

Prelude and Fugue in A Minor by Miloslav Gajdoš

A Transcription for Guitar and Performance Guide

by

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ABSTRACT

This research project introduces the Czech composer Miloslav Gajdoš (b. 1948) to classical guitarists through his composition *Prelude and Fugue in A Minor*, composed in 1998. Gajdoš is a double bass virtuoso who has enjoyed a successful career performing, composing, and teaching. After the fall of the communist regime in Czechoslovakia in 1989, Gajdoš was allowed more opportunities to perform outside the Czech Republic and to become better known throughout the world. His *Prelude and Fugue in A Minor*, originally for solo double bass, works well on the guitar and is a rewarding piece to learn and perform. A transcription is presented here that is of publishable quality, together with a biography of Gajdoš and a performance guide. The biography was written from available research materials as well as from direct email correspondence with the composer, and includes authorized quotations from those emails. This project also includes a description of the piece together with musical and technical suggestions that will aid the performer in creating a satisfying musical interpretation. Chapter Three includes a description of the left-hand challenges that were encountered while the piece was being transcribed and the solutions that were devised to mitigate them. Finding new pieces to transcribe for the guitar has long been an important activity of serious players, and this transcription adds a substantial and expressive piece to the growing repertoire of the classical guitar.

DEDICATION

To my wife, Lisa, without whom none of this would have been possible. Her support as a wife and as a mother to my children throughout my graduate studies has helped me to stay focused and optimistic as I have made this journey. To my kids, Nicole, Ellie, Russell, and Phillip, whom I love dearly. Finally, to my mother and father Glen and Linda Prillaman, who have supported me in many ways throughout my musical journeys and have continued to recognize and encourage my love for music.

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CHAPTER 1

INTRODUCTION

Musicians who seek to expand the repertoire of their principal instrument can transcribe solo music written for another instrument and adapt it to their own performance and study. Notable examples are the unaccompanied Cello Suites, BWV 1007 to 1012, by Johann Sebastian Bach. These suites have been transcribed for various instruments such as the double bass, the guitar, and many other bowed and plucked-string instruments. Pieces for cello, violin, keyboard, and other instruments have been transcribed and adapted for the guitar, but an original work for solo double bass transcribed for the guitar could not be found by the author. The repertoire for solo double bass is limited; guitarists are unlikely to know this instrument and its literature.

Miloslav Gajdoš is a double bass virtuoso who composes interesting and challenging music for this grand and difficult instrument. Of his various works, the *Prelude and Fugue in A Minor* is well suited to the guitar as it does not employ long, sustained notes that are unplayable on the guitar. Furthermore, it consists of multiple voices that yield rewarding counterpoint when played on the solo guitar. A biography of Gajdoš is included with this project, together with information about the transcription and a description of the work.

CHAPTER 2

BIOGRAPHY OF MILOSLAV GAJDOŠ

Miloslav Gajdoš was born in 1948 in Město Albrechtice, a small town in the Moravian part of what is now the Czech Republic (then Czechoslovakia).¹ He and his family moved to Slovakia (also part of Czechoslovakia at the time) for several years, but they eventually returned to the Czech Republic.²

His childhood was filled with music. Starting with the accordion, which his father played, Gajdoš has always performed music for the joy of it, often in his home with friends and family.³ He has tried to preserve this enjoyment through the years. When he was ten, Gajdoš started learning the violin. He also studied cello, piano, and French horn for a short time. At fifteen, under the direction of his violin teacher, Augustin Kozesnik, he began preparing for an audition to attend the Conservatory of Kroměříž. Because of the large number of violin applicants that year, the audition panel recommended that he try the double bass instead, and he was immediately enchanted with the large and beautiful sound produced by this instrument.⁴

¹ “Gajdoš, Miloslav,” [ceskyhudebnislovník.cz](http://www.ceskyhudebnislovník.cz), trans. Michal Svěrák, accessed November 26, 2016, http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&action=record_detail&id=1000808.

² Miloslav Gajdoš, milgajdos@centrum.cz, “Mesto,” email to Aaron Prillaman, aprillam@asu.edu, 20 December 2016.

³ Miloslav Gajdoš, milgajdos@centrum.cz, “Accordion,” email to Aaron Prillaman, aprillam@asu.edu, 16 January 2017.

⁴ Greg Sarchet, “Czeching Out America: An Interview with Miloslav Gajdoš,” *Bass World* 22, 3 (1998): 41.

Gajdoš attended the Conservatory of Kroměříž, which later became the Pavel Vejvanovský Conservatory, from 1963 until 1968. There he taught double bass and studied with Alois Kříž, who also served as principal bassist of the Janáček Opera Orchestra. In 1968, Gajdoš continued his musical studies at the Janáček Academy of Music and Performing Arts (JAMU) in Brno.⁵ While there, he studied double bass with Jiří Bortlíček, and also studied theory and composition with Zdenek Zouhar (1927-2011). He furthered his training with the double bass virtuoso Ludwig Streicher (1920-2003) in Weimar, then in East Germany, during the summers of 1976, 1977, and 1979. These summer courses took place at the Franz Liszt University of Music.⁶ Streicher was an Austrian double bassist who, like Gajdoš, had started as a violinist. He played in several philharmonic orchestras throughout Europe and enjoyed a successful international solo career.

Although his formal musical instruction ended in 1979, Gajdoš mentions double bassists and composers from the past who were sources of inspiration in his development as a composer and performer. These masters include German double bassist and composer Johannes Sperger (1750-1812), Italian double bassist and composer Giovanni Bottesini (1821-1889), and Czech double bassists and composers František Gregora (1819-1887) and Josef Hrabě (1816-1870). Some of these figures play a more significant role in the current musical activities of Gajdoš, and they will be discussed in depth later.

⁵ Alliance Publications, Inc, “Composers,” accessed September 30, 2013, <http://apimusic.org/composersb.cfm?ln=G> archive.org, accessed January 12, 2016, <https://web.archive.org/web/20130930163510/http://apimusic.org/composersb.cfm?ln=G>.

⁶ Miloslav Gajdoš, milgajdos@centrum.cz, “Weimar,” email to Aaron Prillaman, aprillam@asu.edu, 1 February 2017.

He also makes it clear that he has learned important lessons through his own experiences as a teacher.⁷

During his time at JAMU, Gajdoš played in the Janáček Opera Orchestra from 1968-1969, and in the Gottwaldov Workers' Philharmonic Orchestra (today called Zlín), from 1969-1973, the latter being a state-run organization established in 1958 during the nationalization that occurred after the liberation of Czechoslovakia from Nazi occupation in 1945. He conducted the Baroque Chamber Orchestra at the Kroměříž Chapel from 1974 until 1992. In addition to performing in and conducting orchestras, Gajdoš won top prizes at two prestigious instrumental competitions in Germany, the Jury in Munich in 1976, and the Markneukirchen Double Bass Competition in 1977 and again in 1979. He is also a laureate of the Tchaikovsky Competition in Moscow.⁸

Gajdoš has been featured as a soloist with symphony orchestras around the world. In 1987 he played the Czechoslovakian premiere of the Double Bass Concerto No. 1 in F# Minor by Giovanni Bottesini with the Moravian Philharmonic (Moravská Filharmonie, est. 1951) in Olomouc, conducted by Stanislav Macura. Having already been playing with this orchestra since 1973, he continues to perform regularly with them, often as a soloist.⁹

⁷ Sarchet, "Czeching Out America: An Interview with Miloslav Gajdoš," 41.

⁸ Petr Macek, ed, "Gajdoš, Miloslav," ceskyhudebnislovník.cz.

⁹ "Moravská Filharmonie," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed December 29, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49655>.

After the fall of the communist regime in 1989, the Czechoslovakian border opened up for musicians, and more travel opportunities were made available.¹⁰ This new freedom allowed Gajdoš to play in Germany with his wife Jitka. She is a violinist who also attended the Pavel Vejvanovský Conservatory and currently works as an elementary school teacher. Because of his travels, knowledge of his virtuosity and compositional skill spread throughout the world. During these tours, he formed friendships with the prominent American double bassists Paul Erhard and Greg Sarchet.¹¹ These two musicians felt that Gajdoš was making an important contribution to the technique and repertoire of the double bass and they wanted to introduce their students and other American bassists to his pedagogical and compositional work.

In 1995, Gajdoš was invited to play in the United States, most notably in Boulder, Colorado, at the Rocky Mountain Double Bass Symposium. This performance was part of his first concert tour in the United States, to which he has now traveled for performances a total of five times. Another important American performance for Gajdoš was in 1997 at the International Society of Bassists Convention in Houston, where he played the Violin Concerto No. 1 in G Minor, Op. 26, by the German composer Max Bruch (1838-1920). He also taught a master class at the Juilliard School that year. A 1997 Chicago Artists International Program residency brought Gajdoš and three of his students to that city in August for a series of performances and workshops. It was during this time

¹⁰ John Clapham, et al, "Czech Republic," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed April 7, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40479>.

