MTO 26.4 Examples: Reef, A “Proto-Theme” in Some of J. S. Bach’s Fugal Works

(Note: audio, video, and other interactive examples are only available online)
Example 1. Three fugue expositions by J. S. Bach: (a) Fugue in A Minor, BWV 944; (b) Duetto in A Minor, *Clavier-Übung* III, BWV 805; (c) Fugue in A Minor, *WTC II*, BWV 889
* Chromatic raised-6 and/or raised-4 inflections animate motion from \( A \) to \( B \).
Example 2. A common pattern of harmony and voice leading, or “proto-theme,” in J. S. Bach’s fugal music
Example 3. The “3–7–6–5 schema”: (a) basic voice leading (b) with 2–3 suspensions (c) with interpolated lower-voice descending fifths/ascending fourths (d) with interpolated lower-voice descending thirds/ascending steps.

(a) basic voice leading

(b) with 2–3 suspensions

(c) with interpolated lower-voice descending fifths/ascending fourths

(d) with interpolated lower-voice descending thirds/ascending steps
Example 4. Example 4. Example 4. Example 4. schema settings in (a) J. S. Bach, Fugue in C Major, BWV 952; (b) Bach, Contrapunctus II, Art of the Fugue, BWV 1080; (c) Johann Ernst Eberlin, Toccata No. 1 in D Minor; (d) Dietrich Buxtehude, Toccata in G Major, BuxWV 164; (e) Johann Pachelbel, Fugue in B Minor, PWC 141
* descending-5th/ascending-4th or descending-3rd/ascending-step interpolations
Example 5. ➐–➍–➌–➊ schema settings with some deviations from the basic forms in Example 3: (a) Buxtehude, Canzonetta in A Minor BuxWV 225; (b) Buxtehude, Praeludium in G Minor, BuxWV 163
Example 7. Schematic $\text{I} \rightarrow \text{ii} \rightarrow \text{V} \rightarrow \text{I}$ voice leading in a nonimitative generic context:
François Couperin, *Ordre 8\textsuperscript{me} de clavecin*, Rondeau.
**Example 8.** Pieces by J. S. Bach with passages related to the proto-theme in Example 2

<table>
<thead>
<tr>
<th>Composition</th>
<th>Title</th>
<th>Movement</th>
<th>Key</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 944, II</td>
<td>Fantasy and Fugue in A Minor: Fugue</td>
<td>mm. 1–16; mm. 123–34&lt;sup&gt;4&lt;/sup&gt;</td>
<td></td>
<td>1708–13?</td>
</tr>
<tr>
<td>BWV 1003, II</td>
<td>Violin Sonata in A Minor: Fugue</td>
<td>mm. 1–13&lt;sup&gt;1&lt;/sup&gt;</td>
<td></td>
<td>by 1720</td>
</tr>
<tr>
<td>BWV 818, V/ BWV 818a, VI</td>
<td>Suite in A Minor: Gigue</td>
<td>mm. 1–13&lt;sup&gt;1&lt;/sup&gt;</td>
<td></td>
<td>1720–22?</td>
</tr>
<tr>
<td>BWV 865, I</td>
<td>Prelude and Fugue in A Minor. WTC I: Prelude</td>
<td>mm. 1–13</td>
<td></td>
<td>by 1722</td>
</tr>
<tr>
<td>BWV 942</td>
<td>Prelude in A Minor</td>
<td>mm. 1–6</td>
<td></td>
<td>1726–27</td>
</tr>
<tr>
<td>BWV 827, VII</td>
<td>Partita in A Minor: Gigue</td>
<td>mm. 1–7&lt;sup&gt;8&lt;/sup&gt;; mm. 8–18</td>
<td></td>
<td>1725–31</td>
</tr>
<tr>
<td>BWV 1044, III</td>
<td>Triple Concerto in A Minor: Alla breve</td>
<td>mm. 25–47&lt;sup&gt;1&lt;/sup&gt;</td>
<td></td>
<td>1730s/40s</td>
</tr>
<tr>
<td>BWV 805</td>
<td>Duetto in A Minor. Clavier-Übung III</td>
<td>mm. 1–25; mm. 70–86</td>
<td></td>
<td>pub. 1739</td>
</tr>
<tr>
<td>BWV 889, II</td>
<td>Prelude and Fugue in A Minor. WTC II: Fugue</td>
<td>mm. 1–6; mm. 13–16</td>
<td></td>
<td>1739–42</td>
</tr>
<tr>
<td>BWV 1011, I</td>
<td>Cello Suite No. 5 in C Minor: Praeludium&lt;sup&gt;5&lt;/sup&gt;</td>
<td>mm. 28–47</td>
<td></td>
<td>1717–23</td>
</tr>
<tr>
<td>BWV 855, II</td>
<td>Prelude and Fugue in E Minor. WTC I: Fugue</td>
<td>mm. 1–11</td>
<td></td>
<td>by 1722</td>
</tr>
<tr>
<td>BWV 1014, II</td>
<td>Violin Sonata in B Minor: Fugue</td>
<td>mm. 1–10</td>
<td></td>
<td>1720–23</td>
</tr>
<tr>
<td>BWV 900, II</td>
<td>Prelude and Fughetta in E Minor: Fughetta</td>
<td>mm. 1–23</td>
<td></td>
<td>before 1727?</td>
</tr>
<tr>
<td>BWV 888, II</td>
<td>Prelude and Fugue in A Major. WTC II: Fugue</td>
<td>mm. 1–5</td>
<td></td>
<td>1739–42</td>
</tr>
</tbody>
</table>
*Measures 123–34 in BWV 944, II, begin with chord \( B \) but may connect indirectly to \( A \) in m. 1.

