Bach, Short Prelude in A minor

BWV 942

composed in Köthen about 1720
Capellmeister to court of Prince Leopold

~~Schenker, Tonwille, Heft 4, 1924~~

Schenker, Meisterwerk I

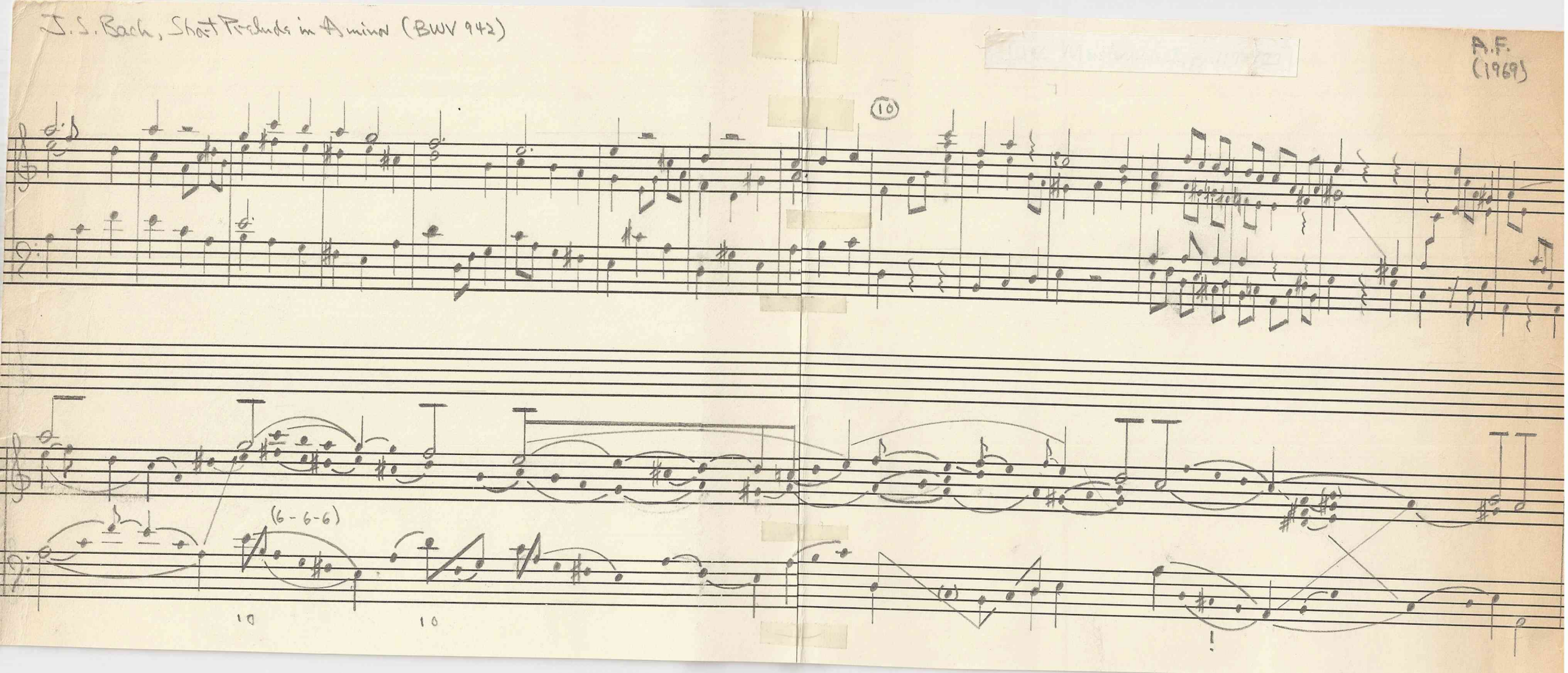
Chorale-prelude exer. – find the tune

Nicht