¹¹ Miloslav Gajdoš, milgajdos@centrum.cz, "Activities," email to Aaron Prillaman, aprillam@asu.edu, 27 December 2016.

that he began to realize that he was becoming an internationally recognized musician. In addition to the United States, he has performed in Holland, France, Russia, China, Switzerland, Germany, Korea, and other countries in Europe and Asia.¹²

In 2012, Gajdoš performed his own composition, Concerto No. 2 in D Major (“Haydn”) with the Academic Chamber Orchestra (Akademicka Orkiestra Kameralna) in Gdansk, Poland. This piece is a reconstruction of a double bass concerto, *Concerto per il violone*, that was written by Joseph Haydn in 1763. Although the complete score of this piece is lost, the first two measures of the first movement’s main theme were preserved in a catalog created by Haydn in 1765. Having previously performed and edited many other pieces from the Classic Period, Gajdoš was well prepared to extrapolate these two measures into a three-movement concerto. The result is in a late-eighteenth-century style, but with a Czech flavor, and his own distinct musical footprint is evident.¹³

Gajdoš began work on Concerto No. 2 in D Major when double bassist David Heyes, a longtime friend, asked him in the spring of 2007 to compose a work based on Haydn’s theme. After an extensive six-month study of Haydn’s body of work, especially his violin and cello concertos, Gajdoš finally found the inspiration needed to write the three movements. He played the premiere of this piece, accompanied by pianist Dana Sasinova, at the World Double Bass Festival in Wroclaw, Poland. He has since performed it several times throughout Europe and Asia. The premiere with orchestra was given on October 11, 2008, at the Horsington International Arts Festival with David

¹² Ibid.

¹³ Miloslav Gajdoš, *Concerto No. 2 in D Major ‘Haydn’*, Somerset, UK: Recital Music, 2007.

Heyes as the double bass soloist with the London Chamber Soloists. The concerto was published in July 2009 by Recital Music, an independent music publishing firm owned by Heyes and his wife, Sarah. Heyes continues to be a champion of Gajdoš's compositions, and he made Gajdoš the Recital Music "Featured Composer" in 2007.¹⁴

In addition to having a successful performance career, Miloslav Gajdoš has also been a very effective teacher. He has been teaching at the Pavel Vejvanovský Conservatory since 1971, except for a brief break between 1993 and 1995 when he taught at the University of Ostrava in the Czech Republic. Several of his students have become successful performers and teachers, including Radomír Žalud, Petr Ries, and Radoslav Šašina.

Gajdoš approaches the double bass in a unique way because of his initial musical experience on the violin. He has managed to break through some of the frustrations and conventions that other double bassists struggle with and that keep them from reaching their full potential of musical expression. According to Gajdoš, "it used to be normal to play the double bass like a double bass,"¹⁵ when he initially started learning the instrument, and he was discouraged from playing like a violinist. He saw the potential for the double bass to be more than just a "noisy, artless instrument with bad intonation and rhythm."¹⁶

¹⁴ "Miloslav Gajdoš," Zoom Information, Inc., accessed December 23, 2016, <http://www.zoominfo.com/p/Miloslav-Gajdos/280911379>.

¹⁵ Miloslav Gajdoš, milgajdos@centrum.cz, "Teaching," email to Aaron Prillaman, aprillam@asu.edu, 2 February 2017.

¹⁶ Ibid.

One problem that Gajdoš encountered while playing in the orchestra was with timing. He was bowing in such a way that the full sound of a note would be produced slightly later than its starting articulation. Conductors would complain that the basses were entering too late, but in reality they were not late, it was just taking longer for the full sound to develop. To remedy this delay, double bassists would begin to bow before the beat, so that the developed sound would be produced in time.

As a former violinist, Gajdoš could not accept this practice, and he began to look for a way to improve the technique of the double bass. He started by adapting the *School of Bowing Technique, Op. 2*, by Otakar Ševčík.¹⁷ As he continued to explore possibilities, it became necessary to write his own exercises that included scale studies in double, triple, and quadruple stops. He and his students also played many of the solo instrumental pieces by Johann Sebastian Bach and others. Years of teaching, studying, and perfecting these techniques have resulted in a well-organized and comprehensive program of study bringing international recognition to Gajdoš as a pedagogue. As a result, he has traveled around the world giving workshops and master classes in cities such as Brno, Bratislava, Moscow, Łódź, Debrecen, Subotica, Miskolc, Munich, Dresden, Berlin, Wells (England), Wrocław, Denton (Texas), and Madison (Wisconsin).¹⁸

Gajdoš frequently serves as a juror for music competitions throughout Europe, but there are two double bass competitions held by societies in which he is more deeply involved. One is sponsored by the Johann Matthias Sperger Society (Internationale

¹⁷ Ibid.

¹⁸ Petr Macek, ed, “Gajdoš, Miloslav,” ceskyhudebnislovník.cz.

Johann-Matthias-Sperger-Gesellschaft), established in 2000 with Gajdoš as a co-founder. The goals of this society are to promote, expose, and preserve the life and work of Sperger, an important figure in the history of the double bass. Known for his creative personality, Sperger produced a diverse catalog of works, including forty-five symphonies as well as concertos for the bass that were innovative and technically demanding.¹⁹ In 2002, Gajdoš was asked to compose an obligatory piece for the International Johann Matthias Sperger Competition. The result, an unaccompanied solo work titled *Invocation*, has itself become an important piece in the repertoire.²⁰

Another organization in which Gajdoš is involved is the Kroměříž Bass Club (Bass Club Kroměříž). One of the main functions of this group is to sponsor the František Gregora International Double Bass Competition. The competition and club were established by Gajdoš in 1978, and the competition has been held in intervals of one to four years since its inception. This competition has two divisions, the first for players who are under twenty years old, and the second for players who are under thirty-five. Another goal of the Kroměříž Bass Club is to edit, publish, and preserve the music of František Gregora, a nineteenth-century Czech composer, teacher, and double bassist who wrote seventeen concertos for the instrument. In addition to his instrumental works, Gregora also wrote songs, part-songs, and sacred music with mostly Czech texts. Gajdoš

¹⁹ “History,” Int. Johann-Matthias-Sperger Gesellschaft, accessed February 4, 2017, <http://www.spergerwettbewerb.de/index.php/en/about-us/history>.

²⁰ David Heyes, September 30, 2015, “92) Miloslav Gajdoš - Invocation for Unaccompanied Double Bass,” *A History of the Double Bass in 100 Pieces*, accessed February 23, 2017, https://www.facebook.com/pg/basshistory100/photos/?tab=album&album_id=1823539691205681.

has edited and published many of Gregora's instrumental works himself, and he often performs them.

Gajdoš is the only classical double bassist known to the author who sings in concert while accompanying himself on the instrument. When asked about this, he stated, "In music there is no dogma, and anyone who has a solid foundation can experiment, because the desire to break the rules is part of human nature."²¹ Gajdoš has performed in many vocal ensembles during his life and has said that his participation in choirs as both a member and a conductor has been an influence on his composition and general music making. He conducted the Male Choir in Zlín from 1970 to 1971 and regularly collaborated with the church choir in Želechovice nad Dřevnicí, a small town in the Zlín region of the Czech Republic, from 1971 until 1989. From 1975 to 1976, he conducted the Mixed Moravian Choir in Kroměříž. Occasionally, he has served as organist and choirmaster of the Church of the Panna Marie (Church of the Virgin Mary), the parish church in Kroměříž.

Gajdoš has published a large catalog of works for double bass as well as sacred music and instrumental chamber music. He has also transcribed more than seventy works by such composers as Antonín Dvořák (1841-1904) and Max Bruch (1838-1920). His music for double bass includes solo pieces, chamber music, and concertos for double bass and orchestra. Additionally, he has written double bass duets, quartets, and trios, as well as works for double bass orchestra – including *Sextdecimet*, written in 1997, for sixteen

²¹ Miloslav Gajdoš, milgajdos@centrum.cz, "Singing," email to Aaron Prillaman, aprillam@asu.edu, 2 February 2017.

double basses. His music covers all levels of difficulty, but many of his works require a high level of technical proficiency.

Many of Gajdoš's publications are for his students, providing them not only with technical studies but also with a larger selection of interesting solo and chamber works. Over more than a forty-year period, Gajdoš has done much to increase the double bass literature, both by writing his own music and by arranging or editing music by other composers. He has officially published many pieces in the Czech Republic, Germany, the United Kingdom, and the United States, but unofficially he has distributed many more using his computer. Most of the pieces that he has written are for the double bass, but he has also written violin music for his wife, Jitka, and his daughter, Adelka. His *Moravian Dance (Moravský tanec)*, written in 1998, is for mixed-string trio, which includes two violins and a double bass. *Zingaresca* ("Gypsy Dance"), written in 2001, is originally for solo-string instrument (violin, viola, or cello) with piano, but has also been arranged for double bass and piano. *Sonatina* (2000) is another notable piece, also for solo-string instrument (violin) and piano. Among other non-bass works, he has written a concerto for organ and orchestra, and a cantata.

