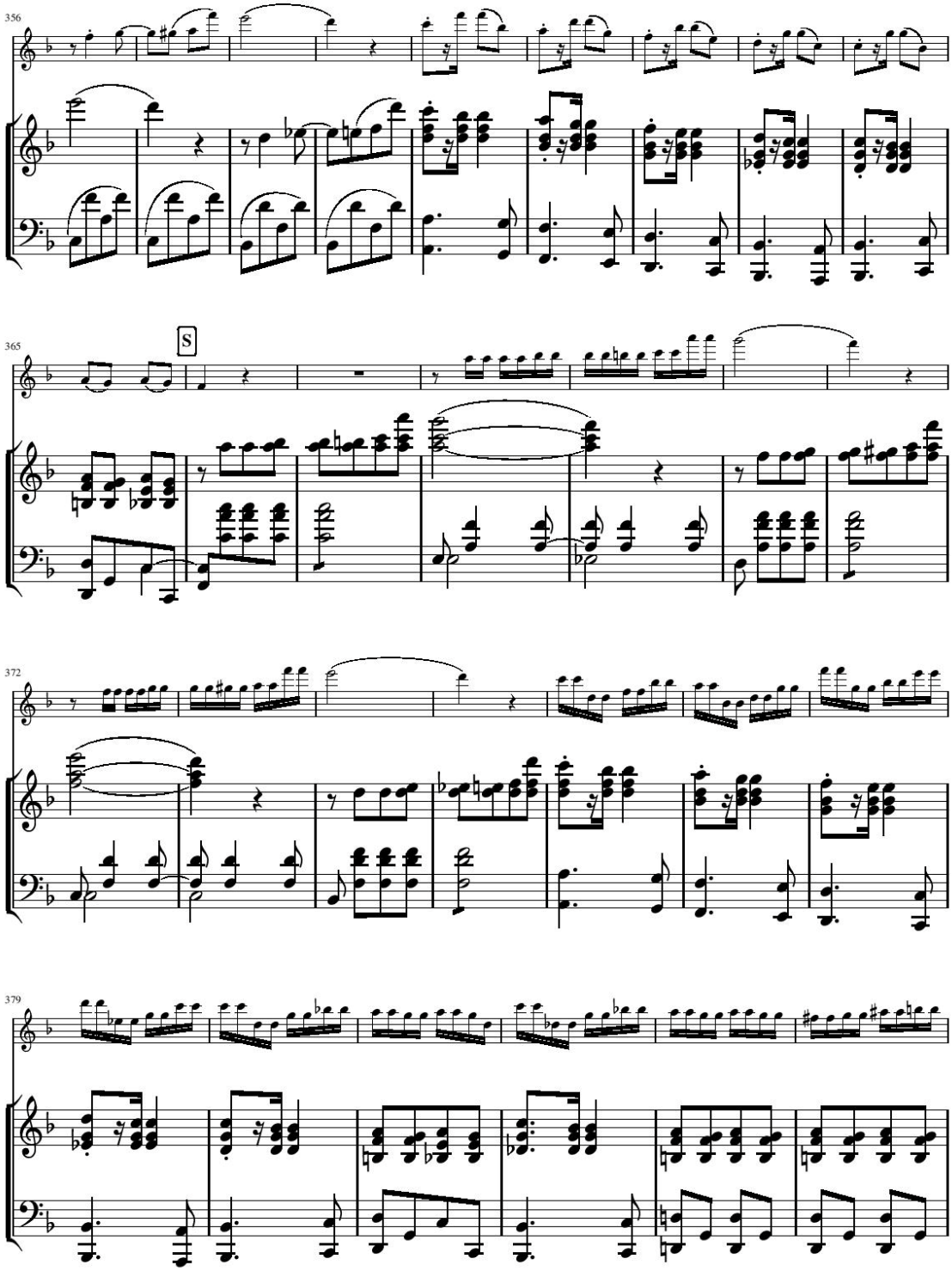

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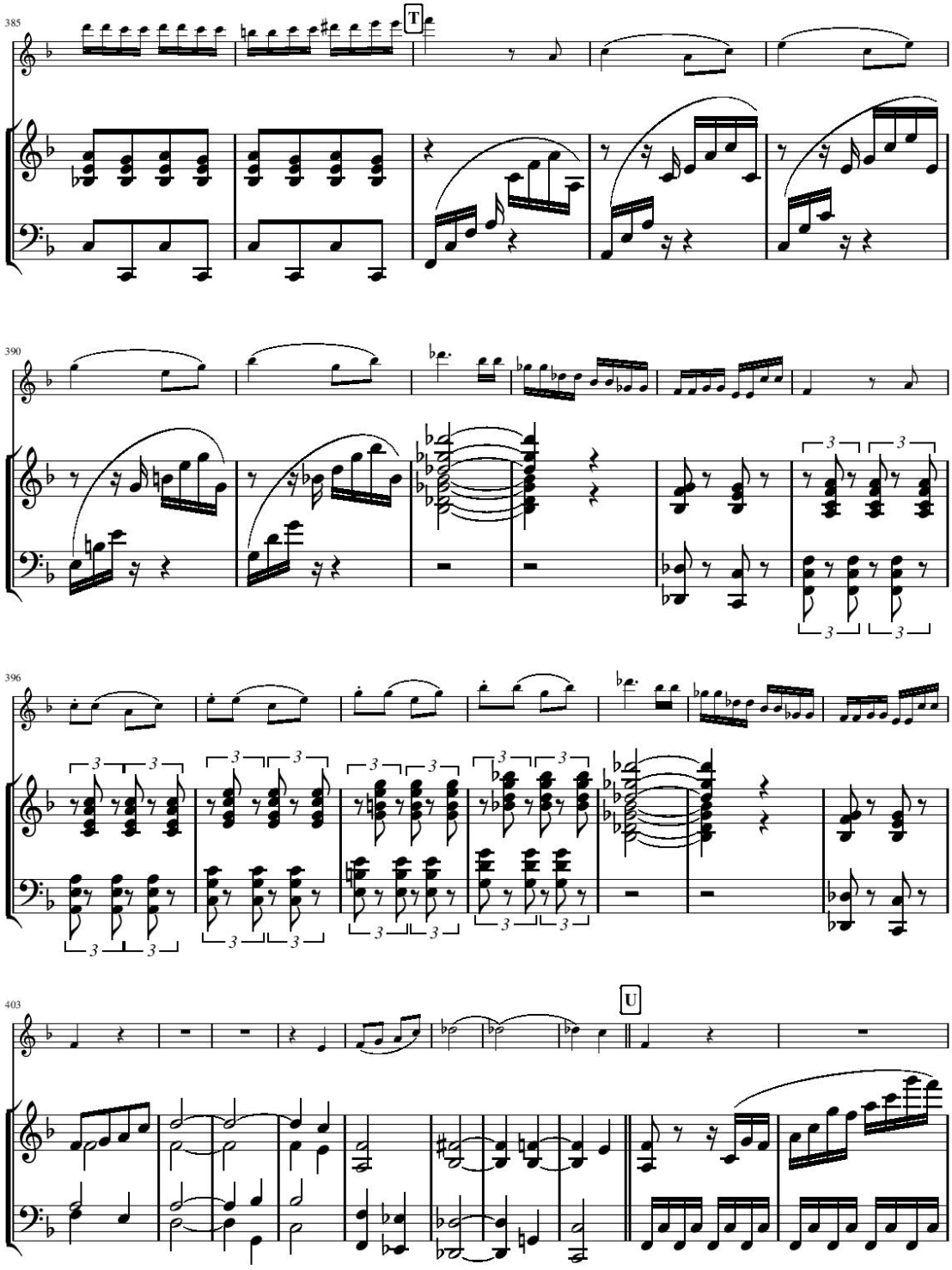

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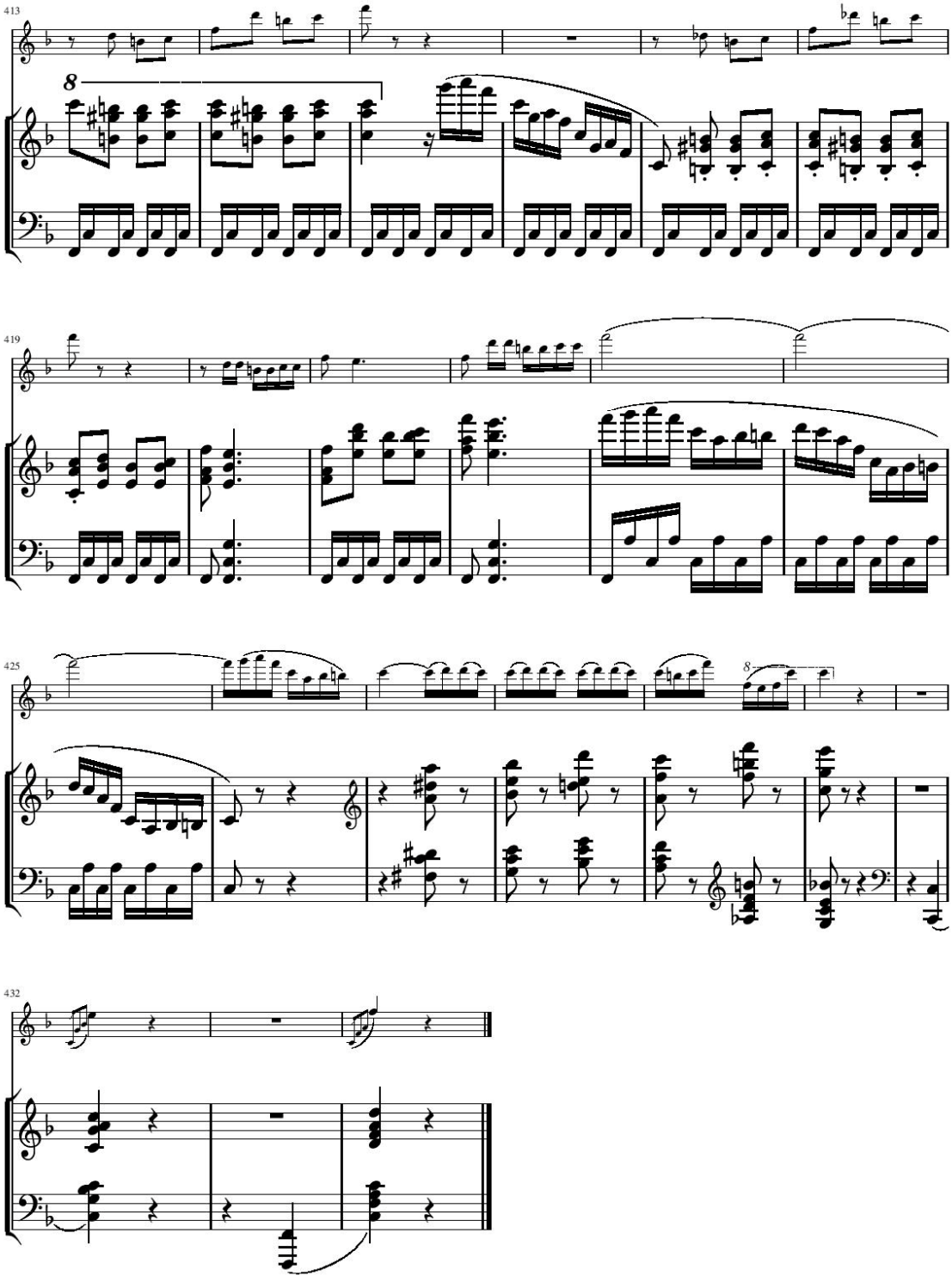
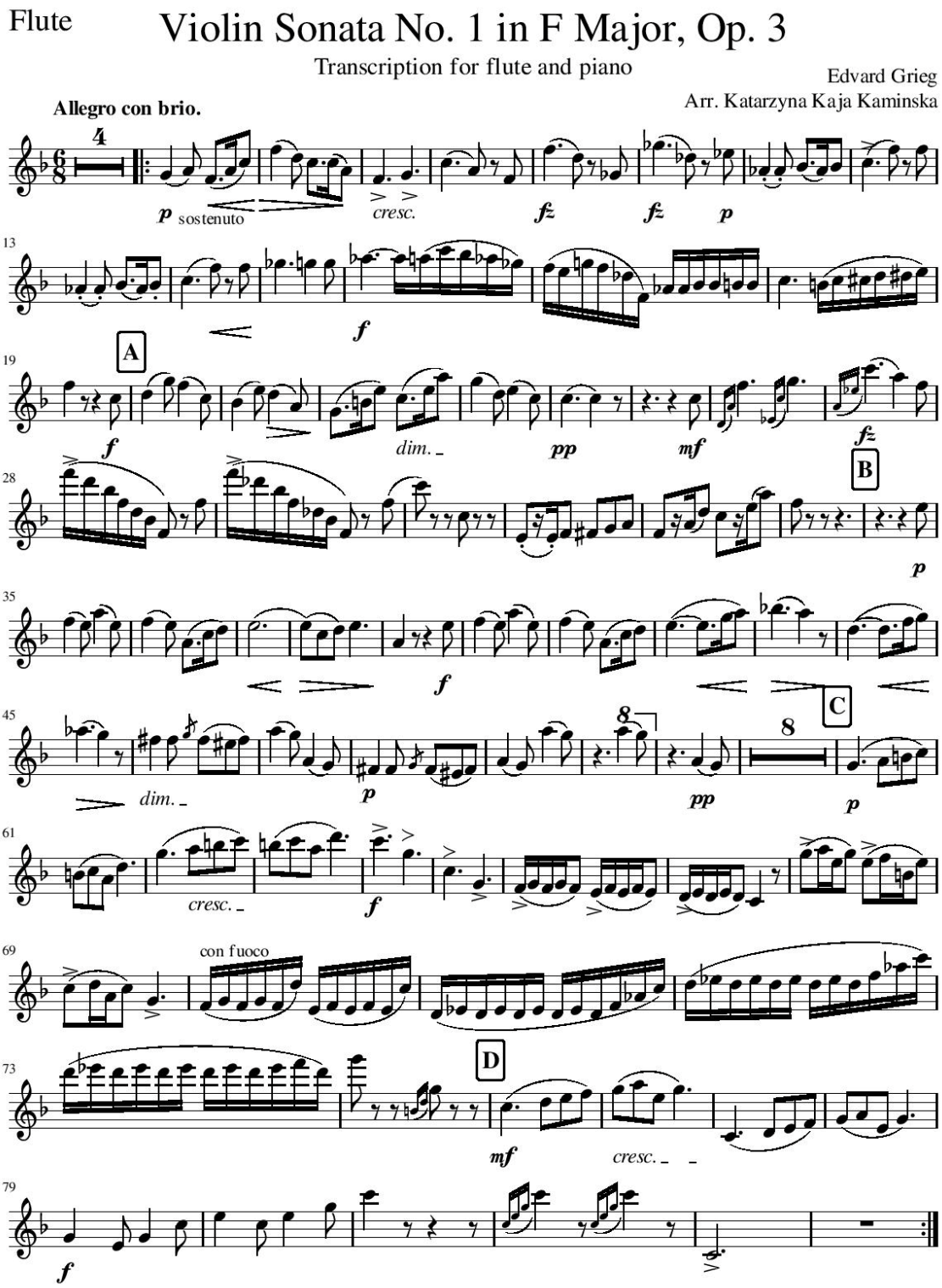
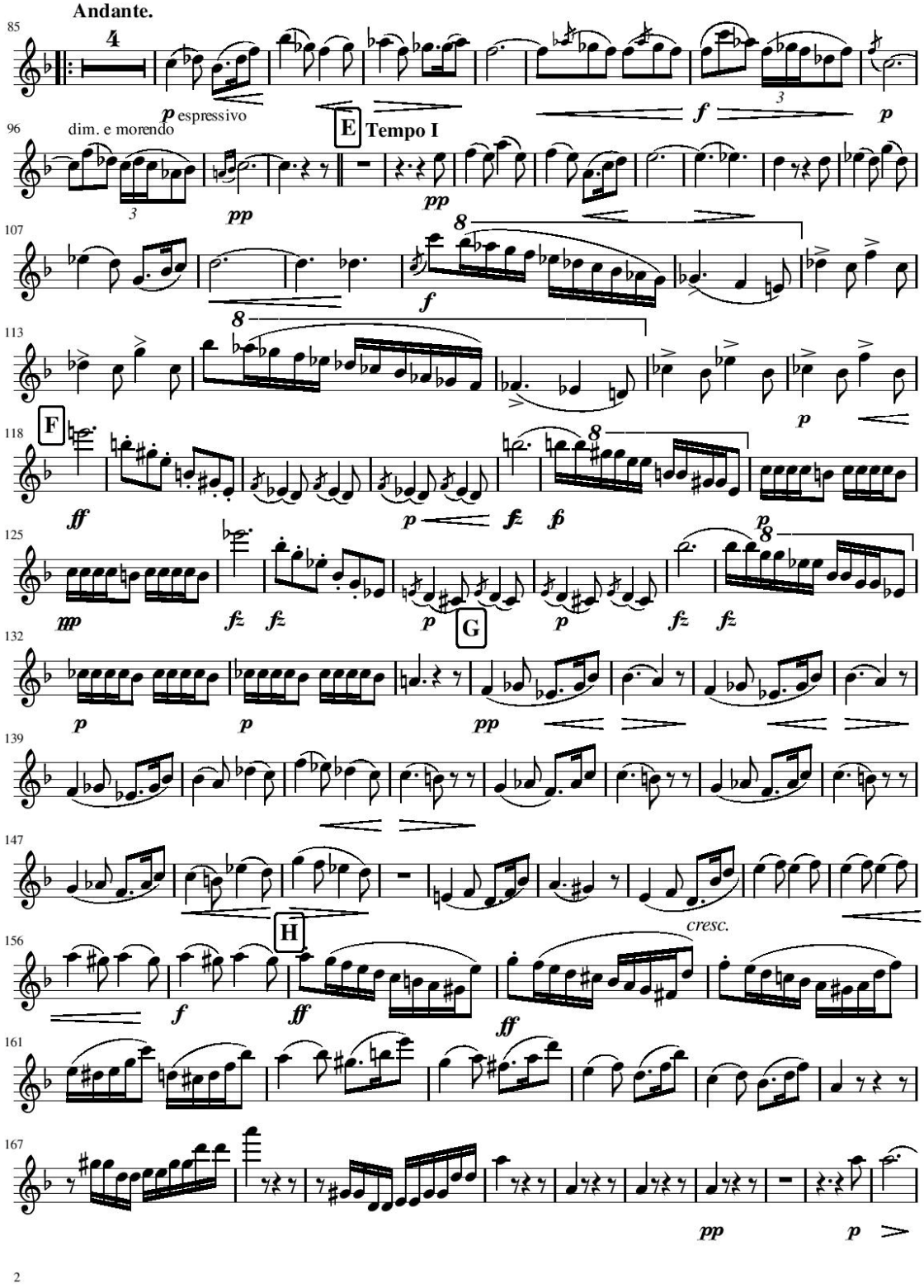
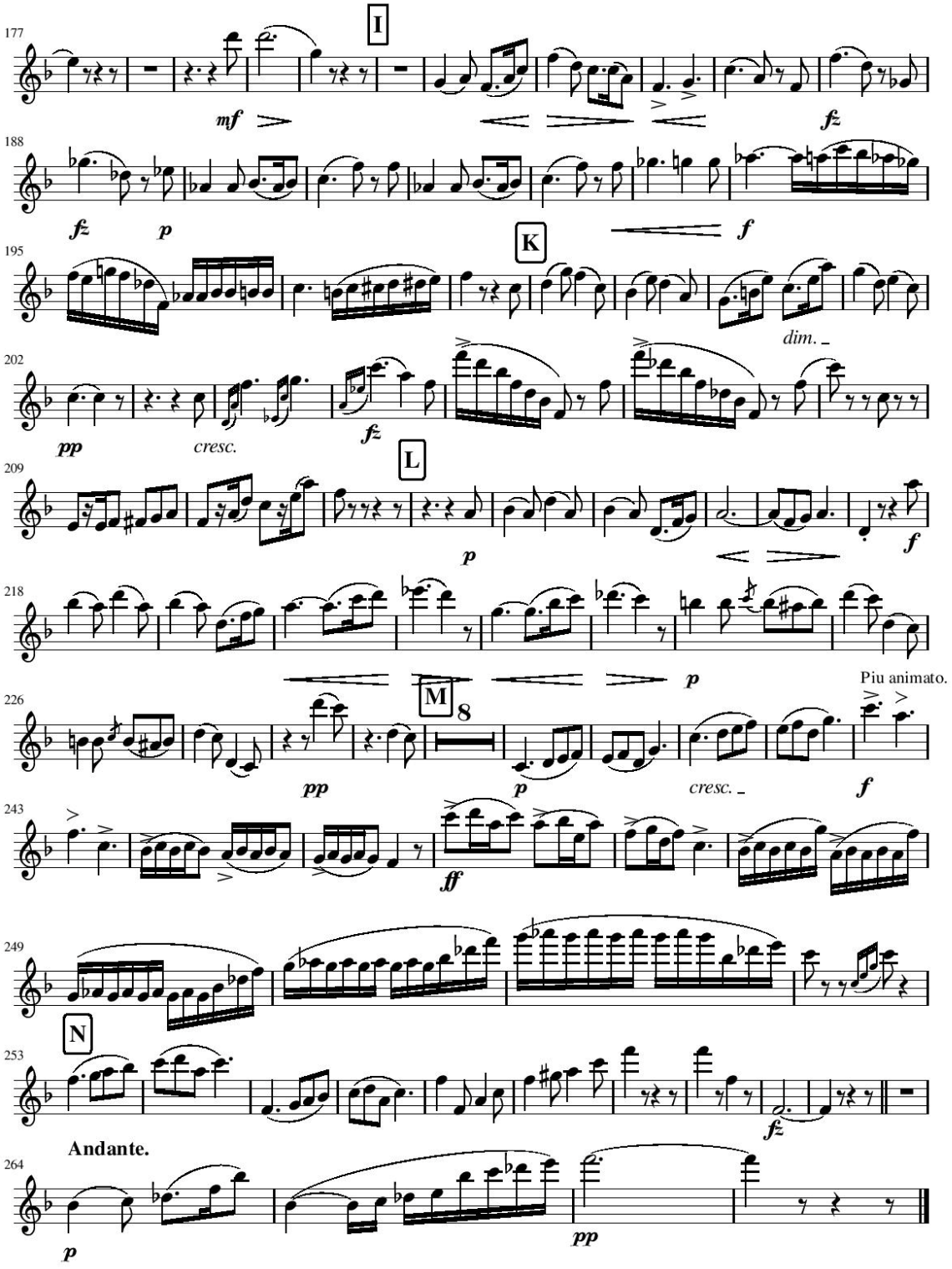


