Framework, Ornamentation and Points of Contact

EPARM 2023

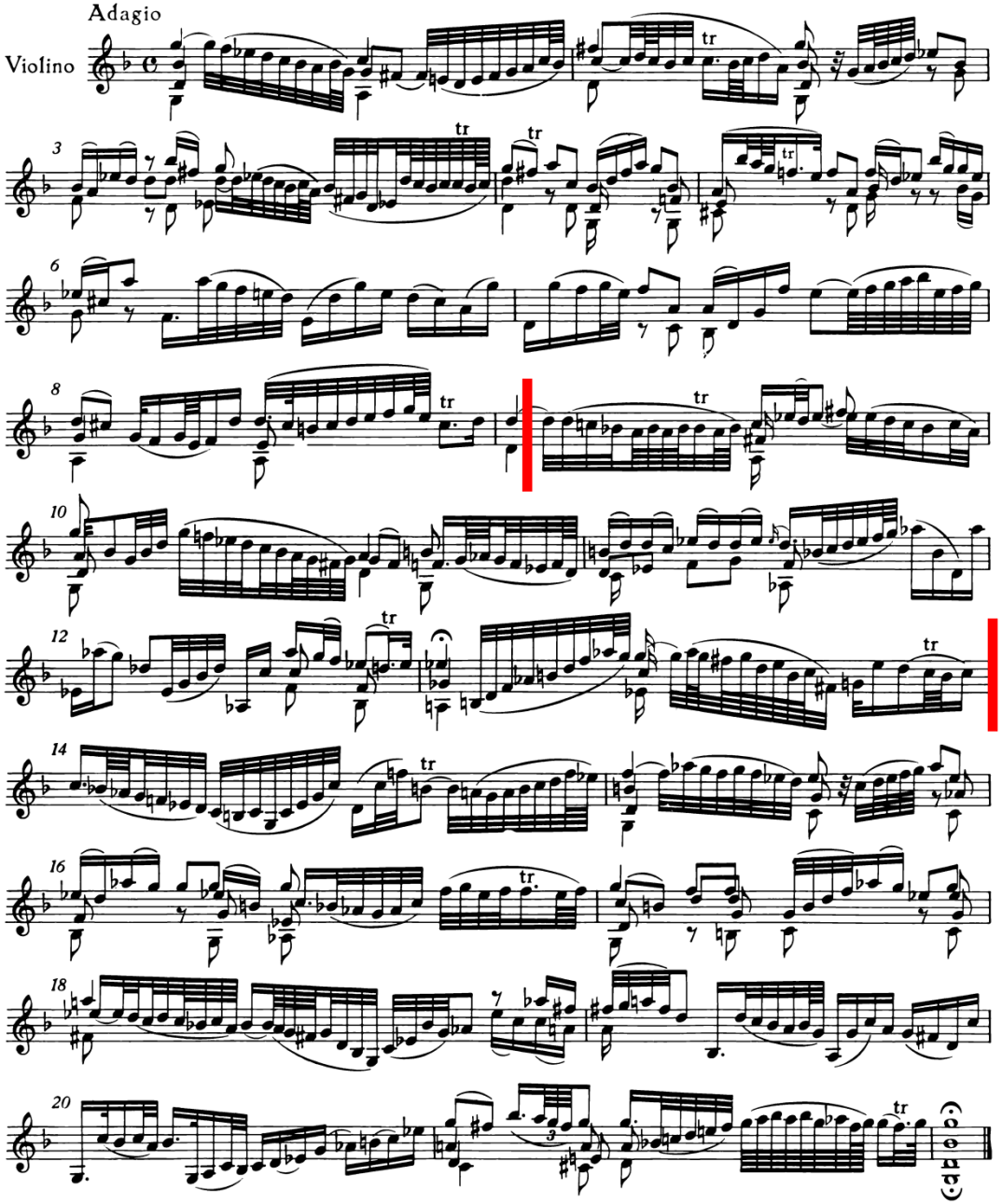
Anne Schinz

Contents

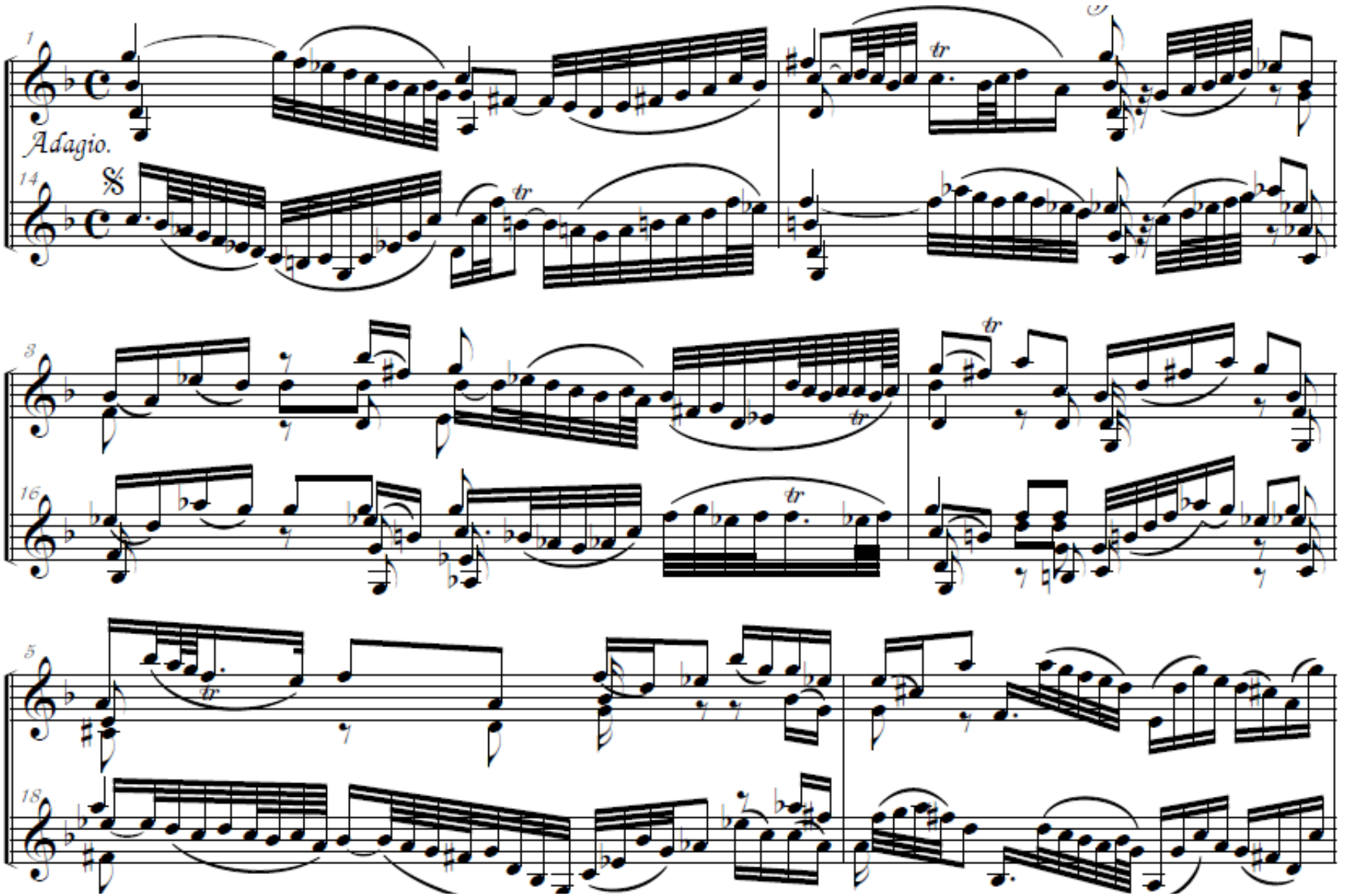
- comparison: 1st and 3rd formal part
- reconstruction of outer-voice framework
- relevance for artistic practice
  - interpretation
  - analytical methodology