\*Chord \( A \) in BWV 1003, II, mm. 1–7, is expanded with an additional, inverted copy of the \( 3 \rightarrow 2 \rightarrow 5 \) proto-theme.

\*\( 6 \) does not sound above chord \( A \) in BWV 818, V (BWV 818a, VI), but may be understood as an implied tone. As this Gigue follows several other suite movements in the same key, its opening resonates with a well-established, registrally replete A-minor tonic, and the implication of \( 6 \) is not at all problematic.

\*Chord \( F \) is omitted from the proto-theme elaboration in mm. 1–7 of BWV 827, VII.

\*Measures 25–47 of the Triple Concerto *Alla breve* expand mm. 1–17 of the related Fugue in A Minor BWV 894, II (~1714).

\*Transcribed for lute as BWV 995.
Example 10. J. S. Bach, Prelude in A Minor BWV 942, mm. 1–9

Am: ①

⇒ continuation (bridge)

⇒ cadence

* A₃–B₃–C₄ is commonly given in this measure as a correction to this Prelude's erroneous source.
(annotated)
Example 13. Tonal structures in the expositions by J. S. Bach quoted in Example 1: (a) Fugue in A Minor, BWV 944; (b) Duetto in A Minor, *Clavier-Übung* III, BWV 805; (c) Fugue in A Minor, WTC II, BWV 889

*a “simulated” initial arpeggiation: E₅−A₅−C₆*
Example 14. Tonal structure in the exposition of J. S. Bach, Fugue in A Major, WTC II, BWV 888
Example 15. Tonal structure in J. S. Bach, Fughetta in E Minor, BWV 900
Example 16. Adaptations of the $\{6-7-5\}$ proto-theme that progress from I to III: (a) basic form, with $8^\flat$ as Kopfton; (b) basic form, with $5^\flat$ as Kopfton; (c) interpolated chords $e$ and $f$, with $8^\flat$ as Kopfton; (d) interpolated chords $e$ and $f$, with $5^\flat$ as Kopfton.
Example 17. Tonal structures in (a) J. S. Bach, Prelude in A Minor, WTC I, BWV 865; (b) J. S. Bach, Fugue in E Minor, WTC I, BWV 855

Example 18. Tonal structure in J. S. Bach, Partita No. 3 in A Minor BWV 827, Gigue, mm. 1–21
Example 19. Two of William Renwick’s exposition patterns: (a) for $5^\wedge 4^\wedge 3^\wedge$, subject paradigms and low–middle–high exposition schemes; (b) for $1^\wedge 3^\wedge 2^\wedge 1^\wedge$, subject paradigms and low–middle–high exposition schemes; (c) analysis of the exposition of J. S. Bach, Fugue in G Minor, WTC II, BWV 885, according to the pattern in Example 19a.
Example 20. J. S. Bach, Fugue in A Minor, WTC II, BWV 889, exposition analyzed according to William Renwick’s exposition pattern in Example 19a: (a) pattern-conformant graph of BWV 889, mm. 1–8; (b) William Renwick’s exposition pattern, transposed to A minor

Example 21. Tonal-rhythmic reductions of outer-voice counterpoint in two fugue expositions, showing similar “fermatas”: (a) Fugue in A Minor, BWV 944; (b) Violin Sonata in A Minor, BWV 1003, II
presentation

\(A\)

dux

Am: I

\(\text{\textcopyright durations}\)

presentation (mobilization)

\(B\)

comes

(“\(V_7^4\)”

\(\text{\textcopyright durations}\)

continuation (pre-cadential) \(\Rightarrow\) cadence

\(C\ D\ E\ F\)

\(\text{\textcopyright PAC}\)

“\(V_7^4\)”  “IV”  “III”  \(V_7^3\)

\(\text{\textcopyright retrogressive implication, cadence, acceleration}\)  I  \(V_7^4\)

\(\text{\textcopyright durations, “fermata”}\)
presentation pres. (mob.) \(\Rightarrow\) cont. (bridge) pres. (cons./mob.)

\[
A \quad (b\ c\ d\ e) \quad \text{comes}
\]

dux

\[
\text{comes}
\]

Am: 1

\(\text{\# durations}\)

continuation (pre-cadential) \(\Rightarrow\) cadence

\[
\begin{array}{cccccc}
B & C & D & E & F \\
\end{array}
\]

\(\text{HC}\)

\(\text{\(\text{“Vi}\)}\) \quad \text{“IV”} \quad \text{“III”} \quad V^i) \quad I\ IV^6\ V^\#
\]

\(\text{cadence}\)

\(\text{acceleration}\)

\(\text{retrogressive implication, \(\circ\) durations, “fermata”}\)

* common motivic elaboration of chord \(F\) in BWV 944 and BWV 1003
Example 22. Continuations as variations in (a) J. S. Bach, Suite in A Minor, BWV 818, Gigue; (b) J. S. Bach, Prelude in A Minor, WTC I, BWV 865

Example 23. Tonal structure in J. S. Bach, Fugue in A Minor, WTC II, BWV 889; circumpuncts indicate the ends of periods
Example 24. J. S. Bach, Fugue in A Minor, WTC II, BWV 889, first period (excerpt): (a) mm. 1–3, (b) mm. 3–8
Example 25. J. S. Bach, Fugue in A Minor, WTC II, BWV 889, second period (excerpt), mm. 13–17
Example 26. The 3–1–6–0 schema as a guide to analysis (a) J. S. Bach, Fugue in D # minor, WTC I, BWV 853 (b) J. S. Bach, Fugue in E Major, WTC I, BWV 878

* initial ascent: A♯₄–D♯₅–E♯₃–F♯₅–G♯₃–A♯₄ (measure 9)

* initial arpeggiation: E₃–B₃–E₄–B₄