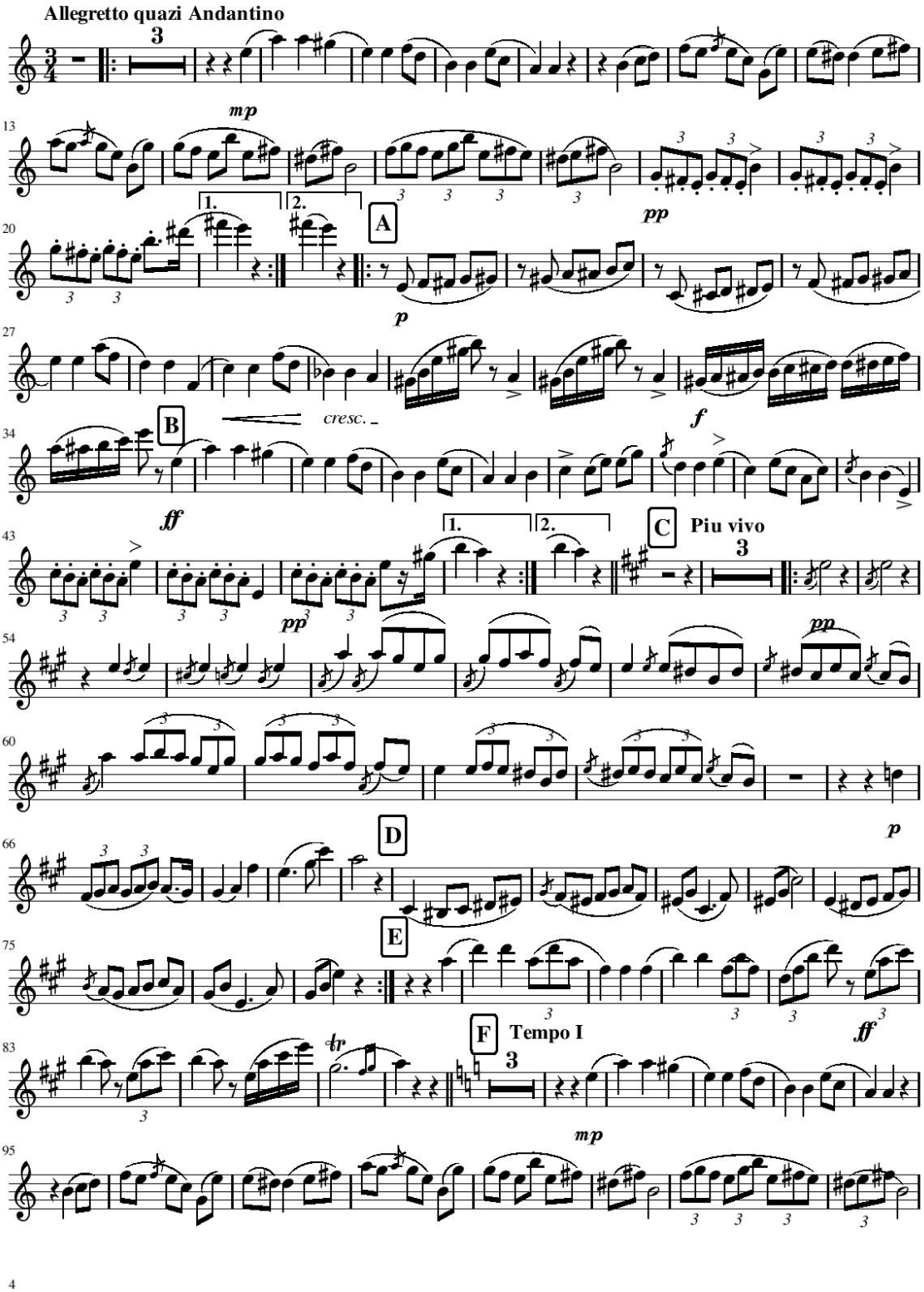
32

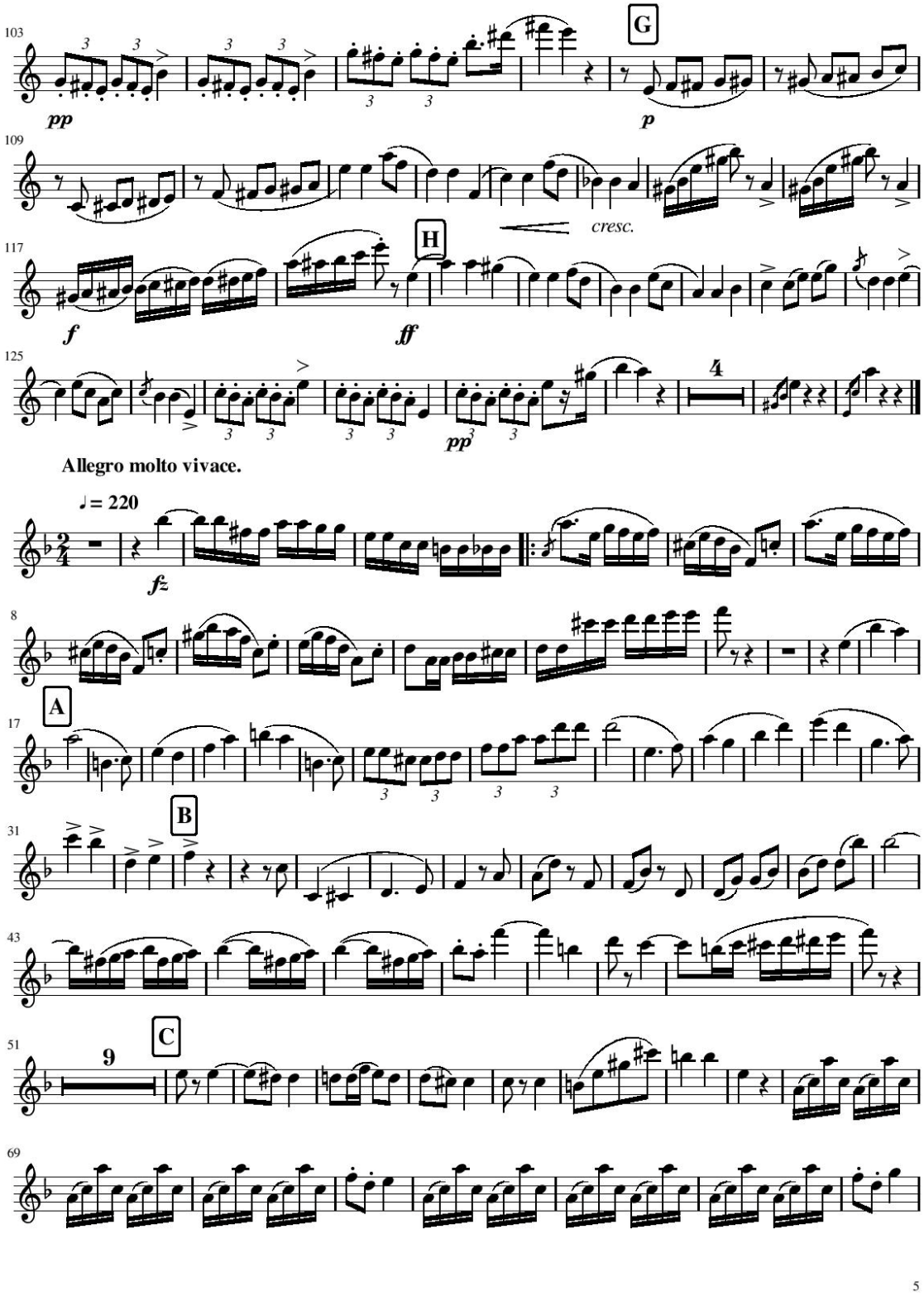
C. Flute part:
Violin Sonata No.1, Op.8, E. Grieg
Transcription for flute and piano

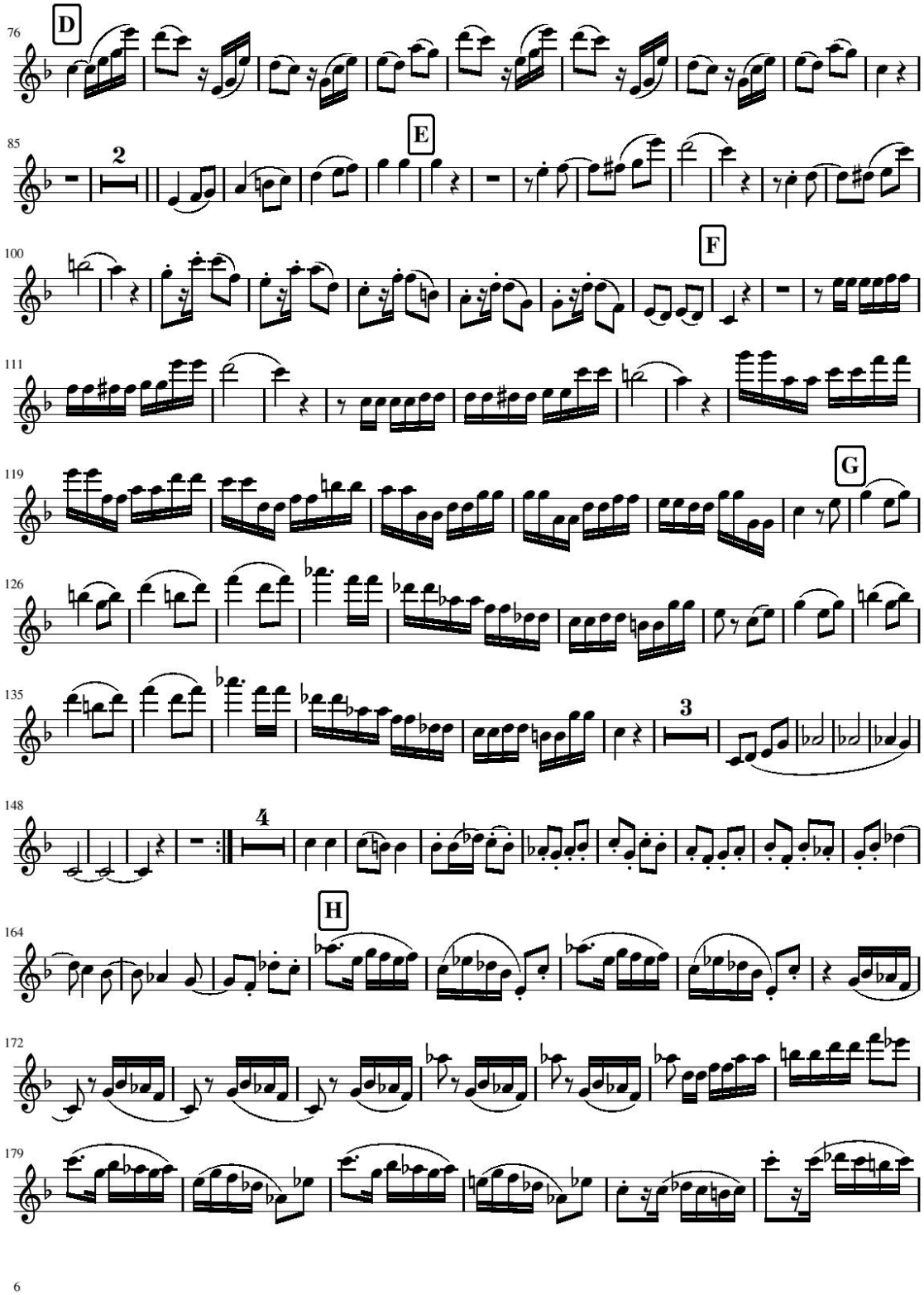


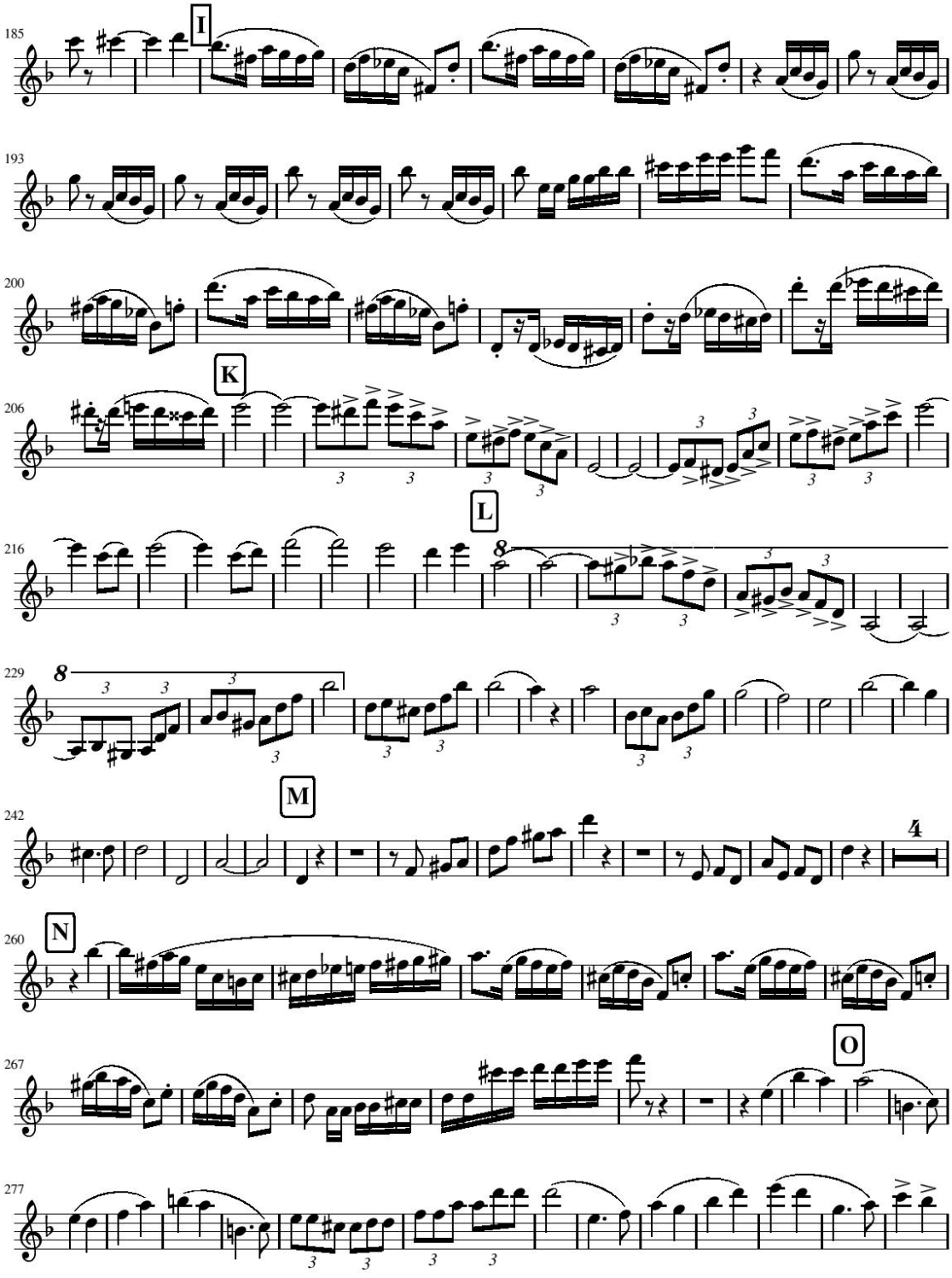

Andante.
85
4
p espressivo
E
Tempo I
f
p
96
dim. e morendo
pp
pp
107
8
f
113
8
p
F
118
ff
p
fz
fp
8
p
125
pp
fz
fz
p
G
p
fz
fz
8
132
p
p
pp
139
147
cresc.
H
156
f
ff
ff
161
167
pp
p

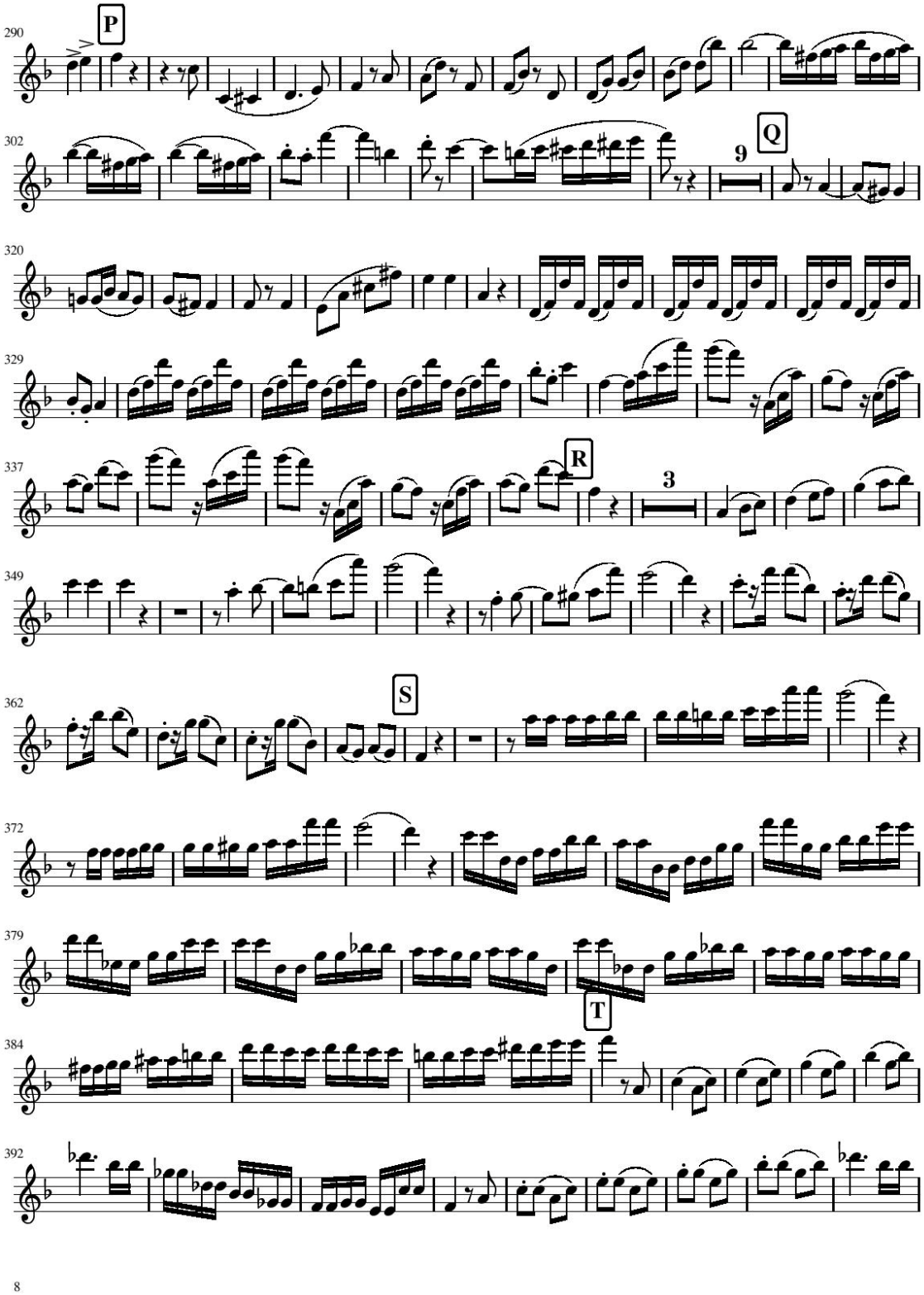

177
I
mf
fz
188
fz
p
f
195
K
dim.
202
pp
cresc.
fz
209
L
p
f
218
p
226
M
8
pp
p
cresc.
f
Piu animato.
243
ff
249
N
253
fz
Andante.
264
p
pp