"Becoming a composer was not easy," Gajdoš said. "First it was necessary to learn [music] theory, and to become a master of the instrument. Then slowly it became possible to find my own way, my own style. Now it is a part of my life, I play and compose almost every day."²²

²² Miloslav Gajdoš, milgajdos@centrum.cz, "Interview," email to Aaron Prillaman, aprillam@asu.edu, 15 November 2016.

Gajdoš's first composition was a song that he wrote when he was twelve. Later, when he was attending the Conservatory of Kroměříž, he began writing some short solo pieces. He was inspired to compose by his study of music theory as well as his membership in choirs, and later through his experience as a conductor. Most of his compositions begin as improvisations on the instrument.²³ Musical influences are drawn from Czech composers like Dvořák, Bohuslav (Jan) Martinů, and Leoš Janáček. He rarely writes music without an instrument in hand, but one exception is his *Passacaglia Didactica for Four Double Basses* (1969). He wrote this piece "from memory," without the use of a double bass.²⁴ Gajdoš does not enjoy writing in this way and greatly prefers composing with the bass. He has stated that, "to be a double bass player with the possibility to compose for this instrument and others is a big privilege. It is something that brings light and happiness to my life."²⁵

Miloslav Gajdoš composed *Prelude and Fugue in A Minor* in 1998 after he returned from England. He visited the Cathedral Church of Saint Andrew (also known as the "Wells Cathedral," an Anglican cathedral in Wells, Somerset) and was inspired to create a majestic work that captured some of the beauty that he encountered there. The piece is dedicated to the Wells Cathedral School, where he taught during his visit. It was included in the repertoire list in 2003 and 2008 for the Brno International Double Bass Competition held at JAMU.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

The piece received positive reviews from both prominent double bass periodicals operating at the time of its publication. Hans Sturm, editor of *Bass World – the Journal of the International Society of Bassists*, said that, “*Prelude and Fugue*, however, is both a beautifully written and playable work, and a wonderful addition to the repertoire.”²⁶ Ian Crawford of *Double Bassist* pointed out that, “the *Fugue* is free of dynamic instruction; a refreshing approach that compels the player to pay close attention to form, structure, and phrasing from the outset.” He also stated that, “Approached as a technical study, much can be learnt from this work. As a performance piece it has some limitations but ultimately rewards the effort demanded.”²⁷

²⁶ Hans Sturm, “Reviews: ‘Conversa Mole’ by Nestor De Hollanda Cavalcanti; ‘Prelude and Fugue in A Minor’ by Miloslav Gajdos, and ‘Contrabassissimo’ by Rainer Bischoff,” *Bass World – the Journal of the International Society of Bassists* 24, no. 1 (Summer, 2000): 54-55.

²⁷ Iain Crawford, “Music Reviews: ‘Prelude & Fugue in A Minor’ by Miloslav Gajdos,” *Double Bassist* (Summer, 2000): 76.

CHAPTER 3

THE TRANSCRIPTION PROCESS

In making a guitar edition of the *Prelude and Fugue in A Minor* by Miloslav Gajdoš, originally for solo double bass, a decision had to be made whether to create a transcription or an arrangement. Transcriptions are intended to create a score that is playable by a performer of an instrument other than the one originally chosen by the composer, without changing the original composition any more than is necessary. Arrangements generally are more free to accommodate idiomatic differences between the instruments and to allow for stylistic innovation. A look at how other works for bowed-stringed instruments have been adapted for the guitar proved helpful.

Some of the most popular adaptations in the guitar repertoire are of Johann Sebastian Bach's unaccompanied cello suites, BWV 1007 to 1012. Most modern guitar editions of these works are arrangements rather than transcriptions. The monophonic appearance of Bach's notation for the cello invites many editors to thicken the texture for the guitar by realizing polyphony that is only implied in the original. Hence these editors selectively overlap and sustain some notes and add more notes when deemed appropriate.²⁸

The *Prelude and Fugue in A Minor* by Gajdoš is notated in a more polyphonic style than are Bach's cello suites. The texture is more comparable to Bach's works for the lute, BWV 995 to 1000, and 1006a. These pieces are more often presented as transcriptions rather than arrangements by guitar editors because of their thicker

²⁸ "Playing Bach on the Guitar," Frank Koonce, accessed November 3, 2016, <https://www.frankkoonce.com/articles/Playing%20Bach%20on%20the%20Guitar.pdf>.

polyphonic texture. Although this piece was written for unaccompanied solo double bass, a comparable instrument to the cello, the polyphonic texture of the work allows the editor to adhere more to the original composition.

There are places, however, where the author has chosen to amend certain note values to accommodate differences between the double bass and the guitar. While the double bass can sustain individually bowed notes for much longer than the plucked guitar, three and four voice chords can only be quickly arpeggiated. Such chords, although plucked on the guitar, sustain for a longer time. It is also easier on the guitar to sustain a note in the accompaniment while a melody moves above or below it. In the original bass score, two voices are notated as the same value even though the accompaniment note is implicitly longer. The author has chosen to make changes to reflect these differences, notating the accompaniment for its implied duration rather than that of the original. The notation of three and four voice chords also reflects the guitar's capabilities. For the most part, however, this edition stays true to the original work and therefore should be considered a transcription.

There are many factors to consider when choosing a key for a guitar transcription. One of the first is the tessitura. The double bass uses a range of just under three octaves in the *Prelude and Fugue in A Minor*. A comfortable range can be replicated on the guitar by using any note between D (in dropped-D tuning) and A as the lowest note of the piece. Several reasonable options remain once the more awkward minor keys such as Eb, D#, and Ab are removed from consideration, and there are ways to narrow down the choice further. The prelude as a genre evolved from improvisatory introductions in the Baroque. Such an introduction was in a key that involved many open strings, which

allowed the performer to discreetly tune the instrument before going on to the main part of the work.²⁹ Open tonic and dominant bass notes have played a role in several arrangements of the cello suites by Bach. Because these open notes resonate well on the guitar and play a vital role in the music, the best key choices are G minor, A minor, or D minor. Because the guitar and the double bass are both tuned in fourths, A minor is the clear choice. This key also allows the editor to remain more faithful to the original score.

There are several passages in the *Prelude and Fugue in A Minor* that present technical issues for the left hand, but these can be resolved with left-hand fingerings and techniques as described below. These fingerings are notated in the full transcription, which is included in Appendix C.

The *Prelude*

One such fingering solution was chosen for the downbeat of m. 5 (Figure 1). The first two notes are not a problem because the fingers can easily “walk”³⁰ from one note to the next, creating a legato connection. In addition, the A-minor chord can be approached easily by placing the first and third fingers on A and C at the appropriate time, but the problem arises when the B is to be played. This fingering would create a need for a

²⁹ David Ledbetter and Howard Ferguson, “Prelude,” *Grove Music Online, Oxford Music Online*, (Oxford University Press), accessed January 19, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43302>.

³⁰ “Walking” refers to the transference of pressure applied to a string on the fretboard from one left-hand finger to another finger in another fret. The walking analogy compares this action to the redistribution of weight from one leg to the other when walking. This produces a legato articulation and a more secure movement for the left hand.

“hop”³¹ by the left hand, which is less reliable and less musically pleasing because these two notes would be detached. Having a legato connection between B and the following A is especially important because this is the resolution of a perfect authentic cadence that ends the first section of the piece. A more easily playable and musically pleasing solution that may be less obvious is to barré the third, fourth, and fifth strings with the index finger while placing the second finger on C. The pressure applied by the left-hand finger can be transferred from the second finger and the B can be played by simply lifting the second finger, revealing the B as one of the notes of the second fret barré. This solution also allows the guitarist to sustain the E and A above the B passing note.



Figure 1: *Prelude* m. 5.

Guitarists are usually taught to maintain a four-fret block position in the left hand when playing. This prescription is an important part of guitar pedagogy because it teaches beginners how to use the left hand efficiently. To achieve desired legato and the most comfortable and reliable technique, however, it is sometimes necessary for the hand to stretch beyond this four-fret position. Understanding and remembering that this possibility is available can open up new solutions to technical problems that guitarists may encounter while making important fingering decisions.

³¹ A “hop” describes a detached left-hand movement that is sometimes unavoidable. This occurs when the same left-hand finger is required to play two consecutive pitches. Advanced guitarists can minimize the gap in sound produced by such situations, but will avoid them for better note connection and to minimize the risk of mistakes.

The second beat of m. 2 in the Prelude provides an example calling for an extended hand position (Figure 2). For a more legato performance of this figure, a five-fret stretch can be used. Here, a shift occurs at the beginning of the measure from first position to second position; this is an appropriate time for a shift because of the rhythm. If placed in the third beat of the measure, however, a shift would disrupt the lyrical quality of the line's sixteenth-note rhythm. The guitarist can avoid this problem by extending the left hand to encompass five frets, playing A with the fourth finger, G with the second finger, and F with the first finger. Some guitarists prefer to use the third finger for extensions such as this; however, in the lower positions of the guitar where the frets are farther apart, it is often more comfortable to stretch the second finger away from the first than to stretch the fourth finger away from the third.³² This solution allows the performer to maintain a connectedness between the notes, which is important in such lyrical passages.

