

1488. Praeludium VI

Backgrounds Of S. Radic

Prelude and Fugue in D minor, BWV 851, form a pair of works in Part 1 of The Well-Tempered Clavier, a collection of preludes and fugues for keyboard instruments by Johann Sebastian Bach. The prelude and fugue are a musical form generally consisting of two movements in the same key for solo piano. The use of this format is generally presented by Johann Sebastian Bach's two books of preludes and fugues - Das Wohltemperierte Klavier Book 1 and Book 2 - which were completed in 1722 and 1742, respectively.

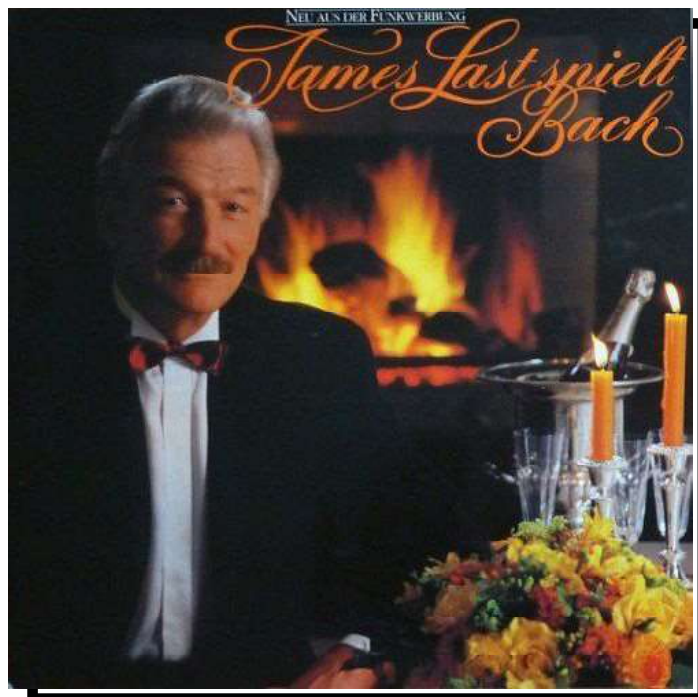
Prelude. In this prelude, with an improvisatory, toccata-like character, the movement of the bass voice is most noticeable at first, as well as some bold harmonic progressions at the conclusion of the piece.

The similarity of the preludes in C major and C minor corresponds to that of the preludes in D major and D minor. One figure in the first 14 measures of the D minor prelude is transformed into ever new variations. This figure can be understood as a chord progression or as a two-part phrase, but at the same time it can also be understood as a motive that appears in each case in a triple group of upbeat sixteenth notes. Beginning in measure 15, the figure is abandoned and replaced by an augmented chord progression with an organ point on D. The chord progression is followed by an organ point. In measures 24 and 25, diminished triads follow each other in the solo upper voice, with an enharmonic confusion between D-sharp and E-flat, before the work resolves in the concluding measure 26 with a chord progression to D major.

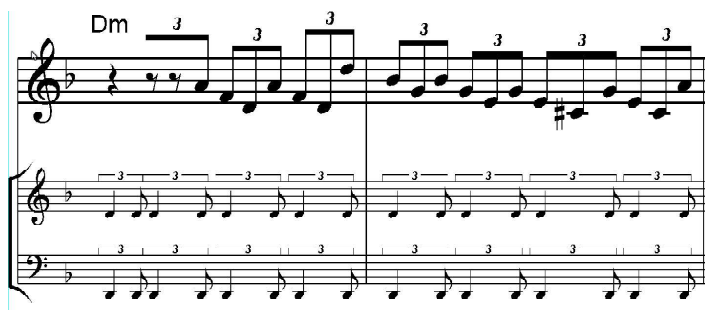
Bach composed the 48 works (preludes and fugues) in all 24 major and minor keys "for the benefit and use of musical youth who desire learning, and especially for the pastime of those who are already skilled in this study," according to Bach's original statement.

The MIDI arrangement. My arrangement is based on an idea of JAMES LAST, who transformed the work Prelude VI into a very rhythmic Discofox and changed the notation so far that it came to a real "triplet drive spectacle", by providing the 8th structure of the left hand with a triplet syncopation. But first, let's take a look at Bach's original work:

Praeludium VI



One can already see in the first two bars that the 16 triplets at tempo 75 will be "very fast", and then this metronome-like bass playing of the left hand, which already provides tension at the beginning by remaining on the root D and the inserted chordal chords. It is ingenious that only in the second bar the bass line also follows the chord change. Now let's have a look at my "adapted" notation, which follows the arrangement by James Last:



Here the question will probably come immediately: Why two bass tracks? The answer is this: This Bach bass part is so important that it absolutely must be played in verse II: But one or the other does not know the bass key, so here is the same voice in two different keys! The notation has also been "halved" for better readability, increasing the tempo from 75 to 140.

The organ version, on the other hand, is relatively similar to the original - without triplet syncopations and slightly slower (T=120) - but with full bass and chords. Here the registration is restricted on strings. In the Keyboards. II the brass and strings sections play the melody part and the accompaniment is integrated into the rock scene with the triplet syncopations by the "distortion guitar"! My song compilation consists - in contrast to James Last - only of two complete runs of the themes with the ritardando original ending!

Klassik-Discofox, T=120/140

The musical score is presented in a multi-staff format. The top staff is for Bells, with a treble clef and a 4/4 time signature. It features a melodic line with triplets and is labeled 'Advanced'. The second staff is for Strings, with a bass clef and a 4/4 time signature, showing block chords. The third staff is for Guitar, also with a bass clef and a 4/4 time signature, showing block chords. The fourth staff is for Dist.-Git., with a bass clef and a 4/4 time signature, showing a rhythmic pattern of eighth notes. The fifth staff is for Bass, with a bass clef and a 4/4 time signature, showing a rhythmic pattern of eighth notes. The sixth staff is for Drums, with a drum set icon and a 4/4 time signature, showing a complex rhythmic pattern with triplets. The score is divided into two sections: STYLE-1 and STYLE-2. The tempo is marked as T=120/140. The score includes various musical notations such as triplets, accidentals, and dynamic markings like 'Advanced' and 'Small-Crash'.

Programming instruction

With this "Baroque Discofox" there should actually be two programming: One alone for the Keyb. version 2, (STYLE-2) which sets there in all accompaniment areas on the triplet structure and with the tempo 140, works like a whirlwind! There the distortion guitar as well as the bass plays this aggressive, syncopated triplet phrase. The STYLE-1 in the above scheme is actually intended for all versions 1, because there just a disco beat with only 120 bmp is played.