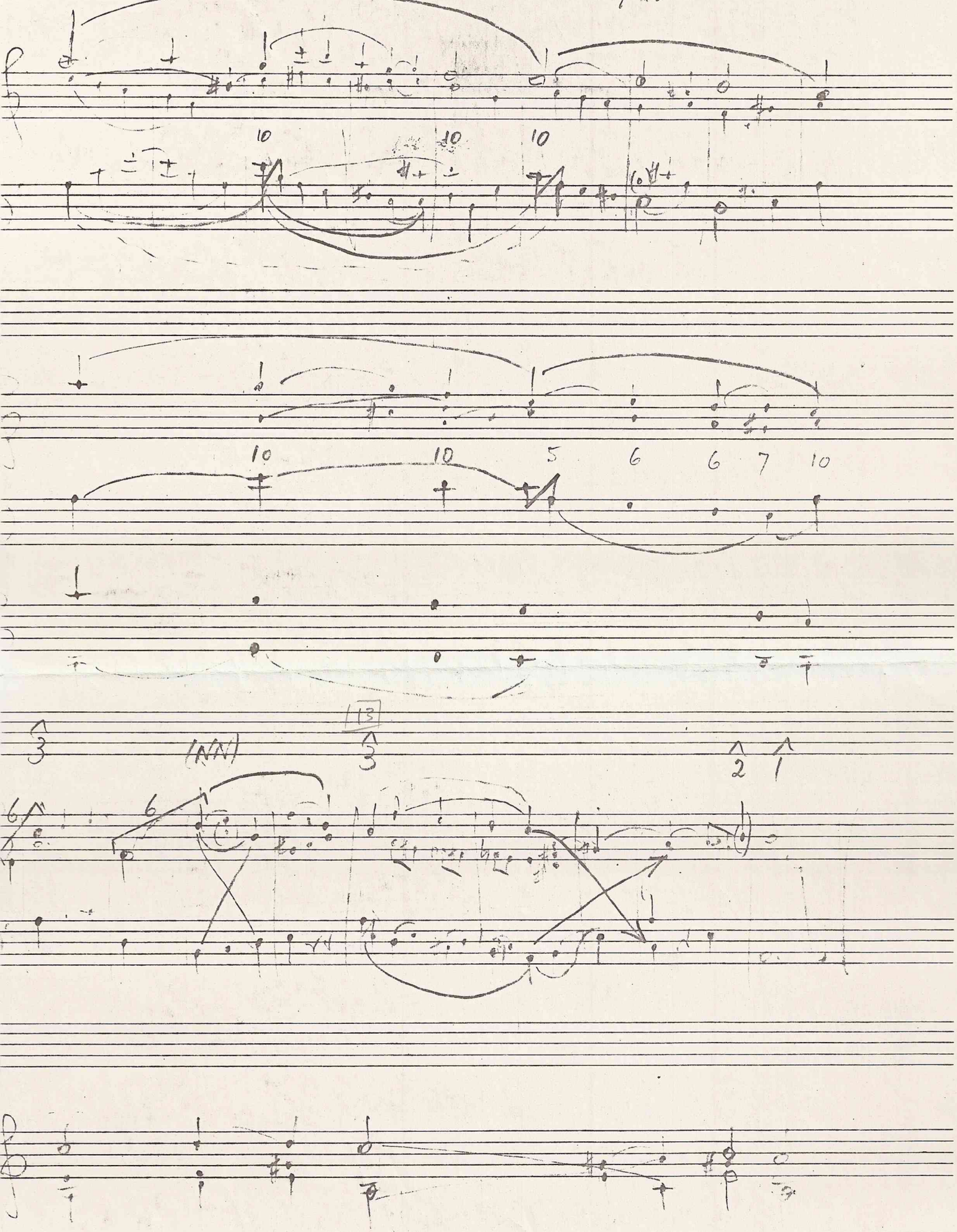
mot. in Spitta

J. S. Bach, Short Preludes in A minor (BWV 942)

A.F.
(1969)



Bach, Kleines Präludium a-moll, I/12



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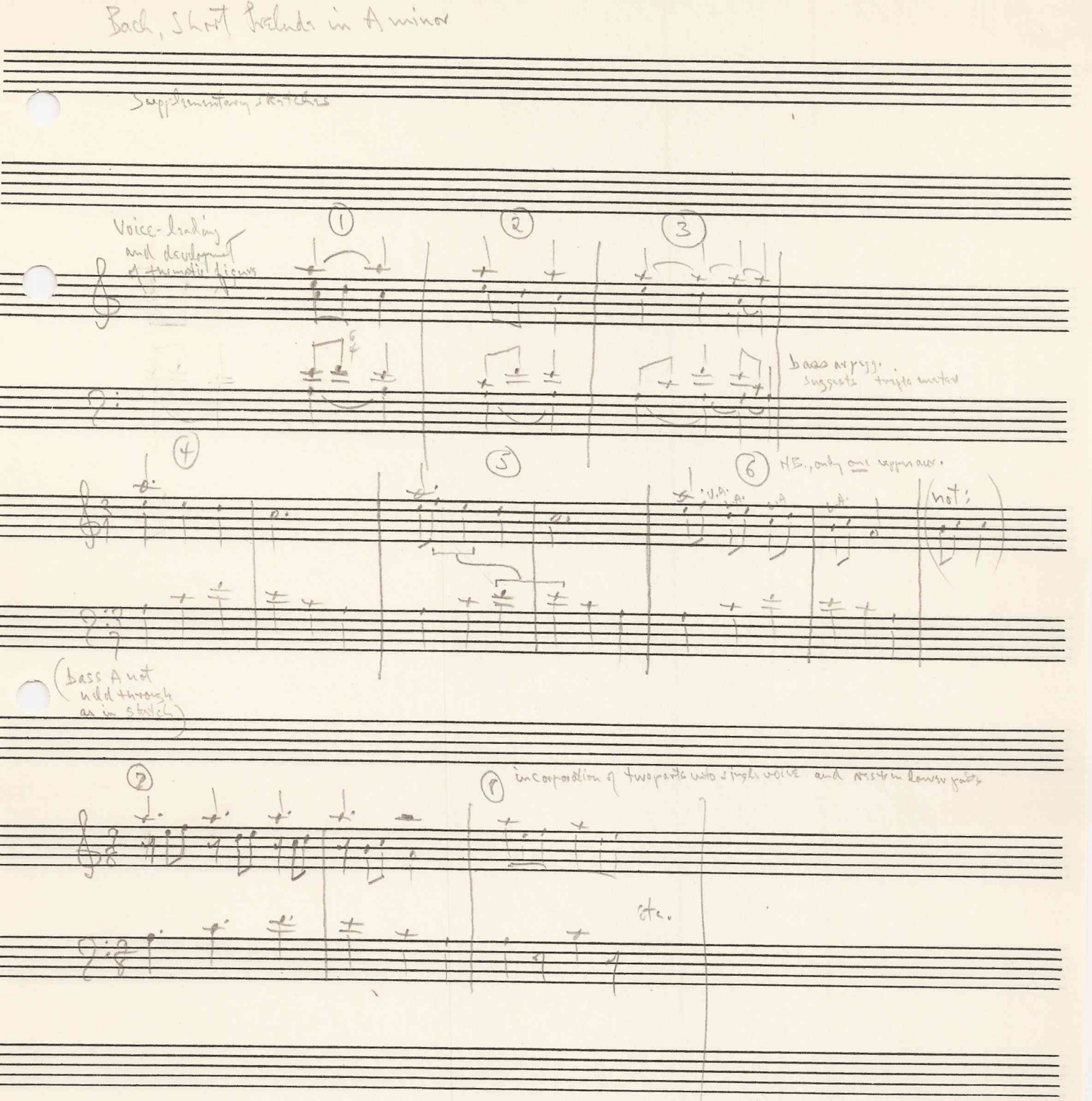
Bach, Short Prelude in A minor

