

# **The Secret of Unaccompanied Music for Strings: The Use of Bass Line**

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## **Abstract**

The performance of unaccompanied music has always been an important subject for musicians, especially violinists. Contemporary musicians have written extensively on the practice and performance of unaccompanied violin works and especially from the pedagogical approach. In interpreting unaccompanied music, performers are suggested to focus on the melodic lines, interpret the embedded harmonic pattern, and also attend the underlying bass line. Generally speaking, the bass line not only enriches the sonority of unaccompanied music, but also creates a multi-dimensional acoustic effect.

Since late 17th century, the genre of unaccompanied violin pieces became popular among composers and it reached the peak with *Sonaten und Partiten für Violine solo* (Sonatas and Partitas for Solo Violin, BWV 1001-1006) by Johann Sebastian Bach (1685-1750) during the 18th century. With the composers' interest diverted to other musical genres, compositions for unaccompanied violin works decline in number and it was not until the 20th century that saw its revival. This article examines Partita No. 2 (BWV 1004) by J. S. Bach and discusses the application and interpretation of the bass line in this work in order to generate new interest and perspective for the performance and appreciation of this work.

**Keywords: unaccompanied music, bass line, unaccompanied violin, J. S. Bach, Partita No. 2 (BWV 1004)**

# 無伴奏音樂的秘密：低音線的運用

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## 摘 要

演奏無伴奏音樂一直是許多音樂家的議題，對於小提琴演奏者尤然。近代有許多演奏小提琴無伴奏音樂的相關書籍，以及關於此方面的教學活動。小提琴演奏者在詮釋無伴奏音樂時，除了音樂當中的旋律線及隱藏的和聲線條之外，亦可以「低音線」觀點詮釋音樂；低音線不只豐富無伴奏音樂中的音響，也呈現聲音中的立體感。

從十七世紀晚期開始，音樂家題獻給無伴奏小提琴的作品陸續出現；十八世紀巴赫（Johann Sebastian Bach, 1685-1750）的六首無伴奏小提琴音樂問世之後，無伴奏小提琴音樂達到了高峰。繼巴赫六首無伴奏小提琴之後，作曲家的興趣逐漸轉向其他音樂型態。直到二十世紀，小提琴無伴奏音樂才又再度復興。此篇論文以巴赫無伴奏小提琴第二號組曲為例，探討低音線在音樂上的詮釋及運用。

**關鍵詞：**無伴奏音樂、低音線、無伴奏小提琴、巴赫、無伴奏小提琴第二號組曲

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