



Johann Sebastian Bach's Prelude Score Study- BWV 998 Works

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Abstract: Researchers compared the Prelude BWV 998 by Johann Sebastian Bach, the transcriptions of Andres Segovia and Frederick Zigante. The background is to increase the understanding of the general public, especially players and music students with major guitar instruments, about how to interpret Baroque music correctly, because this composition was originally not for the guitar instrument but the lute. The method that researchers use is a qualitative method because it does not use numbers in this research process. The object of this research is Prelude is the opening composition of Prelude-Fuga-Allegro BWV 998 which was transcribed into guitar score by Andres Segovia and Frederick Zigante. Data collection was carried out by means of documentation and observation. The results of this research show that there are several differences in transcription including; playing techniques, such as the use of legato, finger positions, especially the left hand, interpretation signs, and different strings for the same note. This difference in transcription will greatly influence the guitar player's playing because it is adapted to the transcription style, thereby changing the character of the original composition.

Keywords: Prelude BWV 998, JS Bach, Andres Segovia, Frederic Zigante

1. INTRODUCTION

Prelude is the opening composition in a collection of instrumental compositions (Ammer, 323). Meanwhile, inside *The Concise Oxford Dictionary of Music* written by Michael Kennedy mentioned, the prelude is a musical composition that begins the next composition, for example preceding a fugue, as a composition of the first part of a suite, orchestra, introduction to an opera. Also a short composition that stands alone, such as works by Chopin, Rachmaninov, Debussy (Kennedy, 1710). The prelude that the author will discuss is the first movement, namely *Prelude* from the composition collection: *Prelude – Fuga – Allegro BWV 998* which was composed by Johann Sebastian Bach, hereafter it will be written as JS Bach or simply Bach, for the Lute instrument, in Eb Major tonality.

The author is interested in analyzing *Prelude BWV 998* this, because: 1) According to Scott Workman in his article entitled *JS Bach's Lute Suite BWV 1006a: A Study in Transcription* published in the journal Vol. 1 (2014): Graduate Research Journal This work was composed for the lute or harpsichord instrument. 2) This Prelude is one of the favorite works so many guitar players transcribe it for guitar, including: Andres Segovia, Frederick Zigante, Franck Koonce, Richard F. Sayage, Jean-Francois Delcamp, Daniel Lippel, Lily Afshar, Ruggero Chiesa, Renato Belluci, Jonty Dawson (6th string on E). Andres Segovia transcribed this Prelude for guitar in 1935 published by the publisher Schott Music, unfortunately in this edition Segovia did not make a transcription of the Allegro, only the Prelude and Fuga. Meanwhile, Frederick Zigante in his book *Complete lute music Transcription for guitar by Frederic Zigante*, is a collection of



Bach compositions transcribed for guitar, one of which is the Prelude, Fuga, and Allegro BWV 998.

The author's background for analyzing the composition which is a transcription of the two guitarists is because Andres Segovia is a direct student of Francisco Tarrega, a guitarist from Spain who carried out the first transcription of this work. Meanwhile, Zigante is a music doctor who has published many books and transcribed non-guitar compositions into guitar instruments.

Wildany Mafazatin Nailiyah in her article in the journal Virtuoso Vol. 1 No. November 1 2018, entitled "Analysis of Baroque Music Interpretation in the song Prelude from Suite No.1 for Violoncello", states that there are no special rules regarding the tempo of the Prelude. The interpretation of the Prelude can be soft, rough, augmentation and reduction of notes, and more, or in other words as long as it can be played comfortably and sounds beautiful. However, in general the prelude has a relatively slow to moderate tempo. The Prelude from JS Bach's BWV 998 tends to use a tempo range of between 65 and 80 bpm (beats per minute). This means that the appropriate tempo is from *adagio* to *andante*. At this tempo, sixteenth note values, *arpeggios*, and many pedal points that appear in the piece of music can be played optimally. This has been proven by several guitar players, including; Andres Segovia, David Russel, Julian Bream, John Williams, Ana Vidovic, Ian Watts, Frederick Zigante, Manuel Barrueco, and many other guitarists, use a tempo between *adagio* to *andante* in playing the Prelude, even though it is not written in the musical text.