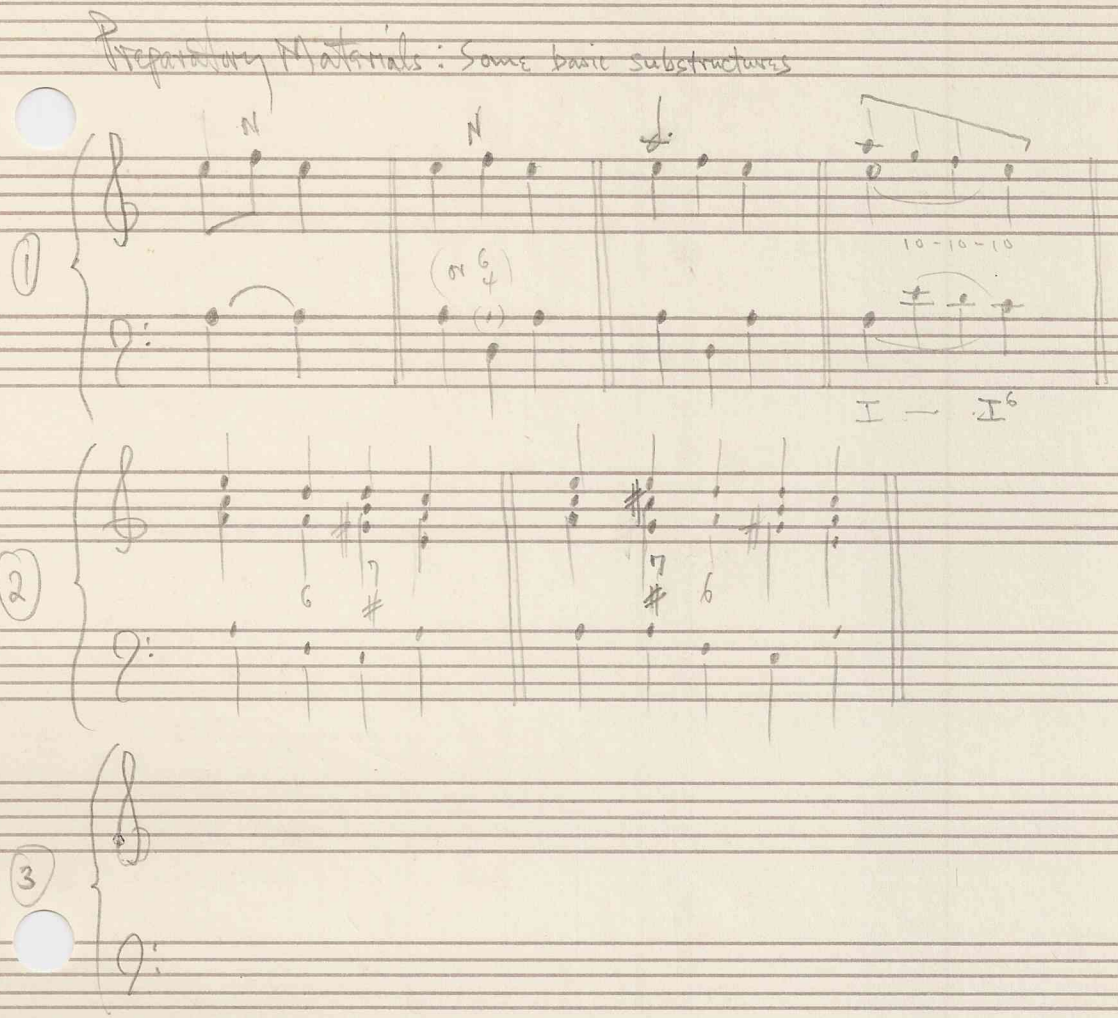
Supplementary sketches

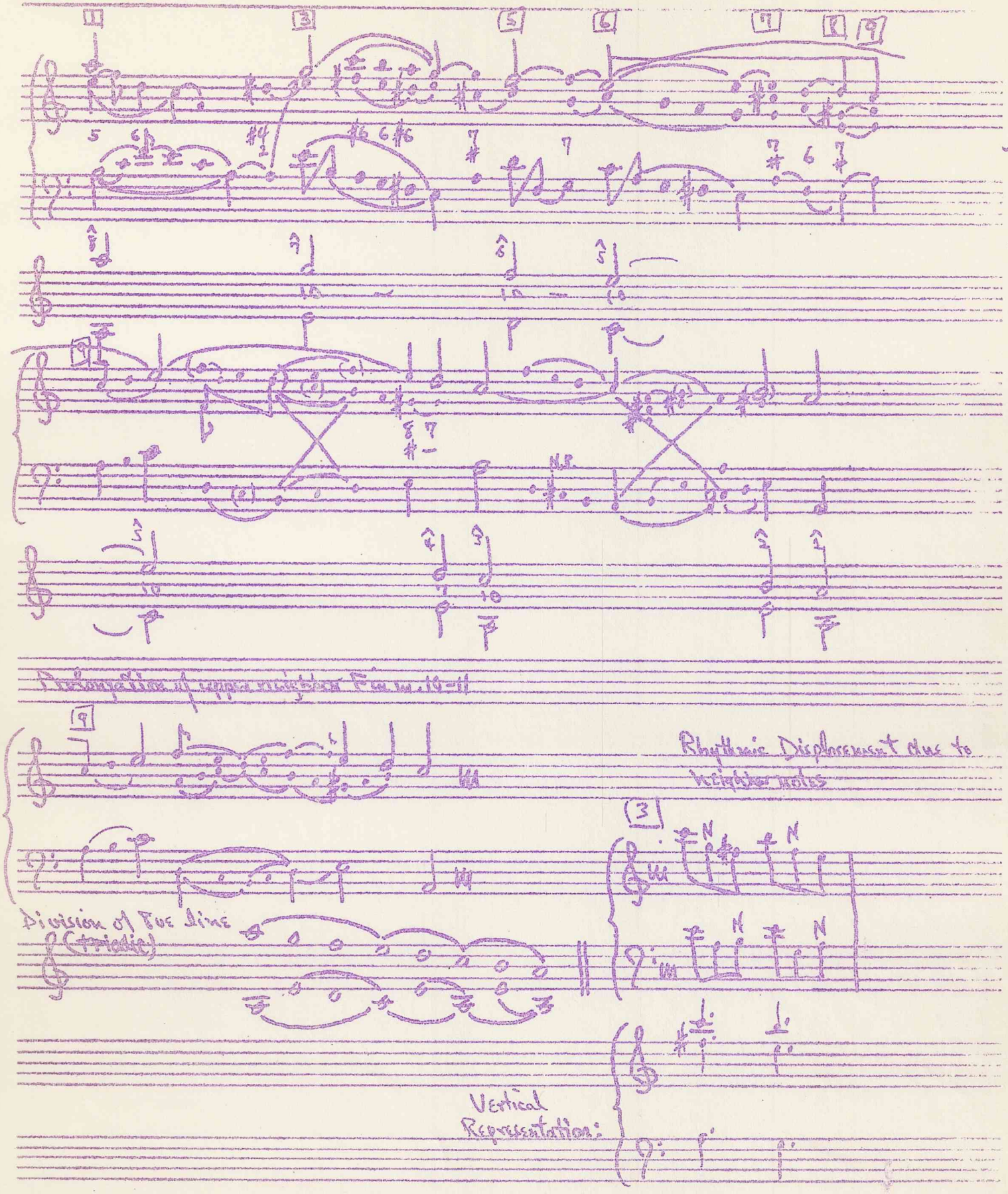


J.S. Bach, Short Prelude in A minor

A.F.

