

SUMMARY

The aim and main topic of the dissertation is to find similarities and opposites of selected preludes and fugues by Johann Sebastian Bach from the collection of *Das Wohltemperierte Klavier* volume I and selected *Preludes and fugues op 87* by Dymitr Shostakovich, based on a comparative analysis.

The research material is an artistic work performed by me and recorded on a CD. The works I analyze are arranged in pairs in the order of the circle of fifths and parallel tones, according to the formula:

2 preludes G - major by two composers, 2 fugues G – major by two composers,

2 preludes e – minor by two composers, 2 fugues e – minor by two composers,

2 preludes D – major by two composers, 2 fugues D –major by two composers,

2 preludes h – minor by two composers, 2 fugues h – minor by two composers.

Although the two composers I chose represent historically distant times, I used the same criteria in comparisons and attempts to find similarities and opposites. I base my research on detailed analysis of: size of forms, length of topics, number of voices, selection of melodic and rhythmic material, specific features of dynamics and tempo. After analyzing each piece, I attach conclusions about shaping the dynamics, the choice of articulation and the desirability of pedaling, which can have a significant impact on the quality of performance.

The work consists of five chapters. In the first chapter I present the historical outline of the ages in which composers lived and I explain the significance of selected musical trends important for both artists.

In the second part I direct my attention to the family musical traditions of both composers, which influenced the formation of their personality. In the third chapter I present the genesis of the *Preludes and fugues* of both composers.

In the fourth chapter I conduct a formal analysis of the works by pairing them according to the above formula and detailing the comparison criteria, after which I summarize the similarities and opposites between the works. In the dissertation I choose those fragments of preludes and fugues that in my opinion are important both in terms of the structure of the work and also play an important role in terms of expressiveness and interpretation.

In the fifth chapter of this work I present the final conclusions resulting from the comparison of selected preludes and fugues.

My research on similarities and opposites makes it possible to learn the formal values and technical and executive issues of these extremely individual compositions. Each of the selected preludes and fugues by Johann Sebastian Bach and Dymitr Shostakovich is the work of a genius architect. Their interpretation by understanding all the content they contain is extremely important for the performance of these works.