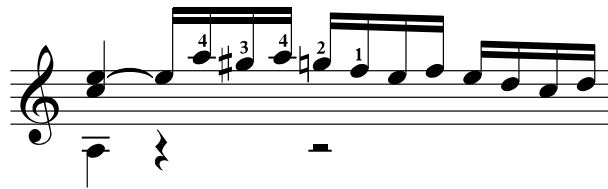


Figure 2: *Prelude* m. 2.

This same technique can be applied at the end of m. 16 (Figure 3). Here, the preceding *vii*⁰⁷ arpeggio is most comfortably played with fingers 3, 1, and 2. The descending line beginning with *A*_b would then easily be played with the same finger, the

³² Matt Palmer, *The Virtuoso Guitarist Method for Guitar: Volume 1, A New Approach to Fast Scales* (Tucson: MP Music Co., 2011), 15.

third. A guitarist can use this same stretching technique to extend these three fingers to encompass four frets rather than the typical three, resulting in a legato descending line.

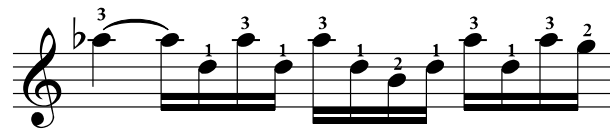


Figure 3: *Prelude* m. 16.

Another important consideration in choosing fingerings is the placement of shifts. Care must be taken so that necessary shifts do not add an inappropriate detachment or disrupt the shape of a musical idea. Guitarists should try to avoid shifting after a short note that is followed by a long note. To illustrate this point, imagine the figure at the end of m. 5 and beginning of m. 6 as having a staccato indication above the second E-natural (Figure 4).

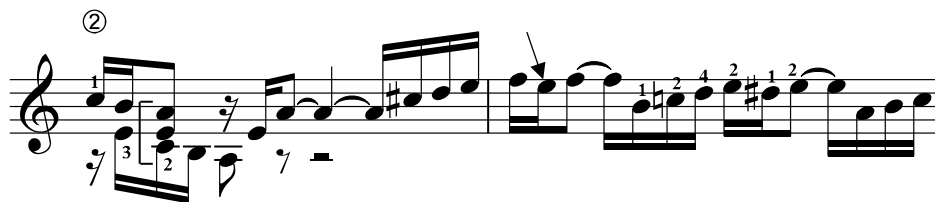


Figure 4: *Prelude* mm. 5 and 6.

Placing a shift here would, essentially, create the same unnatural effect as the previously mentioned staccato E. Therefore, the suggested shift is placed after the second F, beginning on B-natural. The second iteration in this musical sequence is fingered in fourth position to avoid an awkward cross-string fingering between E and D#. This makes it easier to properly phrase each member of this sequence and to maintain the lyrical quality of the *Prelude*. The final iteration of this sequence is again played in first

position and the shift occurs after the long note. A similar situation and solution are found in mm. 14 and 15 (Figure 5).

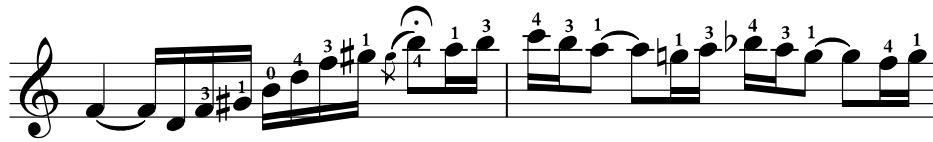


Figure 5: *Prelude* mm. 14 and 15.

Another way to avoid having an unnatural detachment is to shift after playing a note on an open string. This makes it easier to connect notes when changing from one position to another; however, care must be taken to ensure that the timing of the shift is precise and that there is not a noticeable change in tone quality. An example of this type of shift can be found in mm. 9 and 10 (Figure 6). The notes of this G# diminished-seventh arpeggio fall easily under the fingers of the left hand when played in third position, while the preceding dominant-seventh chord is played in first position. A shift could be made after the tied note F, but shifting before it on the open string allows the entire line to be played legato, adding flexibility of interpretation. A similar fingering is also possible at the beginning of m. 11; however, using the open-string B is not recommended here because it is a long note that is more expressive when played as a closed note with vibrato.

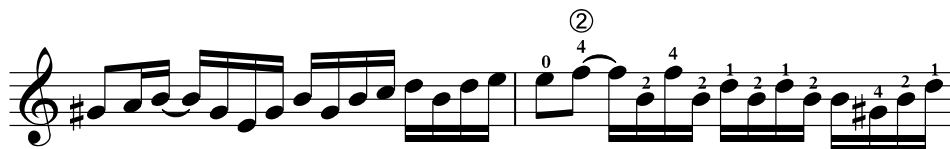


Figure 6: *Prelude* mm. 9 and 10.

Another example of shifting after playing an open string occurs in m. 14 during the arpeggiation of a vii^{o7} chord (Figure 7). The previous three measures fall comfortably

in first position; however, to play this entire arpeggio would require a shift to fourth position to reach the B-natural on beat 4. Shifting instead on the lower B-natural on beat 3 is more comfortable and gives the player time to focus on the crescendo and the fermata without the distraction of a difficult and awkward shift.

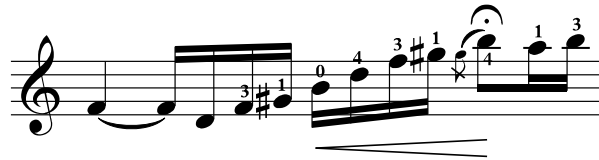


Figure 7: *Prelude* m. 14.

Several fingering solutions for the passage beginning in m. 18 were explored, but the most comfortable fingering that minimizes shifts and awkward right-hand fingerings is the one suggested in the score. An attempt was made to have the same fingering that double bassists use when playing this piece. This fingering is convenient because the same chord shape can be used to produce the diminished-seventh arpeggio in different positions of the fingerboard, and this advantage was certainly taken into consideration since the two instruments share the same tuning for four strings. Ultimately, the author determined that this approach yielded too much shifting on the guitar, and less shifting allows for more ease of musical expression. An alternative that was explored was to begin with this chord shape, but then to take advantage of open strings to minimize shifts. However, this option created difficult right-hand demands and did not reduce the shifting as much as the proposed solution in the lower positions.

The *Fugue*

There were similar left-hand challenges in the *Fugue*. The techniques described above, with additional techniques, were found to be the best solutions for these difficult passages.

An extension is recommended in m. 9 (Figure 8). To sustain C in the lower voice, an eighth note in the original score, the guitarist must stretch across two frets with fingers 3 and 4, which allows the two voices to overlap. Sustaining the C is especially important here because this figure recurs in the lines accompanying the fugue subject.

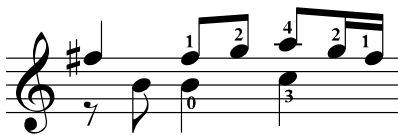


Figure 8: *Fugue* m. 9.

In m. 10 (Figure 9), the left hand shifts to the seventh position so that C, B, and A can be played while the D is held in a partial barré. The editor has chosen to precisely notate the number of strings in a partial barré by using a subscript Arabic numeral after the Roman numeral that designates the fret being barréd. The barré is no longer necessary in m. 11, but the left hand remains in seventh position where another left-hand extension is recommended. The second finger plays three eighth notes on D# while the first finger imitates and overlaps this rhythm with three eighth notes on B-natural. While the first finger plays the last B-natural, the lower line moves to E. The intuitive fingering would be to use the third finger to play this E, but then it would have to be lifted prematurely for the subsequent G#. In the original double bass score the E is written as an eighth note, but the editor has chosen to take advantage of the guitar's ability to sustain it longer, for the duration of the harmonic rhythm. To accommodate this longer note as well as to avoid an

abrupt detachment, the E is played with the second finger instead of the third, while the first finger continues to play B. This is another example of using an extension instead of a four-fret block position to provide a more satisfying result with the articulation and texture.

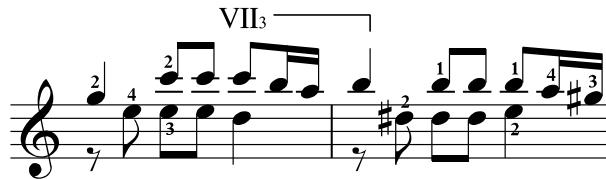


Figure 9: *Fugue* mm. 10 and 11.

In m. 12, difficult decisions had to be made regarding left-hand fingering (Figure 10). A shift cannot be avoided, but by shifting at the optimal time the guitarist can still comfortably “walk” with the fingers. The best place to shift here is between the second and third beats. If the third and fourth fingers play C and A in the tenth fret, then the first and second fingers can walk to E and G. Here, a shift is recommended down to fourth position to play A and F# with the third and fourth fingers. The pitches G and E can then be played on open strings. Another extension is recommended in m. 13 so that B can be sustained while the fourth finger reaches for C.