Sonata I

BWV 1001



Comparison: 1st and 3rd part



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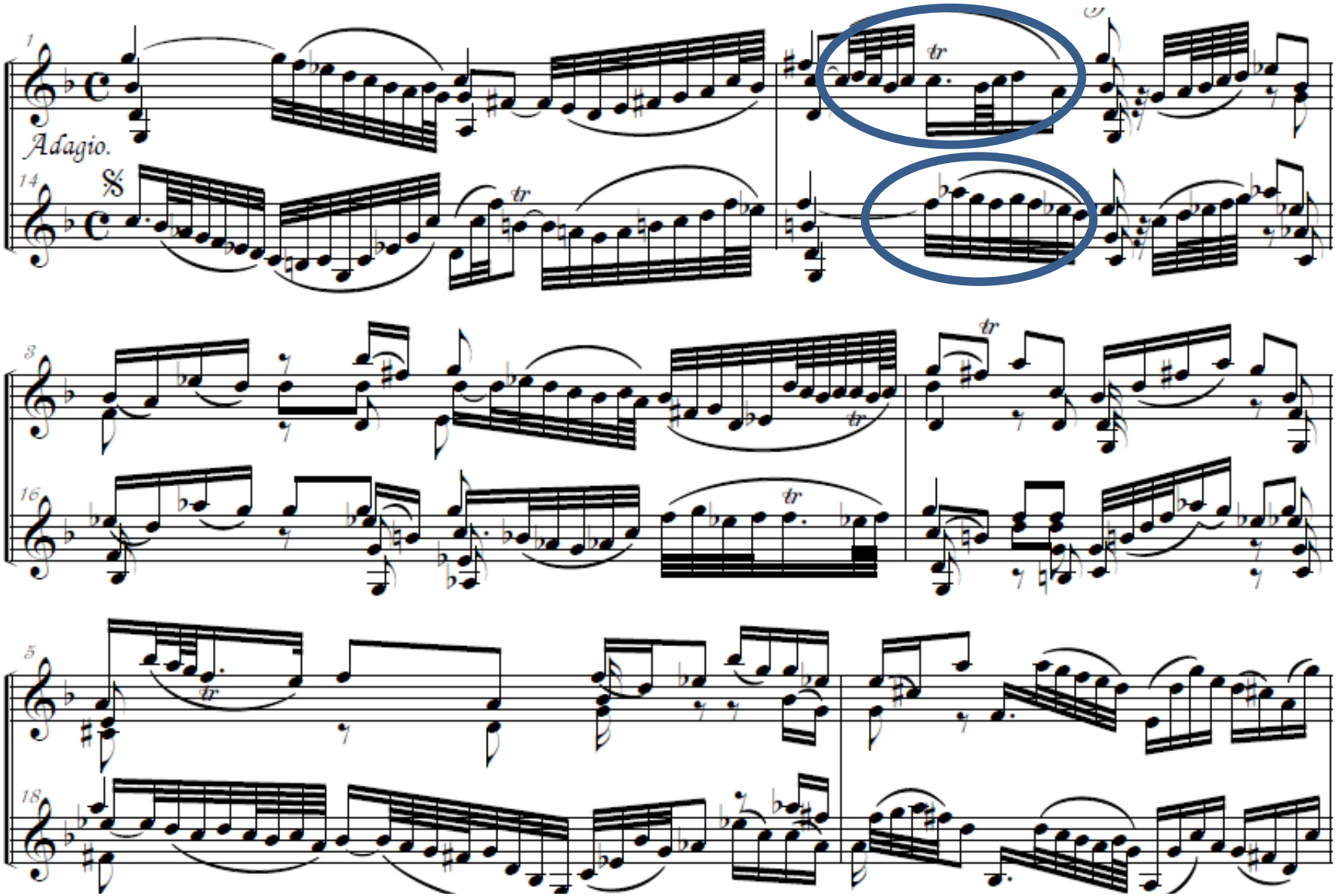
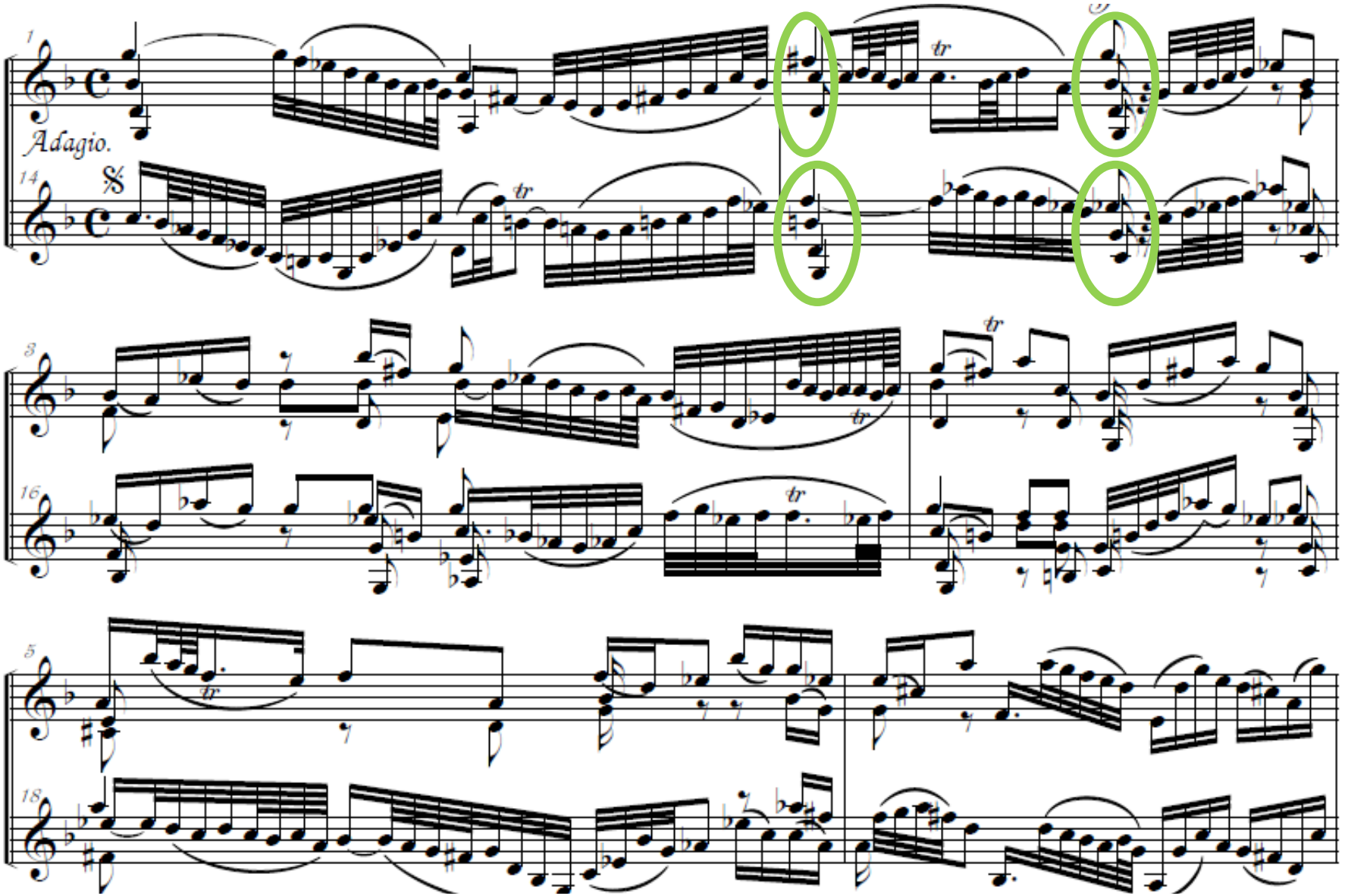
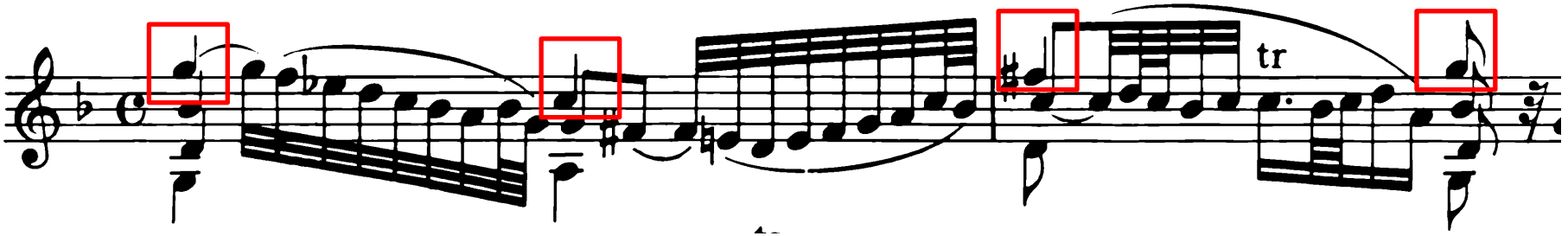


