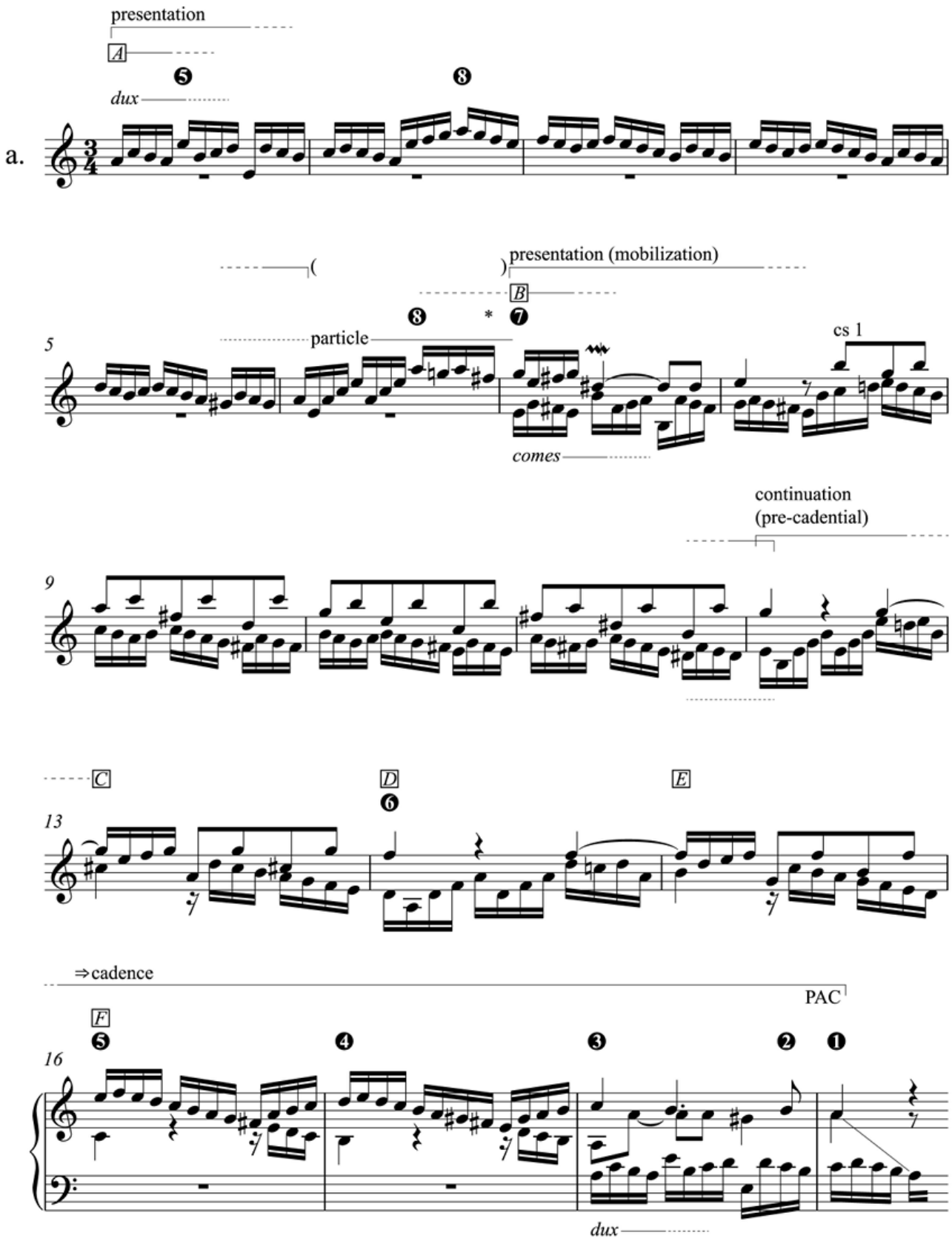
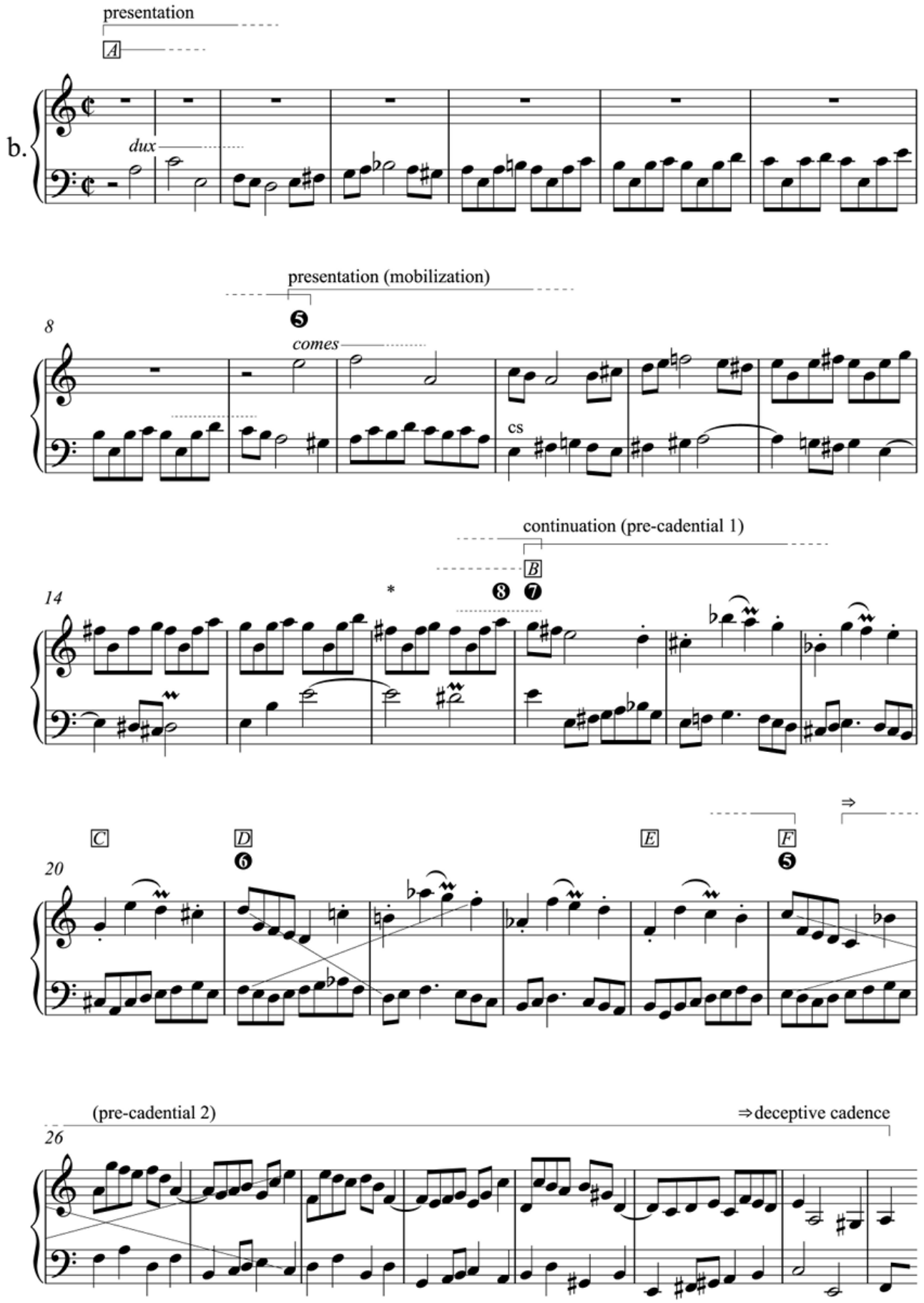
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

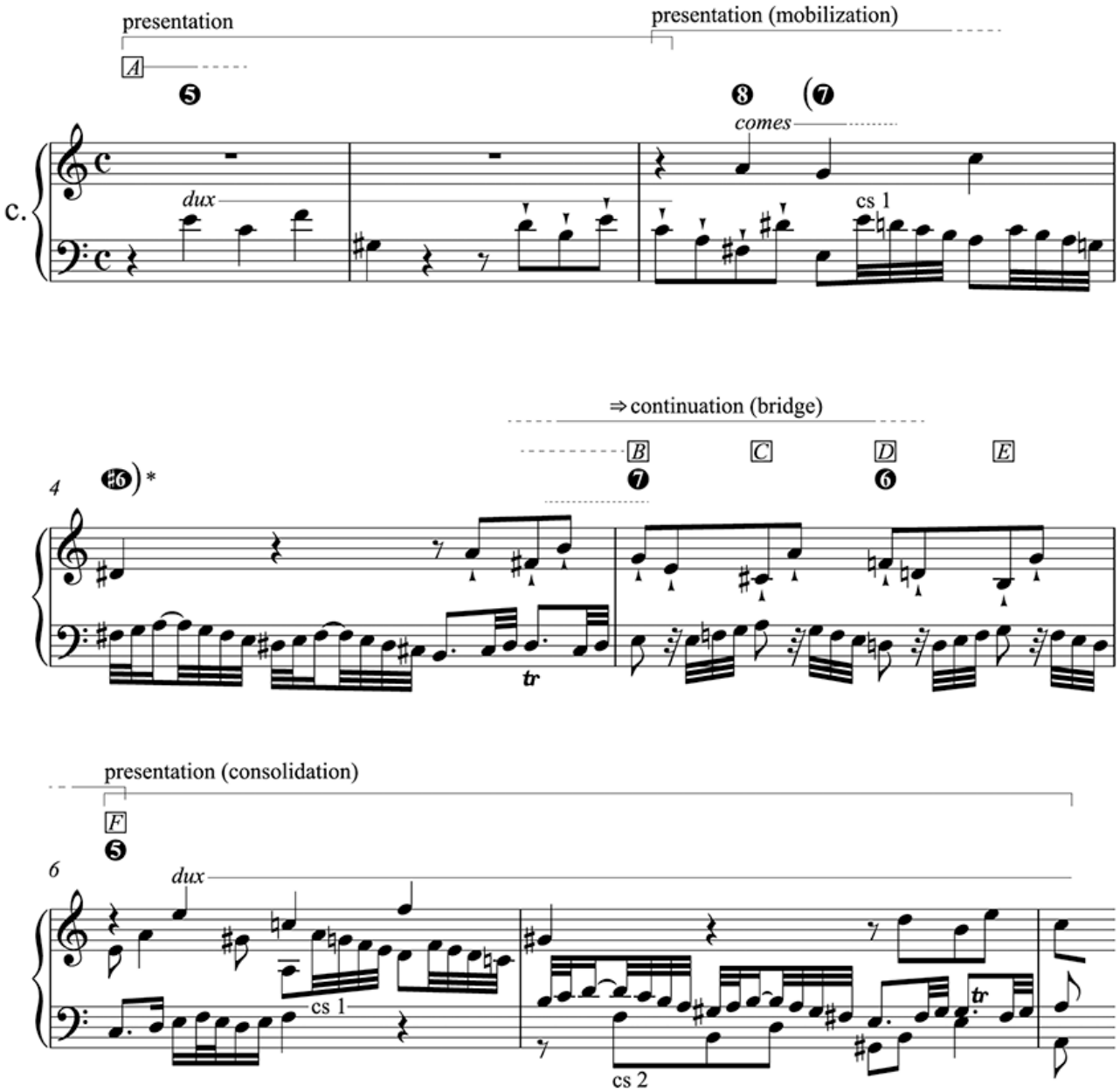
MTO 26.4 Examples: Reef, A "Proto-Theme" in Some of J. S. Bach's Fugal Works