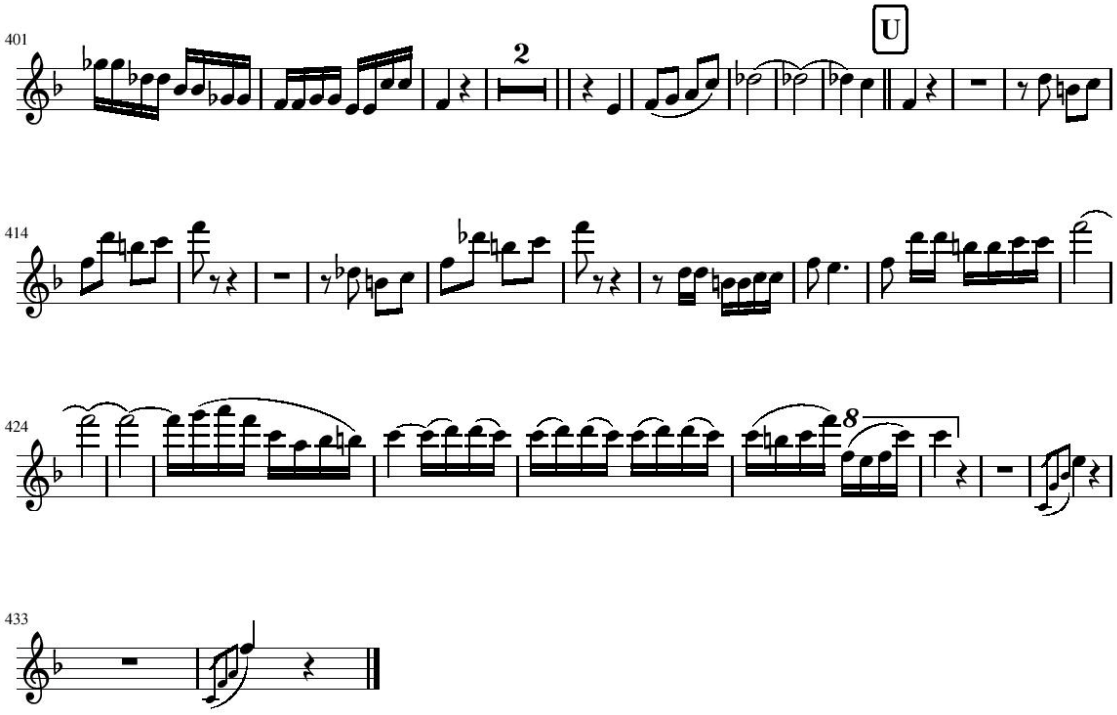

Allegretto quazi Andantino
mp
1.
2.
A
pp
p
cresc.
B
f
ff
C
Piu vivo
pp
D
p
E
F
Tempo I
ff
mp


103
pp
G
p
109
cresc.
117
f
H
ff
125
pp
Allegro molto vivace.
♩= 220
fz
8
A
17
B
31
43
C
51
9
69


76
D
85
2
E
100
F
111
119
G
126
135
3
148
4
H
164
172
179
6

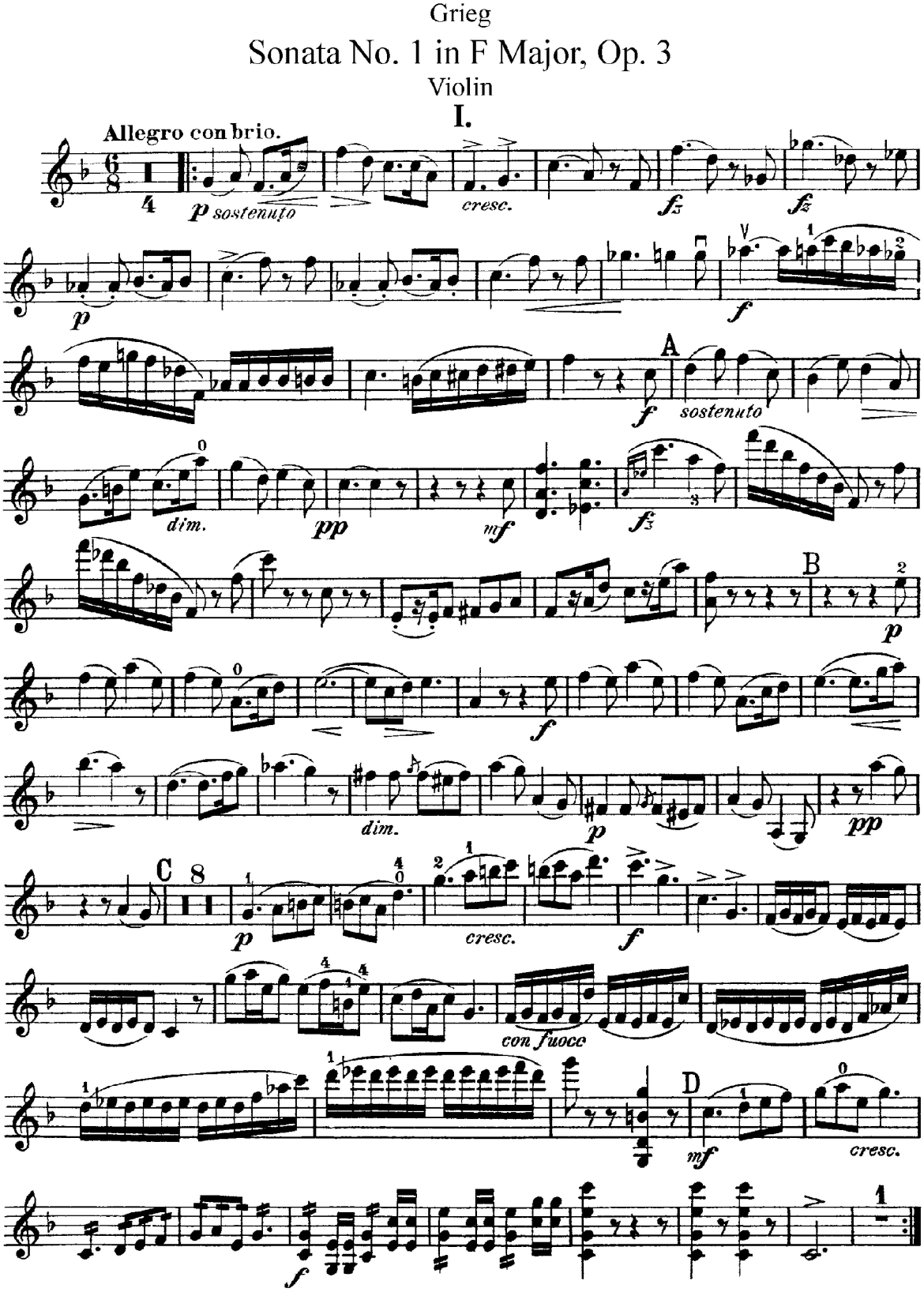

185
I
193
200
K
206
L
216
229
M
242
4
N
260
O
267
277


290
P
302
9
Q
320
329
337
R
3
349
362
S
372
379
T
384
392
8

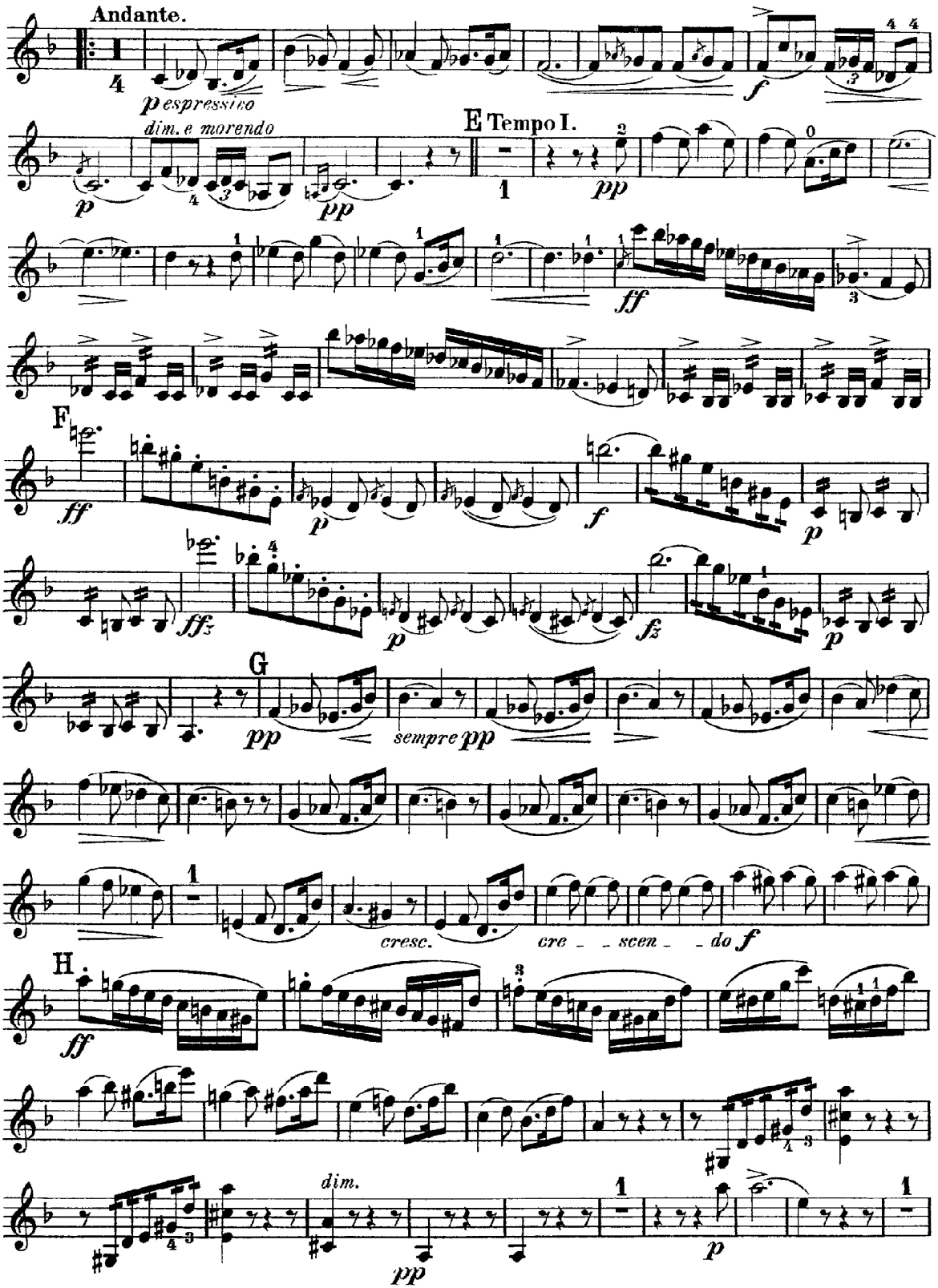


9

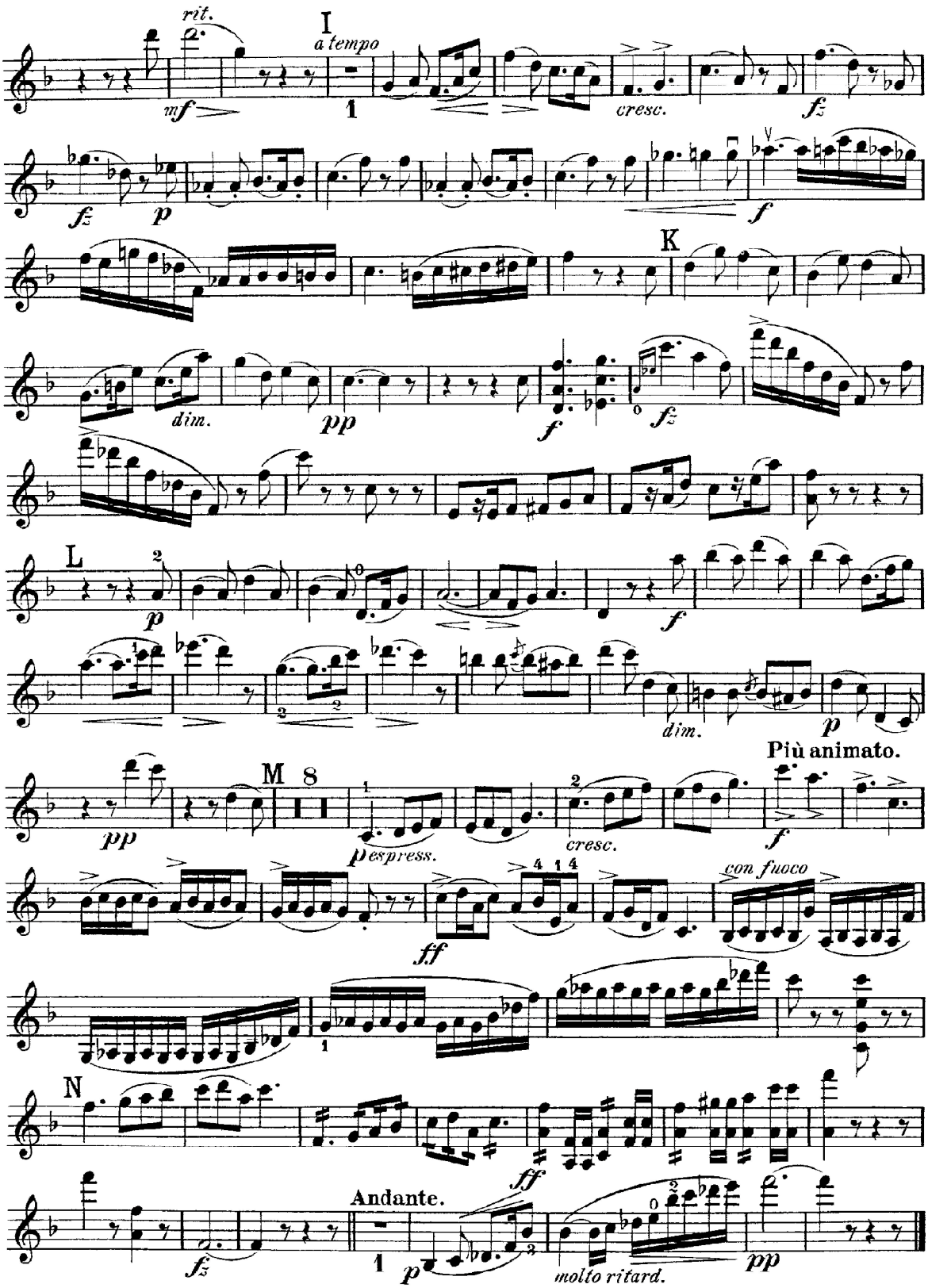
D. Original violin part:
Edvard Grieg: Violin Sonata No.1, Op.8
Leipzig: C.F. Peters, No.1340, n.d. [1866]. Plate 4534.



Grieg Sonata No. 3 in C Minor op.45 Violin



Grieg—Sonata No. 3 in C Minor op.45—Violin



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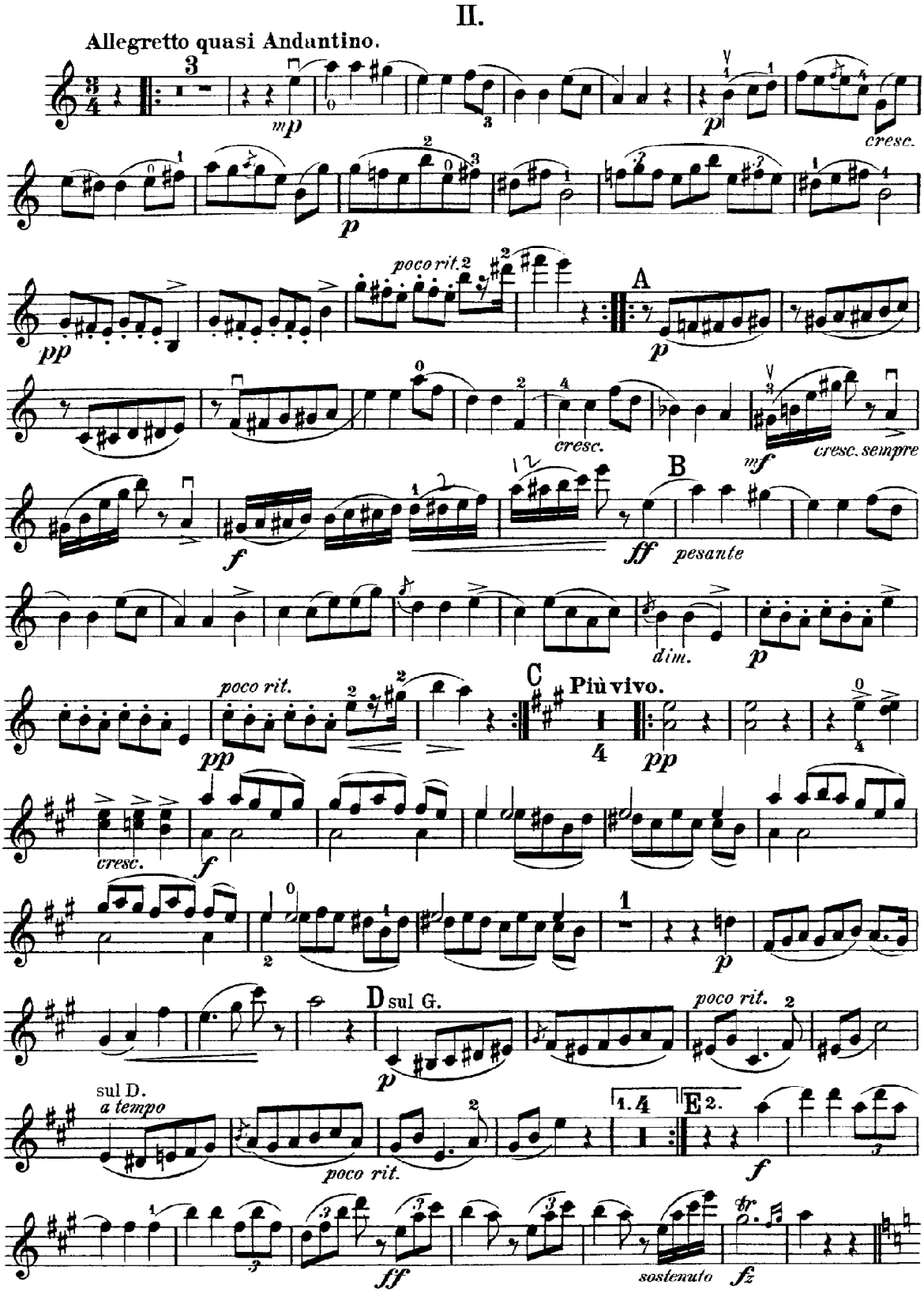
Grieg Sonata No. 3 in C Minor op.45 Violin