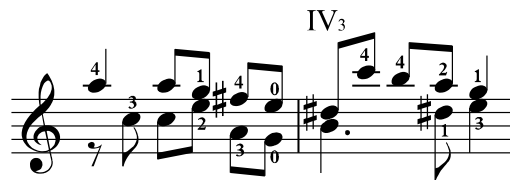


Figure 10: *Fugue* mm. 12 and 13.

In mm. 16 and 17, an inverted fingering,³³ as shown in Figure 11, is recommended as the best possible solution. This suggestion might feel strange at first to guitarists who are not used to this technique, but it is the best possible way to avoid an awkward detachment and to allow the F in the upper voice to be sustained for a full quarter-note value. This note appeared as an eighth note in the original double bass score, but holding it longer helps to clarify the counterpoint.

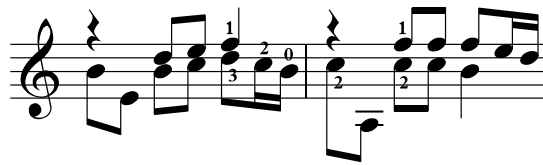


Figure 11: *Fugue* mm. 16 and 17.

A hinge barré is a left-hand technique in which one part of the first finger is used to stop a string while another part of the same finger is lifted to allow an open string to vibrate. It is often used to accommodate notes on open strings or to avoid having to make awkward leaps with the first finger. A hinge barré helps to accomplish both of these technical needs in m. 20 (Figure 12). Here, a leap from G# to F takes place in first position. These notes need to be played on the first fret, and the second finger, which normally would be used, is instead already sustaining an E in the lower voice. This leap is followed by a stepwise descending line of E, D, and C. By using a barré to play both the

³³ When playing intervals or chords that require left-hand fingers to play notes occurring on the same fret, guitarists tend to favor a configuration involving placement of the first finger on the lower string and the second finger on the string above. The trend continues for second and third fingers, and third and fourth. By allowing the possibility of an inverted fingering, where the two fingers switch positions, new and better solutions to fingering problems are sometimes found.

G# and the F, an abrupt detachment of the first finger is averted. The E is played by lifting the base of the first finger while maintaining pressure on G# with the tip.



Figure 12: *Fugue* m. 20.

Two shifts are required in mm. 28 and 29 (Figure 13). Both could take place after playing an open string, and this solution was tried, but the best musical result was found to be produced by shifting after the longer notes A on beat three in m. 28 and D on beat two in m. 29. Not only does this recommended fingering take advantage of appropriate rhythmic shifting, but the melody in each iteration of the sequence falls comfortably under the fingers, allowing the guitarist to shift between the melodic groupings.

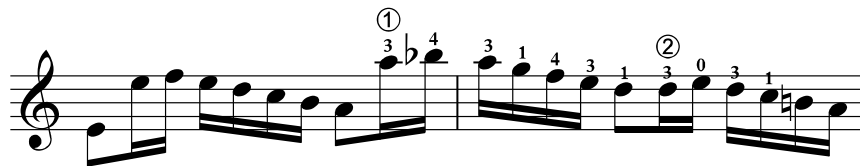


Figure 13: *Fugue* mm. 28 and 29.

There are a few places in the score where the performer is asked to switch the finger that is being used to play a particular note, creating a one-fret shift to set the hand up for the fingering pattern that follows. These finger substitutions, which occur in m. 44, m. 50, and several times in mm. 69-72, were carefully considered and would have been avoided if better solutions had been found.

Measure 68 begins one of the most difficult, but one of the most expressive, passages in the piece (Figure 14). There are chromatic lines in this section that need to be well connected, but technical challenges make this difficult. If care is not taken, these lines may be broken and the expressive quality diminished. An extension is recommended in m. 68 to help connect the chromatic line of D, D#, and E in the lower voice. These three notes are all played with the third finger. On the third beat, this creates a situation where B-natural, a note that is typically played with the third finger, needs to be played with the second. Therefore, the first and second fingers must extend to span three frets rather than the normal two. Although this extension takes place within a span of four frets, the first and fourth fingers are required to stretch across five frets in order to connect the A at the end of m. 68 with G# at the beginning of m. 69.

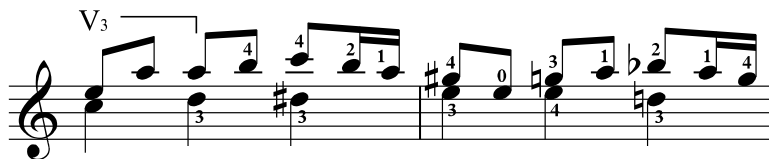


Figure 14: *Fugue* mm. 68 and 69.

In the first and second beats of m. 69 (Figure 14, above), a modal change takes place. The interval on the downbeat is best played with the third finger on the third string E, and the fourth finger on the second-string G#, both in the ninth fret. The interval on beat two should be played with these two fingers switched, with the fourth finger on the third string E and the third finger on the second string, which is now G-natural. This crossing is made easier by playing the E-natural that occurs between these two beats as an open string. It also creates a pleasing cross-string legato effect. Playing the interval on

beat two with the third and fourth fingers sets up the hand for another extension across five frets to reach down to the A. The weight of the hand can then be transferred to the first finger to play this A so that the third and second fingers can comfortably move to the fifth position to play D-natural and Bb on the third and first strings respectively.

The walking technique described above is necessary again in mm. 69-70 (Figure 15). Here the left hand needs to change from the left-leaning tilt necessary to play the D/Bb interval on the third beat of m. 69 to the right-leaning tilt needed to play the D/F# interval on the downbeat of m. 70. Transferring weight to the fourth finger playing the G at the end of m. 69, occurring between the two intervals, allows the guitarist both time and freedom to make this change in tilt and create a smooth reconfiguration of the third and second fingers. It may be tempting to hold the second and third fingers on the D/Bb interval for longer, but walking on the fourth finger and using the entire span of the sixteenth-note G to switch the other fingers is smoother and more comfortable. Here walking helps to minimize the movement required to achieve the quick change in left-hand tilt.

The second finger playing D at the beginning of m. 70 can be used as a “pivot” finger (Figure 15). A guitarist may employ a pivot finger when two adjacent chords or intervals contain a common pitch that is played with the same left-hand finger. A novice guitarist may be tempted to lift all their left-hand fingers from the fretboard during such a change, but a pivot finger, when used properly, anchors the left hand making the change more comfortable and reliable. In m. 70, the second finger remains on D, stabilizing the left hand while the third finger lifts away from F# and the first finger is placed on the F-natural on beat 2.

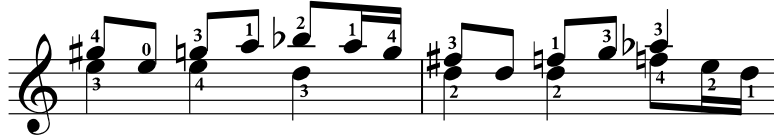


Figure 15: *Fugue* mm. 69 and 70.

The third beat in m. 70 (Figure 16) is another place where an extension between the first and second fingers is necessary to connect a descending line below a sustained note in the upper voice. The most comfortable way to play beat 3 is to fret the sustained Ab with the third finger while playing F-natural, E, and D with the fourth, second, and first fingers.

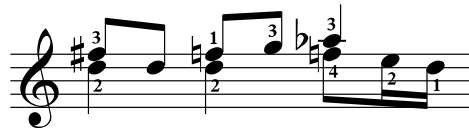


Figure 16: *Fugue* m. 70.

On the third beat of m. 76, there is a dominant seventh chord that resolves to a tonic on the downbeat of m. 77 (Figure 17). This is a pivotal moment that occurs at the end of a return of the subject's head motive at the beginning of the coda. Gajdoš has thickened the texture for dramatic effect. It is very important to connect these chords as much as possible, but especially the G# resolution to A, which can be accomplished by using an inverted fingering. The E, B, and D are played with the second, third, and fourth fingers while the first finger plays both the A and the G#. The fourth finger, on D, can remain down and walk to C in the tonic chord, creating a seamless 4-3 resolution, and the first finger, on G#, can walk to A with the second finger to create a seamless 7-8 resolution.

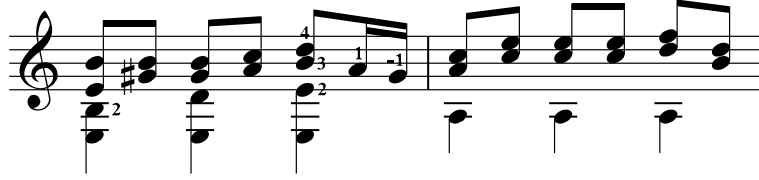


Figure 17: *Fugue* mm. 76 and 77.

In m. 78 (Figure 18), a hinge barré, which also acts as a “preparatory barré,” reduces unnecessary hand movement and facilitates more connected lines. A preparatory barré is when the index finger of the left hand is placed on the strings in barré posture before it needs to be fully depressed, minimizing left-hand movements to increase efficiency and reliability. In m. 78, it is recommended to place the lower part of the finger to fret the A on the second eighth note of beat 1, but then wait until the second eighth note of beat two to place the tip of finger 4 on C, completing the barré.