Comparison: 1st and 3rd part

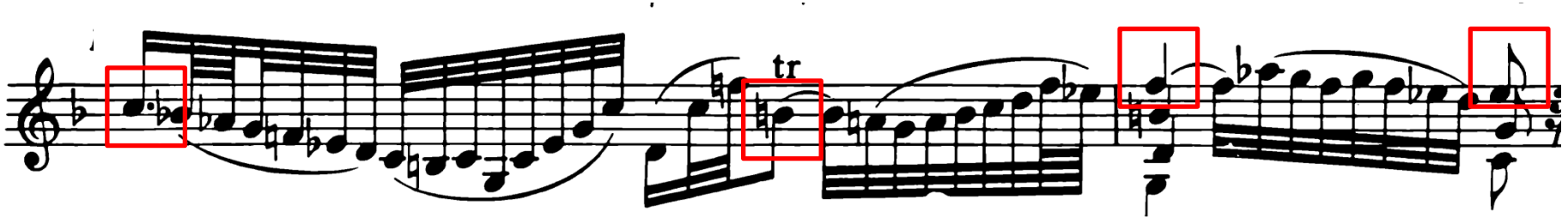


Melodic line

1st part (b. 1/2)



3rd part (b. 14/15)



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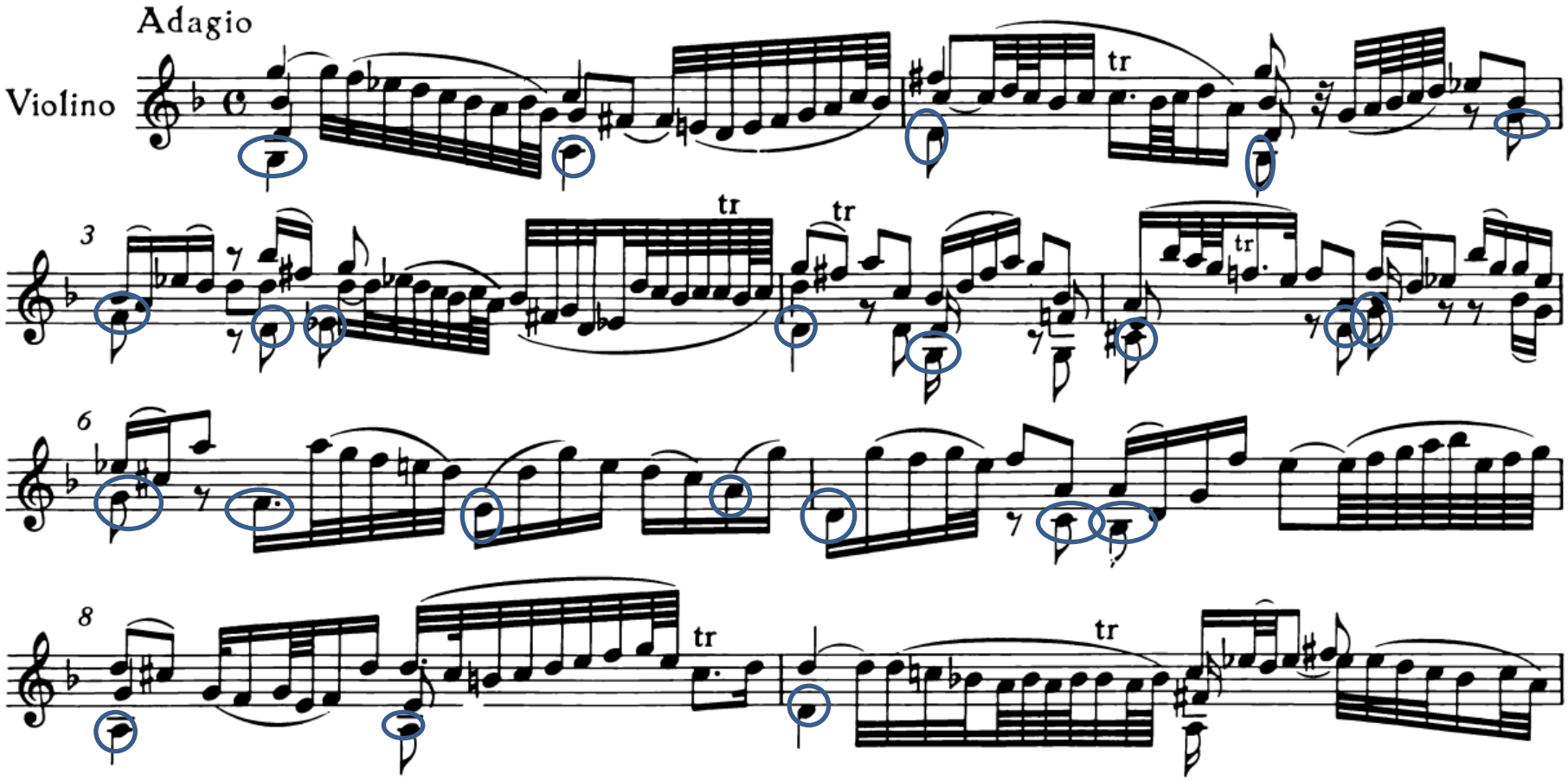
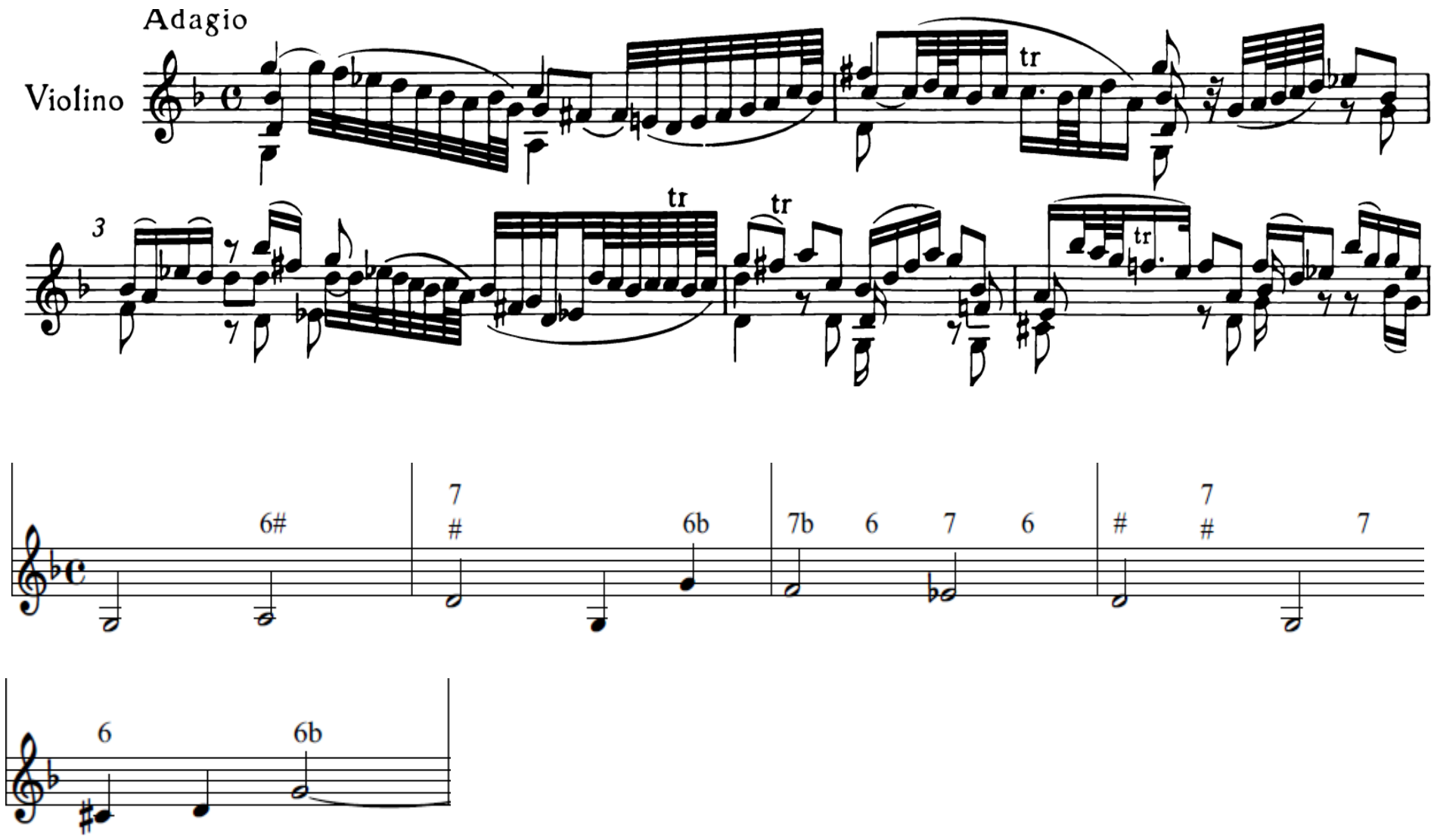
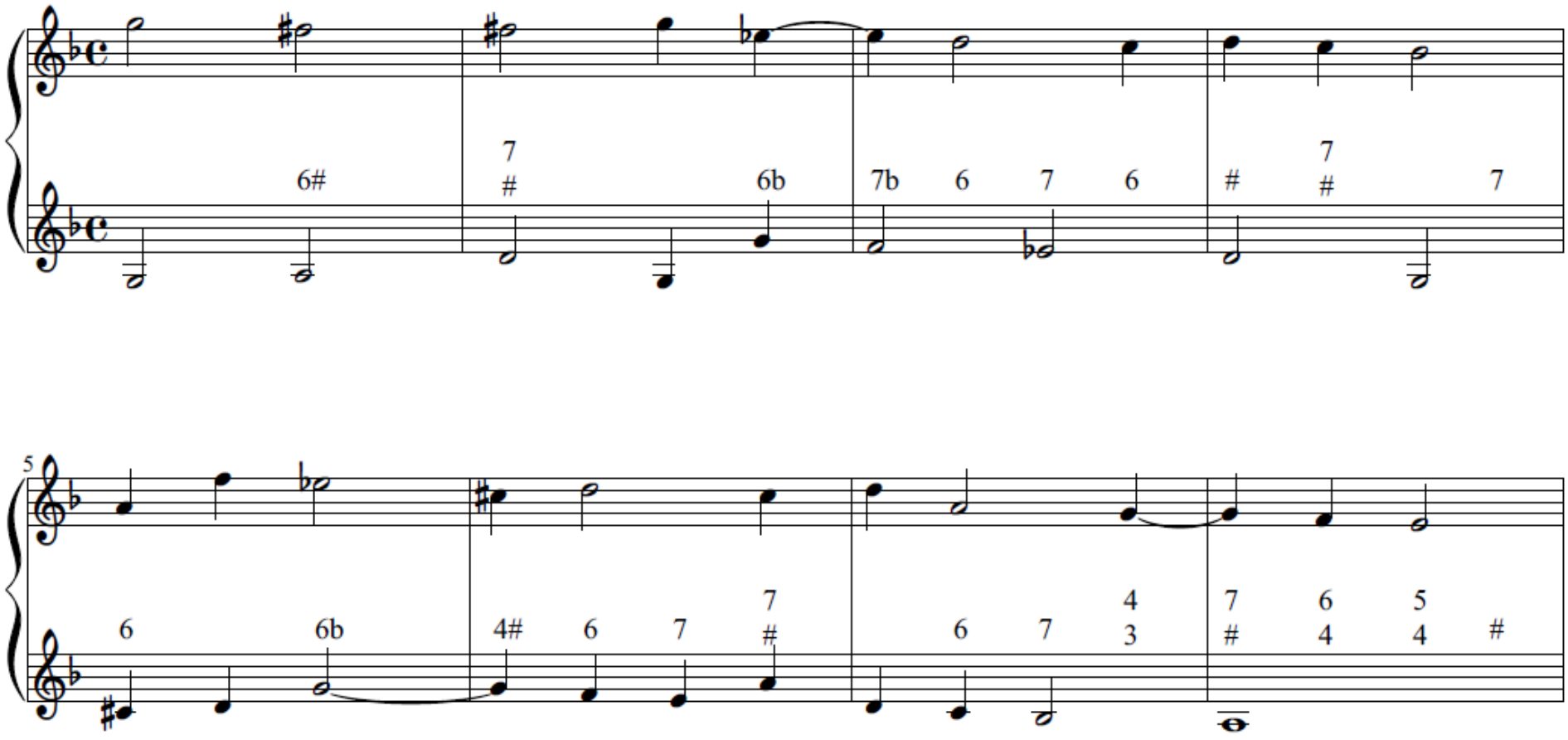
Bass line



