

## Framework, Ornamentations and Points of Contact The performance of BWV 1001 from a music-theoretical point view

My presentation examines to what extent a music-theoretical analysis of the Adagio of the first sonata for solo violin BWV 1001 might have an impact on its artistic interpretation.

First, I will analyse the harmonic and syntactic structure of the Adagio by reconstructing the "*skeleton*" (Albrechtsberger) - the basic two-part outer-voice framework (bass and soprano line plus harmonic figures) which may be considered to form the virtual basis of any 18th century composition. My reduction is informed amongst other things by the many partimento and solfeggio treatises which elaborate on the embellishment of a simple contrapuntal frame. Despite the rich figuration and intricate latent polyphony which Bach employs in his solo-works for violin, I suggest that it is nearly always possible to reconstruct the *skeleton* without much ambiguity.

In a second step, I argue that the perceived melody (i.e., the chord factor sounding as the highest voice) partly diverges from the voice-leading such an outer-voice framework would most plausibly feature. To illustrate this, I will examine the third formal section of the movement, which is harmonically and structurally equivalent to the first section, only transposed by a fifth downwards. Using my instrument, I will demonstrate how the differences between the first and third section regarding the exact melodic formulation are explicable by the different violinistic conditions resulting from the transposition a fifth downwards. It will thus become evident that the melodic line is not solely a motivic idea supported by an appropriate harmonization, but rather the result of an improvisatory, instrumentally "comfortable" embellishment of the *skeleton* - an embellishment wishing e.g. to minimize shifts or to make use of the resonance of an open string.

Drawing on three exemplary moments at which the two postulated compositional levels - harmonic/ contrapuntal structure and melodic line - dissent or rather constitute asynchronous phrase structures, I finally explore how performances of the movement might differ depending on which of these two levels is considered as a priority. The examination of existing recordings and arrangements will support my critique of the tradition of focussing on melodic line rather than harmonic content.

## Parallel Session



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Anne Schinz, born in 1987 in Berlin, studied with Prof. Rainer Kussmaul (violin), Prof. Ludwig Holtmeier (music theory), and Prof. Hortense Cartier - Bresson (chamber music).

Second co - principal of the 2<sup>nd</sup> violins in the Orchester der Deutschen Oper Berlin since 2012 and member of the orchestra of the Bayreuther Festspiele since 2015. Regular guest to orchestras such as Munich Philharmonic, WDR-Orchester Köln, Ensemble Resonanz,

Dresdner Staatskapelle, Staatskapelle Berlin or BR-Symphonieorchester.

Numerous festivals as a soloist or chamber musician such as "Samos Young Artists Festival"/ Greece, "festivo" / Aschau, "Cape Classic" / South Africa, "manifeste" / Paris (Contemporary Music) or International Violin Festival Bodensee.

Presentations at the annual conference of the German Society for Music Theory GMTH (2018/ 2020) and various scientific publications on subjects combining music-theoretical and artistic issues. She has been lecturing music theory at the University of Arts Berlin since 2020 and holds a guest professorship there since 2021.