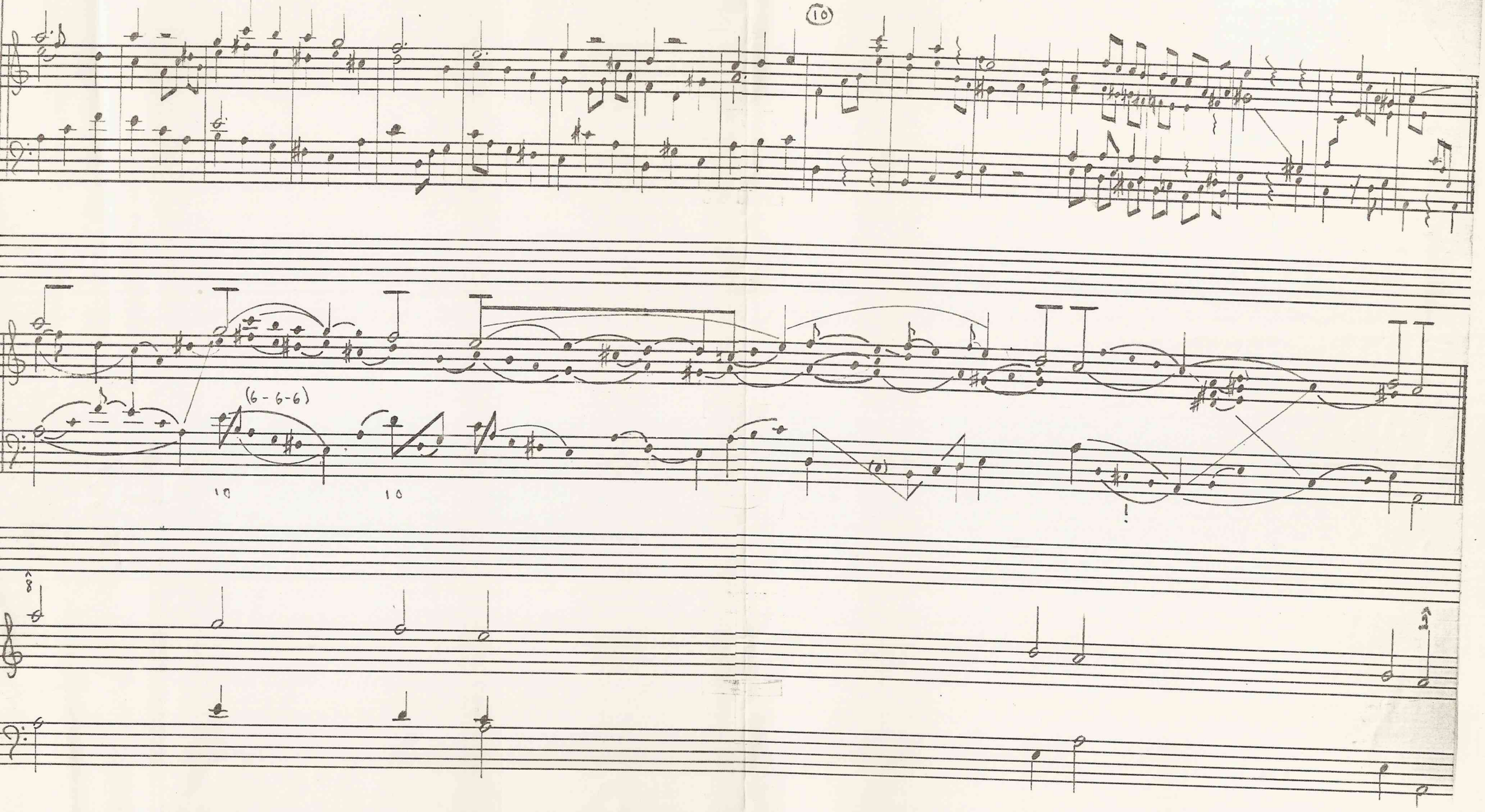
Preparatory Materials: Some basic substructures