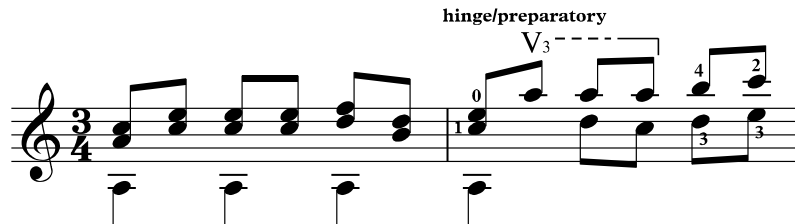


Figure 18: *Fugue* mm. 77 and 78.

A hinge barré is also recommended at the ends of mm. 82 and 83 (Figure 19). In these measures, the first finger is holding down an A pedal. For most of these measures a barré would be undesirable because the E is most easily played on the open first string. Holding a barré for that long would also create added tension in the left hand. A quick hinge barré to play the D at the end of these measures is one solution; otherwise, the D could instead be played with the second finger. The present editor finds these two solutions to be equally challenging, but prefers the hinge barré.

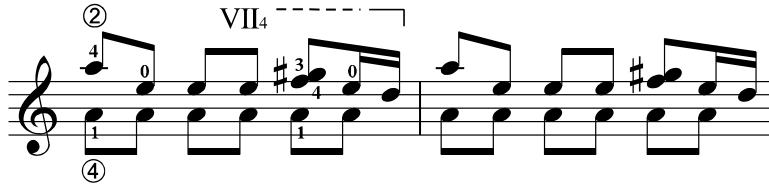


Figure 19: *Fugue* mm. 82 and 83.

Measures 86-135 recall material from the opening portions of the fugue. This is not an exact return, because some of the episodic passages are omitted. However, the portions that return remain intact, and therefore the same fingering solutions can be used. A few minor differences exist where previously unconnected sections are merged.

CHAPTER 4

DESCRIPTION OF THE WORK

The *Prelude and Fugue in A Minor* by Miloslav Gajdoš follows the traditional plan of a prelude paired with a fugue in the same key. Typically, the two do not share thematic material, but rather the prelude is itself complete and in a character that complements the fugue. In the work at hand the two are contrasting, the *Prelude* having lyrical character created by flowing sixteenths in common time, and the *Fugue* is in a quicker triple meter, with articulated eighth notes.

Early preludes for fretted, plucked-string instruments were often written in keys that placed tonic and dominant pitches on open strings to allow for expedient tuning.³⁴ Modern players do not need to change tuning quickly and discreetly during a work, but the open tonic and dominant notes still play a role in compositional decisions – and also when one must choose an appropriate key for a transcription. The open A string is used four times near the beginning of the *Prelude*, and open E notes are prominent toward the end. As the tonic and dominant of A minor, these open notes allow for a satisfying use of the lower range whether the piece is played on the guitar or on the double bass. The open tonic and dominant strings play a role in the *Fugue* as well, occurring in statements of the subject in the lower register as well as in instances of strong dominant to tonic root movement.

³⁴ Ledbetter and Ferguson, “Prelude,” *Grove Music Online*, *Oxford Music Online*.

The *Prelude*

As preludes often do, this one has an improvised quality and is based on a single figure. The fabric of the *Prelude* is made up of variations of the rhythm presented in the opening measures, and one result is that it consists almost entirely of flowing, legato sixteenth notes in *Moderato* tempo. Ties are constantly shifted as a means of creating rhythmic variations of the opening figure and contribute to the meandering character of the piece. In particular, the recurring rhythm of a tie crossing beat two unifies the *Prelude*. Of twenty-three measures total, all but four contain ties into beat two or beat four. There are no ties across bar lines, and so every downbeat has an impulse, and rhythmic flexibility is created only within measures.

As is true of many of the preludes by J. S. Bach, this one divides into three parts: introduction, body, and closing. The introduction, mm. 1-5, firmly establishes A minor. It is entirely diatonic in that key, with a G-natural adding a hint of descending melodic minor in m. 2. The long notes on the downbeats of mm. 1-4 suggest tonic and dominant harmonies. The introduction comes to a substantial end in m. 5, where the melodic closing figure, scale degrees three, two, and one, is sounded twice. The figure first appears in the upper octave, C5, B4, and A4, then in the lower octave, C4, B3, and A3, with a *ritardando* that adds emphasis. This opening phrase defines the tonal space of the work, beginning on the middle A4, reaching up an octave to A5 in measure 2, then dipping to the low-octave A3 in m. 5.

Until the closing in m. 5, every measure begins with a quarter note tied to a sixteenth, followed by groups of legato sixteenths, each group beginning on the second sixteenth of the beat. The use of ties that obscure the beat or create melodic ideas that

begin mid-beat continues throughout the *Prelude*. For the most part, a strong definition of the beat is avoided by the flowing sixteenth notes, and variety is achieved through alterations in their groupings and their combination with eighth notes. The downbeat is never itself obscured by a tie, and the rhythmic values longer than a sixteenth tend to begin on downbeats. The consistency of defined downbeats contrasts with the free-flowing figures within the measures. An improvisatory quality is created by the persistent variation of a single figuration.

A bit of ornamentation is added to the mostly sixteenth-note rhythm of the *Prelude* by a thirty-second-note figure that sporadically occurs. These thirty-second notes first appear in the introduction. One pair of thirty-second notes in m. 3 becomes two pairs in m. 4, creating more motion just before the pause in m. 5.

The first five measures of the *Prelude* are a statement of the basic material. The cadence in m. 5 separates this expository beginning from the developmental body, mm. 6-14. This new section promptly introduces a new rhythm, initiated on beats one and three, of two sixteenths and an eighth tied into the next beat. The new rhythm creates pauses and gentle syncopations that disrupt the sixteenth-note groupings of the introduction. The rhythm appears twice in mm. 6 and 7, but starting in m. 8 only the downbeat has the slower rhythm. The rhythm in the remainder of the body, mm. 8-14, is reminiscent of the rhythm in the introduction, with beats two, three, and four containing legato sixteenth notes. The new rhythm from m. 6 appears later only once, in m. 15, and is therefore only a short deviation that helps to initiate the body of the *Prelude*. A few chromatic notes appear in the beginning of the body, creating tonal as well as rhythmic

change. The scale patterns of C#, D, E, and F, and descending D, C-natural, Bb, and A suggest D minor, but this key is not fully established.

The loosely sequential digression of mm. 6-8 is followed by a return to the pitch material of A minor in m. 9. This tonality is reinforced by outlines of the dominant harmony in mm. 9 and 10 and the tonic in m. 11. Beginning with m. 12, measures of stepwise motion alternate with outlines of the V⁷ chord and the vii^{o7} chord. The emphasis on the dominant harmony is the beginning of the end for this *Prelude*, which closes on the dominant in preparation for the A-minor subject at the start of the *Fugue*.

In m. 14, the end of the body, an arpeggiated vii^{o7} chord stops with a fermata on B5. This pause emphasizes the second scale degree of A minor, and it forecasts the final sonority of the *Prelude*, which has a B4 on top. The expectation for this second scale degree to resolve down to the first is satisfied by the A4 at the start of the *Fugue* subject. A gradual descent connects the B5 in m. 14 to the B4 at the end of the *Prelude*. The descent begins with a stepwise sequence in m. 15 and continues with the fermata on D5 in m. 18, a pause in the descent, which continues to C5 on the downbeat of m. 20 and to B4 on the downbeat of m. 21. This B4 is transferred down an octave to B3 at the end of that measure, but the line quickly ascends to finish on B4 in m. 23.

The chords being outlined from m. 16 on contribute to the ending of the *Prelude* as a large half cadence. A vii^{o7} chord is outlined in mm. 16-18, a German augmented-sixth chord in mm. 19 and 20, and a V chord on the downbeat of m. 21. The final two chords presented in the *Prelude* are a German sixth in m. 22, and a V chord without a third in the final measure. The new dotted-eighth-sixteenth rhythm in mm. 20 and 22 slows the pace for this open-ended conclusion of the *Prelude*.

The *Fugue*

The subject of the *Fugue in A Minor* enters after a pause. It immediately contrasts with the *Prelude*, made up of articulated eighth notes and dividing into several melodic and rhythmic figures that will be elaborated on later in the episodes. It is a long subject, and is almost exclusively diatonic. The key of A minor is established quickly: the first measure outlines a tonic chord by emphasizing the pitches A and C, the second measure emphasizes pitches of a dominant seventh chord, and the third returns to the pitches of the A-minor tonic triad. There are two melodic descents after this beginning. The first occurs after a leap up to F4 and moves gradually down to G#3 in mm. 3-6. The second descent, also F4 to G#3, happens more directly in mm. 6 and 7. The leading tone G# at the bottom of the first descent is left hanging, but the second descent returns to it at the end of m. 7 and it resolves upward to A, closing the subject. The rhythm of the subject does not emphasize the downbeats, but rather it plays against the triple meter by stressing beat three.