Meanwhile, Renato Bellucci, a guitar educator, in one of his articles stated, "Baroque music, and especially with Bach's music, the opening phrase should be as direct and clear as possible, meaning no *vibrato*, no *tenuto*, no "effect" of any kind. Just convey the main idea of the music as clearly as possible. To produce this, Bellucci uses his finger (ring finger) repeatedly to even out the sound maximally. Bach was the greatest master of musical phraseology ever. He can outline short melodies of 5-7 notes or outline complex multi-part melodies. Use open strings to your advantage (easier switching) so that the position of your left finger can change quickly and more easily. You will use these technical resources extensively in BWV 998" (Bellucci).

Mathias Lang in his dissertation stated that the guitar is an instrument that is between the harpsichord and the violin in terms of playing possibilities. The guitar is a melodic and harmonious instrument at the same time, and has the potential for diverse dynamic expression. Like violinists, guitar players can use different fingerings and strings for the same melody, to produce a variety of timbres and aesthetic nuances. The guitar is a stringed musical instrument with a hollow resonance chamber at the front of the guitar body, gently curved sides at the waist, a flat or slightly curved back, and a fingerboard that uses frets (Randell, 275).

2. METHODS

This research uses a qualitative research method with a descriptive approach, because research variables are objects that do not need to use statistical measurements and processes. According to Sugiyono (2020), research methods are a scientific way to obtain data/information as it is and not as it should be with certain goals and uses. Meanwhile, according to Eko Murdiyanto (2020), qualitative research is a type of research that produces interesting discoveries. cannot be achieved using statistical

procedures or by other means of quantification. Adhi Kusumastuti in his book *Research Methods* states that data in qualitative research is descriptive, not numerical. Qualitative data cannot be measured and calculated accurately, and is generally expressed in words and not numbers. Therefore, this type of data is descriptive (Kusumastuti: 30). In this research method, the researcher acts as the key instrument, while data collection techniques are carried out using documentation methods and playing participation from several guitarists via social media, data analysis is inductive, and qualitative research results emphasize meaning.

The aim of this research is to compare and describe the transcription of the Prelude song from Prelude – Fuga – Allegro BWV 998 for the Lute instrument, by Johann Sebastian Bach which was transcribed for guitar instruments by Andres Segovia and Frederick Zigante. The data analyzed is the Prelude sheet music from Johann Sebastian Bach's Prelude – Fuga – Allegro BWV 998. The primary data for this research is the music text or score from the Prelude, supported by several external data in the form of performance videos from several guitar players, books and scientific articles.

Data collection was carried out using observation and documentation methods. Observations are carried out by directly observing the research object, namely *Prelude* from the composition collection: *Prelude – Fuga – Allegro BWV 998* by JS Bach. Documentation in the form of sheet music and videos of compositions *Prelude* from the composition collection: *Prelude – Fuga – Allegro BWV 998* works of JS Bach, transcriptions by Andres Segovia and Frederick Zigante.

The researchers carried out data analysis using three components, namely: data reduction, data presentation and data conclusion (conclusion drawing or verification). The research data obtained was obtained through data collection techniques in various forms, including video recordings and scores.

3. RESULTS AND DISCUSSION

3.1 Results

This composition is structurally a theme with variations. Variations that appear include; tonality, processing of motifs in ascending or descending sequences, inversion, repetition. In addition, this composition uses several pedal notes on the *tonica*, several memorable bass lines that are repeated with slight variations to accommodate the given key (bass lines in measures 4-5 are repeated in measures 17-18, 23-25, 36-38 ; and the bass line in measures 11-13 is repeated with slight variations in measures 30-33).

The main theme or idea appears in bars 1-5 (D Major), 6-8 (A Major), 14-18 (b minor), 25-27 (G Major), and 42-44 (D Major), with a Coda in bars 45-48 in the tonic key. The cadences that appear are: 1-6 (IAC), 6-11 (IAC), 11-14 (IAC), 14-19 (IAC), 19-25 (IAC), 25-30 (IAC), 30-33 (HC), 33-38 (IAC), 38-42 (PAC), 42-48 (IAC with a 4-3 suspension).