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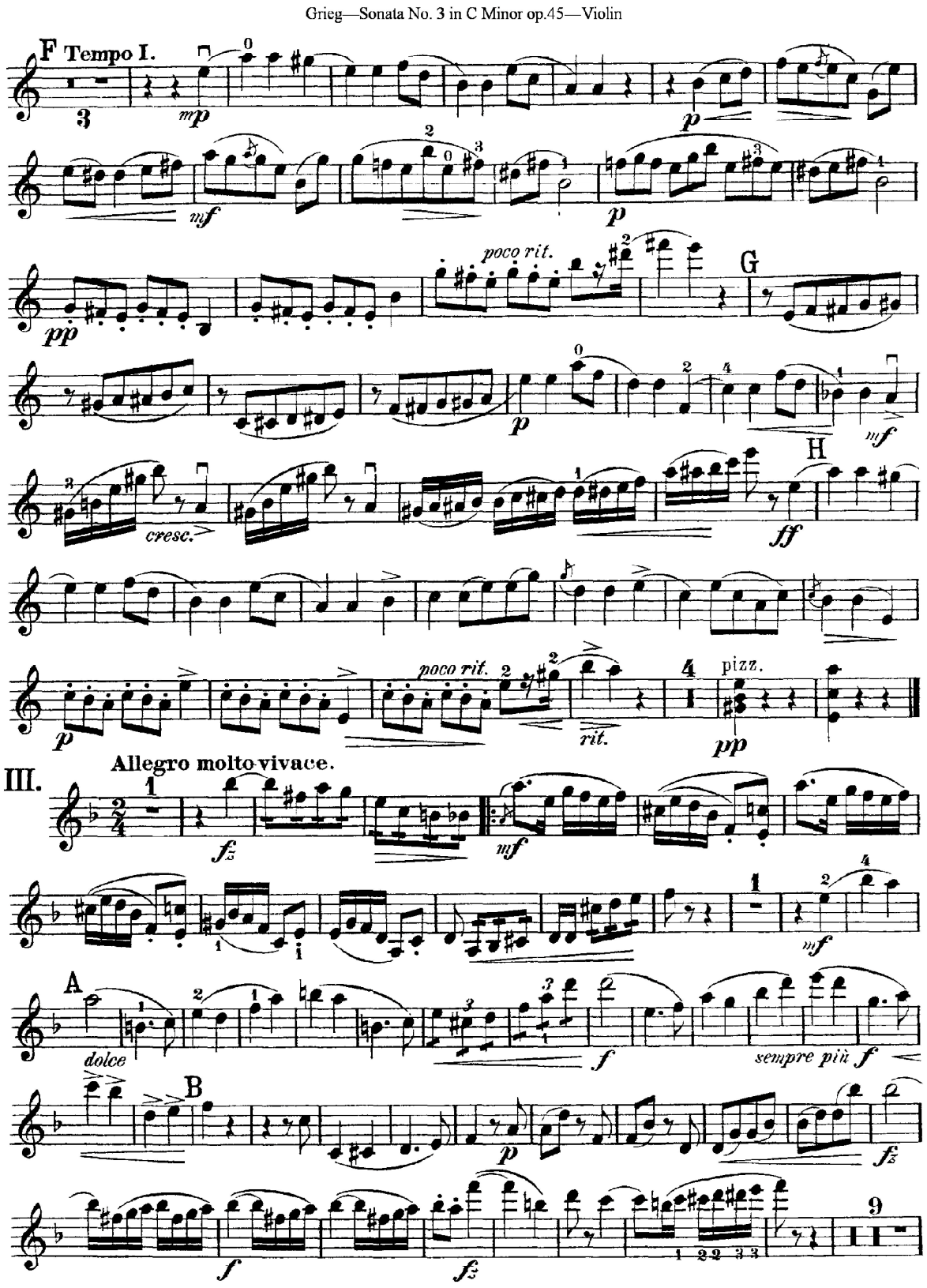
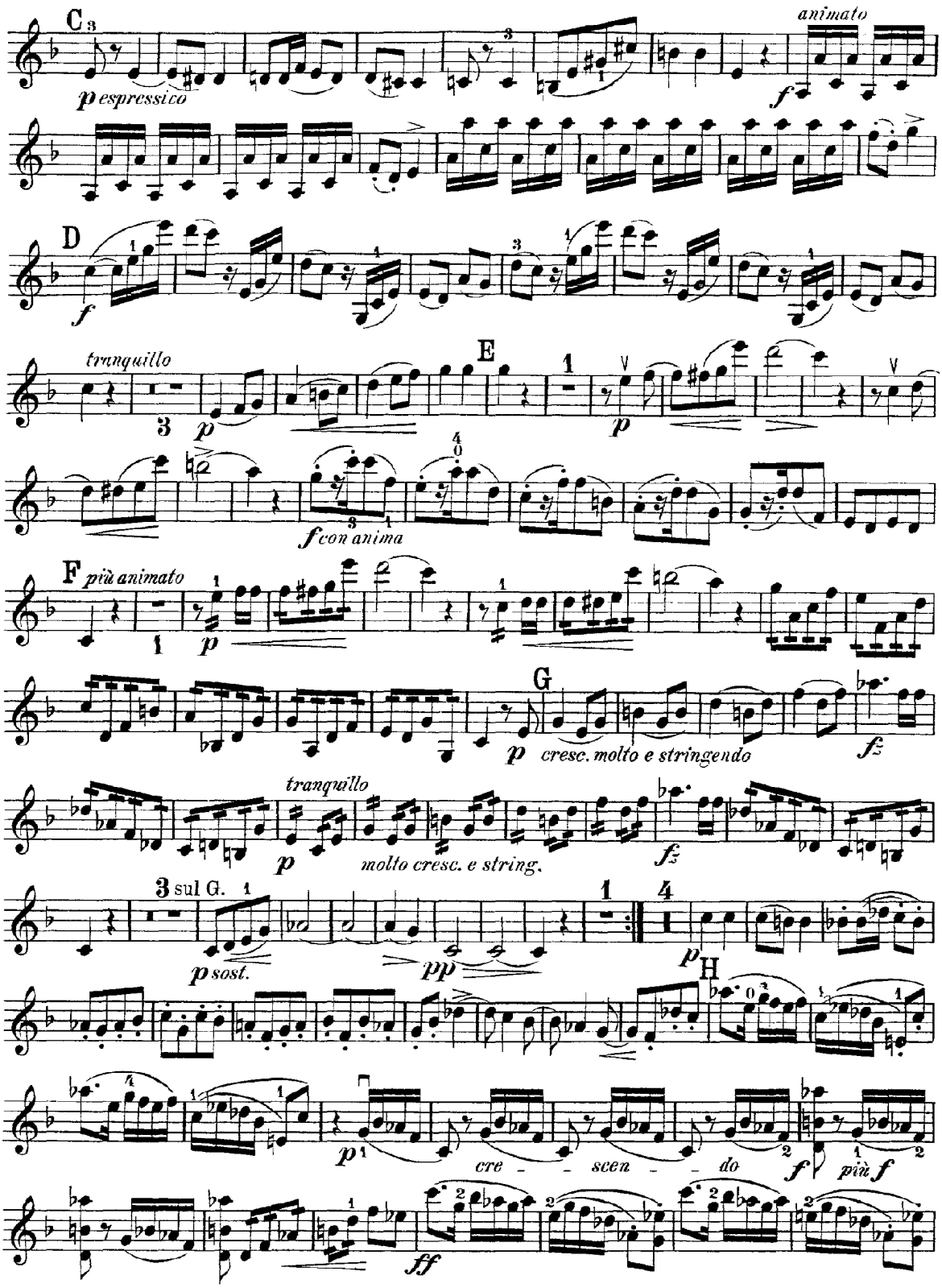
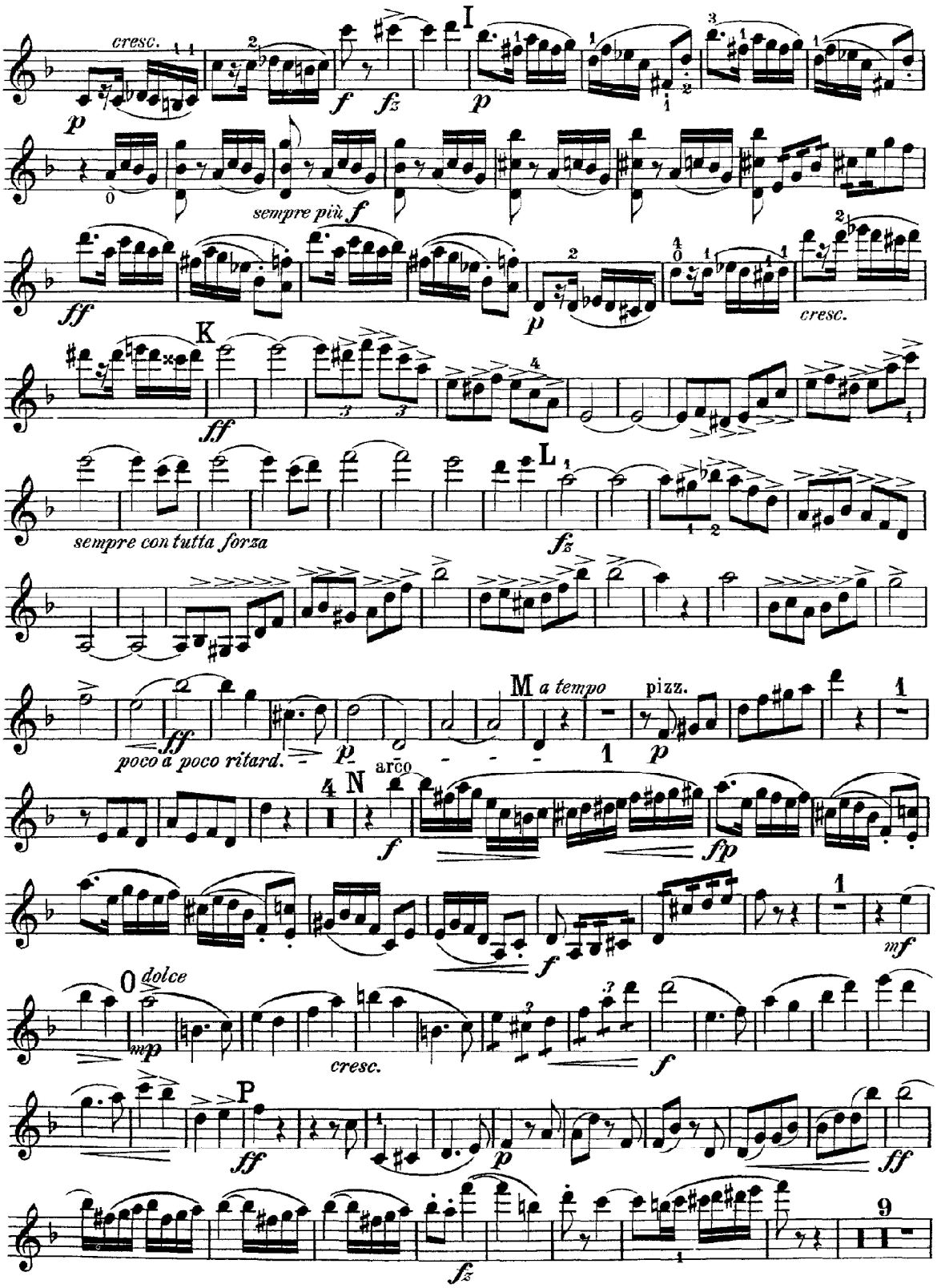

Grieg—Sonata No. 3 in C Minor op.45—Violin
F Tempo I.
poco rit.
G
cresc.
H
ff
poco rit.
rit.
pizz.
pp
III.
Allegro molto vivace.
A
dolce
sempre più f
B