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.20.26.4/mto.20.26.4.reef.html

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

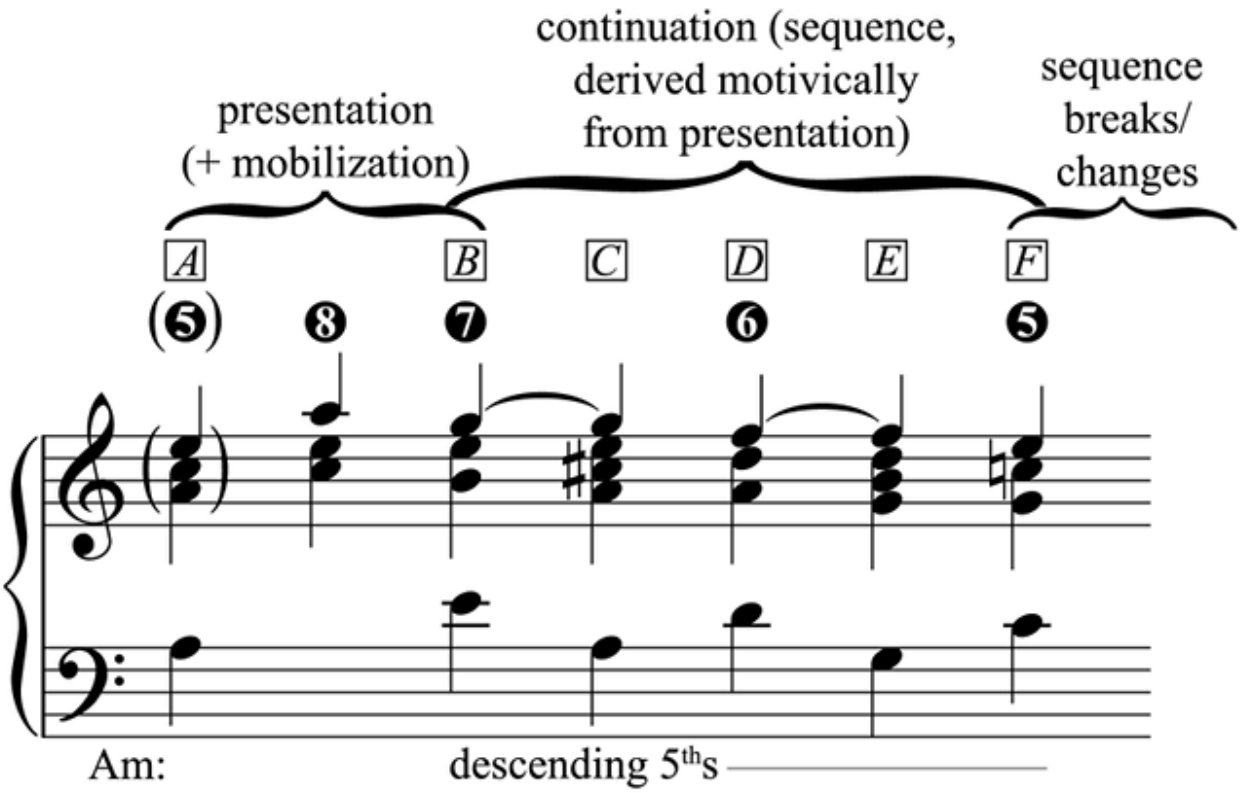



presentation
A
b.
dux
presentation (mobilization)
5
8
comes
cs
continuation (pre-cadential 1)
B
14
*
8
7
C
D
6
E
F
5
20
(pre-cadential 2)
⇒deceptive cadence
26

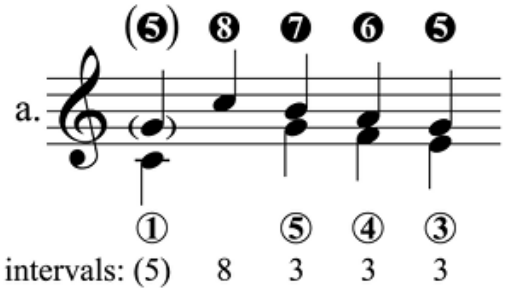


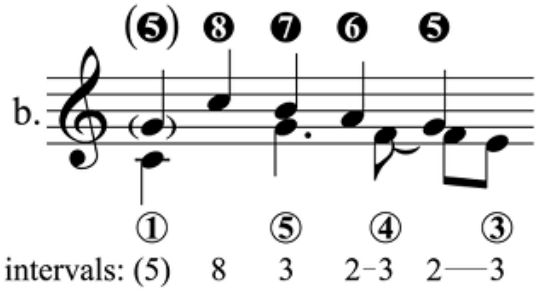
* Chromatic raised-$\hat{6}$ and/or raised-$\hat{4}$ inflections animate motion from A to B.

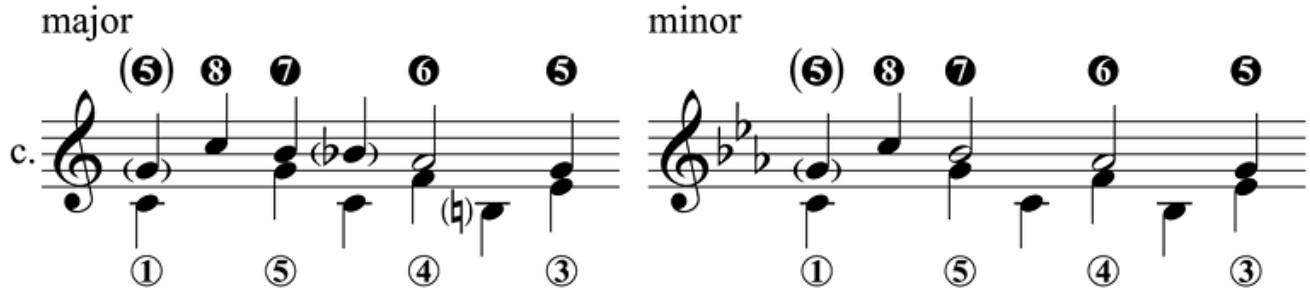
Example 2. A common pattern of harmony and voice leading, or "proto-theme," in J. S. Bach's fugal music

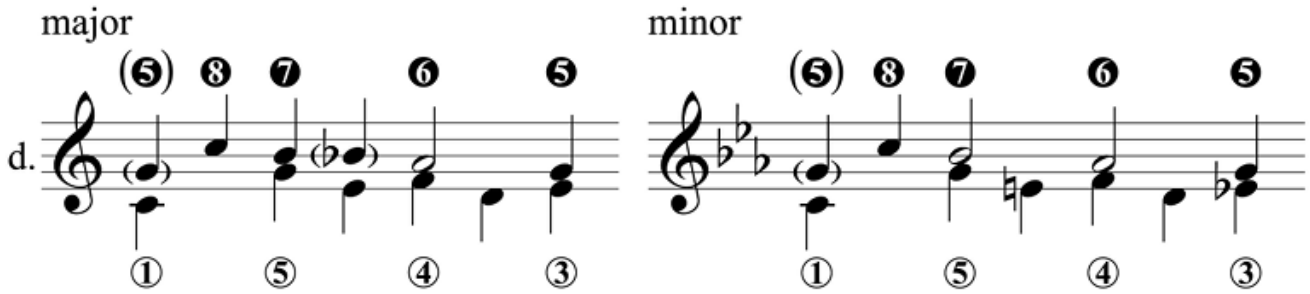


Example 3. The "❽–❼–❻–❺ schema": (a) basic voice leading (b) with 2–3 suspensions (c) with interpolated lower-voice descending fifths/ascending fourths (d) with interpolated lower-voice descending thirds/ascending steps