Table 1. Structural analysis of Prelude BWV 998

| Measures | Tonality | Cadences | Part |
|----------|----------|-----------------------------|------------------------|
| 1 – 5 | D Major | Imperfect Authentic Cadence | Main Theme |
| 6 – 8 | A Major | Imperfect Authentic Cadence | Main Theme Modulation |
| 14 – 18 | b minor | Imperfect Authentic Cadence | MT in relatively minor |
| 18 – 25 | | Imperfect Authentic Cadence | Modulation runs |
| 25 – 27 | G Major | Imperfect Authentic Cadence | Main Theme Modulation |

| | | | |
|---------|---------|---------------------------|--------------------|
| 27 – 42 | | Perfect Authentic Cadence | Motive Development |
| 42 – 44 | D Major | | Main Theme |
| 45 – 48 | D Major | IAC with suspension | Coda |

Prelude BWV 998, transcriptions according to Zigante and Segovia have the same number of bars of 48. The main motif of this prelude is in bar 1 which is then processed in various motif development techniques, including: ascending and descending sequences, expansion or narrowing of intervals, inversion, while string 6 is on tuning in D, transcription according to Zigante and Bach. The following is a comparison of notation in bars 1-2 according to Zigante and JS Bach:



Figure 1. Transcribed by Segovia. Bars 1-2.



Figure 2. Transcribed by Zigante. Bars 1-2.

Bar 1, Segovia and Zigante use left hand fingering and use the same strings. the difference is that the notes on the 2nd and 3rd beats, where the notes in the Segovia transcription use slurs, while the transcription according to Zigante without slurs. The sound effects of the two techniques are very different, if you use a slur then the sound effect gives the impression of being flexible, connected, this technique is also known as a pull off because the second tone is lower than the first tone (Jubing, 99), also the dynamics of the second tone will weaker than the first note. Meanwhile, if the second note is plucked, both the first and second notes both have the same loud tone quality, unless there are different dynamic signs. Another difference is that the dynamics sign is not written in the Zigante transcription, while in Segovia there is a dynamics sign, namely *p* (*piano*), which means the notes marked with this sign are played softly.

Bar 2 beats 2-3 and 7-8, Segovia's transcription uses the slur technique, while Zigante's transcription does not, apart from that there are also differences in the fingering of the left hand and the use of strings. Tap 10-12 Segovia transcriptions use the same strings, namely strings and there is a movement of the frets using one finger, the effect is that the note that sounds will appear to be a *glissando*, even though the score does not contain that indication. Bars 3-4 also have some differences in transcription between Segovia and Zigante, as seen in the following notation;



Figure 3. Transcribed by Segovia. Bars 3-4.



Figure 4. Transcribed by Zigante. Bars 3-4.

Some differences in this measure include: the use of the fingers of the left hand and signs of musical expression. Bar 3 beats 1-6, in the Segovia transcription there is a legato technique (beats 2-3 and 7-8), while in the Zigante transcription there is none. Apart from that, the fingering on the left hand is also different, this is due to the use of different strings for the same note. Bar 4 of the transcription between Segovia and Zigante is almost the same, significant differences are found in beats 1-3. Transcription according to Segovia tap 2-3 there is a hammer on technique, namely the technique of playing the guitar to sound the 2nd note by hitting the same string for the note above it, or different for the note below it, so that the quality of the sound produced will be different, while Zigante all notes are sounded by plucking.

The differences in bars 5-6 that appear include: *legato* in bars 5 beats; 2-3, 8-9, 10-11 (Segovia), while in the same bars in the Zigante transcription there are none. A contrasting difference occurs in measure 6. Segovia uses V position while Zigante uses $\frac{1}{2}$ II position, so this makes the choice of strings and the position of the fingers of the left hand very different. Some of the differences that occur include: the C# note in Segovia's transcription uses strings ③ while Zigante strings ②, so that the quality of the resulting tone is clearly different. Segovia still uses *legato*, namely on beats 2-3, 5-6; transcription according to Zigante does not exist.



Figure 5. Transcribed by Segovia. Bars 5-6.



Figure 6. Transcribed by Zigante. Bars 5-6.

Here are some differences that appear in bars 7-8; including:



Figure 7. Transcribed by Segovia. Bars 7-8.