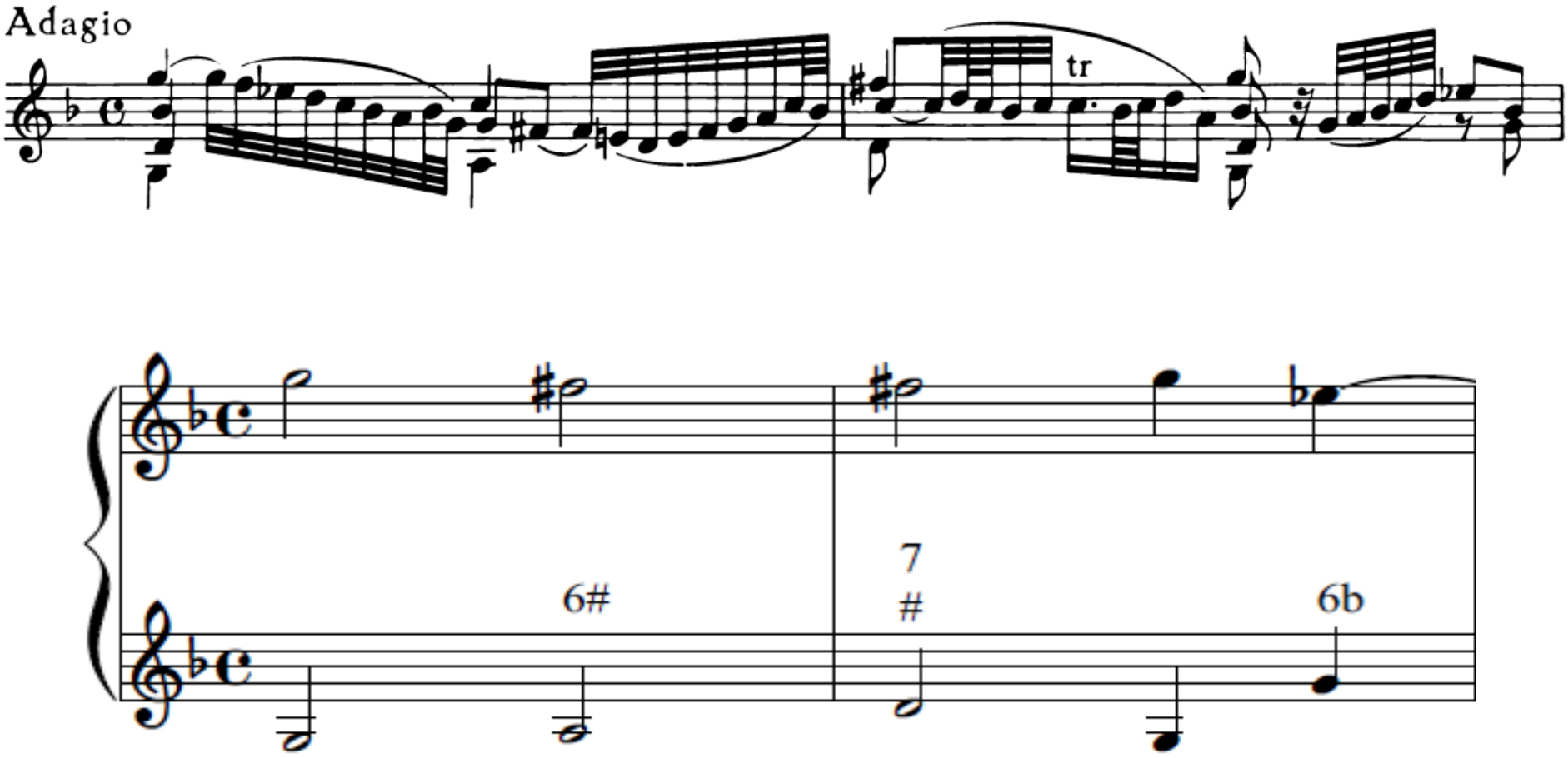
Bass line and harmonic figures



Outer-voice framework



Comparison: embellishment - outer-voice framework



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