Grieg—Sonata No. 3 in C Minor op.45—Violin

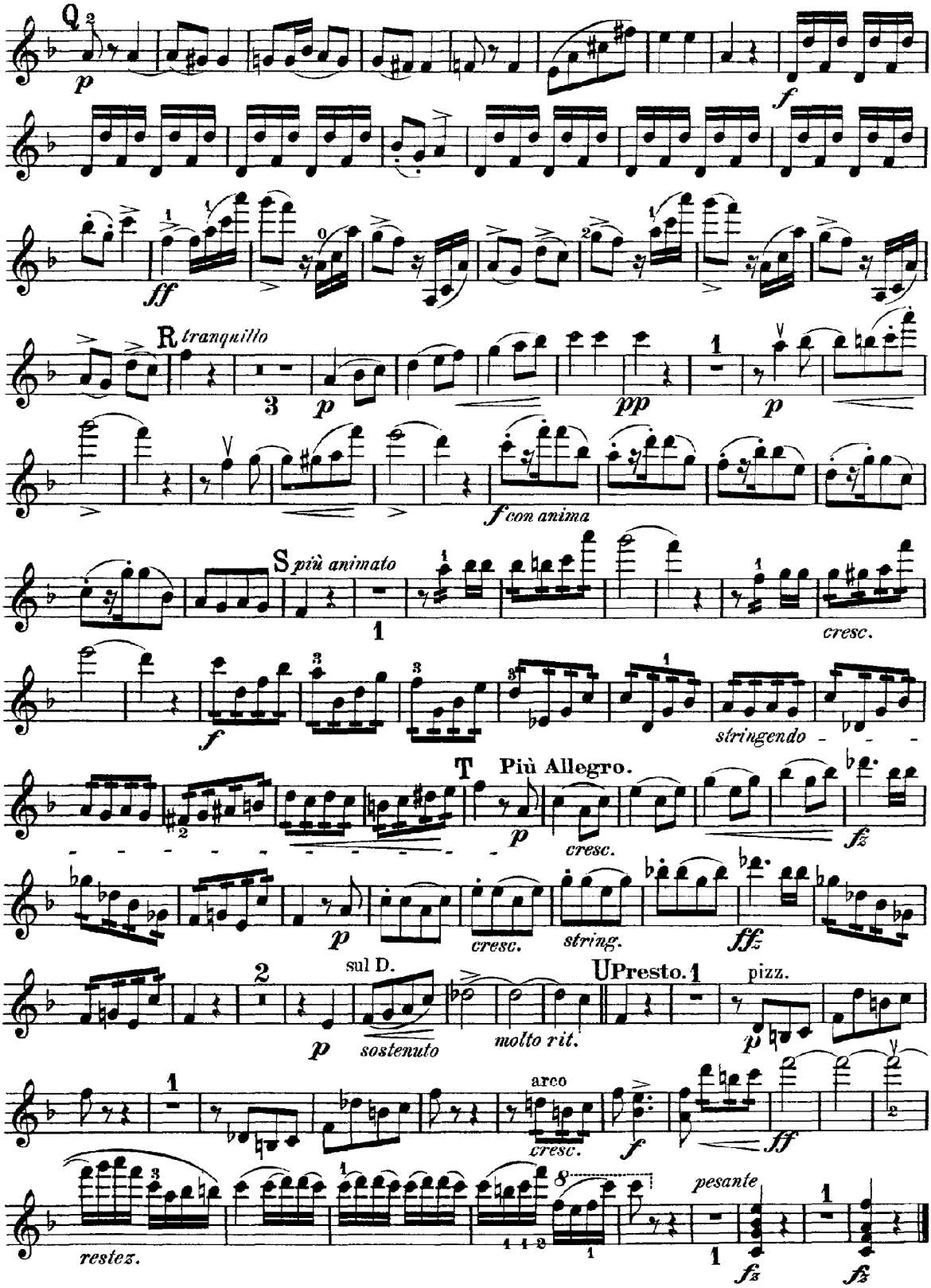


Grieg—Sonata No. 3 in C Minor op.45—Violin



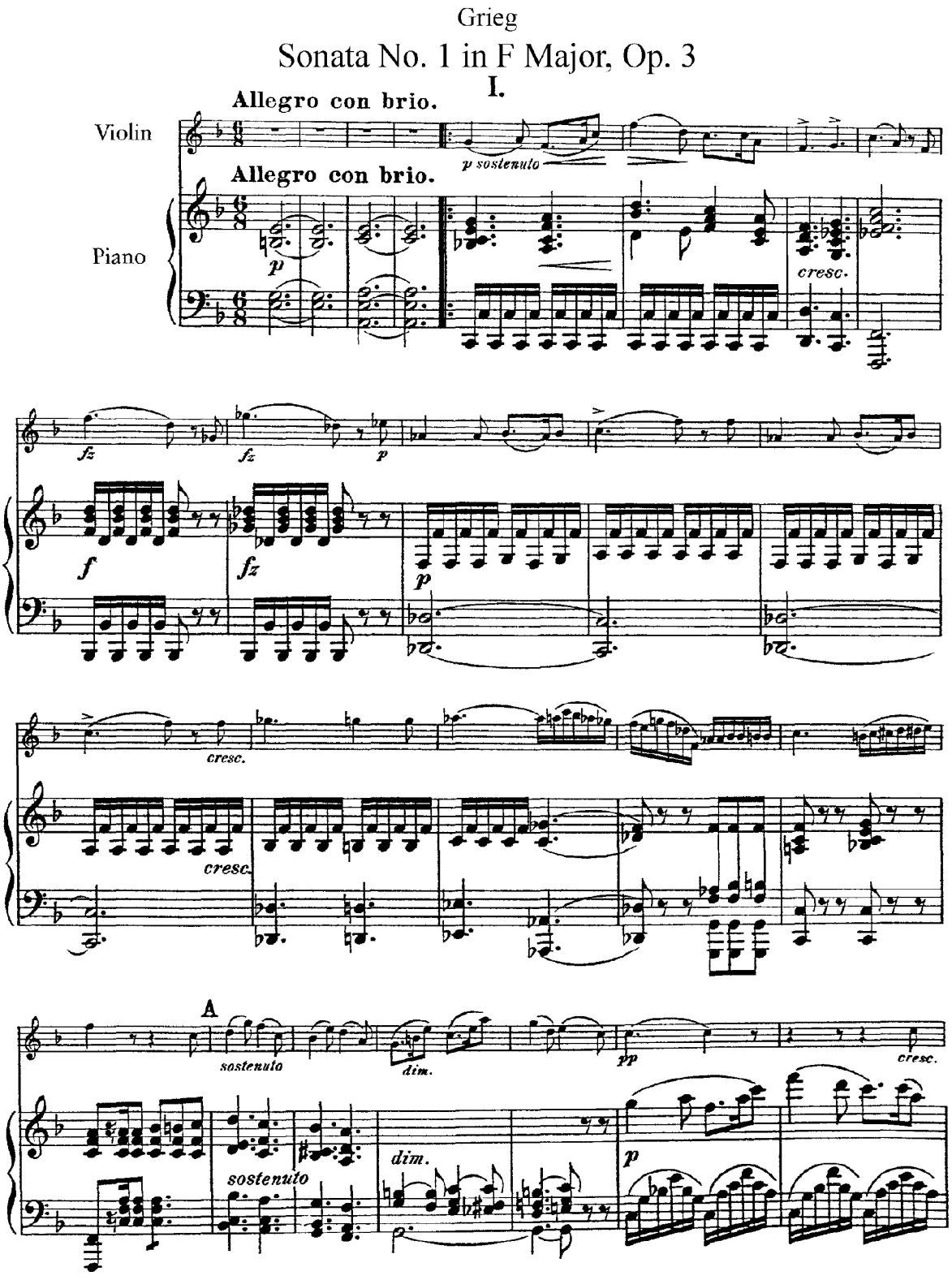
7

Grieg Sonata No. 3 in C Minor op.45 Violin



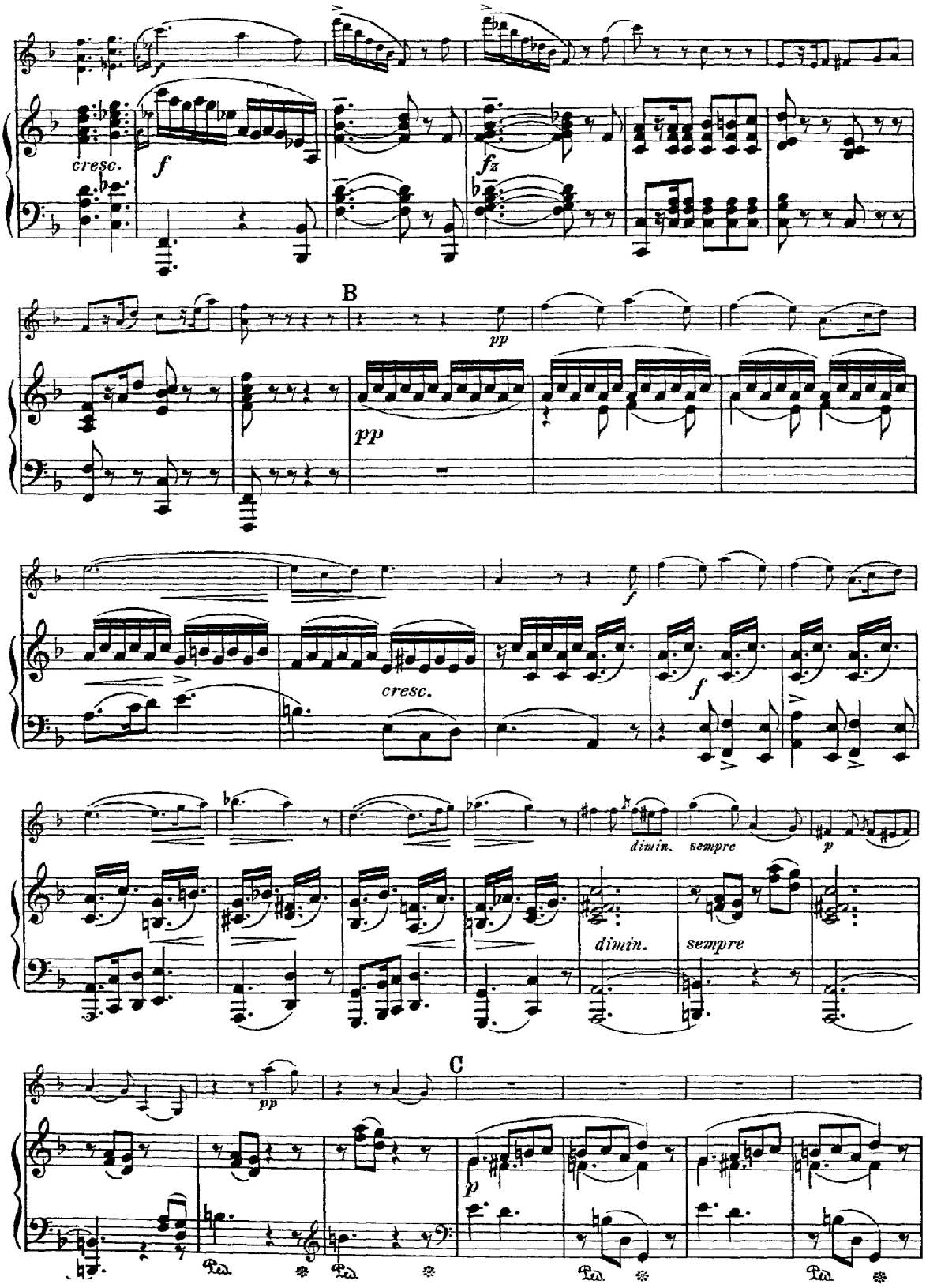
8

E. Original scores:
Edvard Grieg: Violin Sonata No.1, Op.8
Leipzig: C.F. Peters, No.1340, n.d. [1866]. Plate 4534.

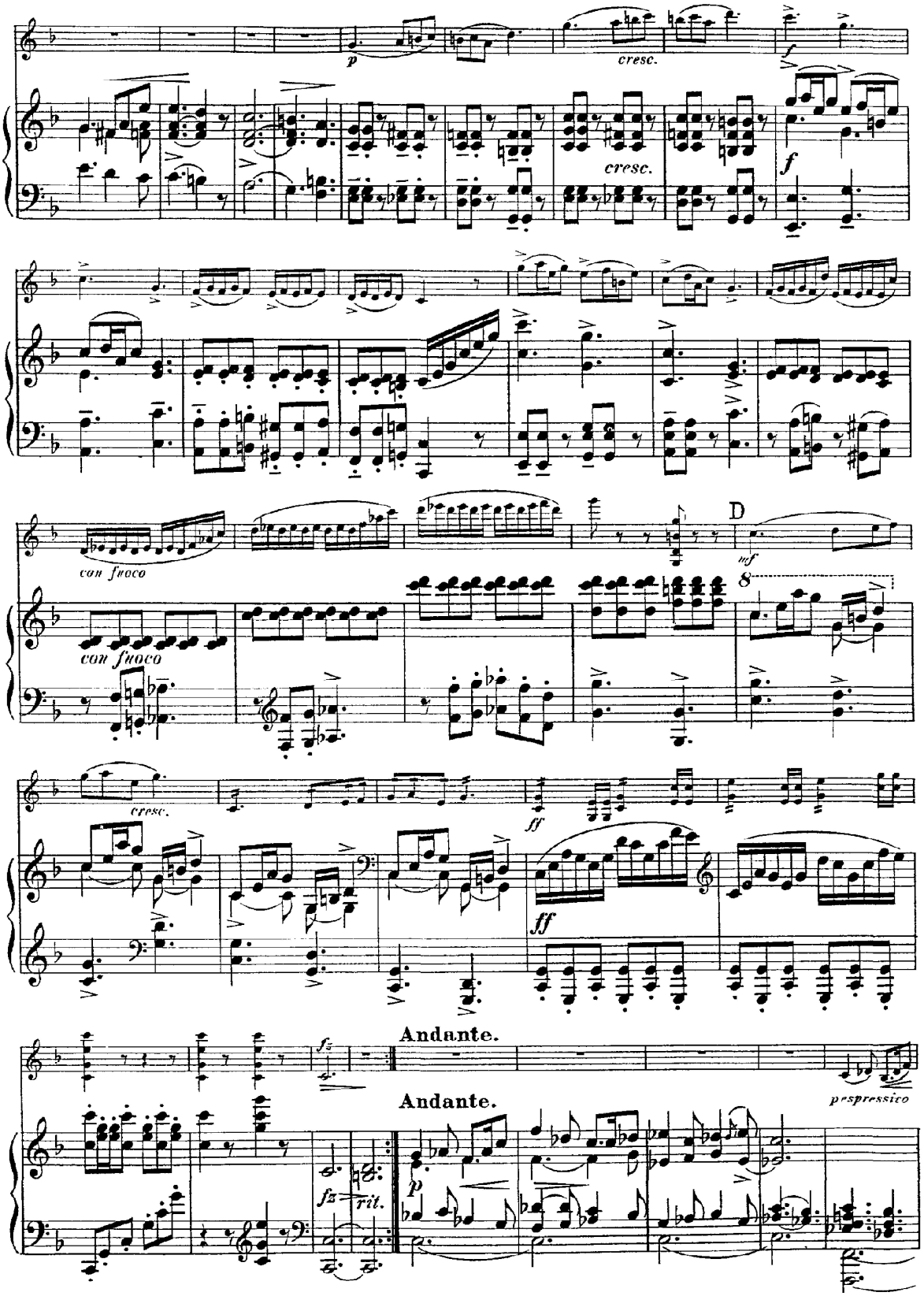


1

Grieg—Sonata No. 1 in F Major, Op. 8



Grieg—Sonata No. 1 in F Major, Op. 8



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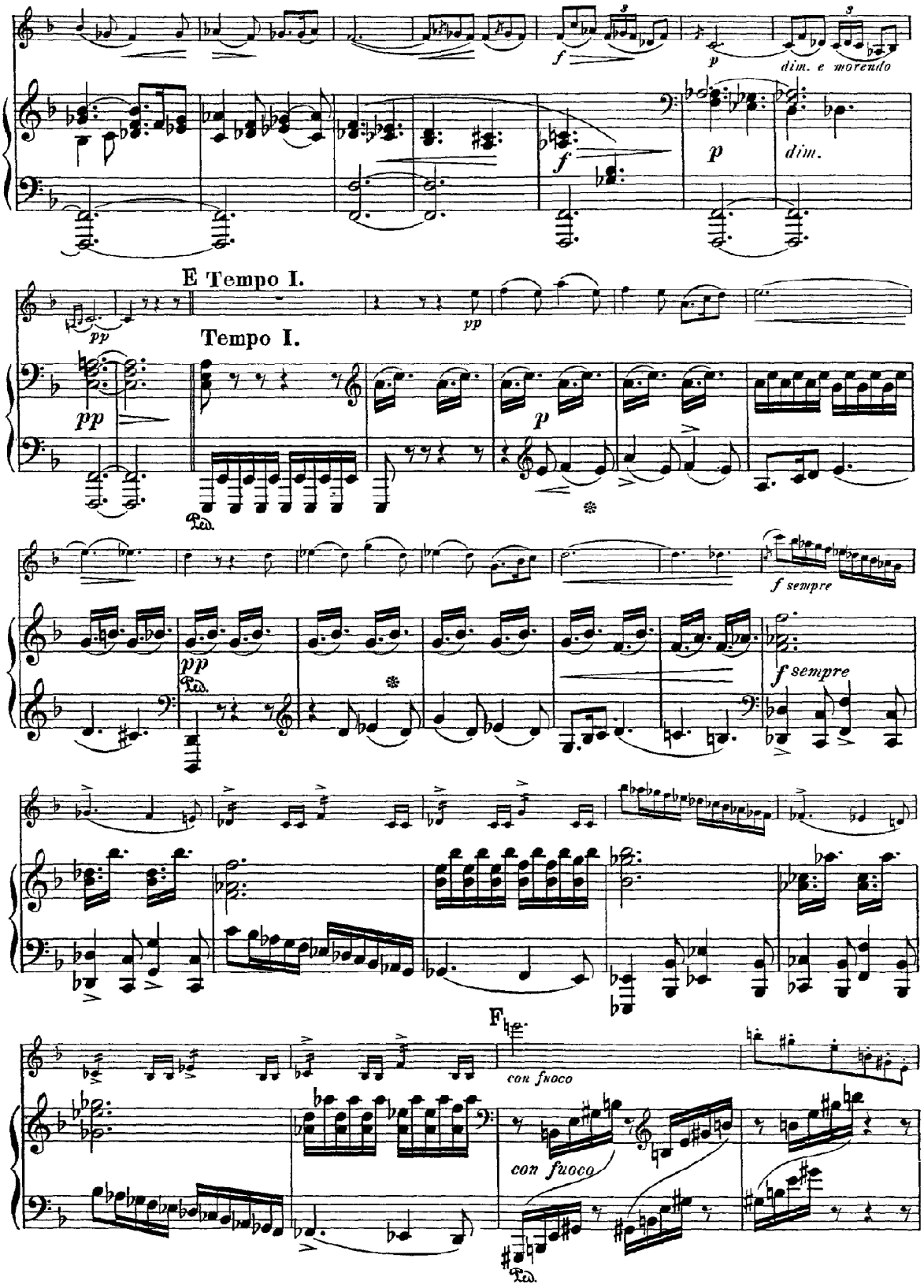
Grieg—Sonata No. 1 in F Major, Op. 8



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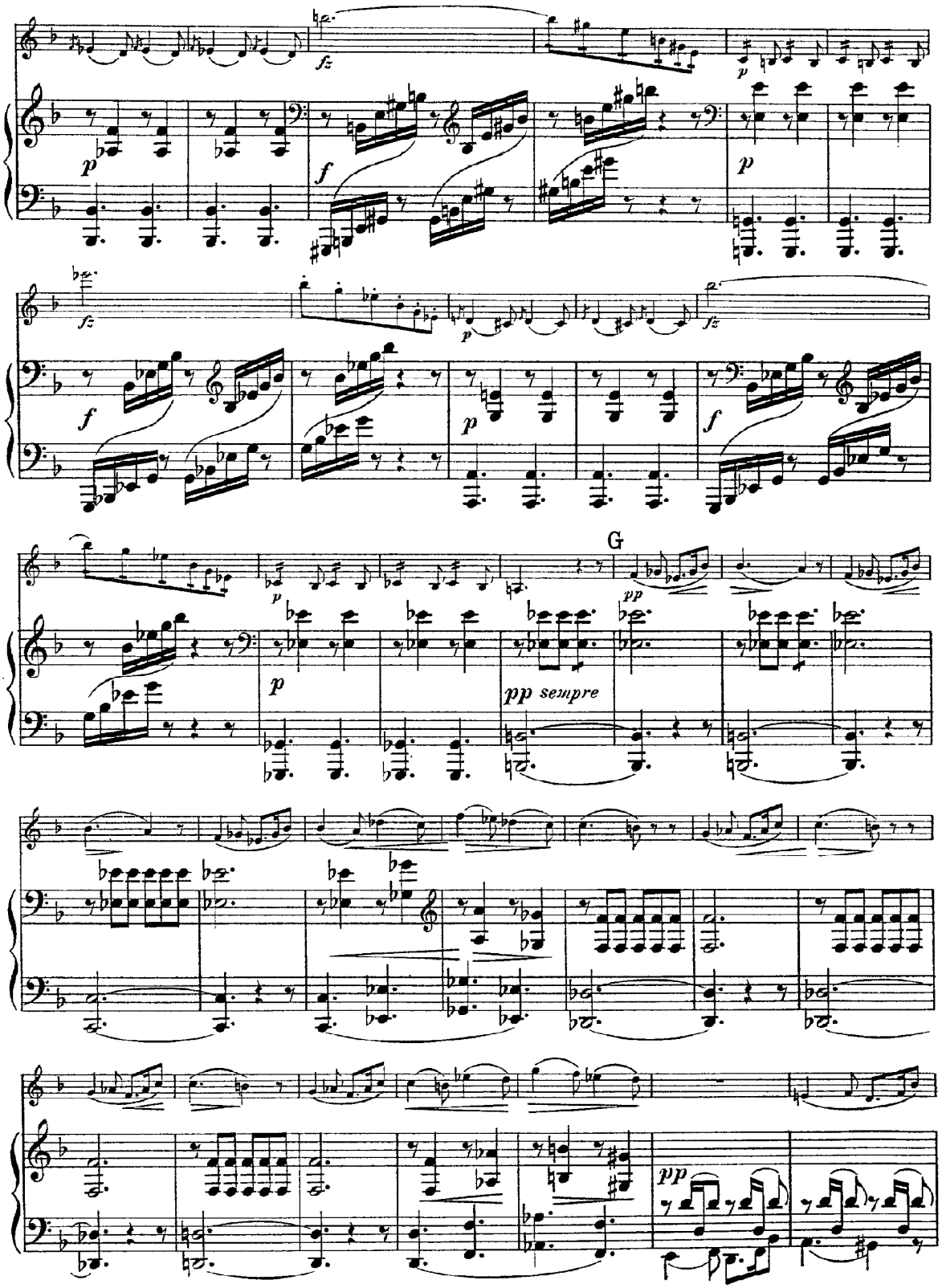
Grieg—Sonata No. 1 in F Major, Op. 8



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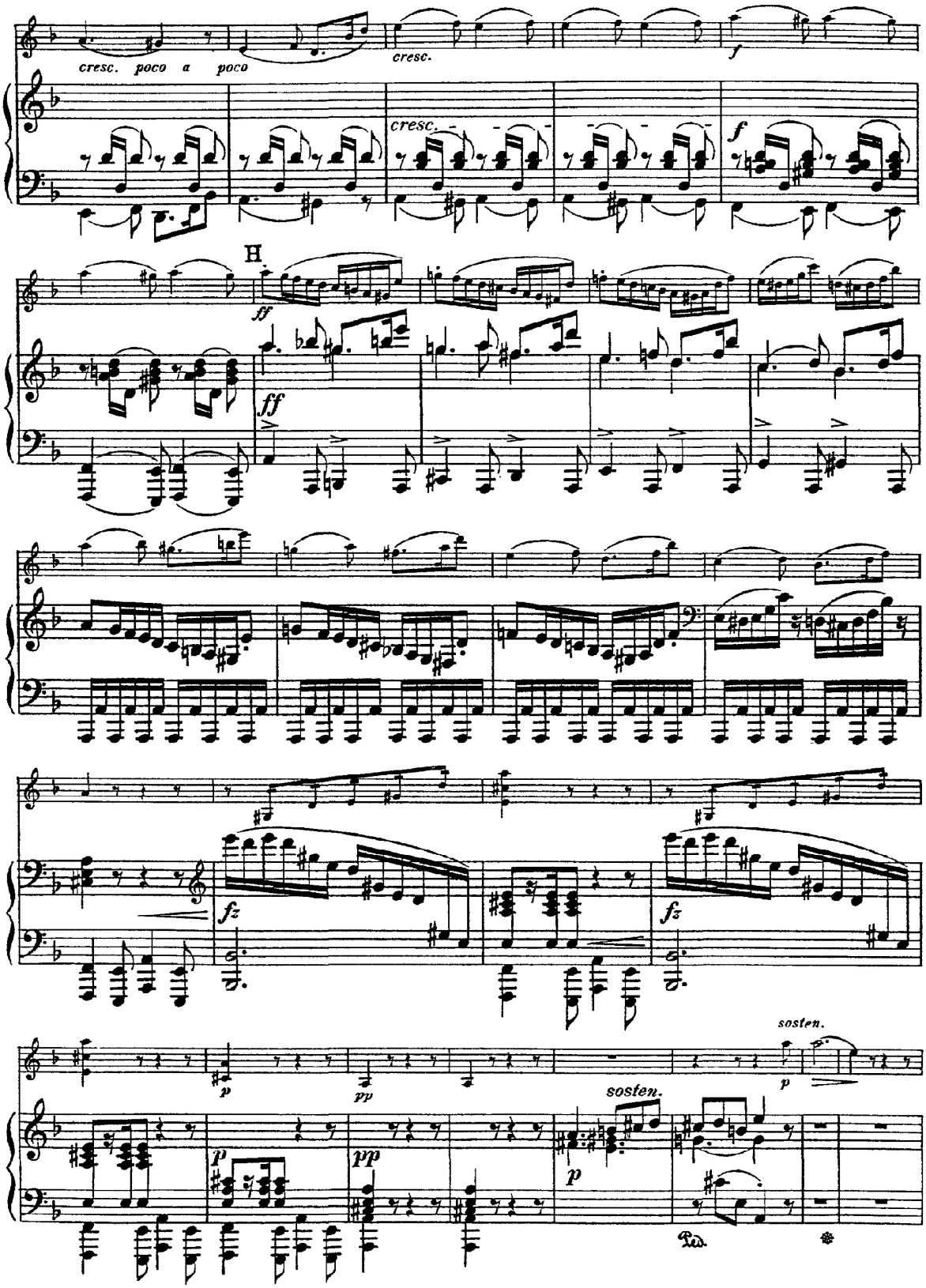
Grieg Sonata No. 1 in F Major, Op. 8