The exposition of this fugue, mm. 1-21, follows the convention of subject entries in the tonic, dominant, and again in the tonic. The opening subject, mm. 1-8, is transposed up a fifth to E minor in mm. 8-15, with an accompanying line added below. The subject begins again in A minor in m. 15, at the original pitch level. This entry is accompanied by an added line above, then below, implying three voices. The end of the E-minor statement of the subject, m. 14, is altered from F#, E, D#, E to F-natural, E, D#, E. This change reframes the closing E so that it sounds again like the fifth scale degree of A minor rather than the tonic of E minor, and it connects directly to the A-minor beginning of the subject that follows. The ending A of the third entry, m. 22, is displaced

down an octave so that the start of the first episode can begin with a leap back to the upper A.

The first episode, mm. 22-33, starts with an elaboration of the rhythm eighth-two sixteenths, which occurs four times in the subject, here expanded into larger groups of sixteenth notes. In the first part of the episode, a one-measure ascending figure spanning a sixth is reiterated starting on different pitches. The first version, mm. 22-23, rises a sixth from A3 to F4, the same interval from the start of the fugue subject on A3 to its two peaks on F4. In the episode, this rising-sixth figure is arranged in sequential fashion, with the starting notes alternating fifth down, fourth up. As the sequence moves through different parts of the diatonic scale its pattern of whole and half steps changes with each transposition.

The sequence is altered in mm. 28-30. Each member is now a descending figure in sixteenths that spans a minor sixth. The first one descends from F to A, the second from B \flat to D, and the third from E to G \sharp . The rhythm slows to eighth notes on the downbeat of m. 30 to prepare for another appearance of the subject. Also in preparation, from m. 30 to the downbeat of m. 33, there is an overall descent from F4 to A3, reminiscent of the end of the *Fugue* subject. From m. 32 to the downbeat of m. 33, the bottom voice firmly presents scale degrees one, four, five, and one, closing in A minor as the subject returns. The upper voice simultaneously regains the G \sharp that was reiterated since m. 30 and resolves it to A.

The first re-entry of the subject occurs in A minor in mm. 33-38, this time down an octave from its first statement. Some counterpoint is included above the subject, adding some richness. Only the first six measures appear here, however, as its ending is

replaced with a cadence formula that suggests deceptive resolution to the VI chord of A minor on the downbeat of m. 39, followed by a perfect authentic cadence on the downbeat of m. 40.

After this reminder of the subject and the cadential affirmation of A minor, a bridge prepares for a D-minor appearance of the first part of the subject. This bridge, mm. 40-43, begins with an altered version of the head motive in which the pitches A, B, and C, appear as A, B, and C#. This new variant introduces the leading tone of D minor. The C# is a new and surprising change that should be emphasized by the performer. The variant of the head motive in mm. 40-41 outlines V and i in D minor. It is then transposed up a fourth, emphasizing the subdominant chord of D minor, just before the head of the subject reappears, starting on D, in m. 43. This partial subject breaks off with the F4 on the downbeat of m. 45, but, as in the full subject, what follows makes a descent from F4.

A brief sequential bridge in mm. 45-48 connects in m. 49 to another partial return of the subject, again in A minor. In a new continuation from the head of the subject, the stepwise descent from F4 to G#3 in the subject takes place in the upper voice of mm. 51-55. The note F4 sounds twice in m. 51, E4 three times in m. 52, and then D4 three times in m. 53; these repeated notes are accompanied by counterpoint that recalls the head of the subject. Measure 54 continues the descent, with C4, B3, and A3 occurring in succession, followed by G#3 on the downbeat of m. 55. Descending sixteenths in m. 55 connect F3 with G#2, as in the second, shorter descent at the end of the subject. This subject re-entry is the same length as the original, but with a new version of the tail.

The second episode, mm. 56-86, is nearly three times longer than the first. The first three measures return to the eighth-note rhythm and develop the stepwise rising third

motive, A B C, from the start of the subject. This trichord is in the last three eighth notes of each measure, B C D, C D E, and D E F, which also rise in a trichord evident in their ending notes D4, E4, and F4. The F4 to G#3 span is recalled in m. 59 in a sixteenth-note figure, followed by a return to eighth notes. The episode then begins to develop motives from the subject: m. 60 recalls the shape and rhythm of m. 2; mm. 61-64 combine the leap down/leap up shape of m. 2 with the four-note step descents from mm. 5, 6, and 7. Measures 65-67 exaggerate the leap down/leap up shape, and the rhythm accelerates to sixteenths. The repeated notes in this new sixteenth-note figure are reminiscent of those in the subject, and this new figure is the most vigorous of the episode.

In m. 68 the head of the subject reappears. While the episode and this head motive are diatonic in A minor, the continuation introduces a chromatically descending line for the first time in the fugue. This chromaticism is a short-term deviation from the A-minor tonality and introduces a greater assortment of pitches. The line goes from A to G# to G-natural in mm. 68-69, then m. 70 is down a step to F# and F-natural. At the end of m. 71, the chromatic descent continues from F down to C. From the C, the descent re-focuses A minor with C, B, and A, then G# and A.

This two-measure restoration of A minor, mm. 73-74, sets up another return of the head motive, this one beginning low, on the open string A2, then expanding upward to B3, C4, and D4. Although there are no dynamics in the score, this return of the head motive after a chromatic segment and with the thickest texture in the piece – big, punching chords – should be played as the loudest, most climactic part of the fugue. In mm. 77-85, repeated eighth notes are prevalent, and especially repetitions of the pitch A. These repetitions of A disguise the return of the subject in m. 86.

The subject re-entry at m. 86 is actually the beginning of a return of the entire exposition, unaltered. Following the extensive and developmental episode 2, this return creates an overall ABA structure. The third subject entry, in mm. 100-107, is followed immediately by the bigger version of the subject that had been presented in the lower voice in mm. 34-40, extending the three entries of the exposition to four for this return, with the last being the grandest.

When the exposition's recall is completed, Gajdoš retrieves the episode that had prepared it. Measures 65-85 are restated identically in mm. 114-134. The passage begins with the digressions of the accelerated, repeated sixteenth-note figure and the chromatic line that obscures A minor. Measure 122, containing a restatement of m. 73, re-establishes A minor. This final assertion of the key is supported further by reiterations of the head motive of the subject. The low Es in mm. 128-130 followed by the repeated As in mm. 131-134 create a grand dominant-to-tonic close. Having originally been used by Gajdoš to digress from and return to A minor in preparation for a return of the original subject, the episode is re-purposed in mm. 114-135 to close the fugue.

Although the musical figures of the *Prelude and Fugue in A Minor* were originally conceived on the double bass, they transfer well to the guitar. The double bass, unlike the guitar, is capable of heartily sustaining the long notes in the *Prelude*, but a slightly quicker tempo will preserve their effect despite the natural decay of the guitar's sounds. Care must be taken to ensure that the lyrical character of the *Prelude* is conveyed through proper legato technique, and it is recommended that the guitarist follow the suggested fingerings and techniques described in Chapter Three on the transcription process. The articulated eighth notes of the *Fugue* sound very idiomatic on the guitar, and

the added voices occurring throughout are similar to those found in much of the guitar repertoire, including other transcriptions. Generally, the double bass is capable of a much larger range of dynamics, articulations, and nuancing of sustained pitches than is the guitar. Nonetheless, a thoughtful guitarist can produce a musically satisfying performance that will be more subtle and intimate than the original.

CHAPTER 5

OTHER PERFORMANCE CONSIDERATIONS

Dampening of Strings

As with many pieces played on the guitar, care must be taken to ensure that notes do not sustain past their needed duration, especially in cases where these notes no longer fit into the surrounding harmony. This problem most often occurs where open bass notes are played, but it can happen in a variety of situations. Allowing these notes to continue ringing can muddy the overall sound and effect of the gesture, and in the worst cases they create undesired dissonance. For the clearest presentation of counterpoint, the guitarist should consider each section to make sure that notes do not continue past their indicated rhythmic values. There are a few places in the *Fugue* where attention to this detail is especially important or difficult.

The first example is in mm. 44 and 45 during a partial appearance of the subject in D minor. A C# is present here, helping to establish the D-minor tonality, and strengthening it further is an open-string root movement from A to D. To make this root movement as clear as possible, it is necessary to mute these open strings with the thumb of the right hand or the second finger of the left hand after they have been allowed to vibrate for their intended durations of quarter note and eighth note respectively.

A similar situation presents itself in mm. 50 and 51. Four open bass notes are played in succession, all defining different harmonies. These notes must not be allowed to ring longer than their written durations. Because these notes all fall on open strings, it can be tempting to allow them to continue ringing while playing the subsequent notes. By stopping each note at the appropriate time, a much clearer presentation of the musical

idea is produced. Given the quarter-note rhythm of this instance, the right-hand thumb is the most convenient way to mute these strings by placing it immediately after the subsequent note is played. This skill can be applied in a variety of situations and is an important one for solo guitarists to acquire.