Figure 8. Transcribed by Zigante. Bars 7-8.

Bar 7, Segovia focuses on the use of strings ③ and minimizing the use of open strings, this is done to maintain the stability of the sound color, because it requires good right finger technique to produce the same tone color when plucking an open string with a string that is pressed on the fret. In the same measure Zigante uses open strings on the strings ②, the challenge is that the player must be able to present the same tone color on different strings, apart from that, another difference is the use of slurs in the Segovia transcription, whereas the Zigante does not. Bar 8 doesn't have many differences, except for beats 2-3 and 10-11; Segovia's transcription uses legato while Zigante's does not.

Bar 9 of Segovia's transcription uses slurs on beats 1-2, 4-5, 10-11; while Zigante is on tap4-5. Bar 10 shows similarities in the use of the strings and fingers of the left hand. In writing the notation there are differences, namely taps 1-2, 4-5, 10-11 using slurs (Segovia), the slurs in Zigante are taps 4-5. One of the contrasts is in writing the right-hand finger symbols, where Segovia writes almost every new position, while Zigante has no additional information.



Figure 9. Transcribed by Segovia. Bars 9-10.



Figure 10. Transcribed by Zigante. Bars 9-10.

Bars 11-13, beat 1, process the main motif in the descending sequence. Segovia consistently uses slurs on beats 2-3, 5-6, 11-12; while in Zigante transcription there is none at all. The similarities in this measure occur in the notation of the bass notes, in terms of note value and position of the fingers of the left hand.



Figure 11. Transcribed by Segovia. Bars 11-13.



Figure 12. Transcribed by Zigante. Bars 11-13.



Figure 17. Transcribed by Segovia. Bars 19-21.



Figure 18. Transcribed by Zigante. Bars 19-21.

Bar 20, beats 1-3, there are differences in the position of the left hand and the use of strings, namely notes D#-B, Segovia uses the same strings, namely ② using the pull off (slur) technique from one note to another lower note. Pulling off is a difficult technique and requires continuous practice to get it right, because for the second note, if you pull too hard it will result in a different dynamic quality and sound color from the first note. Meanwhile, Zigante notes D#-B use different strings, namely strings ② and strings ①, and played by plucking.

Bar 22 uses a different left-hand position, where Segovia uses ½ bar on frets II and III, while Zigante uses different strings for the same note, namely C# and A, namely C# ② and the note A uses strings ③. The next difference is that in Segovia's transcription, beats 4-6 and 8-9 use the *legato* hammer on technique, while in one full bar Zigante doesn't use *legato* at all. In this measure, Segovia writes the left-hand fingering instructions only on beats 4-6, so that the choice of fingering is left to the player, while Zigante writes the left-hand fingering instructions for each note.



Figure 19. Transcribed by Segovia. Bar 22.



Figure 20. Transcribed by Zigante. Bar 22.

Bars 23-24 of the left-hand finger writing are mostly the same, one of which is writing the symbol ½ II which means pressing only the three lower strings, namely the ①, ②, and ③ on the II fret. However, there are still several differences, including: 1) In Bach's transcription there is a dynamic sign *p* (*piano*), meaning it is played softly; 2) There is a *decrescendo* sign which is an indication of the level of loudness of the sound when plucking the strings, namely from hard to soft (Ammer, 105); 3) There are *legato* symbols written up (hammer on) and down (pull off); 4) Bach's transcriptions include instructions for using the fingers of the right hand, whereas Zigante's transcriptions do not provide instructions at all, so the use of fingers is left up to the player.

Each of these transcriptions has advantages, namely; For players who are skilled without writing using the fingers of their right hand, they can distribute the use of their fingers well. Meanwhile, for players who are only at the beginning to intermediate stages of their skill level, writing symbols using the fingers of the right hand on the sheet music will really help the player.



Figure 21. Transcribed by Segovia. Bars 23-24.



Figure 22. Transcribed by Zigante. Bars 23-24.

Bars 25-27 process the theme in a descending sequence, as in bars 1-3, only now in G Major tonality, this is a modulation in pure quart range from the D Major tonality of bars 1-3. This shows how Bach was a maestro when it came to processing the theme of a song.



Figure 23. Transcribed by Segovia. Bars 25-27.