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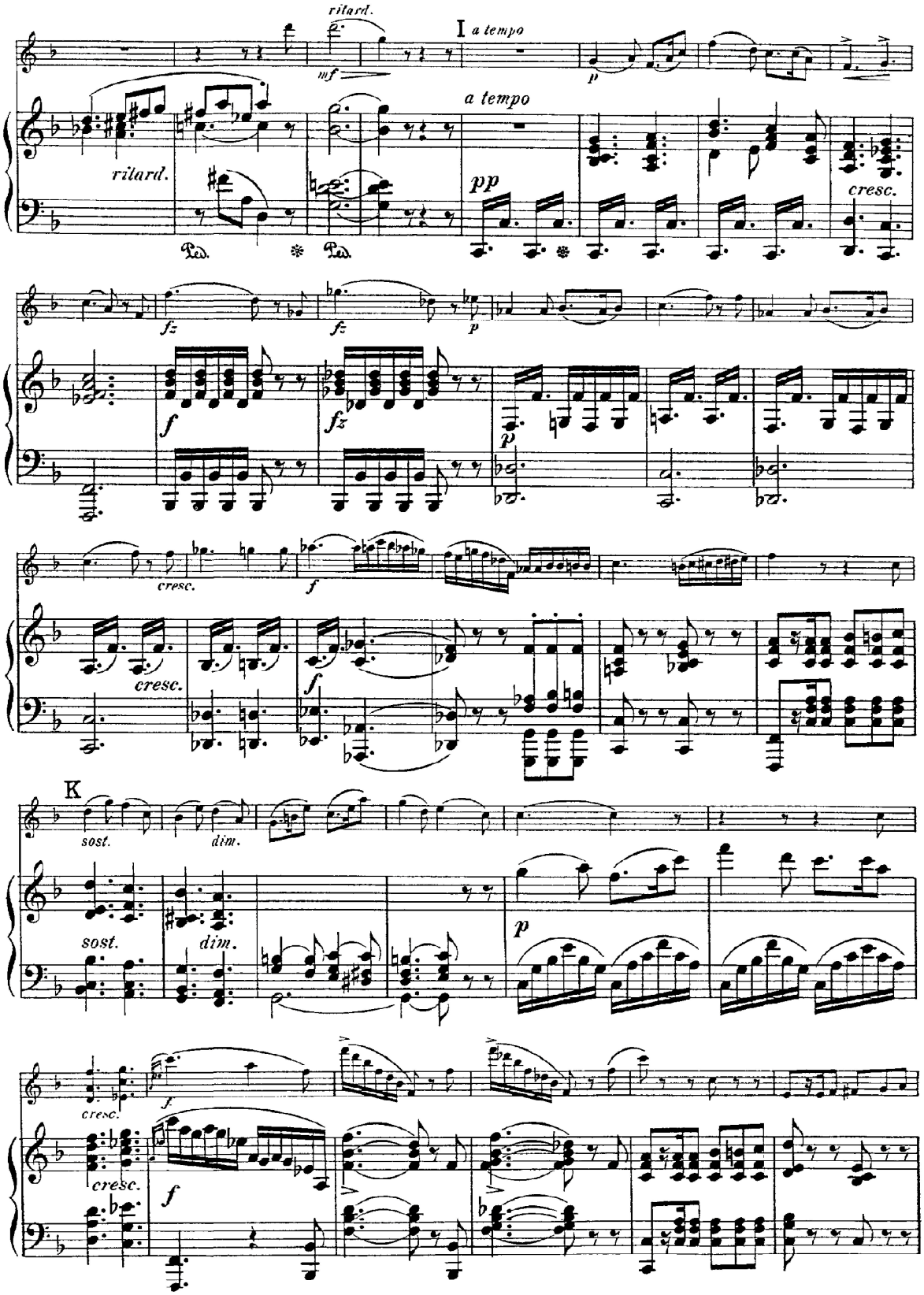
Grieg—Sonata No. 1 in F Major, Op. 8



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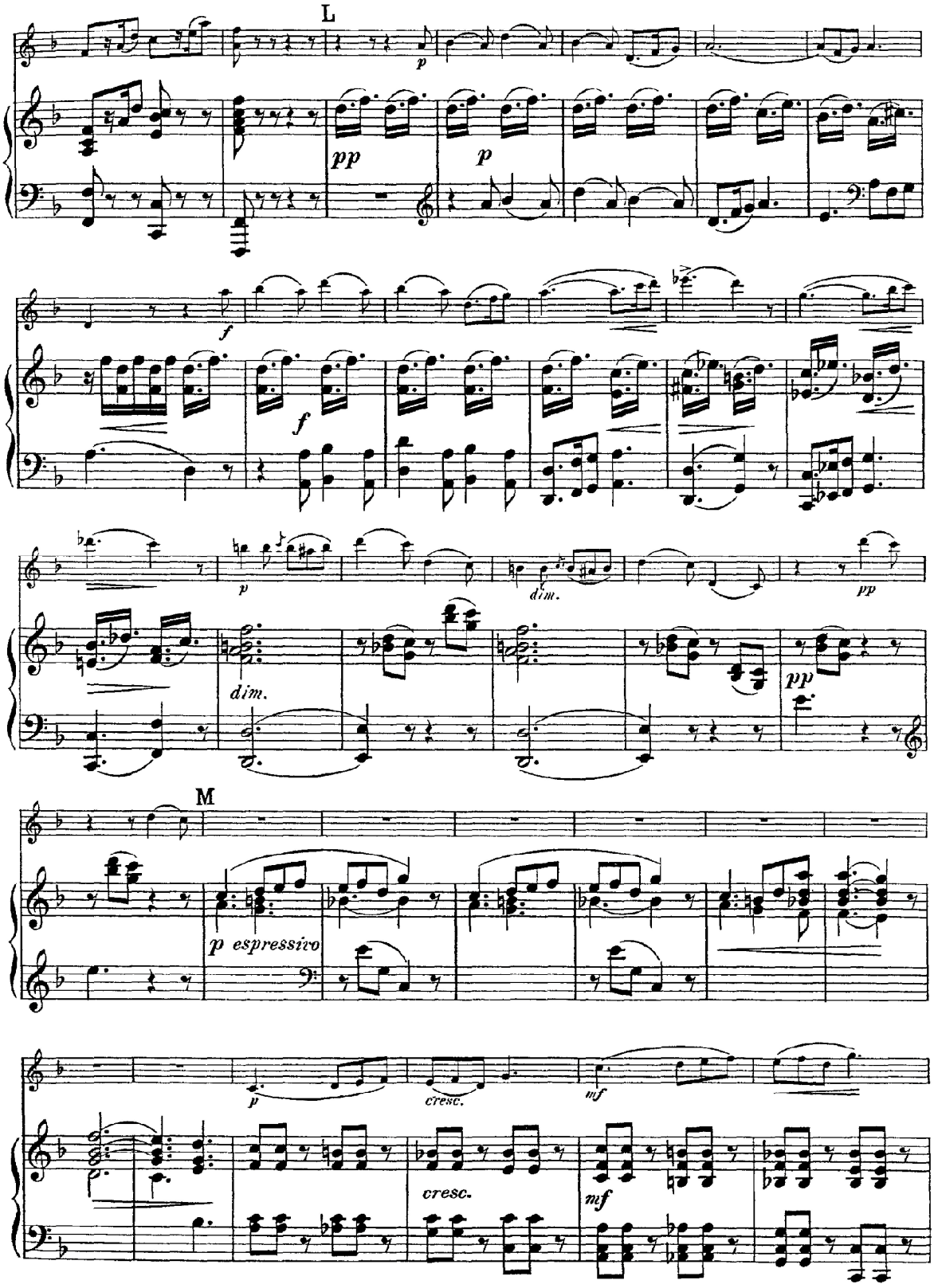

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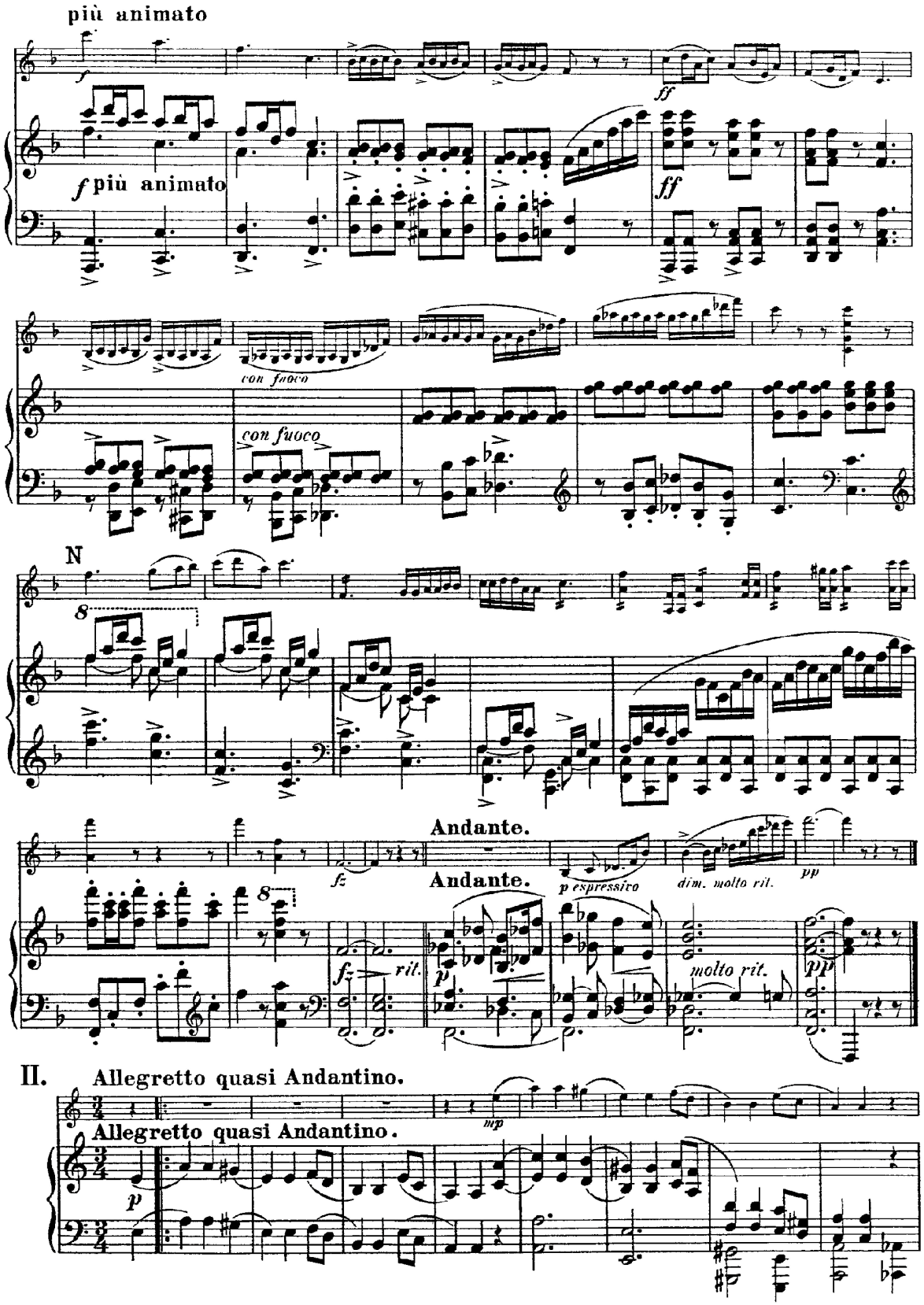
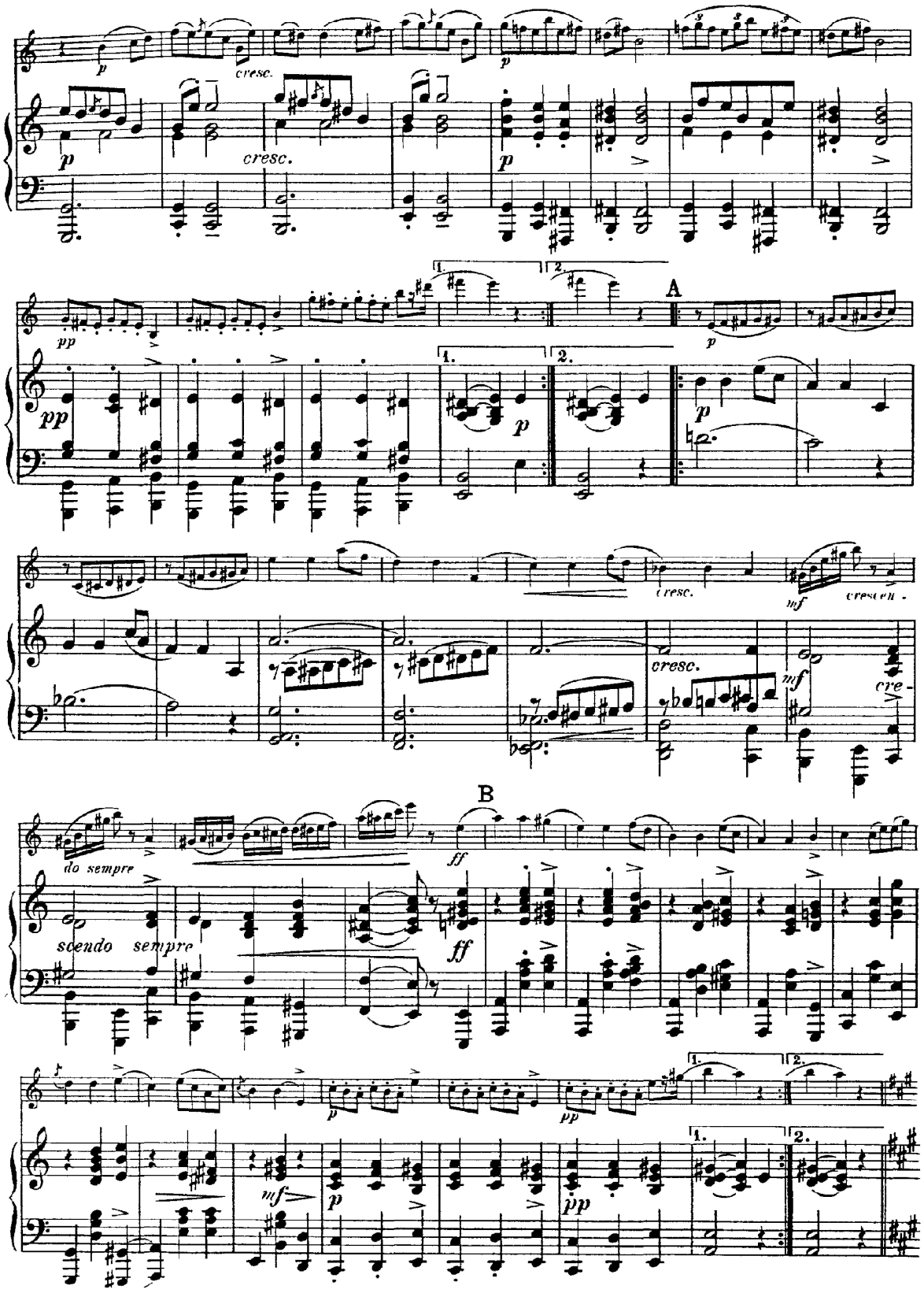
Grieg—Sonata No. 1 in F Major, Op. 8



Grieg—Sonata No. 1 in F Major, Op. 8



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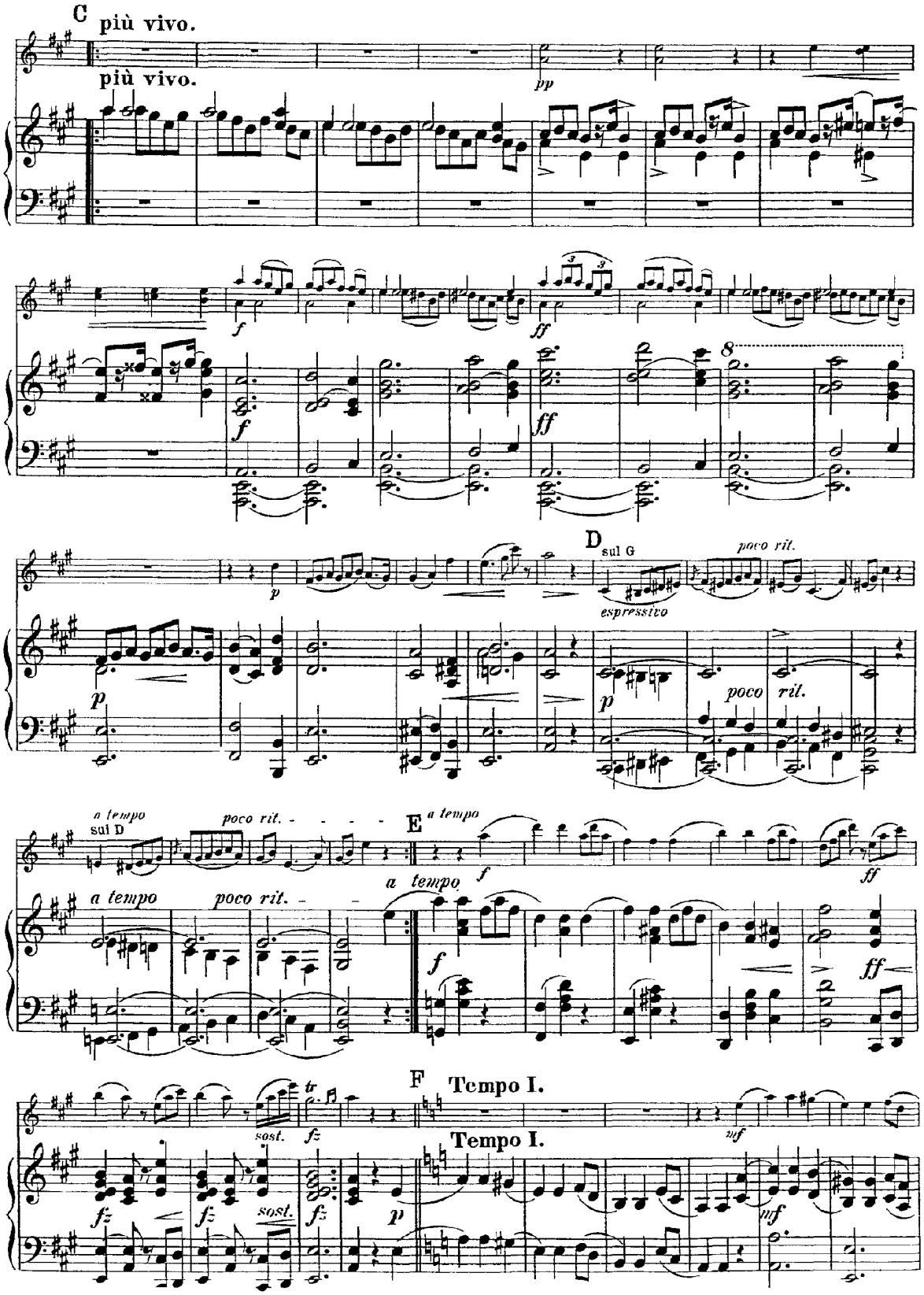
Grieg—Sonata No. 1 in F Major, Op. 8



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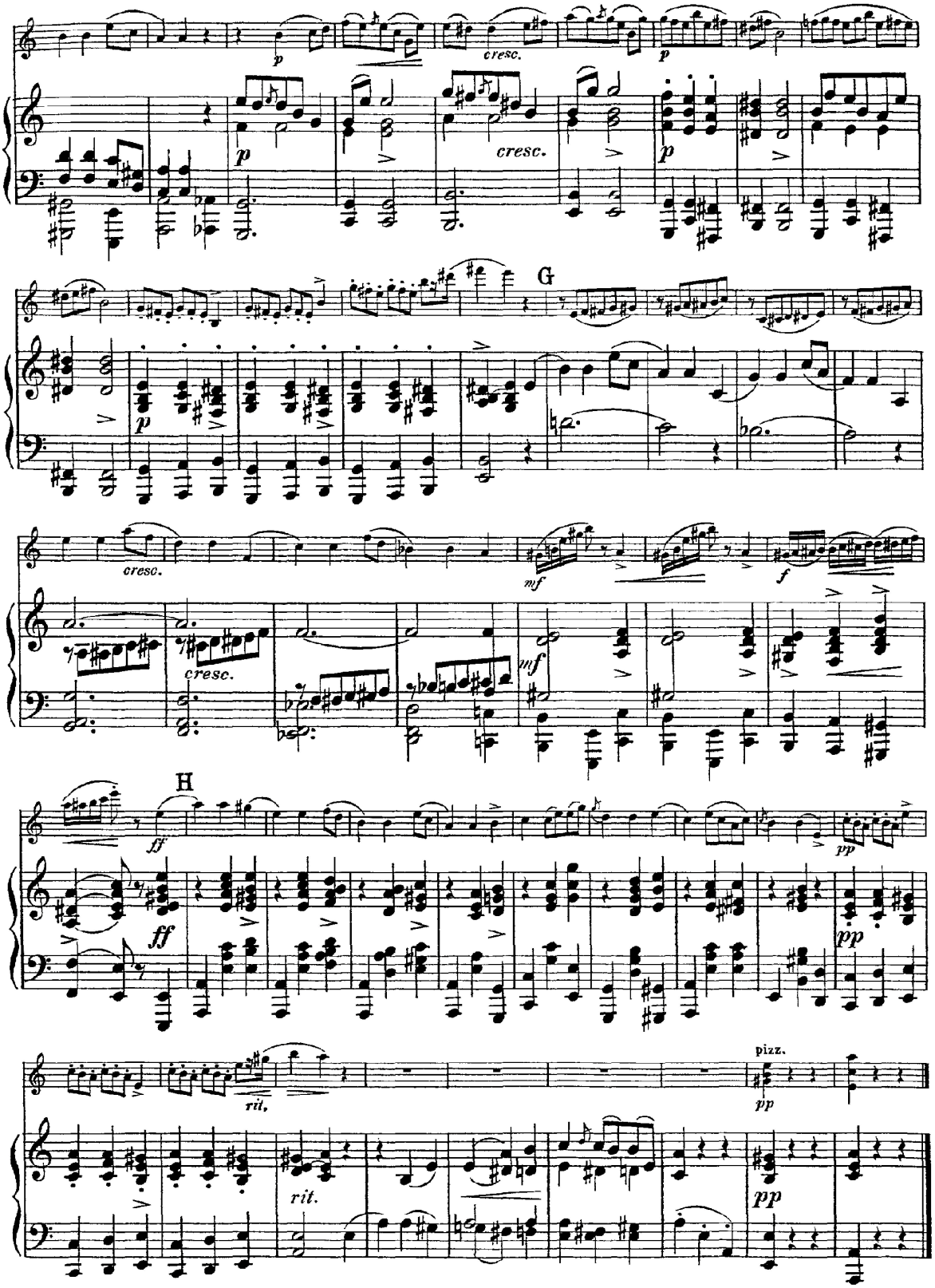