The open-string 5-1 movement between mm. 76 and 77 is another example where string muting is necessary to create the clearest possible representation of the musical idea. This is a moment of thicker texture, likely added by the composer to enhance the intensity of the retransition back to the exposition of the *Fugue*. A clear change in harmony takes place from V^7 to i . It is recommended that the performer immediately mute the low E string after playing the A on the downbeat of m. 77, making this harmonic change clear and crisp.

Recommended Tempos

The composer gives tempo indications for each of the movements, *Moderato* for the *Prelude*, and *Allegro moderato* for the *Fugue*. These have been reprinted in the guitar transcription and are found to be appropriate for this instrument. Each individual player of this piece will no doubt find a preferred precise tempo for each movement. The *Prelude* allows for some interpretive rubato, but overall an average tempo of 95 beats per minute (bpm) for the eighth note has been found by the author to allow for a comfortable but expressive performance. The *Fugue* should be quicker and more articulated. A more precise tempo of 112 bpm for the quarter note is a comfortable but challenging tempo.

Articulation

Articulation is an important fundamental musical concept that the guitarist, or any musician, should explore to nurture their goal of an expressive performance. Articulation

is of particular importance in the present work for creating contrast between the legato *Prelude* and the more rhythmic *Fugue*, and to unify some of the motivic development within the *Fugue*. The initial repeated notes of the subject should be well articulated to help create this contrast, and also to clearly define them. The subject's emphasis on beat three can be brought out using articulation, making the obscured downbeats within the subject easier to convey. Articulation can also help the player to further shape the various gestures that occur throughout the *Fugue*. For example, the melodic descents of the tail of the subject can be played more legato to contrast with the repeated notes of the head.

Another important consideration for articulation is the location of “attractions” within the musical gestures. An attraction is the tendency for certain notes to be more closely associated with, or grouped with, other notes that are played immediately before or after.³⁵ Good articulation can enhance these musical groupings and gestures, while bad articulation can disrupt them and create unwanted detachments. This concept was mentioned in Chapter Three in a discussion of left-hand shifts in the first episode of the *Fugue*. Shorter notes are typically attracted to notes of longer duration that occur right after them. Therefore, the performer should avoid detaching these notes. If the first three notes of the subject, for example, are separated, the following eighth/two sixteenths/eighth figure would sound strange if they were not well connected or even subtly grouped together. Many such examples can be found throughout the *Fugue*, and the performer should carefully consider the appropriate articulation for each musical idea presented.

³⁵ Aaron Shearer, *Learning the Classic Guitar: Part 3* (Fenton, MO: Mel Bay, 2011), 18-22.

The melodic and harmonic shape and context of the musical line should also play a role in decisions made about articulation. For example, a performer should avoid detaching leading tones. The G# resolution to A that first occurs in the subject in mm. 7 and 8 should not be detached. This G# wants to resolve to A, but the resolution is withheld the first few times it is presented. Therefore, when the resolution finally does happen, it should be connected. While this connection is easy in the first statement of the subject, later statements include other voices that make a smooth leading-tone resolution more difficult. Measures 76 through 77 present a prime example of this added difficulty. The fingering presented here is designed to make this connection easier, but the resolution can become easily lost in the thick texture of this section. The melodic exploration of the first episode should certainly be played legato, as well as the falling thirds of the second episode. The chromatic notes in the final section of the second episode, mm. 68-72, should also be played legato.

These techniques and musical conventions can aid in producing a cleaner and more musically convincing performance, not only of this work, but of any piece that a guitarist may choose to learn. When learning to perform each gesture and section in the *Prelude and Fugue in A Minor*, a guitarist should listen carefully to each phrase to ensure its clarity and proper articulation.

CHAPTER 6

CONCLUSION

The *Prelude and Fugue in A Minor* by Miloslav Gajdoš has been introduced to guitarists through a biographical sketch of the composer, an account of technical solutions needed for its transcription, and a description of the work. A comprehensive biography of Miloslav Gajdoš was not available before this paper. Through interviews and other research, the life, musical philosophies, and accomplishments of the composer have been revealed. Other performance suggestions are made to help connect some of the technical and analytical recommendations to the overall musical interpretation. Although originally written for the double bass, the piece adapts well to the guitar and is an appealing work that is a welcome addition to the repertoire of the guitar. The complete transcription of the *Prelude and Fugue in A Minor* is included in Appendix C.

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APPENDIX A

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FUGUE IN A MINOR

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March 6, 2017

David Heyes
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01963 370051

Mr. Heyes,

I am currently working on a project involving a piece of music that your publishing company lists within its catalog. My project involves creating a guitar edition of the *Prelude and Fugue in A minor* by Miloslav Gajdoš. Since you are the owner of the copyright of this piece, I would like to formally ask for your permission to include my guitar transcription in its entirety in an appendix or as a chapter within the final document that will be published on ProQuest Dissertation and Theses. I will not reproduce any part of the original edition for double bass.

I am required to obtain written permission from you and to include this in the final document. Please feel free to sign and return this letter as a scanned document, or create your own letter. As requested, I will also be sure to list the original details of the publication as well as the contact information for Recital Music, including the website, email, and physical address.

By signing below, you are giving me permission to include the complete guitar transcription of *Prelude and Fugue in A minor* by Miloslav Gajdoš in my final DMA thesis:

Sincerely yours,


Aaron Prillaman



APPENDIX B

IRB LETTER OF APPROVAL



NOT HUMAN SUBJECTS RESEARCH DETERMINATION

[Frank Koonce](#)
[Music, School of](#)

480/965-5140

Frank.Koonce@asu.edu

Dear [Frank Koonce](#):

On 9/28/2016 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Prelude and Fugue in A minor by Miloslav Gajdoš (b. 1948) Guitar Transcription and Performance Guide
Investigator:	Frank Koonce
IRB ID:	STUDY00004592
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> • Protocol Social Behavioral Gajdos Interview, Category: IRB Protocol; • Research Proposal Gajdos, Category: Other (to reflect anything not captured above); • Short Consent Form Gajdos study.pdf, Category: Consent Form; • Gajdos Interview Questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);

The IRB determined that the proposed activity is not research involving human subjects as defined by DHHS and FDA regulations.

IRB review and approval by Arizona State University is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether the activities would change the determination, contact the IRB at research.integrity@asu.edu to determine the next steps.

Sincerely,

IRB Administrator

cc: Aaron Prillaman

APPENDIX C

FULL TRANSCRIPTION OF *PRELUDE AND FUGUE IN A MINOR*

A composition for solo double bass written by Miloslav Gajdoš

Complete Guitar Transcription Appearing Courtesy of

Recital Music:

<http://www.recitalmusic.net>

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Templecombe
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UK
01963 370051

doublebass@tiscali.co.uk

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Prelude and Fugue in A Minor

I. Prelude

Edited for Guitar by Aaron Prillaman

Miloslav Gajdoš

Moderato

f

4

Rit. A tempo

7

10

f

13

mf

16

Sostenuto

19

21

2. Fugue

Allegro Moderato

mf

6

11

16

21

25

29

34

39

IV₃

VII₃

I₃

III₃

①

②

Detailed description: This is a musical score for a piece titled "2. Fugue". The tempo is "Allegro Moderato" and the dynamic is "mf". The music is written in 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several fingering numbers (1-4) and articulation marks (accents, slurs) throughout. Specific chord voicings are labeled: IV₃ at measure 11, VII₃ at measure 6, I₃ at measure 16, and III₃ at measure 39. There are also two circled numbers, ① and ②, indicating specific fingering or articulation points. The score ends with a double bar line at the end of the ninth staff.

44

48

53

58

63

67

72

77

83

88

The musical score consists of ten staves of music, each beginning with a measure number. The notation includes various fret numbers (e.g., 0, 1, 2, 3, 4), accidentals (sharps and naturals), and performance markings such as slurs, ties, and dynamic markings. Specific markings include I_4 above the 63rd measure, V_3 above the 67th measure, V_3 above the 77th measure, VII_5 above the 77th and 78th measures, VII_4 above the 79th measure, and circled numbers 1, 2, 3, and 4 scattered throughout the score.

93 VII_3

98 IV_4

103 I_3

108

113 I_4

117 V_3

122

127 V_3 VII_5 VII_5

131 VII_4 $Rit.$

BIOGRAPHICAL SKETCH

Aaron Prillaman was born in Fayetteville, NC, on August 9, 1982. After graduating from Terry Sanford High School in 2001, he attended Appalachian State University in Boone, North Carolina. He studied guitar with Dr. Douglas James and graduated with a degree in guitar performance in 2005. In August of 2005, Aaron began graduate study at East Carolina University in Greeneville, North Carolina. As a graduate teaching assistant to Dr. Elliot Frank, he taught class guitar and private guitar lessons, and served as a music theory tutor. Aaron was admitted to the Graduate College at Arizona State University in August of 2008, where he studied with Professor Frank Koonce in pursuit of a Doctorate of Musical Arts degree in guitar performance. As a guitarist Aaron has performed many solo recitals and with chamber music groups.