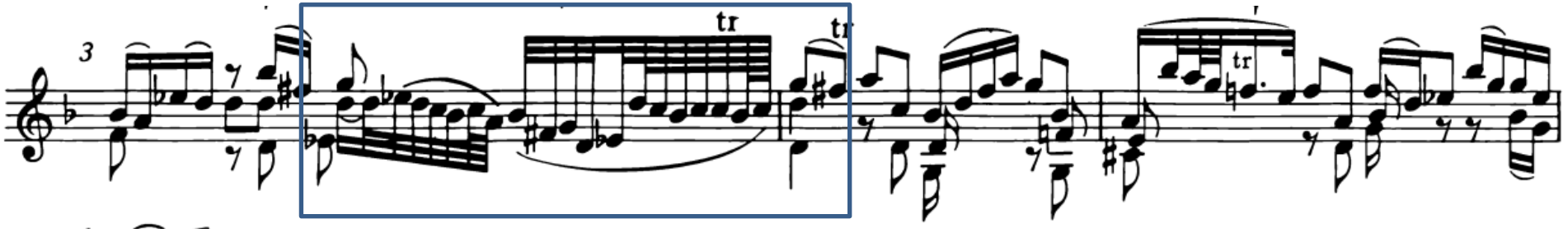
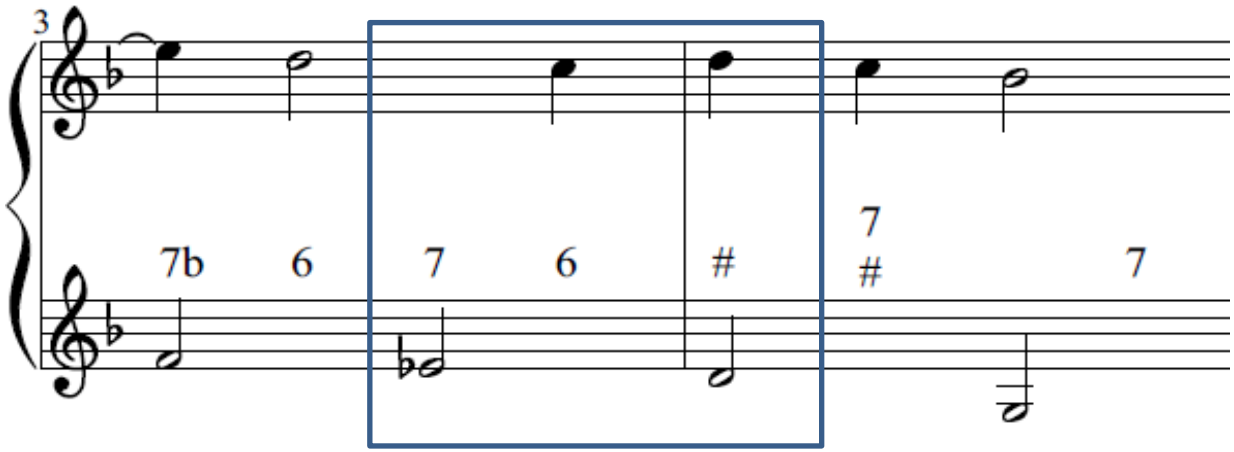
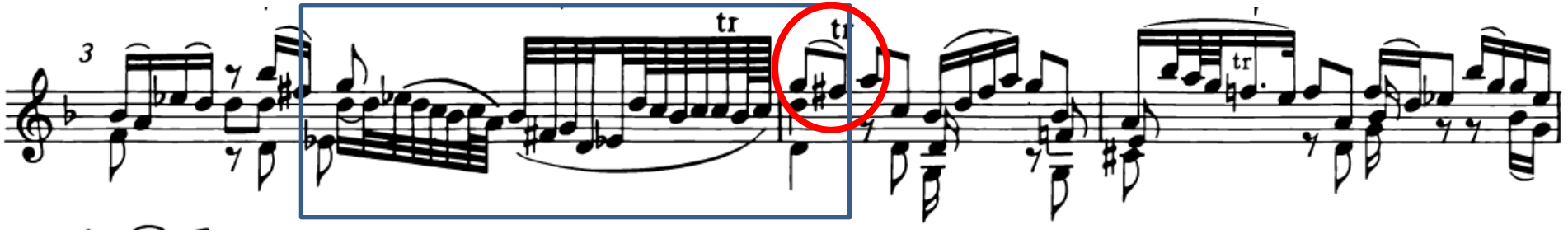
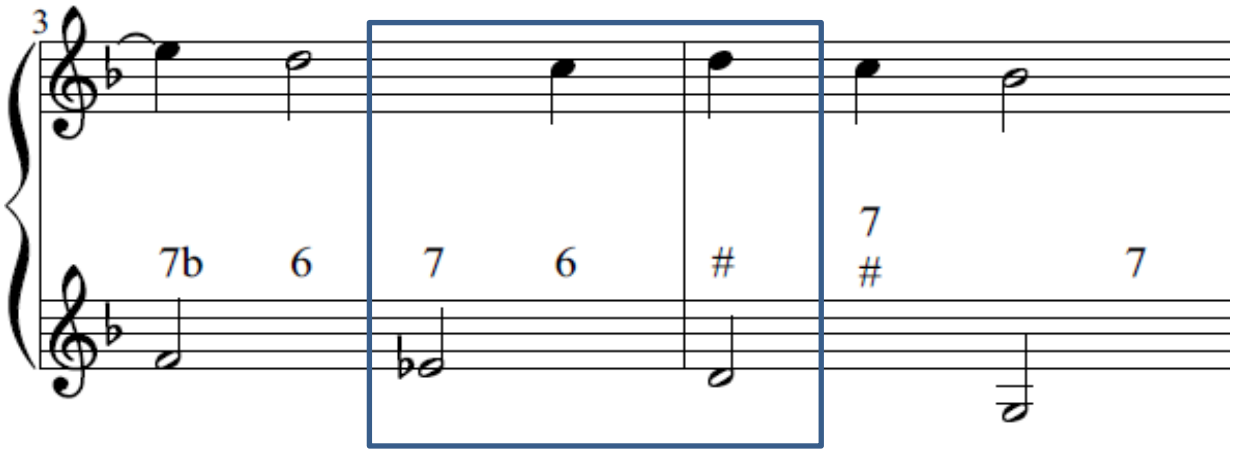
b. 3/4: Phrygian half-close