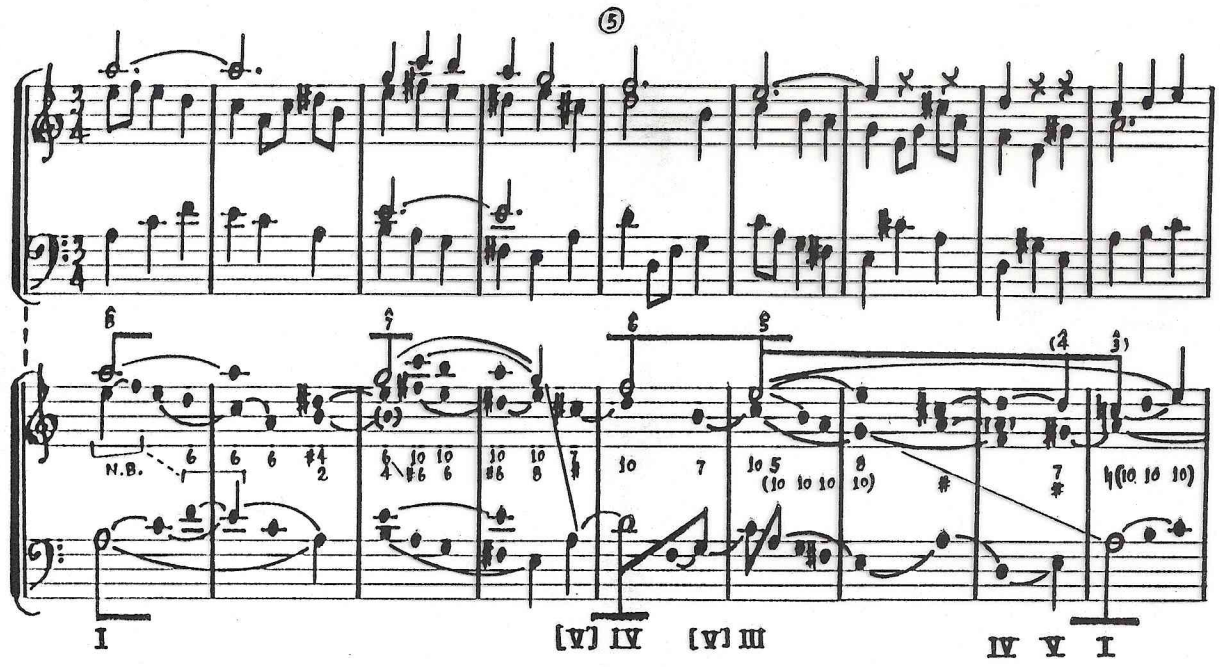


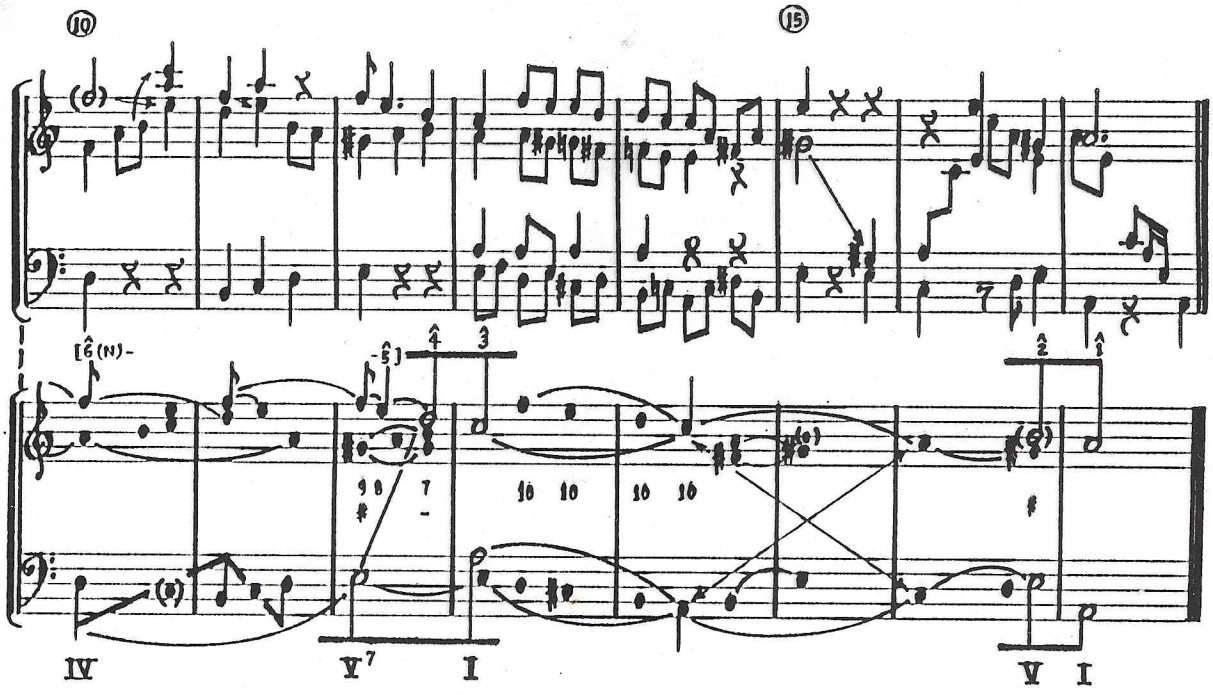

J.S. Bach, Choir Prelude in A minor (BWV 942) A.T. 6/11/69
Rhythmic Displacement due to neighbor notes
Division of the line (triadic)
Vertical Representation:

J.S. Bach, Short Prelude in A minor (BWV 942)

A.F.
(1969)




5
N.B.
I
[V] IV
[V] III
IV V I


10
15
IV
V7
I
V I

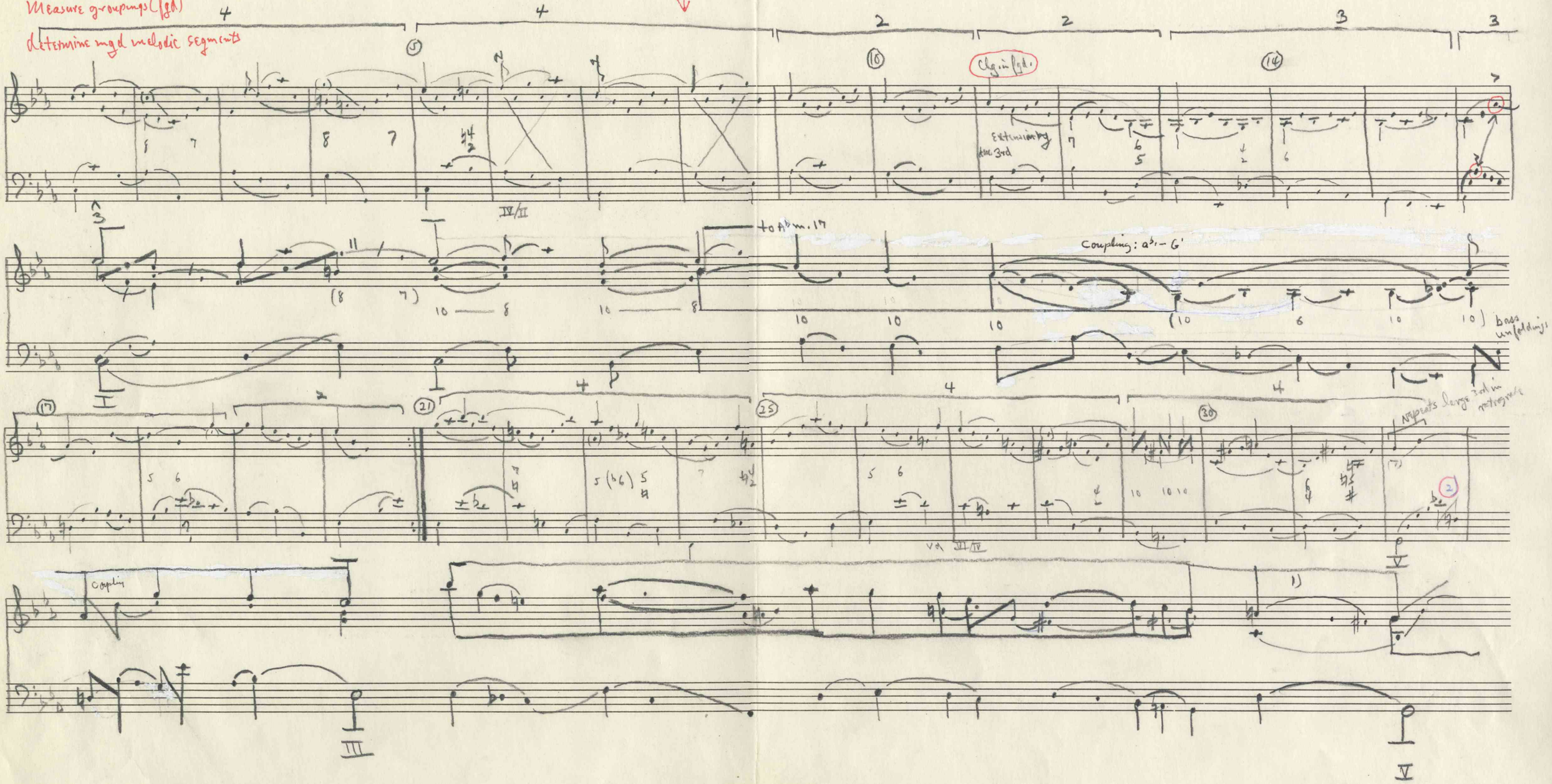
J.S. Bach, Little Prelude in Cmin (6 Preludes for Beginners) BWV 934