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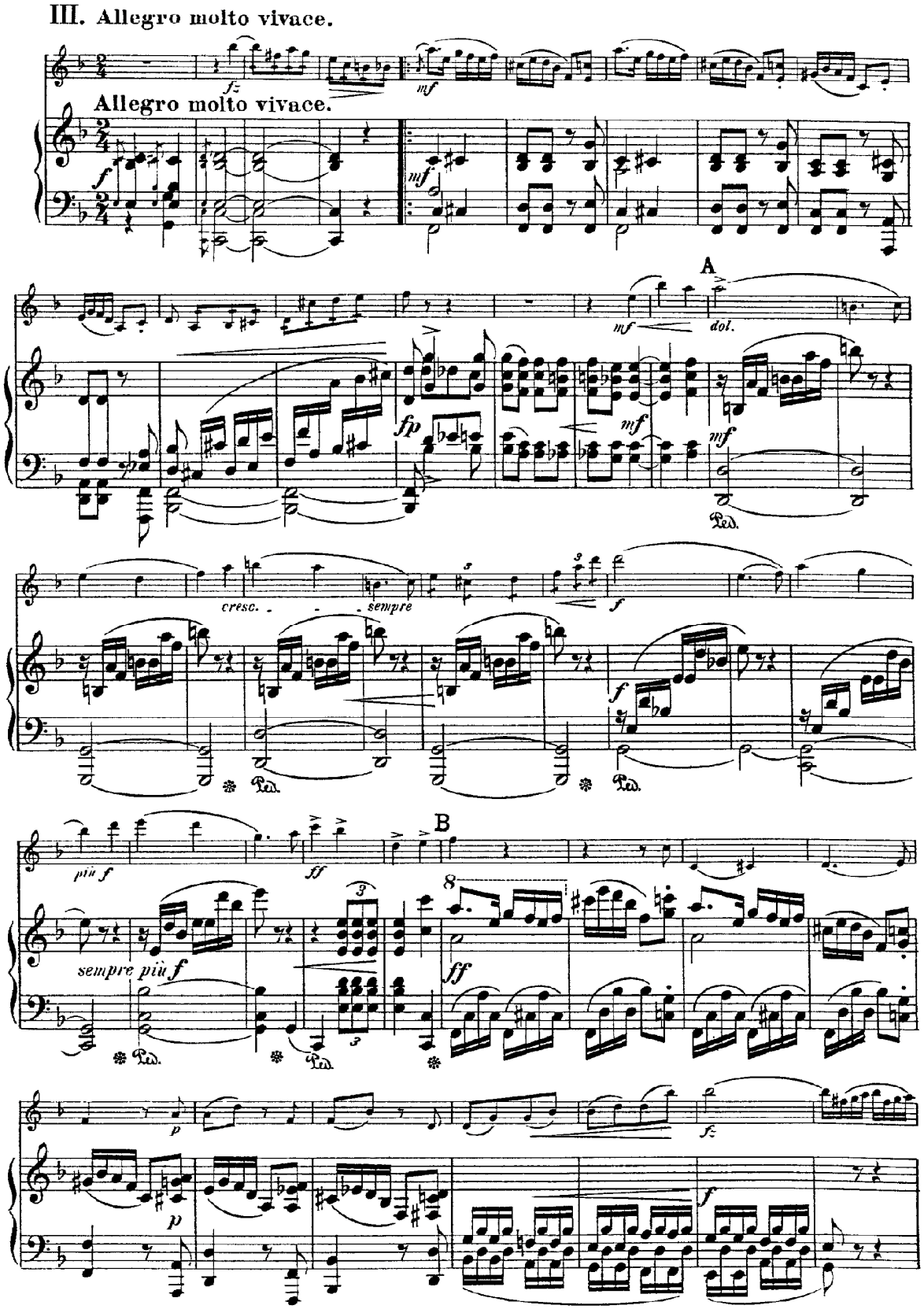

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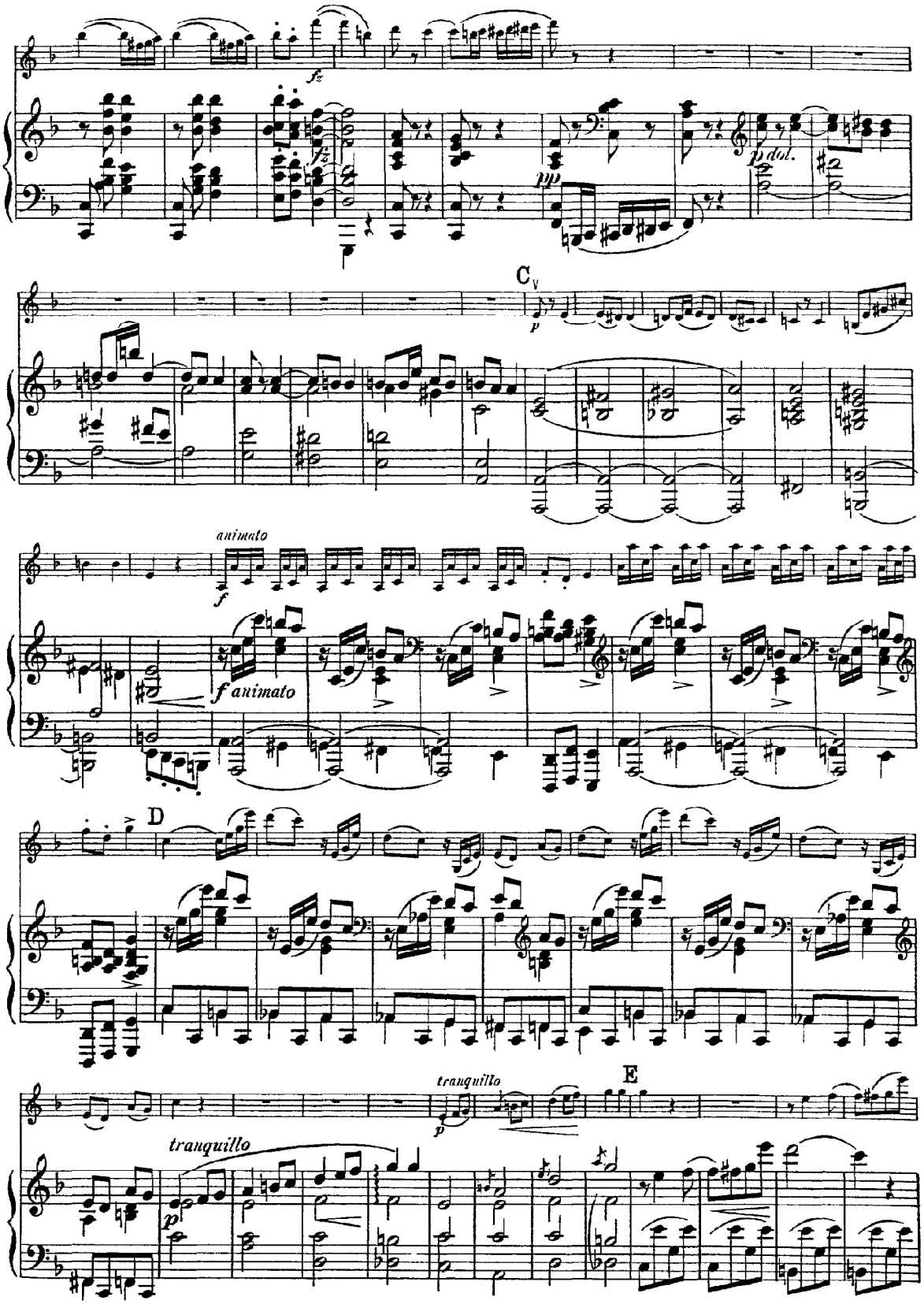

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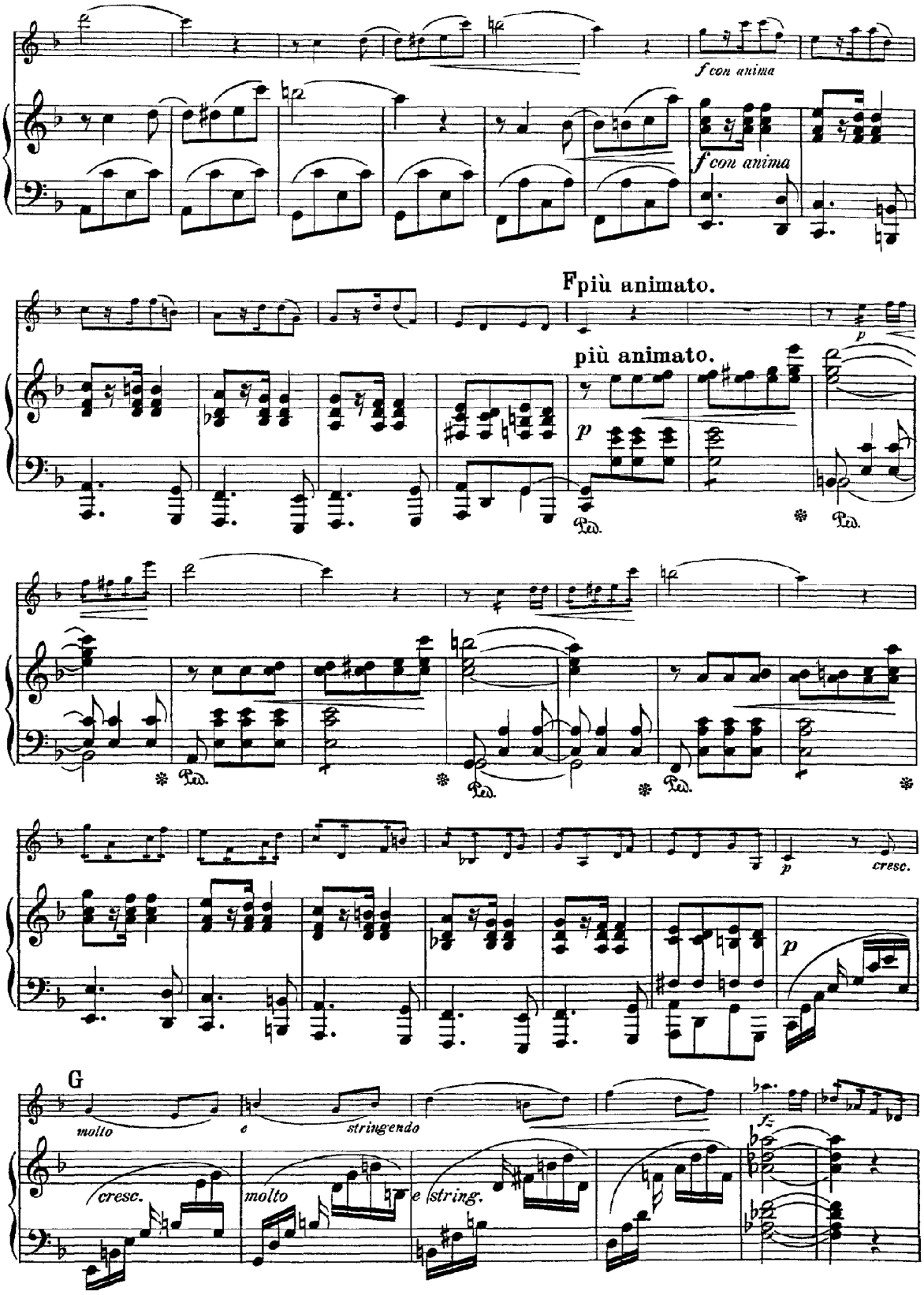

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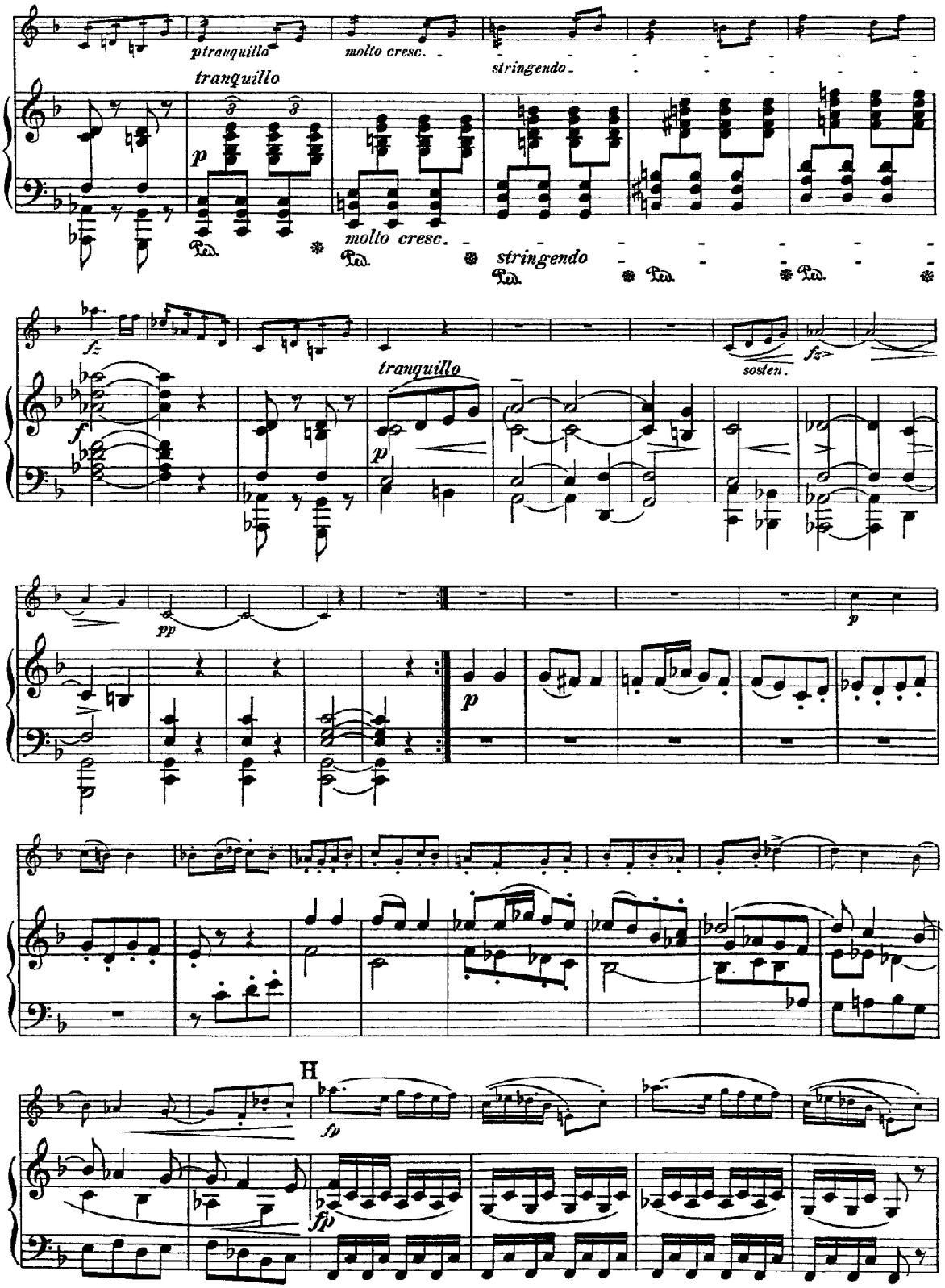

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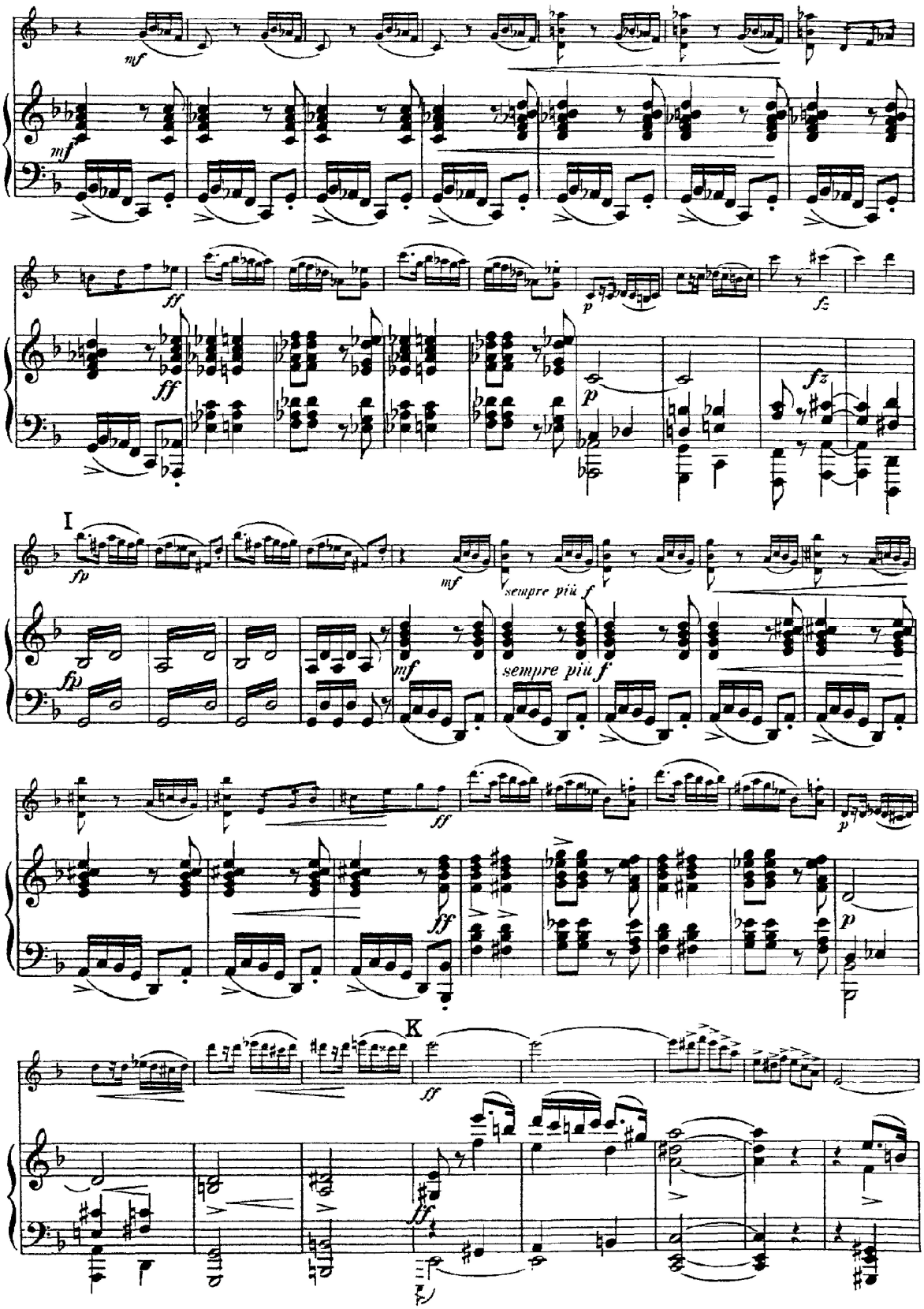