Figure 24. Transcribed by Zigante. Bars 25-27.

Bars 25-27 differ in the transcription in the use of interpretive elements such as in the bars before this, namely that there are *legato* marks in the Segovia transcription, whereas there are none in the Zigante transcription. Apart from that, another difference is that in Segovia's transcription there is the acronym *pp* (*pianissimo*), as an indication for plucking very softly (Ammer, 322). Meanwhile, in the Zigante transcription there are no signs of expression.

Bara 25 uses the fingers of the left hand and the choice of strings between Segovia and Zigante is similar. Bar 26, several differences include: on Segovia taps 2-3 there is a pull off using the left hand's fingers. 4-2 DC notes on string 3, this requires high skill and trained left hand fingers to be able to keep the tone quality the same. In bar 27 to sound the BA note, namely on taps 2-3, use the pull off technique with a different string, namely the B string note ③ to the note A on the string ④ with hammer on, this is very difficult because the player must be able to control the quality of the loudness of notes that sound the same on different strings without

beats 2-3, in the Segovia transcription there is a *legato* curve, while in Zigante there is not. 2) Segovia wrote an acronym indicating the use of the fingers of the right hand, whereas Zigante did not.



Figure 27. Transcribed by Segovia. Bar 30-32



Figure 28. Transcribed by Zigante. Bar 30-32

Bars 30-32 are an interesting part, because the use of left-hand fingers, right hand fingers, and strings are the same except in terms of interpretation with *legato* in Segovia's transcription. In addition, the information on Segovia's right hand finger usage is more detailed than Zigante's transcription.

Bars 33-35 again show similarities between the transcriptions according to Segovia and Zigante, including: 1) use of left-hand fingers, 2) use of strings on the same note, 3) fret position, namely on fret II full bar, 4) no instructions for use of right-hand fingers, thus the distribution of fingers is left to the player.

Next are the differences in bars 33-35, including: 1) Segovia's transcription has *legato*, while Zigante's doesn't, 2) Segovia's transcription has *crescendo* (getting louder) and *decrescendo* (softening) symbols, while Zigante doesn't. Special attention needs to be paid to Segovia's transcription of bars 33 taps 2-3, because the tone of this section sounds GA and is played with *legato* using fingers 4-3 (ring finger and little finger), because the pull off is by using the ring finger to the little finger if you are not trained in that tone. out tends to be weak. Meanwhile, for other pull offs, use relatively strong fingers, such as: fingers 3-2 (middle ring); finger 3-1 (ring-index); finger 1-0 (index-open string).



Figure 29. Transcribed by Segovia. Bars 33-35.



Figure 30. Transcribed by Zigante Timeframe 33-35.

Bars 36-37 occur in processing the motif with the bass note stepping down within a major second (2M), namely: DC-Bb-AG. Meanwhile, the top note is in the form of a chord block, which indicates/shows the pattern of using chords in descending bass notes, so that there are basic and reverse chord positions.



Figure 31. Transcribed by Segovia. Bars 36-37.



Figure 32. Transcribed by Zigante 36-37.

The differences that occur in bars 36-37 include: 1) The Segovia transcription contains instructions for using the fingers of the right hand, while the Zigante doesn't, 2) The D note is the first beat, the Segovia transcription is written on the 4th bottom line, while the Zigante D note is located right below the line of the first stave, 3) The Segovia transcription has symbols for the dynamics of *crescendo* and *decrescendo* whereas in the Zigante transcription it does not, 4) Bar 38 of the first beat is written with the dynamics sign *f* (*forte*) in the Segovia transcription, while the Zigante doesn't.

Besides the differences that occur are several similarities in bars 36-37, namely: 1) Number of beat values for the rest signal, 2) Position of the left-hand fingers for the bass note. One of the unusual things found in Zigante's transcription, namely the chords in measure 38 beat 1, the notes written are; G-A#-D, this writing is unusual. Meanwhile, Segovia's transcription says; G-Bb-D, which indicates the G minor chord. Even though the notes A# and Bb are enharmonious, that is, notes or chords with different writing but sound the same (Ammer, 129), according to the author the correct writing for the Gm chord is G-Bb-D.