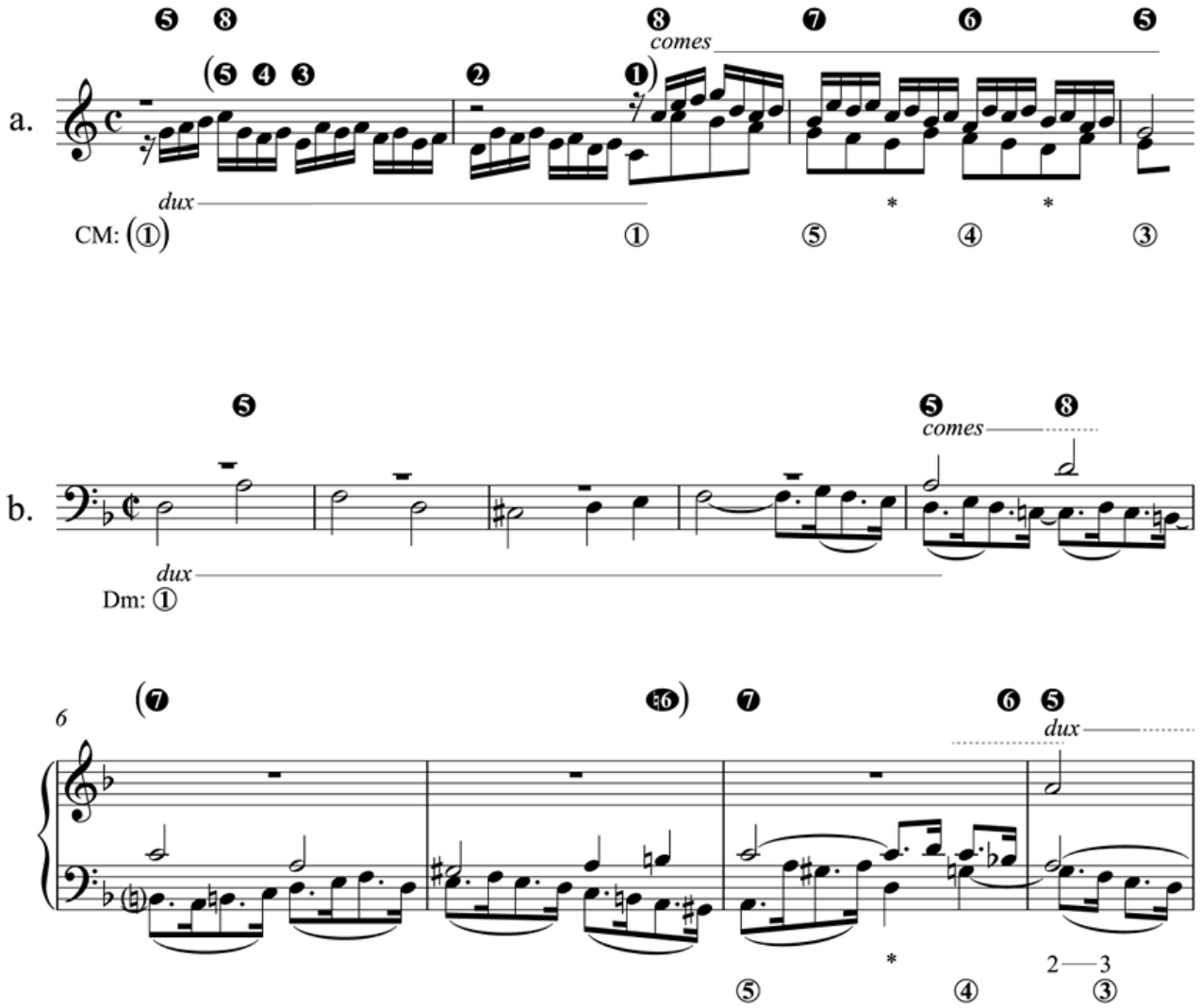


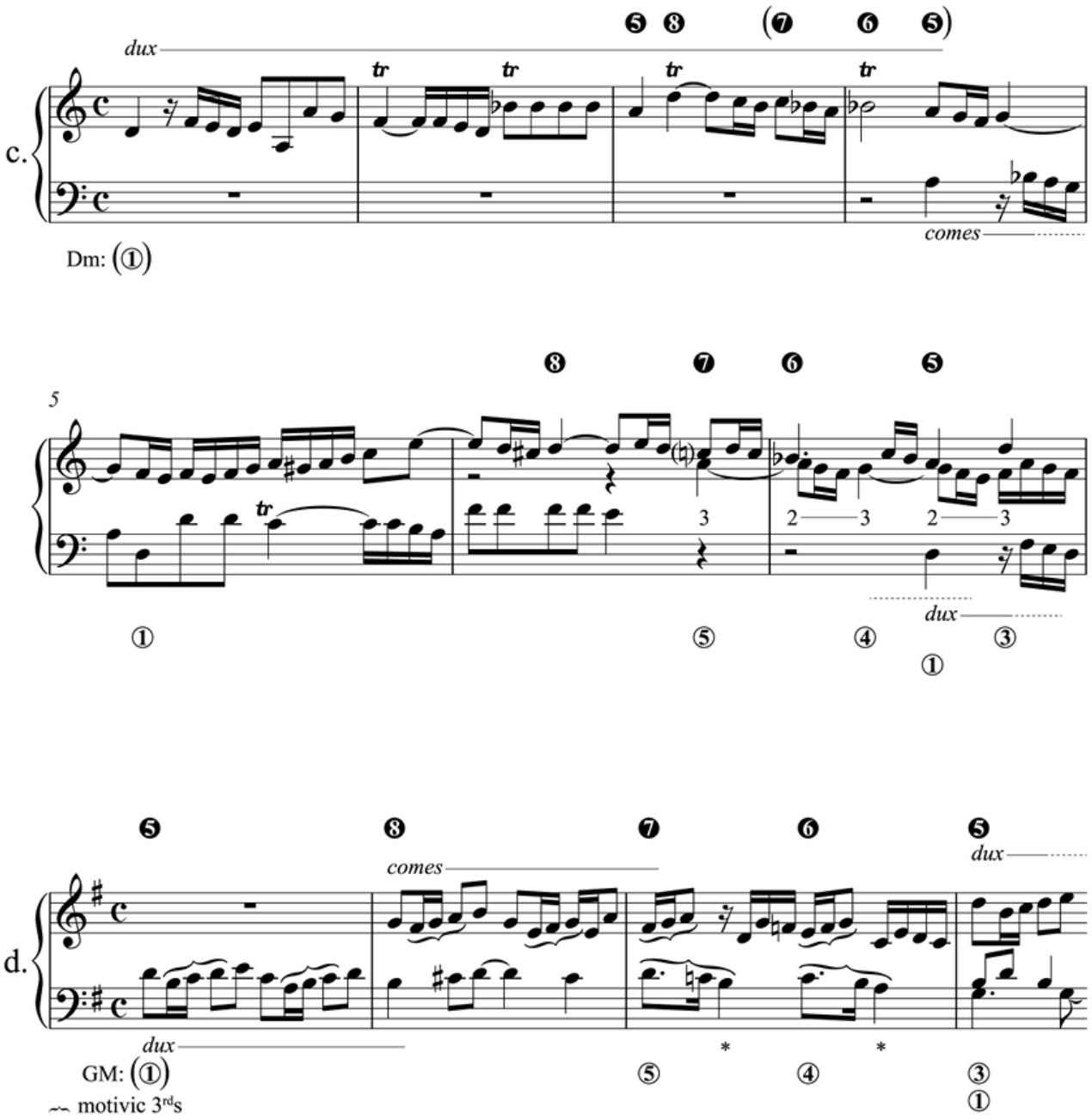


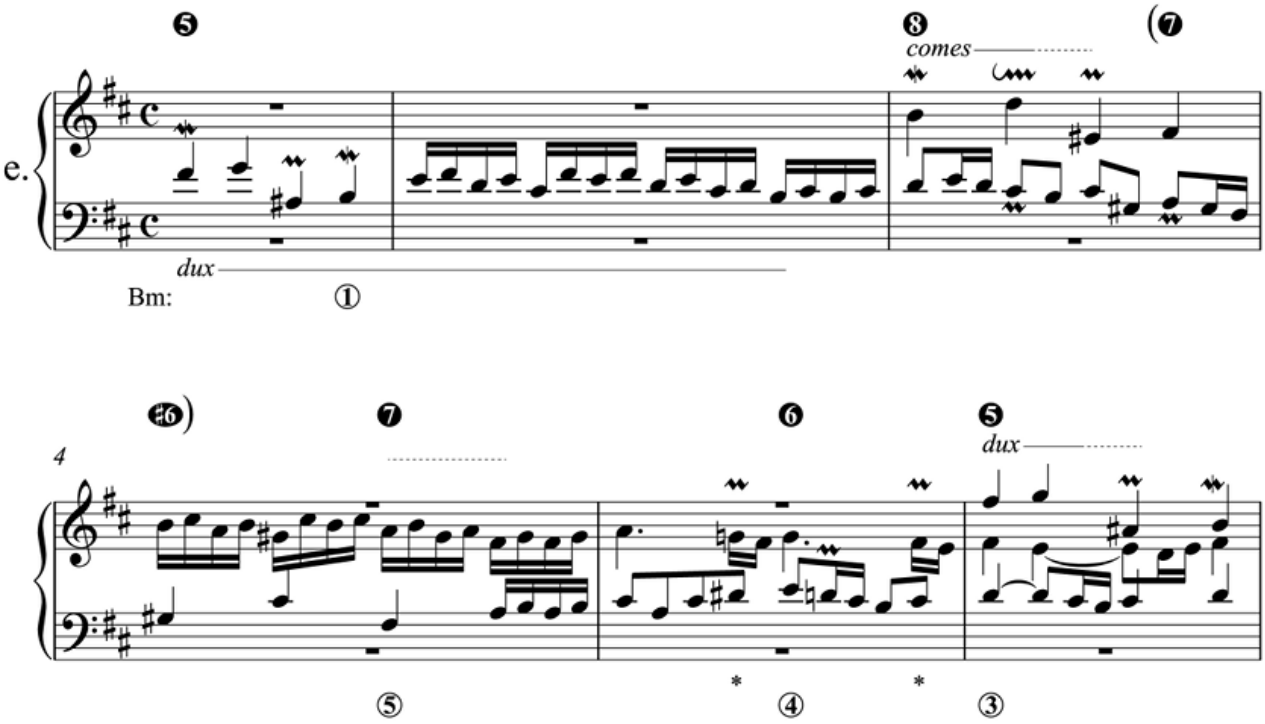




Example 4. ❽–❼–❻–❺ schema settings in (a) J. S. Bach, Fugue in C Major, BWV 952; (b) Bach, Contrapunctus II, *Art of the Fugue*, BWV 1080; (c) Johann Ernst Eberlin, Toccata No. 1 in D Minor; (d) Dietrich Buxtehude, Toccata in G Major, BuxWV 164; (e) Johann Pachelbel, Fugue in B Minor, PWC 141