See Fig. 124, 2b in freier Satz (Sec. 26) for mm. 21–23

A.F. 1975
Revised Oct. 1978

See p. 2 for condensed sketch of mm. 5–20

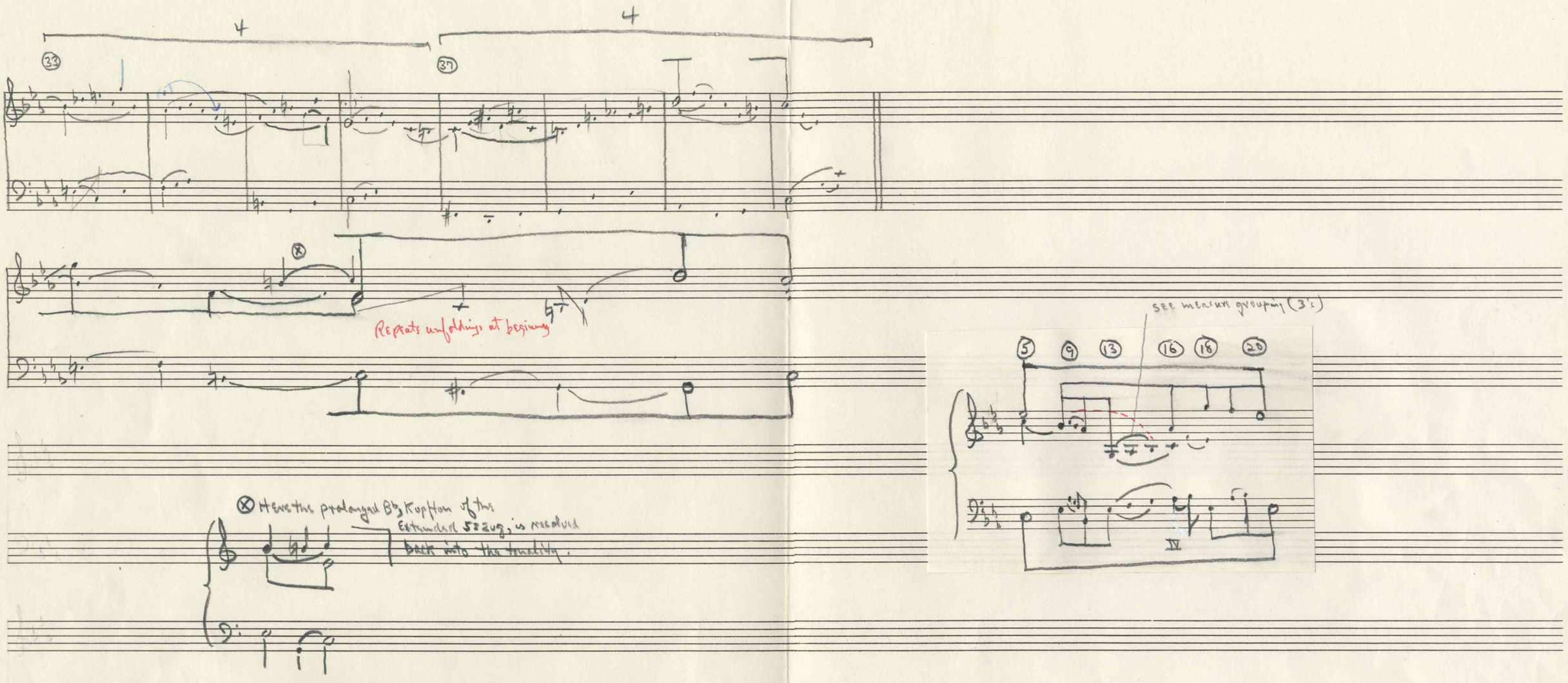
Measure groupings (fgd)
determine mgd melodic segments



1) This desc. 3rd an enlargement of the fgd 3rd – e.g., m. 1

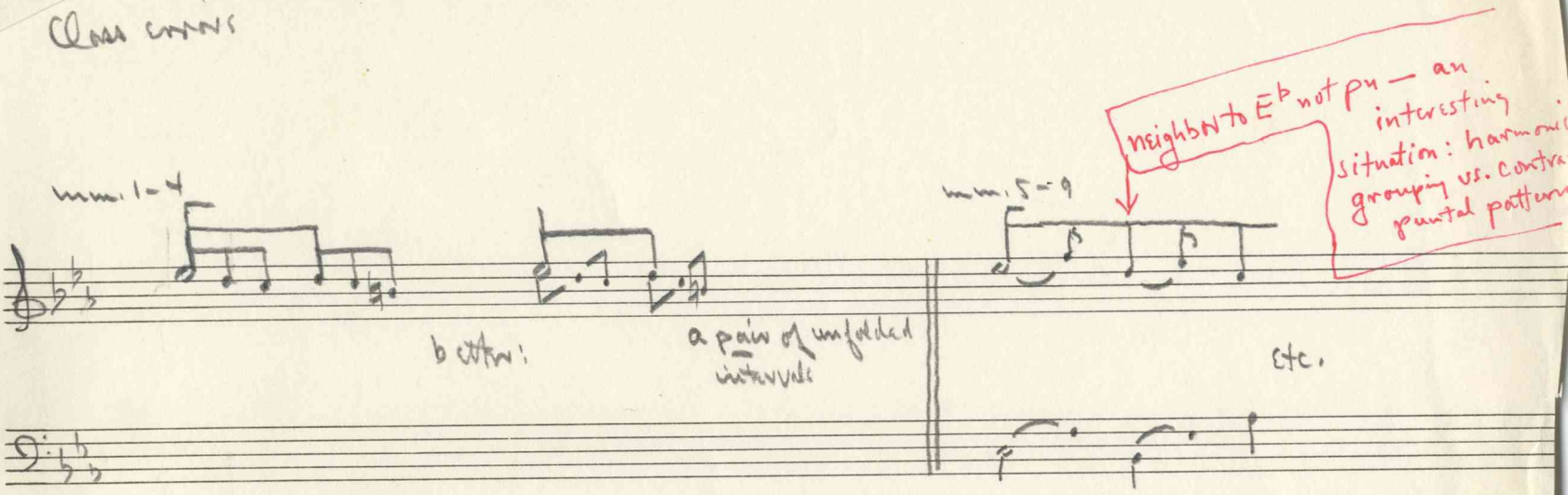
2) Prepares introduction of G in next bar.