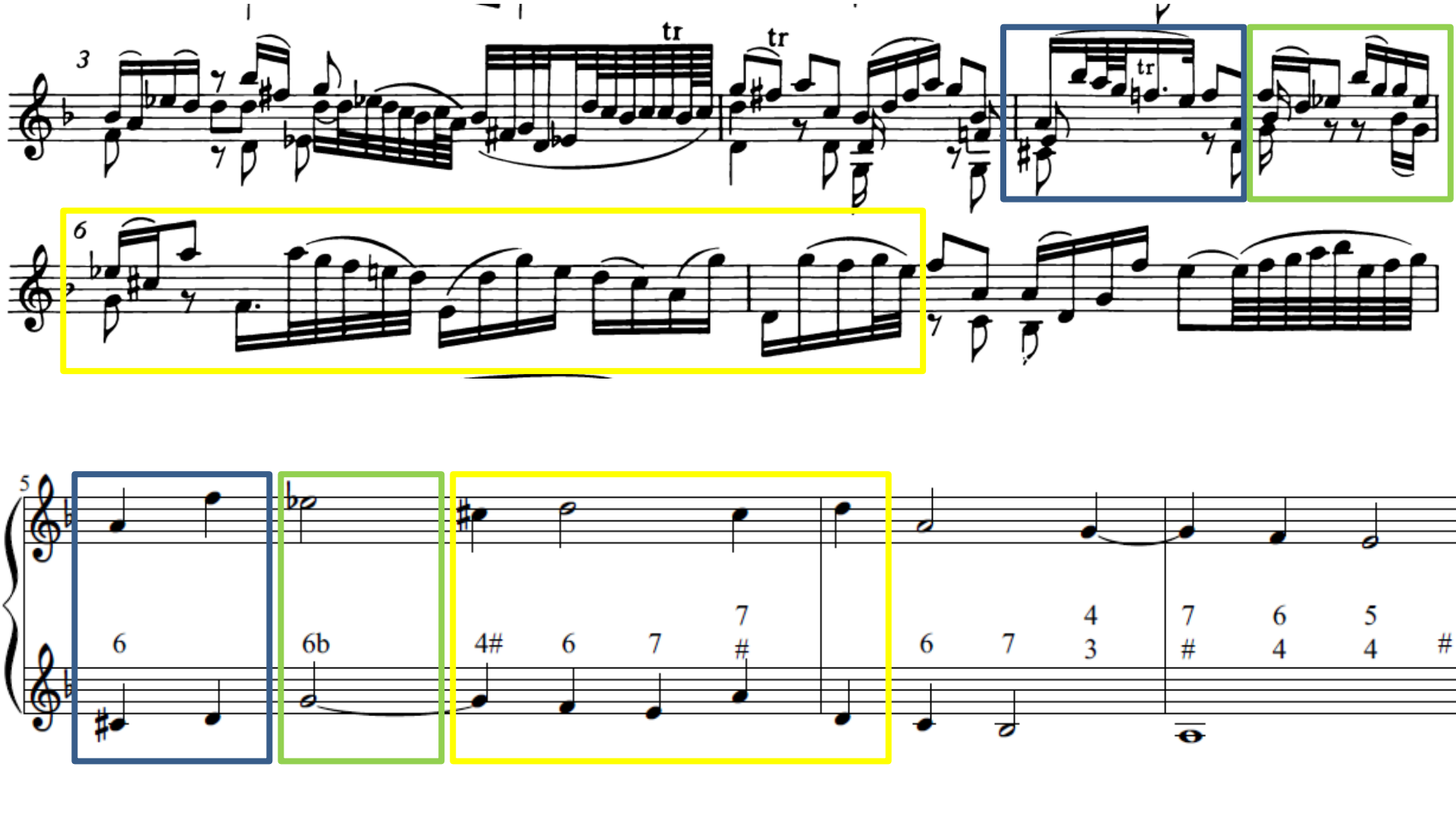


b. 3/4: Melodic idea of highest voice

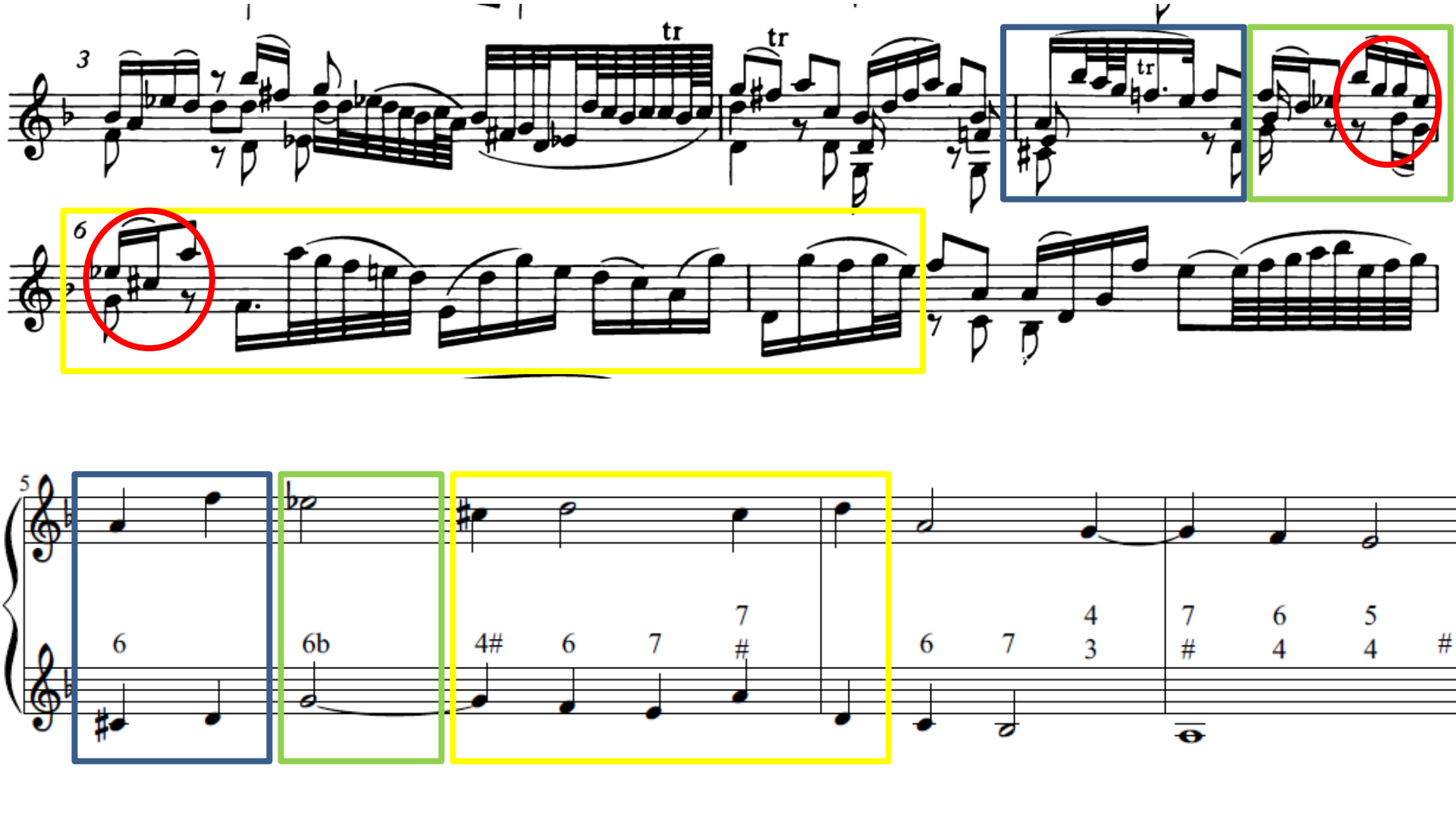




b. 5/6: Neapolitan 6th chord



b. 5/6: Motivic parenthesis



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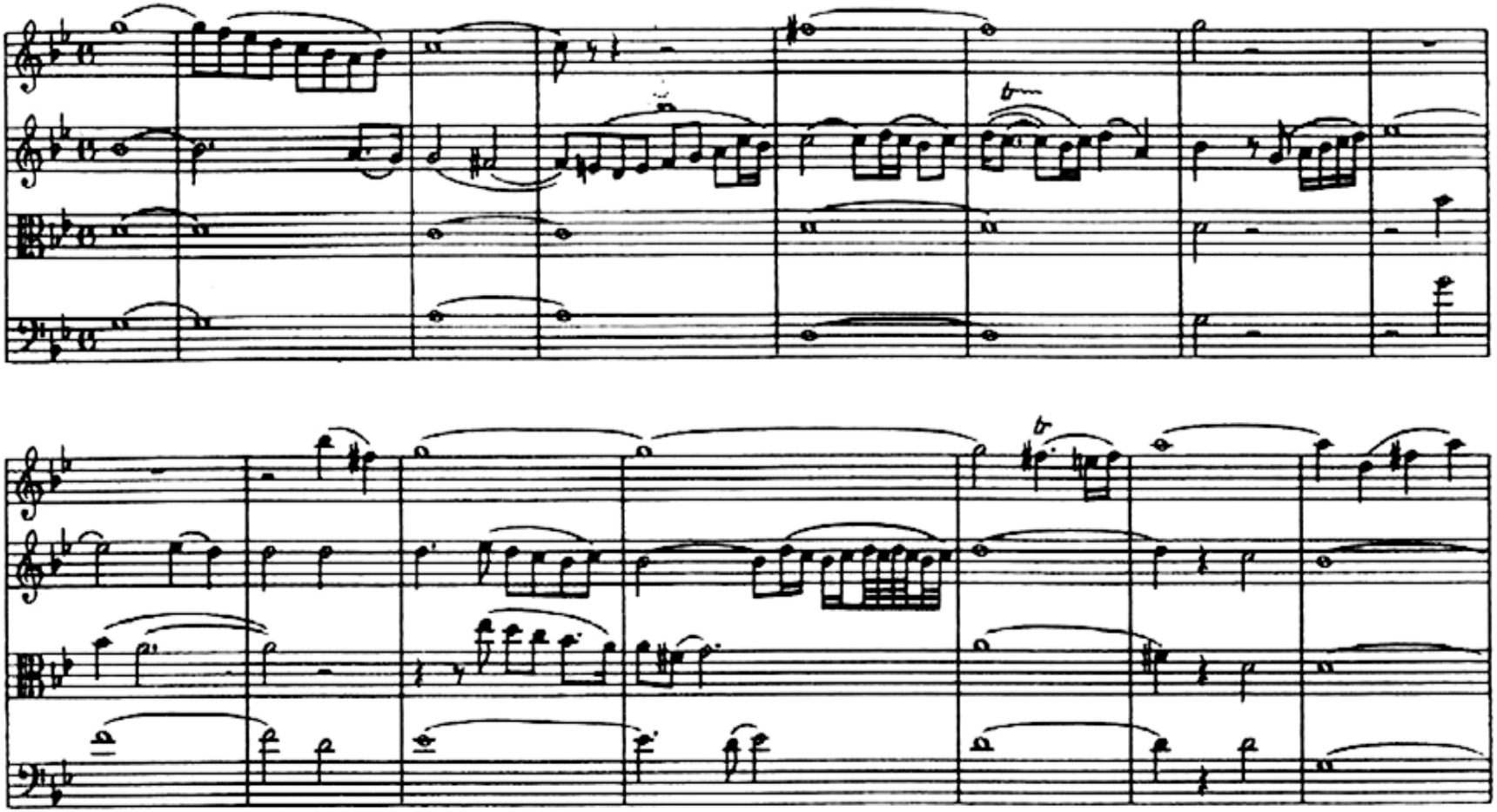
Analysis as a dialogue

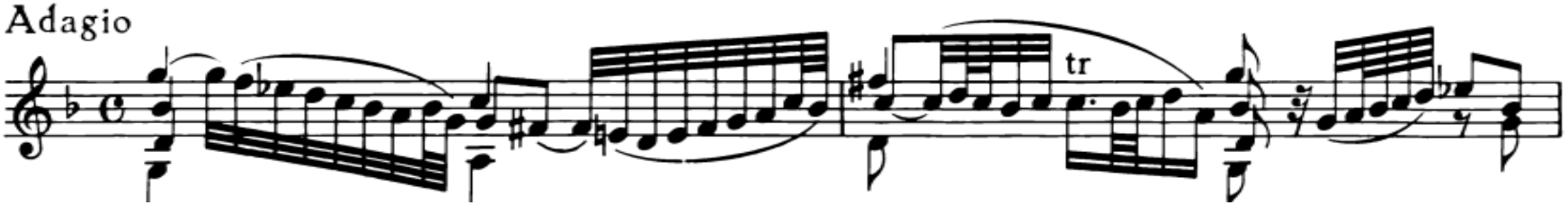