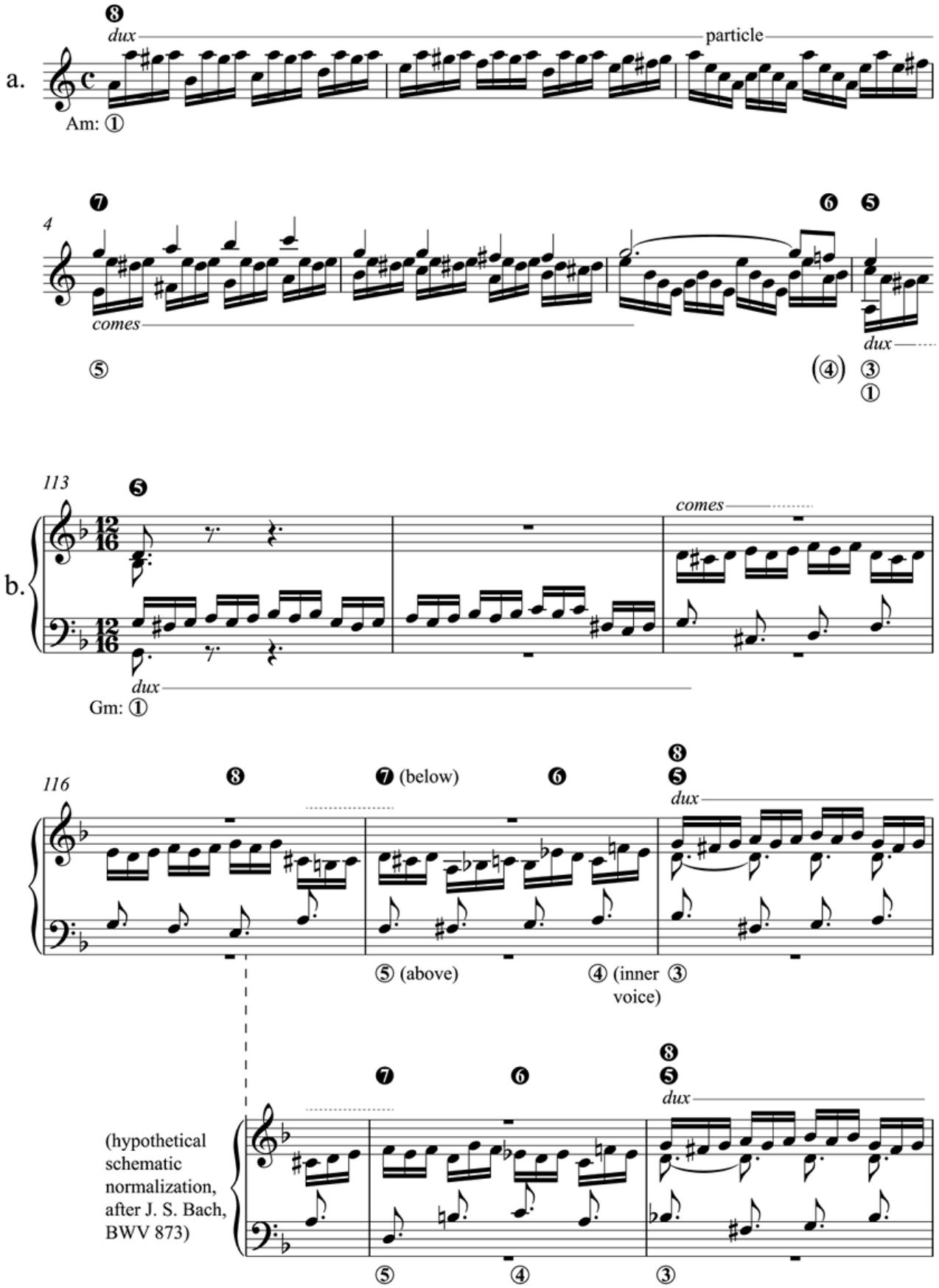



c.
dux
comes
Dm: (①)
5
dux
①
⑤
④
③
①
d.
comes
dux
dux
GM: (①)
⑤
④
③
①
motivic 3rds