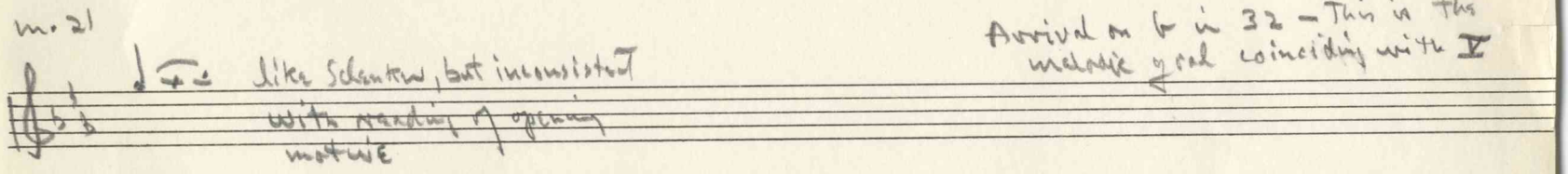
J. S. Bach, Little Prelude in Cmin



Bach, Little Prelude in C minor BWV 934

Class comments





September 23,'69

Excuse my English!

Dear Allen,

I thought that a few remarks about the Small Preludes might be helpful.

There are analyses of # 1 and 2 in Tonwille 4, and of #3 in Tw. 5. Many things are good but of course not all.

#1. (C major) The bass moves C-D-E-F (m. 6)-G, with parallel 10s above: e-f-g-a-b. Schenker misread M. 6, which is rather an analog to m. 1: the bass moves from F to its fifth, C, and then proceeds to G; the top voice imitates the "third" ø e-g of m. 1 -- here a-c. Unfortunately, Fig. 43b in Der freie Satz is based on this wrong reading (return of the tonic in m. 6). This is one of the few compositions whose background I do not understand; so I never go into this question when teaching the piece. (I am speaking of the top voice.) The prolongation of mm. 3-6 is discussed in the text, p. 4, and is good to show. Schenker says beautiful things about the end, in particular the free repetition in mm. 11-16 of mm. 7-9 (the arpeggio of m. 9 enlarged in 15-16). The students are always impressed by this repetition feature; it makes the piece a real composition.

#2. This is pretty poor in Sch. My idea: background $\hat{3}$ $\hat{2}$ (m. 9!) $\hat{1}$ (15 or 16). Fig. 1c in the text is important. On the whole, this piece is more difficult than it seems, i.e. for the students: how to explain the "V" in m. 6 (rather like a bass unfolding C-G, A-D before the real V appears, together with e-d-c, b-d in the top voice). This is tough for beginners to understand.

also D, for 5., 2 examples - Exp. 152,6

#3. Analysis very good, especially also Fig. 1 in the text. If the students are very good, you might explain the 5-5 in the outer parts of mm. 22-23. The bass E♭ is not a Nbn. It is a passing note which then is takenn over by the r.h. and continues to e♮ and f♯. Thus E♭ does not move back to D and there ain't any 5-5. There is no other way to hear and explain the e♭ of the r.h. I find this absolutely phantastic. The passing motion makes m. 24 a passing chord, and the top voice really moves here through the tritone c-f♯, not through 2 thirds c-a♮-f♯ -- in contrast to mm. 17-22.

#4 is extremely difficult, #5 too difficult for beginners.

#8, F major (Harmony, Appendix II): Good to show the 10-10-10 -- see p. 350 bottom and 351 top, but poorly graphed in the overall picture. I disagree with Jonas' bass reading in the second line up to the middle. I don't find it necessary, though, to discuss every detail in the piece.

A little later I sometimes like to do #10, the little Trio to a Menuet by Stöltzel (sp?), G minor, from the Friedemann Bach book. It is contrapuntally very intricate, probably

* in conjunction with 10-10 in #1, also Mozart A major

intentionally so for pedagogical purposes. mm. 1-4 are not so easy, 5ff. tough. But the bass is very clear and beautiful. If you want, I send you a copy of my best sketches (I had to make many over the years because of the difficulties).

Always,

Ernst

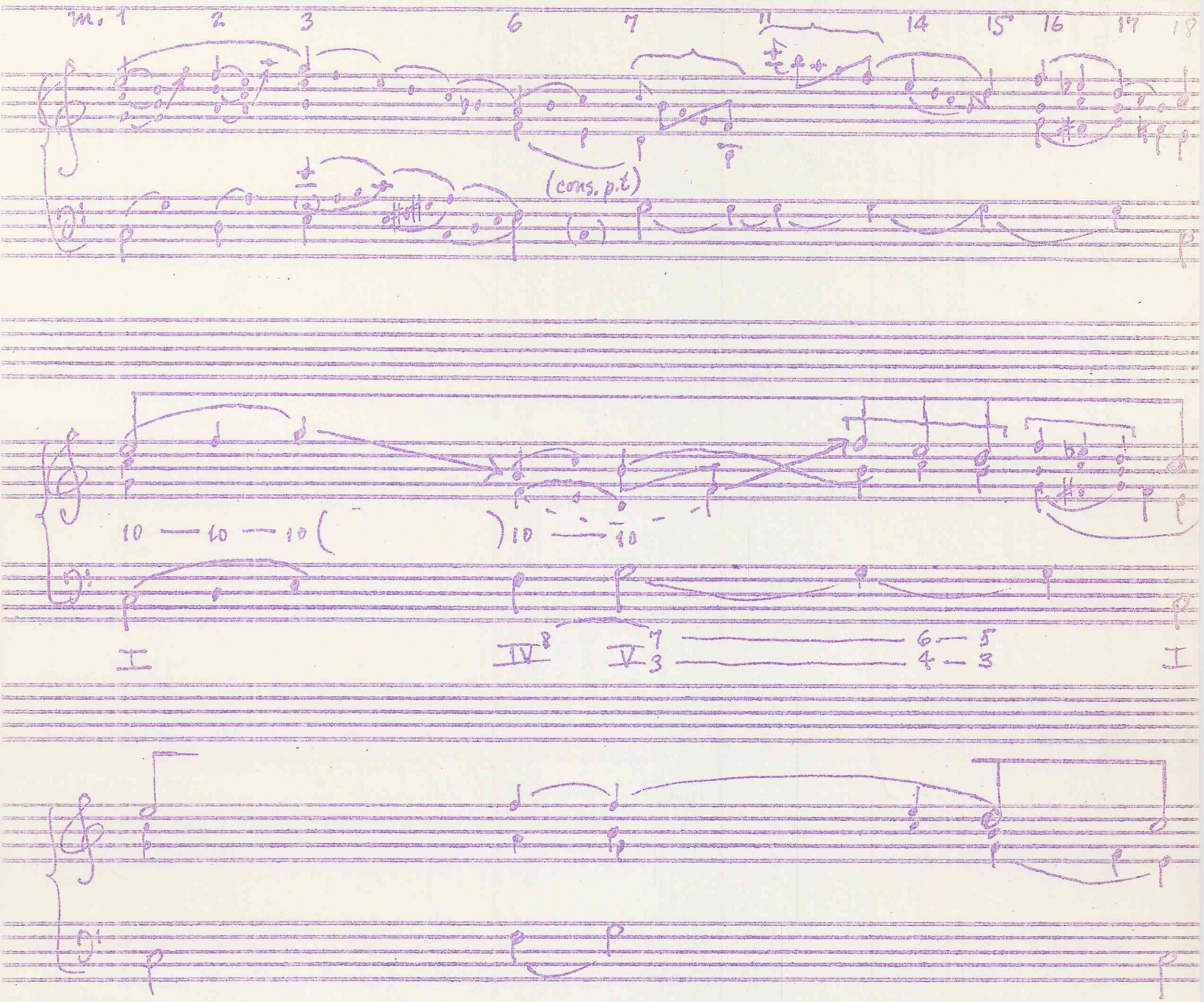
Salzer has an analysis of the Mozart F major theme, sonata #2. But the first 6 measures are misread. ~~Th~~ First it should be c-((f))-e♭-d, then as echoing parallelism b♭-d-c, where b♭ represents an inner voice which should move to a. Quite charming, I find. Students usually understand this.