Bars 38-39 in beat 1 occur processing the motif in a descending sequence, bars 39-40 processing the motif in an ascending sequence and resolution with suspension chords. Suspension is a note that is held on the previous stepping chord before going to a new chord, and is usually completed stepping down (Ammer, 410).



Figure 33. Transcribed by Segovia. Bars 38-40.

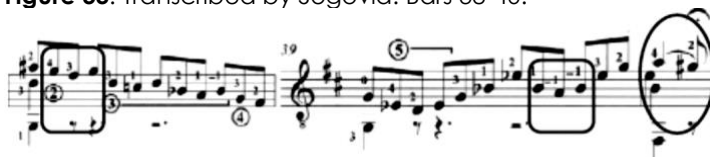


Figure 34. Transcribed by Zigante Bar 38-40.

Bar 38 uses the same left-hand fingers and strings on the guitar between Segovia and Zigante. Meanwhile, the differences that occur in bars 38-40 include: 1) Writing dynamic marks, in the transcription according to Segovia there is an *f* sign and a

crescendo symbol while in the Zigante transcription there is no, 2) Segovia's transcription has a legato articulation mark in bars 39 beats 2-3 and 8-9, while there is no Zigante, 3) Bar 39, several of the same notes are sounded by different strings, such as: note G (beat 1), note D (beat 3), note G (beat 5), 4) Tone BAB measure 39 beats 8-10 in Segovia's transcription use different fingers and strings, while Zigante uses the same strings, namely ③ and the same finger, namely 1. To use the same finger on the same string, you have to be really careful with high technical mastery so that the *glissando* effect doesn't appear, because the note is not played in *glissando*.

There are many differences in bars 40-41 of the transcription between Segovia and Zigante, including: 1) The use of *legato* in Segovia's transcription is greater than that of Zigante which is only in bars 40 beats 2 and 3; 2) The Segovia transcription contains the expression sign *subito*, which means, suddenly or immediately (Kristianto, 104), while Zigante does not. 3), The Segovia transcription also has *p* (*piano*) and a *crescendo* sign, Zigante does not. 4) The D note in the Segovia transcription is positioned on the fourth bottom auxiliary line, while in Zigante it is located below the first stave line.



Figure 35. Transcribed by Segovia. Bars 40-41.



Figure 36. Transcribed by Zigante Bar 40-41.

The similarities in bars 40-41 include: 1) The use of the right-hand fingers between Segovia and Zigante is both unwritten, 2) The second fret position uses the strings at the same note, 3) The final part of this phrase uses notes and fingers. left same, measure 4 tap 1.

Bars 42-44 return to the theme motif from bars 1-3 in a descending sequence with the bass note held on D. In bars 42-44 there are also several differences, including: 1) The writing is *pp* (*pianissimo*), meaning it is played very softly (Kristianto, 22), it is present in Segovia while Zigante is not, 2) The Segovia transcription has *legato* curves in several notes, while Zigante does not have it at all, 3) There is a D bass note in measure 44 of beat 7 of the Zigante transcription, while there is none in Segovia.



Figure 37. Transcribed by Segovia. Bars 42-44.



Figure 38. Transcribed by Zigante. Bars 42-44.

The similarity in bars 42-44 is that they do not include the use of the right-hand fingers, and in bars 44 beats 7-12 use the position on fret III. It needs to be of special attention to players in this time range, because Zigante's transcription clearly states the use of left-hand fingers for each note, whereas in Segovia not all notes are written using left hand fingers. This is important because the player must be able to choose the right use of the fingers of the left hand, especially in notes with *legato*, because the movement of the fingers will determine the smoothness and quality of the tone.

Bar 44 beats 7-46 beats 7, several differences that occur include: 1) Bar 44 beats 7 in the Segovia transcription does not contain a bass note, while Zigante has a bass note written on the bottom line 4, 2) The chord progression is I6-V (D7- G) first reverse, the Segovia transcription of the bass note is on the staff line while the Zigante transcription is on the bottom line, 3) Some of the Segovia transcription position notations are written using the fingers of the right hand, while in Zigante it is not written at all, 4) The Segovia transcription is written C III and C II, meaning it is pressed fully with finger 1 on frets III and II, while in Zigante there is none, 5) The Segovia transcription has *legato* on several notes, but in Zigante it doesn't.