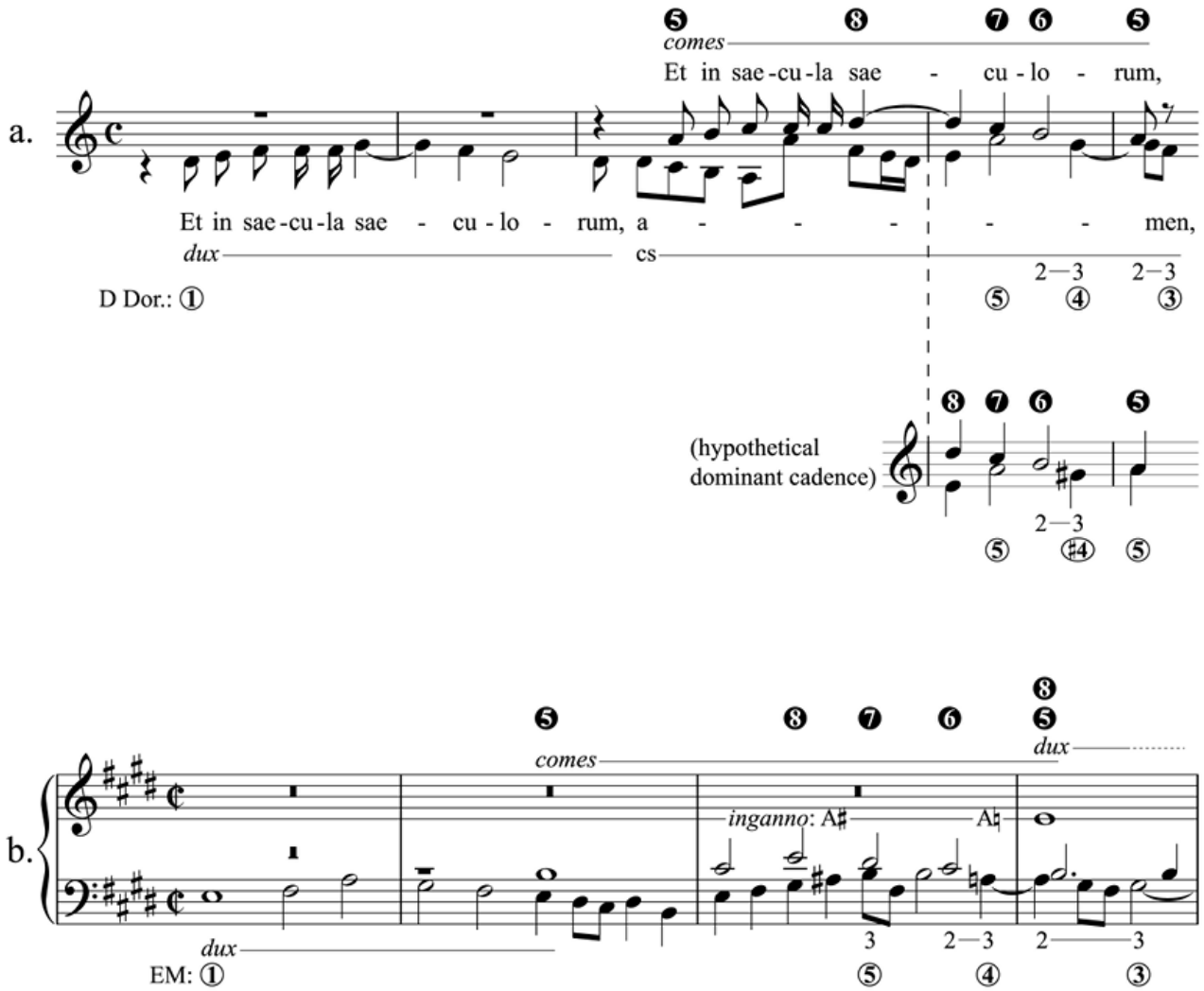


* descending-5th/ascending-4th or descending-3rd/ascending-step interpolations

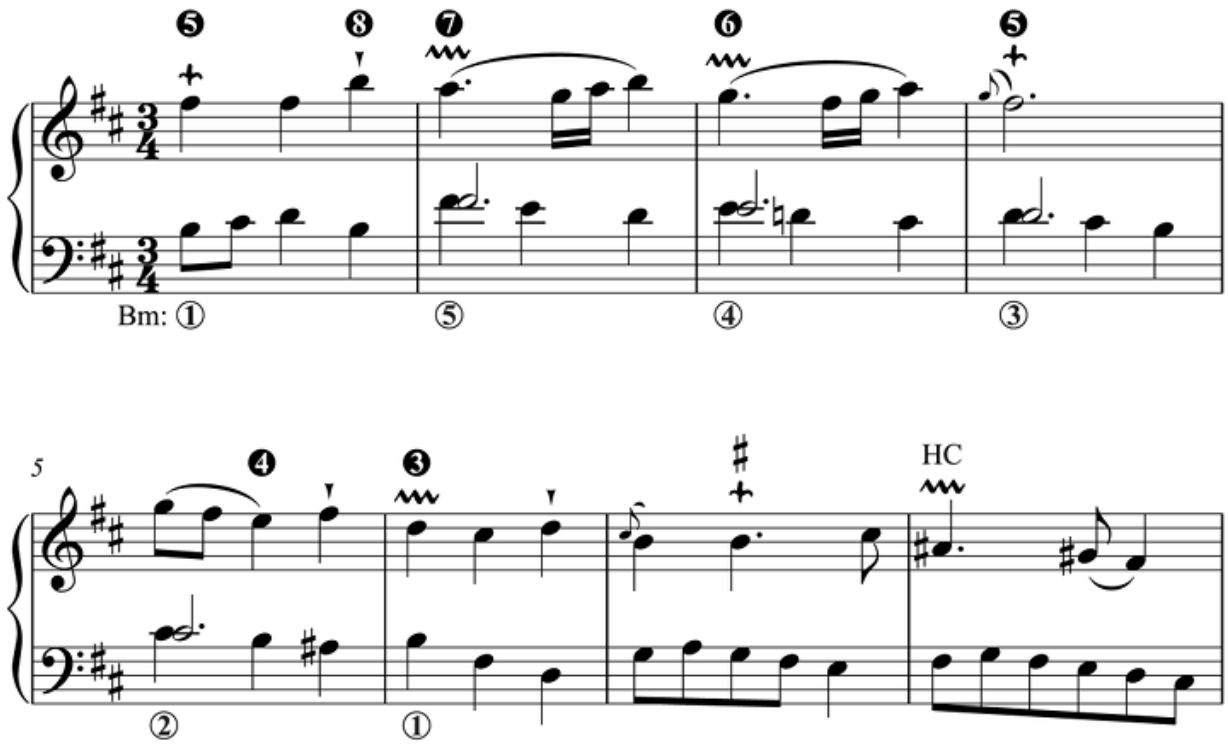
Example 5. ❽–❼–❻–❺ schema settings with some deviations from the basic forms in Example 3: (a) Buxtehude, Canzonetta in A Minor BuxWV 225; (b) Buxtehude, Praeludium in G Minor, BuxWV 163



Example 6. The ❽–❼–❻–❺ schema and evaded cadences in (a) Angelo Predieri, *Dixit*, cited in Martini [1774–75] 1958; (b) Bach, Fugue in E Major, *WTC* II, BWV 878



Example 7. Schematic ❽–❼–❻–❺/①–⑤–④–③ voice leading in a nonimitative generic context: François Couperin, *Ordre 8ème de clavecin*, Rondeau



Example 8. Pieces by J. S. Bach with passages related to the proto-theme in Example 2

BWV 944, II	Fantasy and Fugue in A Minor: Fugue mm. 1–16; mm. 123–34*	1708–13?
BWV 1003, II	Violin Sonata in A Minor: Fugue mm. 1–13†	by 1720
BWV 818, V/ BWV 818a, VI	Suite in A Minor: Gigue mm. 1–13‡	1720–22?
BWV 865, I	Prelude and Fugue in A Minor, *WTC* I: Prelude mm. 1–13	by 1722
BWV 942	Prelude in A Minor mm.1–6	1726–27
BWV 827, VII	Partita in A Minor: Gigue mm. 1–7§; mm. 8–18	1725–31
BWV 1044, III	Triple Concerto in A Minor: Alla breve mm. 25–47‖	1730s/40s
BWV 805	Duetto in A Minor, *Clavier-Übung III* mm. 1–25; mm. 70–86	pub. 1739
BWV 889, II	Prelude and Fugue in A Minor, *WTC* II: Fugue mm. 1–6; mm. 13–16	1739–42
BWV 1011, I	Cello Suite No. 5 in C Minor: Praeludium¶ mm. 28–47	1717–23
BWV 855, II	Prelude and Fugue in E Minor, *WTC* I: Fugue mm. 1–11	by 1722
BWV 1014, II	Violin Sonata in B Minor: Fugue mm. 1–10	1720–23
BWV 900, II	Prelude and Fughetta in E Minor: Fughetta mm. 1–23	before 1727?
BWV 888, II	Prelude and Fugue in A Major, *WTC* II: Fugue mm. 1–5	1739–42

[*]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 ❽–❼–❻–❺ proto-theme.

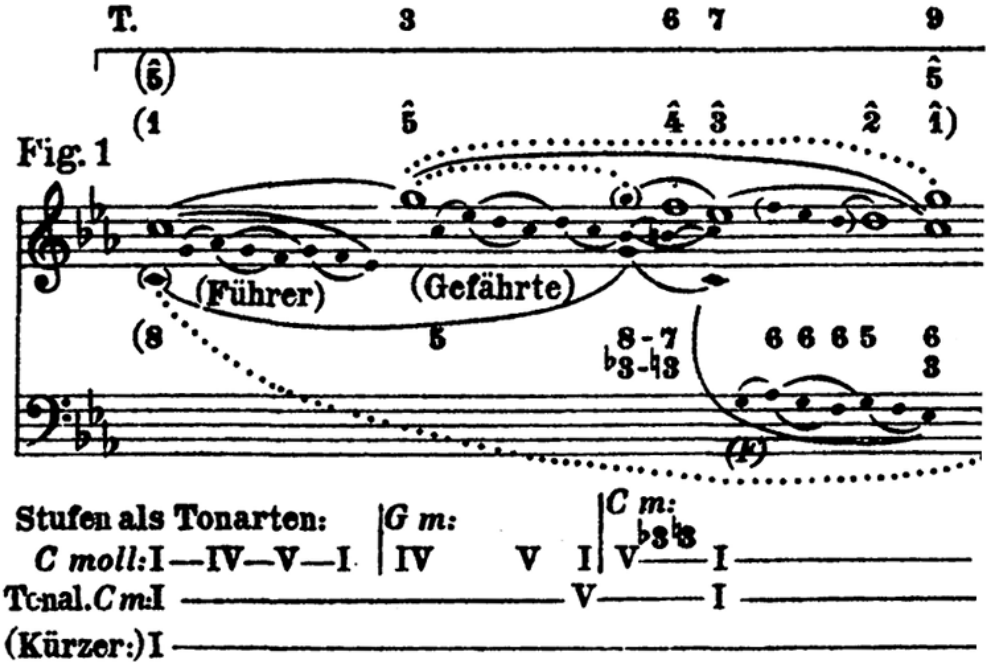
[‡]❽ does not sound above chord *A* in BWV 818, V (BWV 818a, VI), but may be understood as an implied tone. As this Gigue follows several other suite movements in the same key, its opening resonates with a well-established, registrally replete A-minor tonic, and the implication of ❽ is not at all problematic.

[§]Chord *F* is omitted from the proto-theme elaboration in mm. 1–7 of BWV 827, VII.

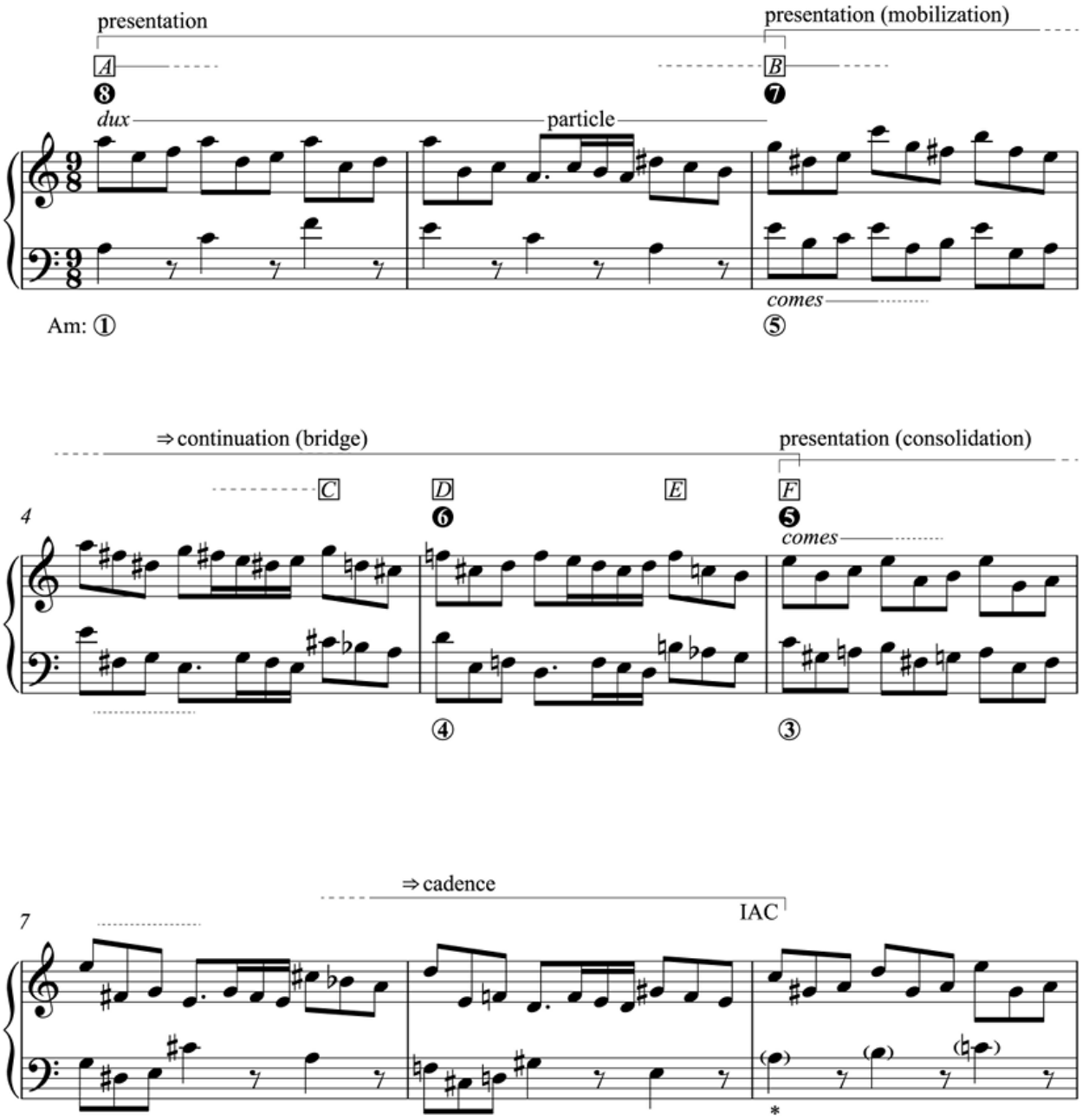
[‖]Measures 25–47 of the Triple Concerto *Alla breve* expand mm. 1–17 of the related Fugue in A Minor BWV 894, II (~1714).