A major theme: mm. 1-4 of the Finale of Sonata B♭ 570 show exactly the same structure as 1-4 of the Theme.
In mm. ~~2-and-3~~ 1 and 2 before the end (forte) the bass leads, not the top voice as before. Reason: the tenor repeats part of the melody of the preceding measures.

Ask me again!

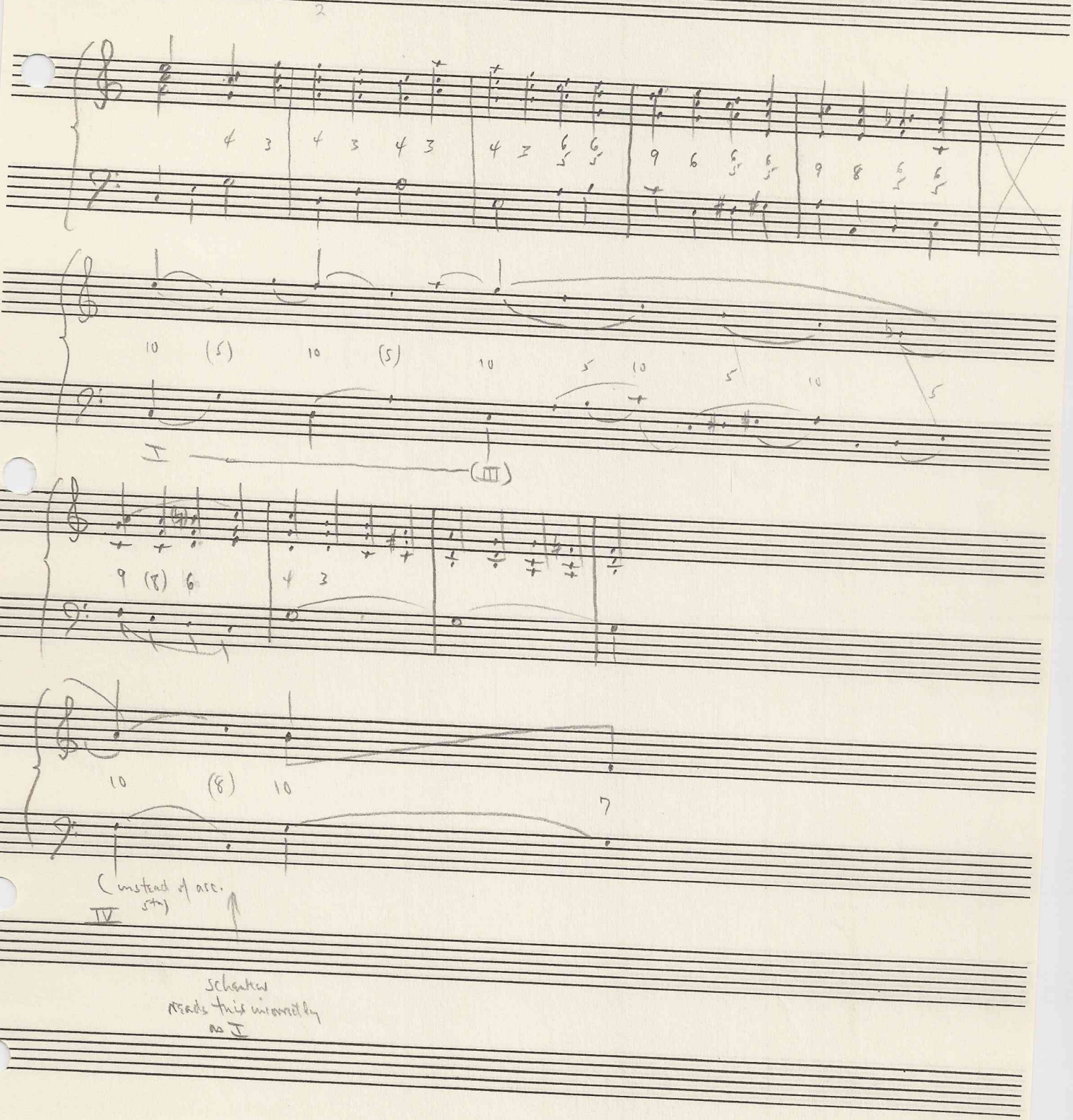
Bach, 12 Small Preludes, #1

John



cf. Frui Satz 43, 306

Bach - 12 Little Preludes, No. 1



My graph (the same) attached

13.8 BACH: Twelve Short Preludes, No. 1

10 10

10 10 10

-IV