Figure 39. Transcribed by Segovia. Bars 44-46.



Figure 40. Transcribed by Zigante. Bars 44-46.

Apart from the differences, there are also similarities in the transcriptions in this time range, namely the use of strings and the position of the fingers of the left hand are mostly the same, except for bar 46 beats 6-7. Apart from that, according to the author's observations, there is an error in writing the left-hand fingers in the Zigante transcription, namely: the correct sign for writing the left-hand fingers is: 4 finger strings ③ F# note, 3 finger strings ① A note, 2 finger strings ② note D.

Bars 46-48 also have several differences between the Segovia and Zigante transcriptions, including: 1) The Segovia transcription has an expression mark, *tranquillo* which means played calmly (Randell, 678), in the Zigante there is none, 2) Bar 46 beats 7 of the Segovia transcription the bottom note is G, while Zigante G is the bottom auxiliary line and D is below the first stave

line, the effect of the bottom bass note of the chord progression that occurs is noticeably stronger, 3) Bar 47 beats 1 chord Bm Segovia transcription without the ters note (D) so it says BF #, while the zigante transcription uses ters so that the chord arrangement is BDF#. Duarte in his book "Melody and Harmony for Guitarists" states that a guitarist will find it difficult to hear a melody well without paying attention to the harmony progression (Duarte, 3). Duarte also mentions that a chord will be major or minor depending on the distance of the first ters interval of the chord, for example: CEG (C Major) while C-Eb-G (C minor) (Duarte, 50), 4) Segovia's transcription has a note shift with *legato*, while on Zigante all the notes are plucked.



Figure 41. Transcribed by Segovia. Bars 46-48.



Figure 42. Transcribed by Zigante. Bars 46-48.

According to the author, the placement of the *fermata* mark in Segovia's transcription does not function effectively, because it is placed above the 6 beat silent mark at the end of the composition, while the *fermata* is on beat 1 bar 48 to increase the note value. Zigante places the *fermata* sign above the note F#. In theory, *fermata* music here has an important meaning, namely increasing the number of beats of the note value (Randell, 226).

3.2 Discussion

David Roderick Case in his thesis entitled, "Johann Sebastian Bach's Prelude, Fuga, and Allegro BWV 998's Interpretative edition for Guitar", emphasizes the interpretation and structural form of the song for all parts (Case. 1984). Meanwhile, Anne Leahy, in her article entitled, "Bach's Prelude, Fugue and Allegro for Lute (BWV 998): a Trinitarian Statement of Faith?" published in the Journal of The Society for Musicology in Ireland (JSMI), examines the concept of the trinity in composing the composition consists of three movements (Leahy. 2005). Meanwhile, John Hall, a guitarist, in his article focuses on harmony analysis (Hall. 2013).

Based on the author's observations, so far there has been no article that examines the transcription of the Prelude from the Prelude, Fuga and Allegro BWV 998 collection by Johann Sebastian Bach. So, this article is the first to examine the Prelude, especially the transcription by Andres Segovia and Frederick Zigante.

4. CONCLUSION

Prelude BWV 998, a transcription by Johan Sebastian Bach, uses a lot of *legato*, so that the character of the sound that comes out tends to be flexible and connected, whereas almost no

transcription according to Zigante uses *legato*, so that the sound that comes out has a broken character, like the sound of a Lute. Next, in Bach's transcription there are many signs of expression and dynamics, so it will help players in playing this composition, while Zigante's transcription has minimal signs of musical expression so that players in performing this Prelude are expected to understand the character of baroque music. Transcriptions according to Bach and Zigante, both have different characteristics and characteristics, especially in terms of completeness of notational information to support interpretation in playing, so it is hoped that players will understand the character of baroque music, especially the BWV 998 Prelude.

Prelude from BWV 998 is one of the popular repertoire and many guitarists have played it, so it is the hope of the author of this article that it can help in performing this repertoire, especially transcriptions from Segovia or Zigante.

The author realizes that of course there are still many weaknesses and disadvantages in writing this article, such as transcriptions by other guitarists. For this reason, the author expresses his deepest apologies and hopes that there will be an opportunity to discuss it in the next article.

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