[¶]Transcribed for lute as BWV 995.

Example 9. Schenker's analysis ([1926] 2014, 32) of J. S. Bach, Fugue in C Minor, *WTC* I, BWV 847, mm. 1–9

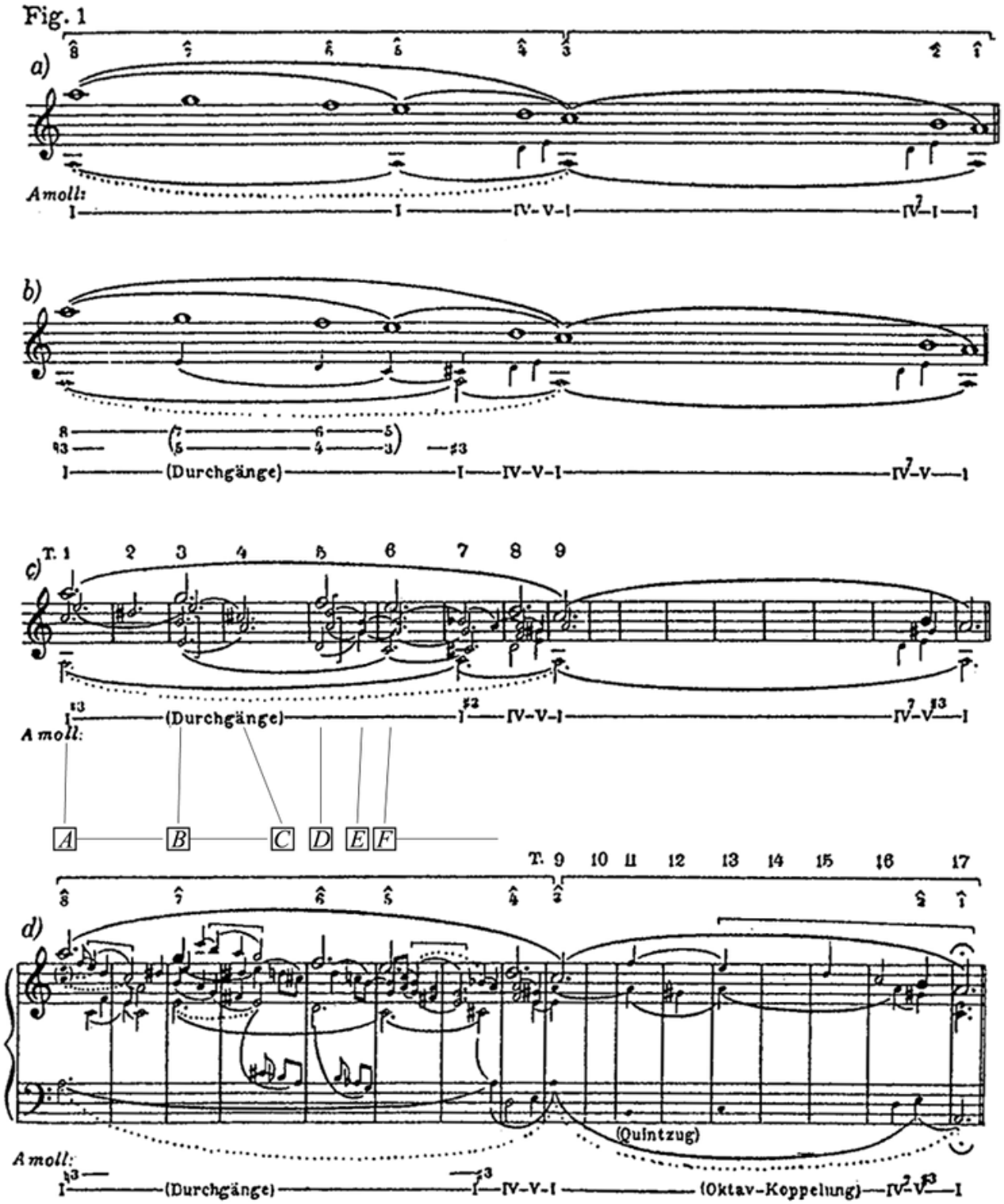


Example 10. J. S. Bach, Prelude in A Minor BWV 942, mm. 1–9

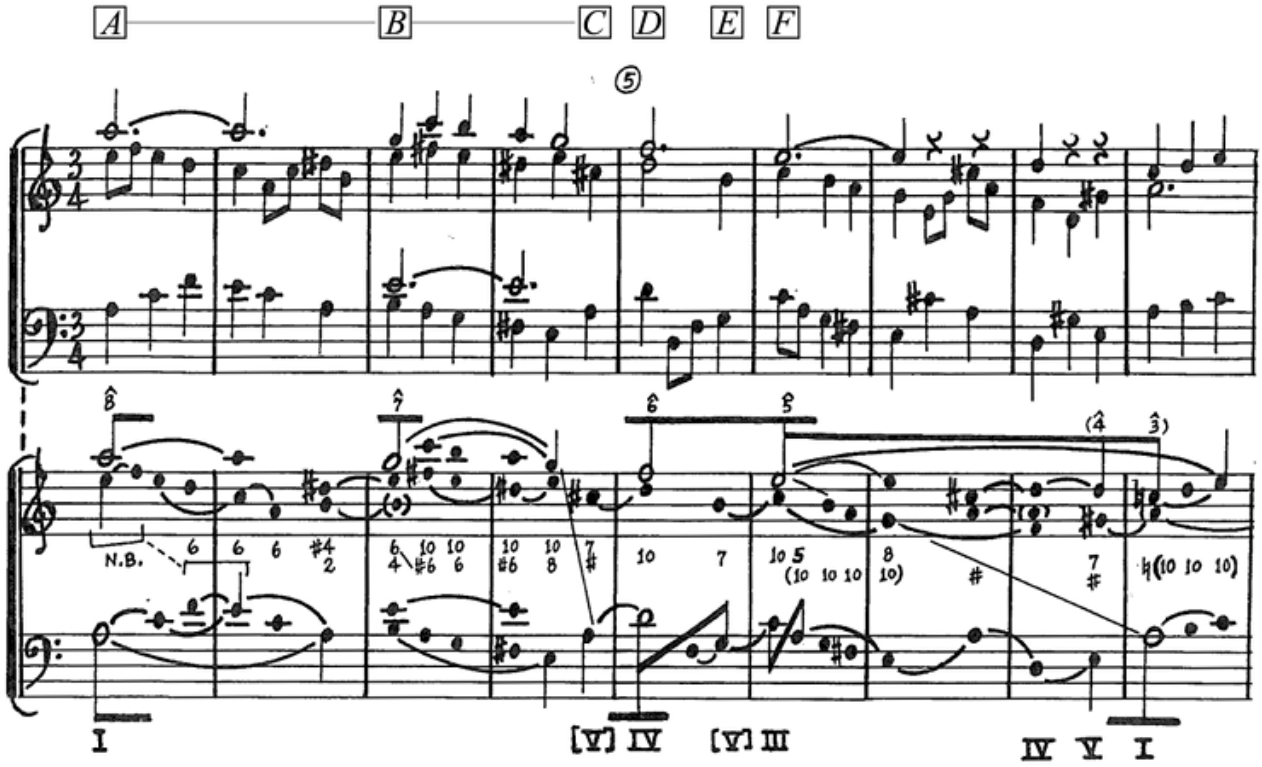


* A_3–B_3–C_4 is commonly given in this measure as a correction to this Prelude's erroneous source.