performative experience (embellishment issues)

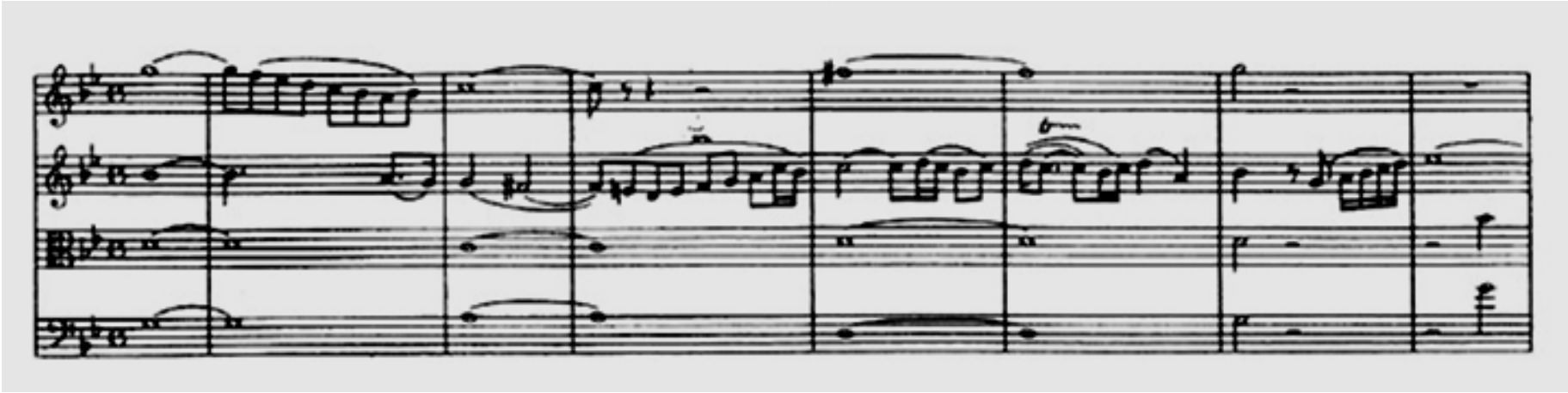
- ⇒ analytical/ music-theoretical statement
- ⇒ improvisatory/ artistic usage of the analytical product

Arrangement for string quartet by Max Rostal



Comparison: original and arrangement





Sonata I

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