

Writing a music extended essay takes much patience and diligence. Over 90 per cent of my time was spent annotating, comparing and analysing three different musical scores. Confidence was also important, since I had never done this kind of research before. I was always unsure whether I was spouting well-supported assertions or just eloquent rubbish. It was no help that I was the only person in the whole school doing a music extended essay. However, the *Chaconne for Solo Violin in D minor* has always captured my heart and mind, through its powerful Bachian synthesis of form and feeling. This close personal identification served as a steady source of assurance, always available in my inner ear throughout the whole process.

Looking again at the finished product, I realize that most of the arguments are far from airtight. I even spot what I would consider analytical errors today. But where did this improved sense of judgment come from? It seems that in the end the most significant achievement of my extended essay process wasn't this 35-page treatise on 19th century transcriptions, but the moulding and forming of my entire intellectual and emotional acumen. And I am indescribably grateful for having been able to embark and finish such a process.