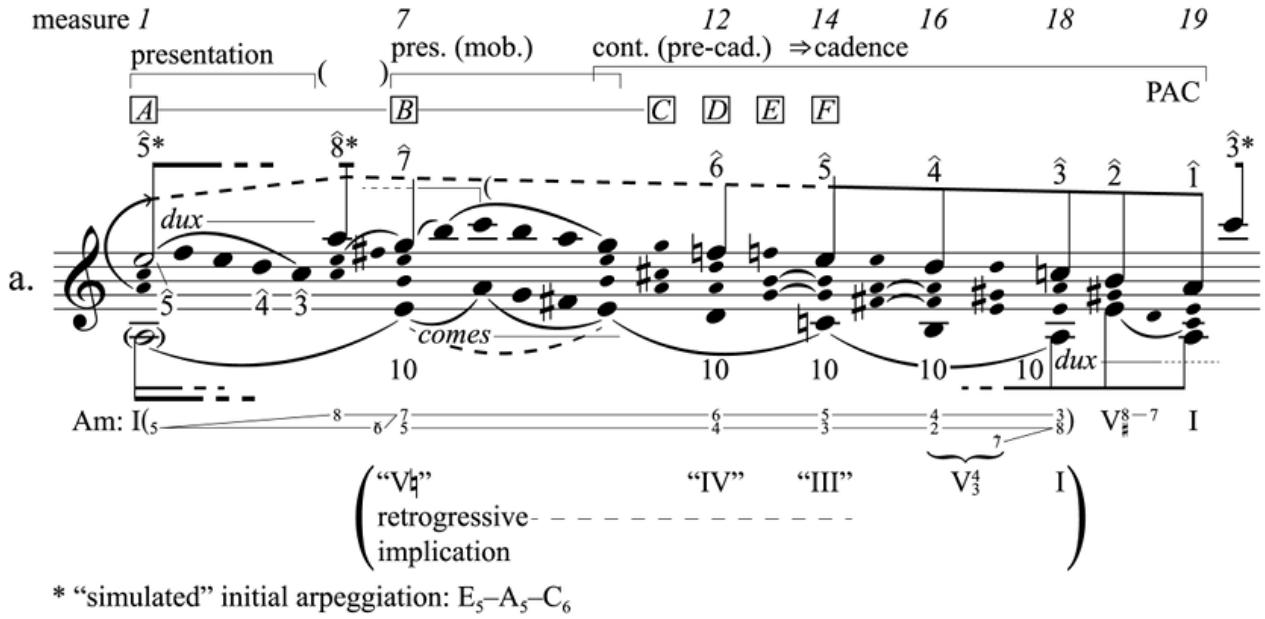
Example 11. Schenker's analysis ([1925] 2014, 63) of J. S. Bach, Prelude in A Minor, BWV 942 (annotated)

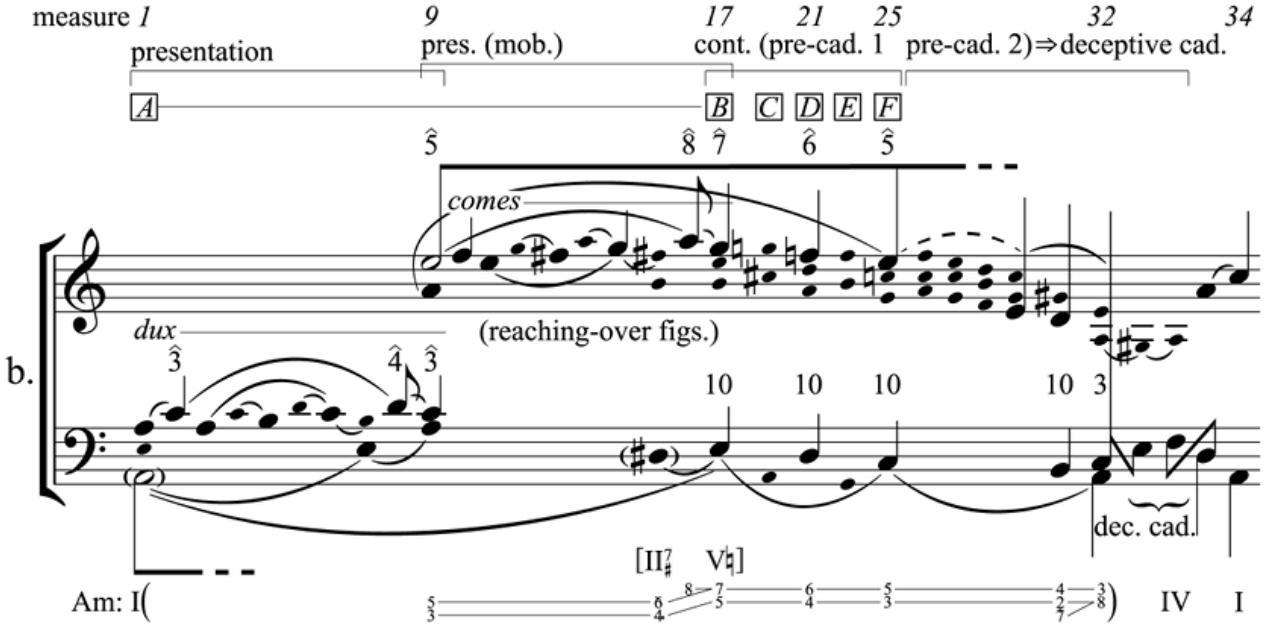


Example 12. Forte and Gilbert's analysis (1982b, 96) of J. S. Bach, Prelude in A Minor, BWV 942 (annotated)



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





measure 1 3 4 5 6 8

presentation | presentation (mob.) | ⇒cont. (bridge) | presentation (cons.) | ⇒cadence

A B C D E F IAC

dux comes dux

c.

[II7♯ V♮]

Am: I(5 8–[7 6/4] 7/5 6/4 5/3) IV V7♯ I

* initial arpeggiation: E_4–A_4–E_5

Example 14. Tonal structure in the exposition of J. S. Bach, Fugue in A Major, *WTC* II, BWV 888

presentation | presentation (mobilization) | ⇒continuation (bridge) | pres. (cons.)

comes dux dux

A B C D E F

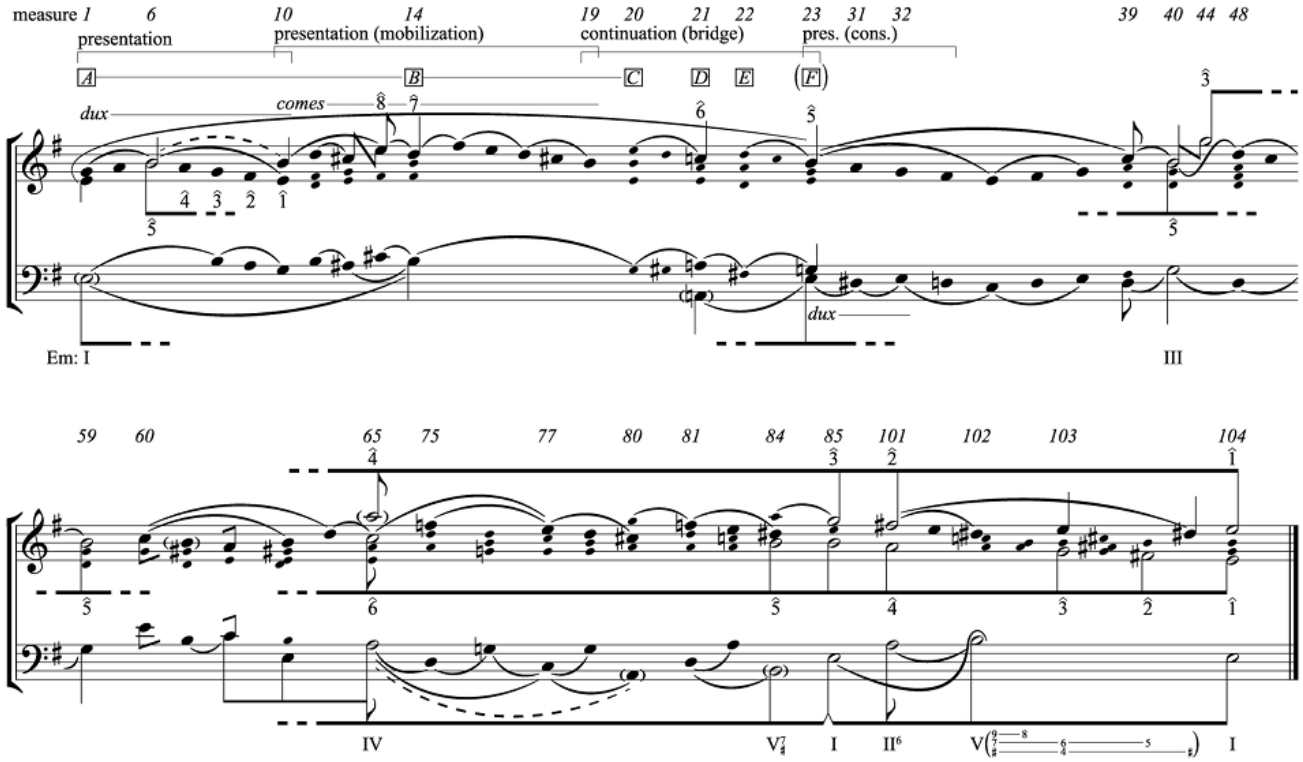
[II ♯IV V]