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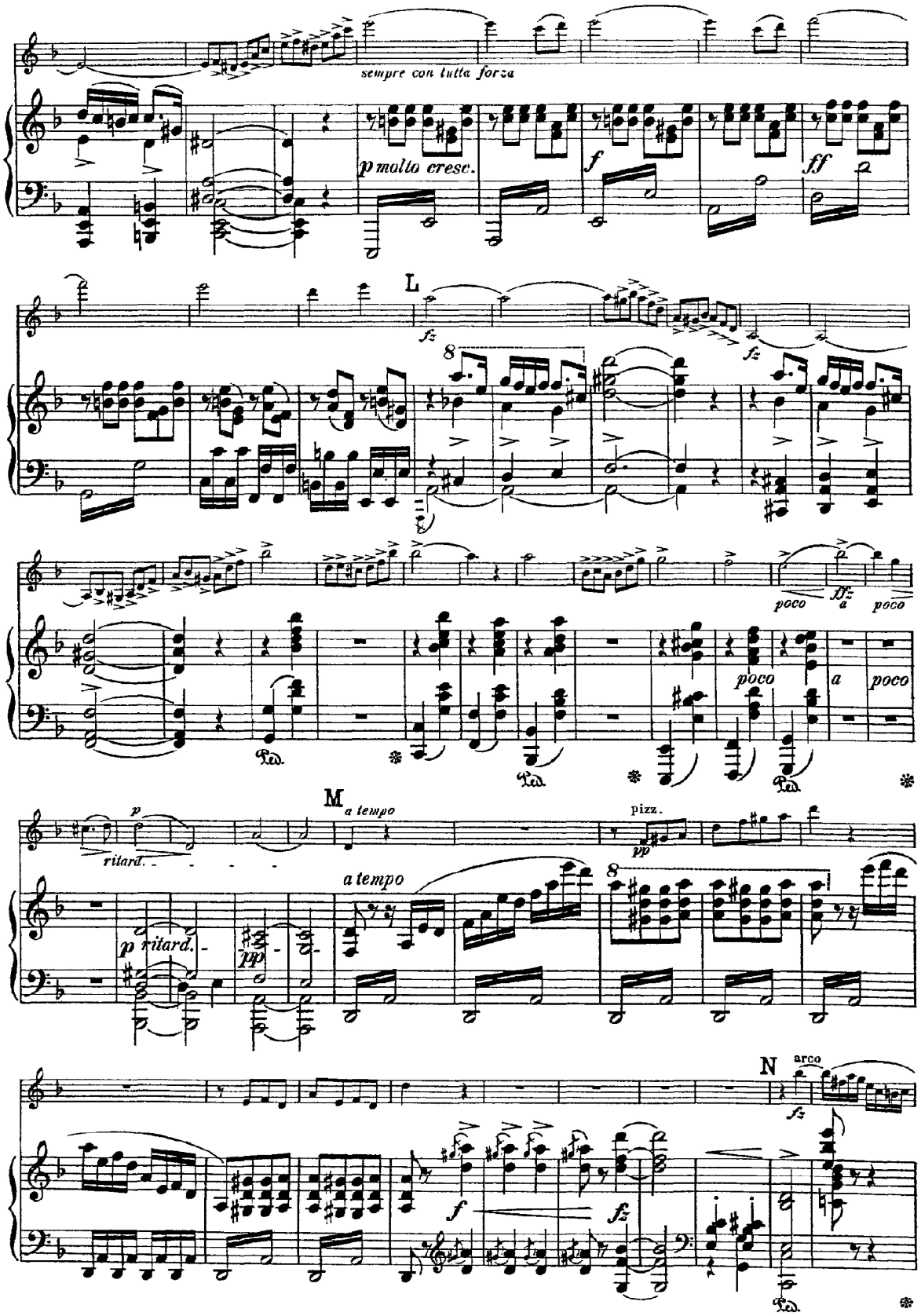

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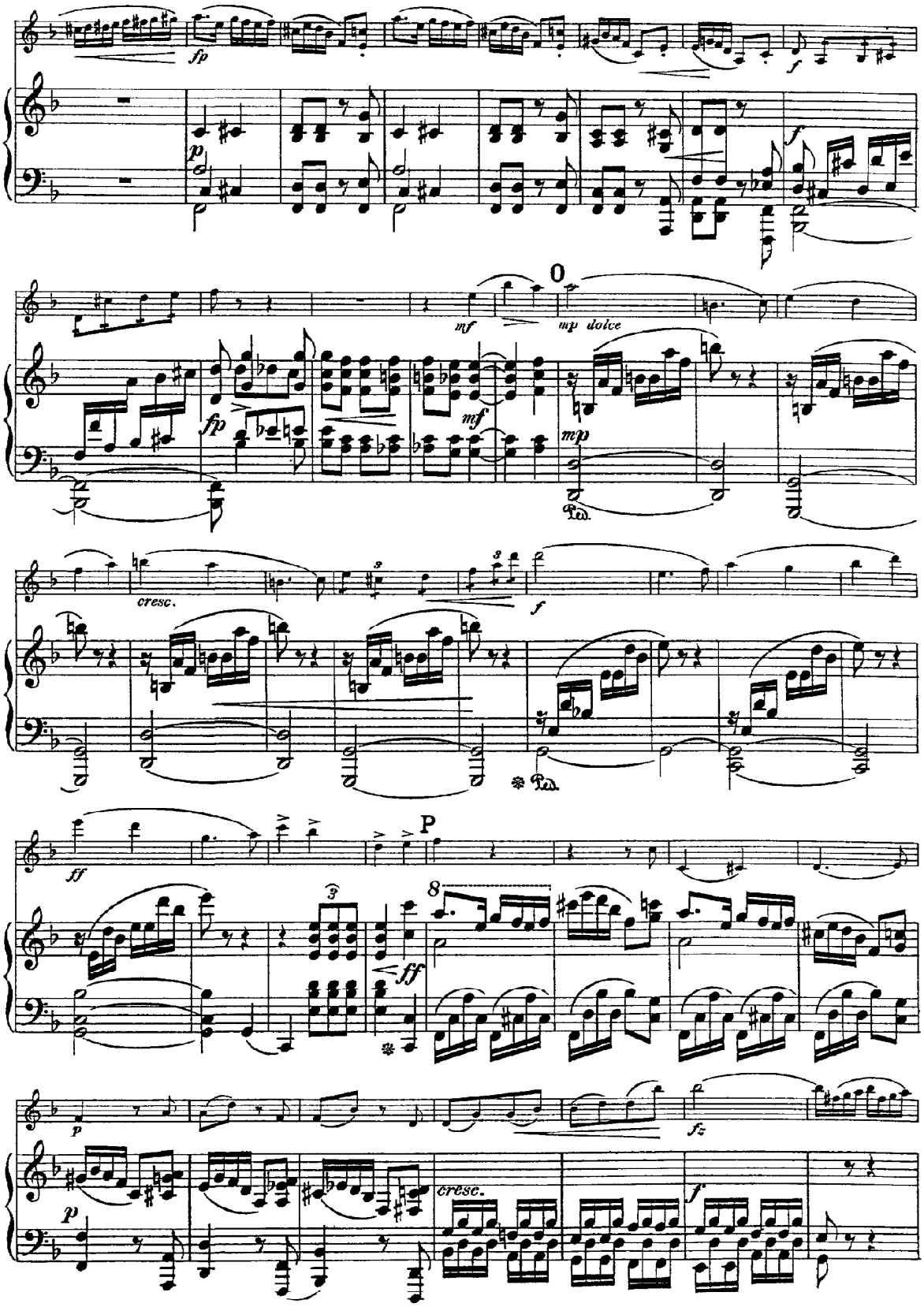

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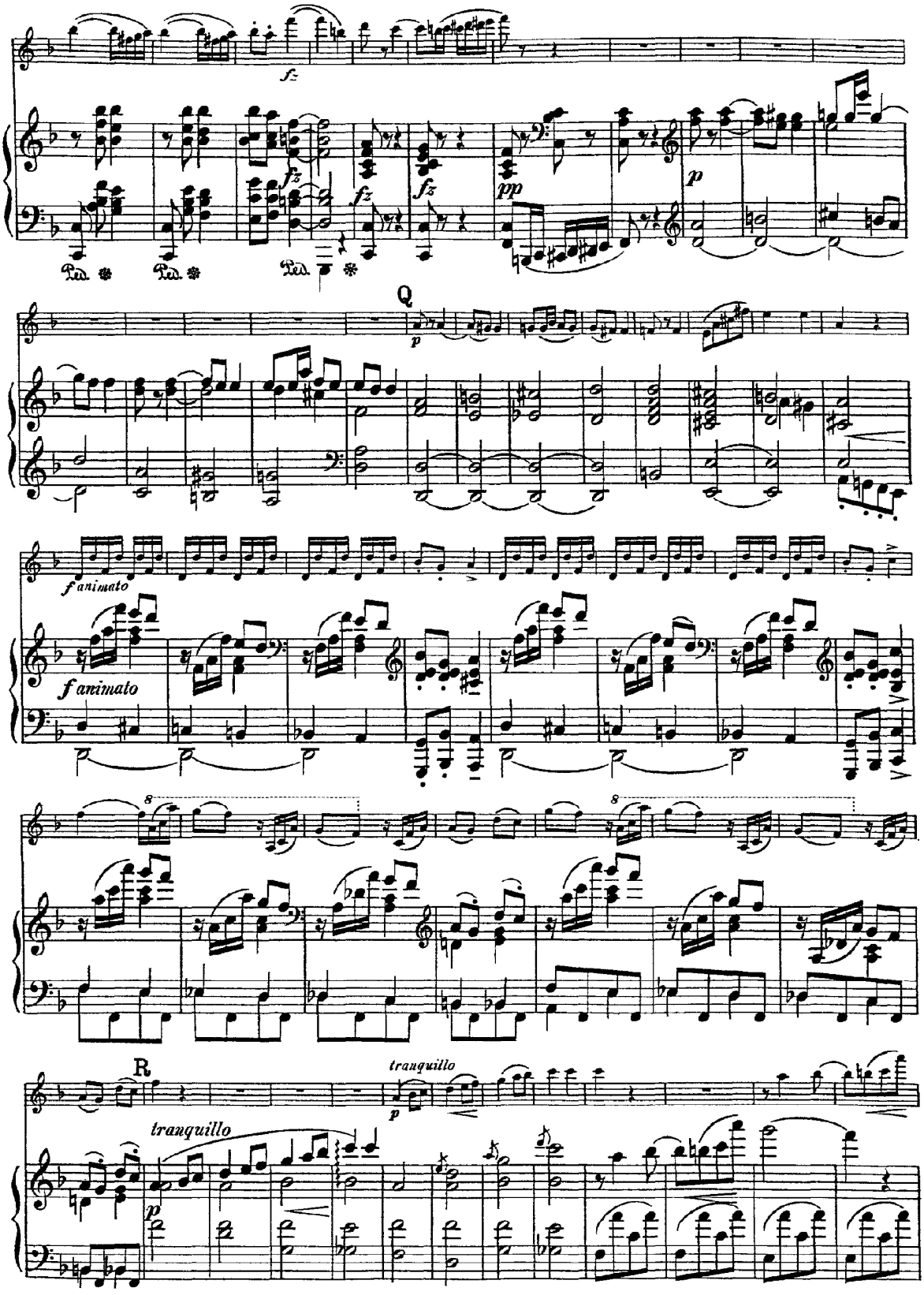

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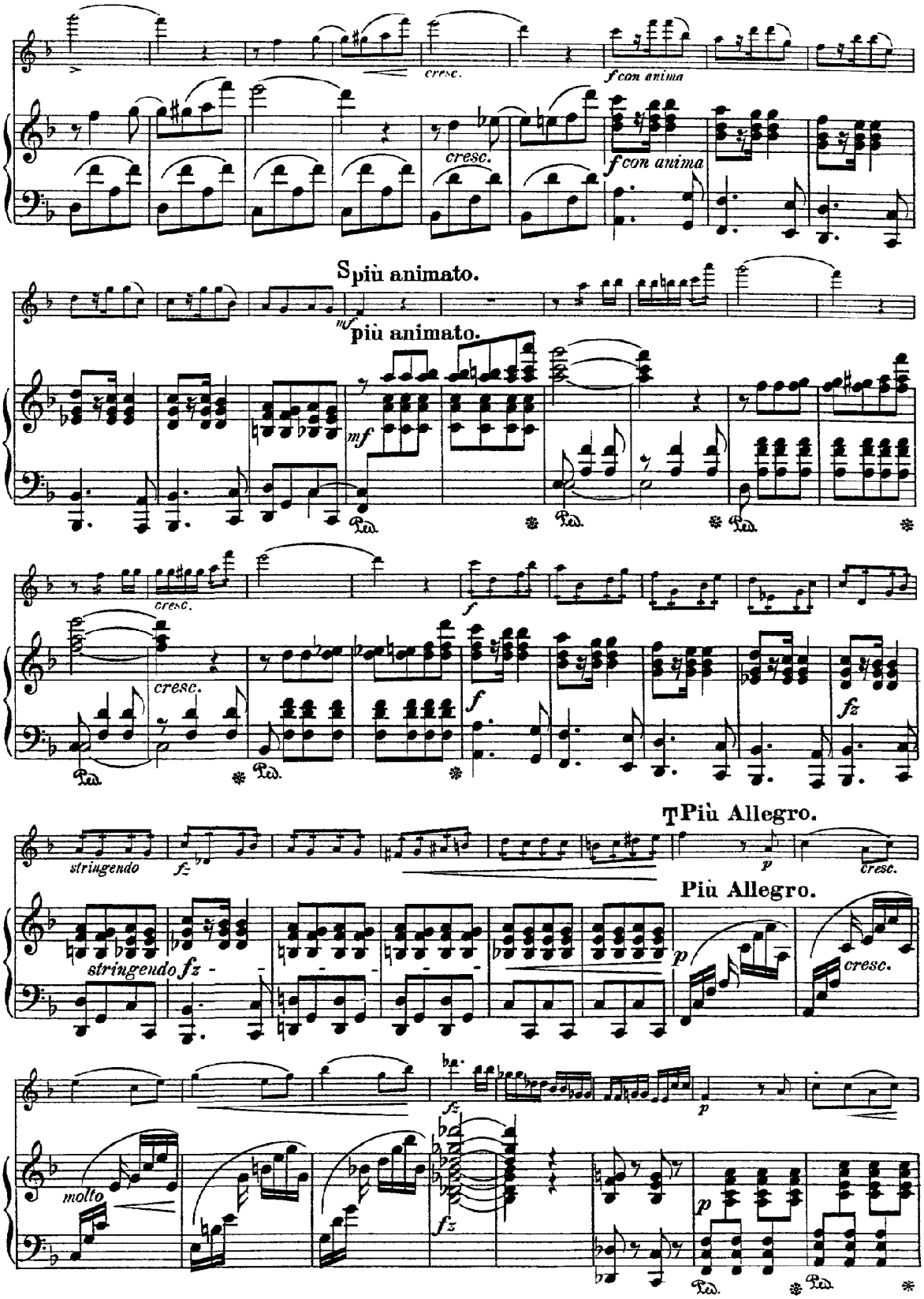

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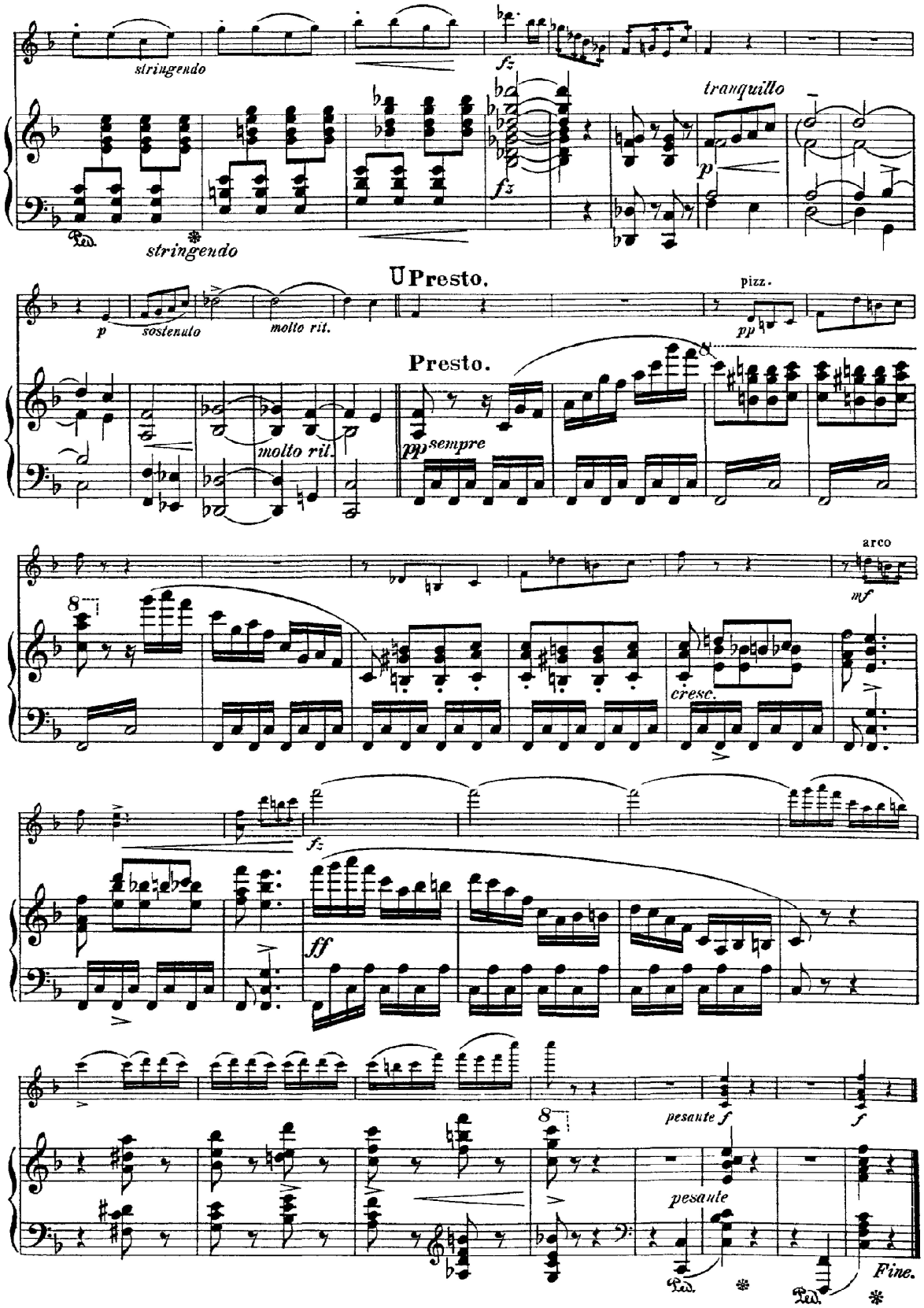

F. Video recordings:
Edvard Grieg: Sonata No.1, Op.8
Transcription for flute and piano
Katarzyna Kaja Kaminska – flute
Hans-Peter Tangen – piano

Recorded at the University of Stavanger, 3.05.2017

in *Lille konsertsal*, Bjergsted

Music production technician Tomáš Gajarský

Recordings of the Grieg's *Sonata* are published on YouTube website:

1. First movement

   Kamińska, K. (2018). Violin Sonata no.1 in F Major, op. 8, 1st Movement E Grieg. Retrieved from https://www.youtube.com/watch?v=a-eNuOfpW-0&feature=youtu.be

   alternative link: https://youtu.be/a-eNuOfpW-0

2. Second movement

   Kamińska, K. (2018). Sonata no.1 in F Major, op 8, 2nd Movement E. Grieg. Retrieved from https://www.youtube.com/watch?v=HLtNYJz6-Ug&feature=youtu.be

   alternative link: https://youtu.be/HLtNYJz6-Ug

3. Third movement

   Kamińska, K. (2018). Violin Sonata no. 1 in F Major, op 8, 3rd Movement E. Grieg. Retrieved from https://www.youtube.com/watch?v=QUCq89l-AnQ&feature=youtu.be

   alternative link: https://youtu.be/QUCq89l-AnQ