AM: I(

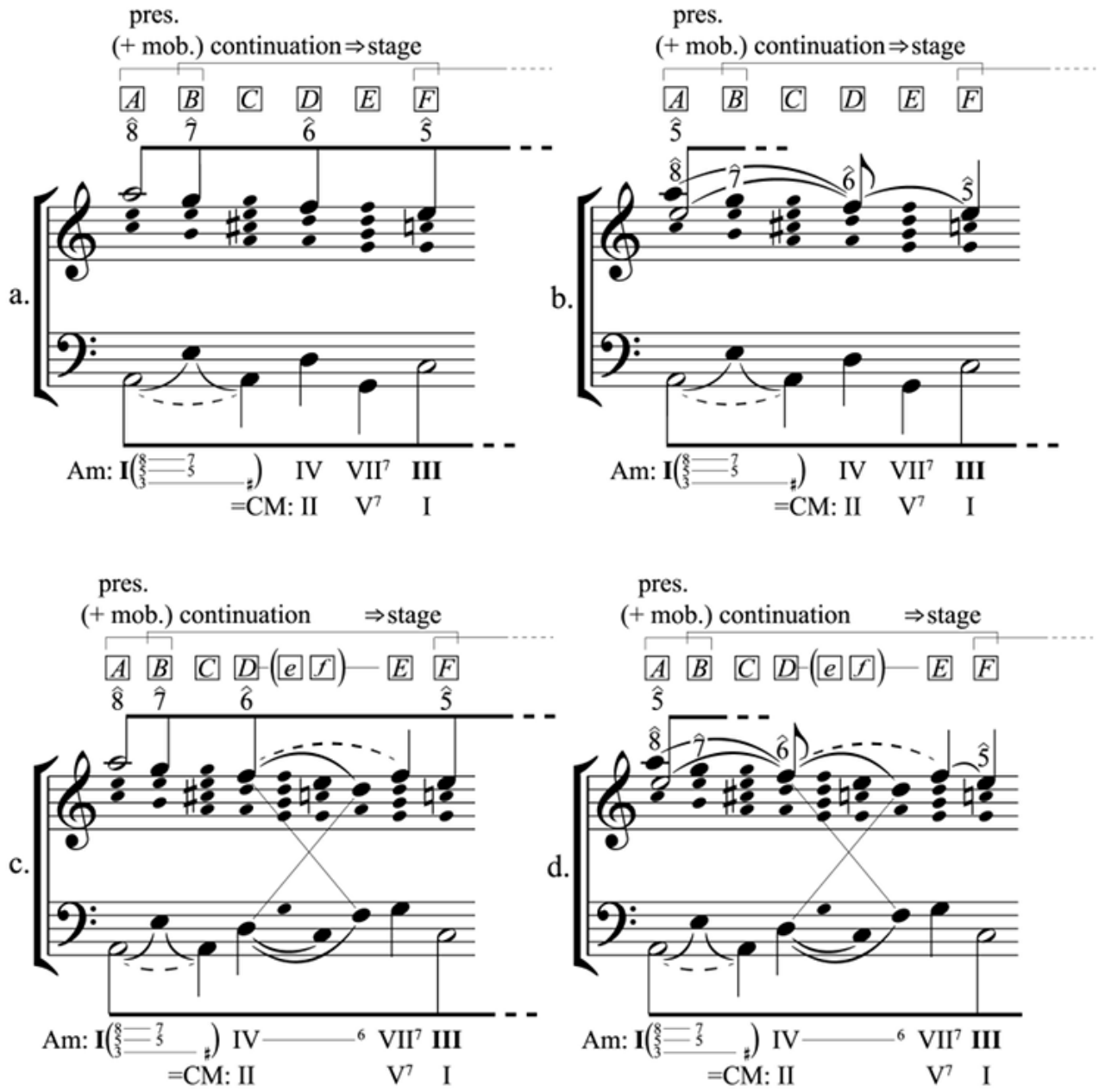
* initial arpeggiation: A_3–E_4–A_4–E_5 (m. 7)

motivic descending 4ths

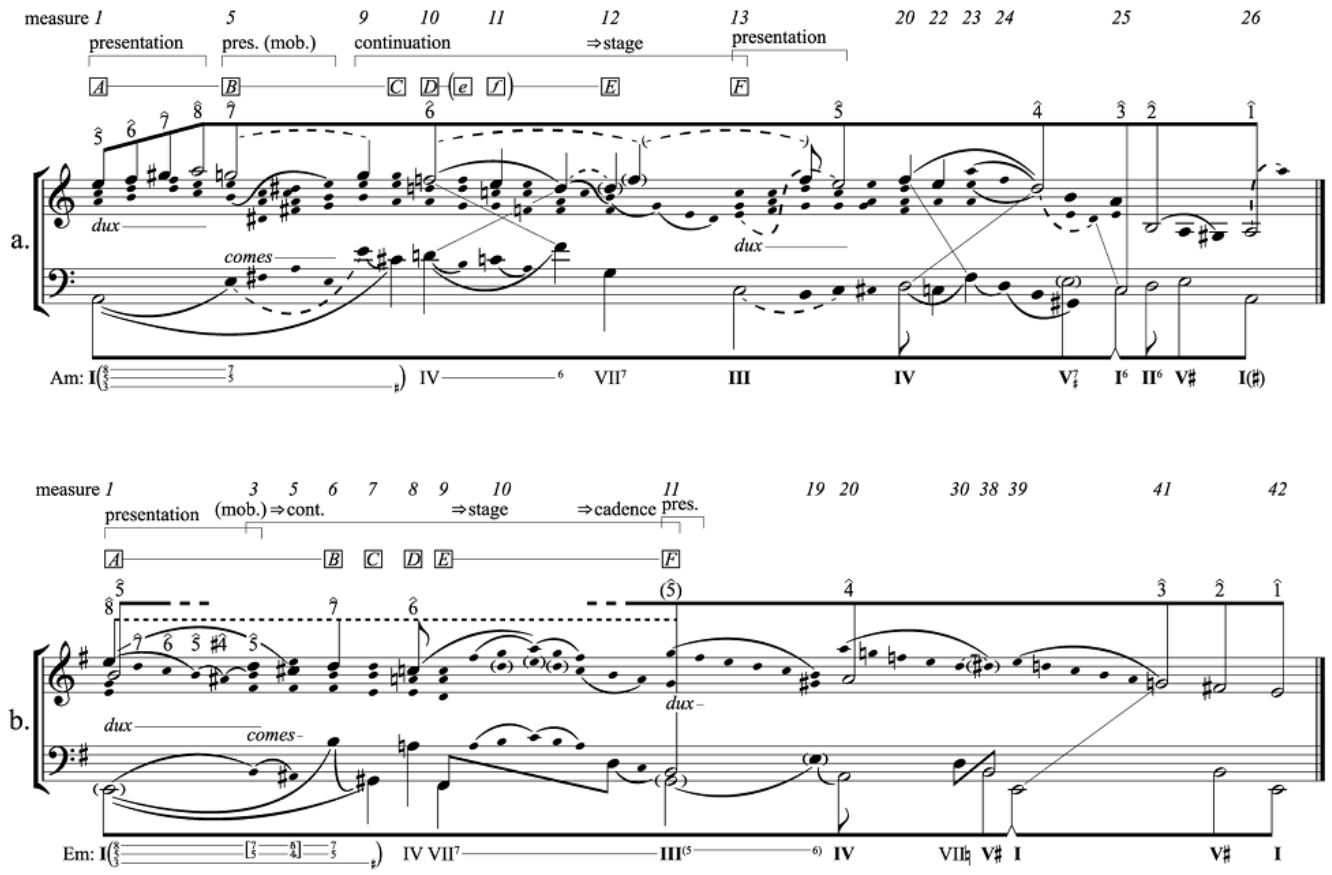
Example 15. Tonal structure in J. S. Bach, Fughetta in E Minor, BWV 900



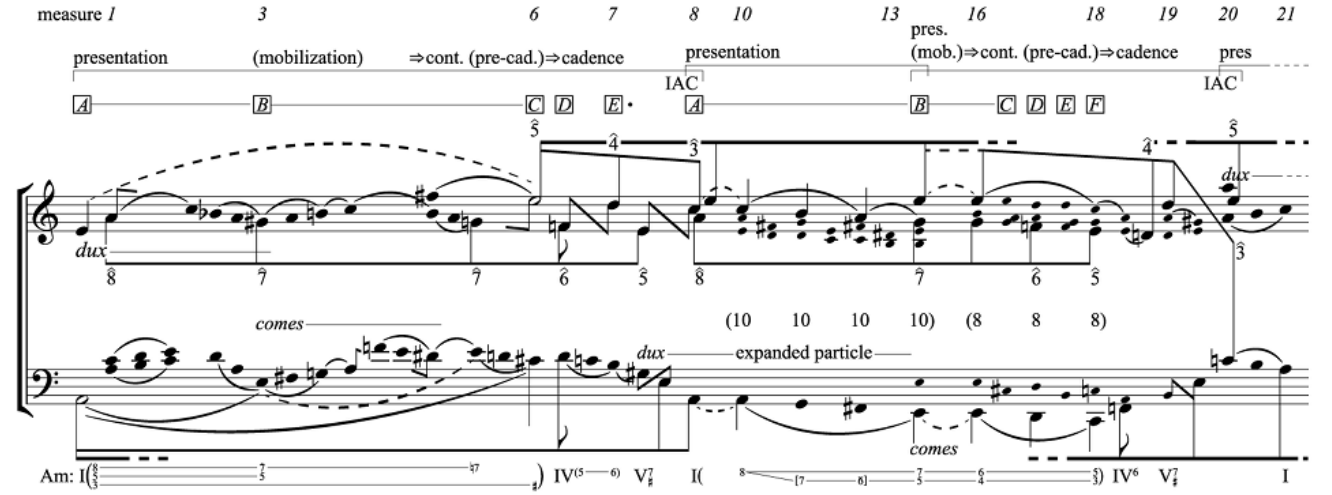
Example 16. Adaptations of the ❽–❼–❻–❺ proto-theme that progress from I to III: (a) basic form, with 8^ as *Kopfton*; (b) basic form, with 5^ as *Kopfton*; (c) interpolated chords *e* and *f*, with 8^ as *Kopfton*; (d) interpolated chords *e* and *f*, with 5^ as *Kopfton*



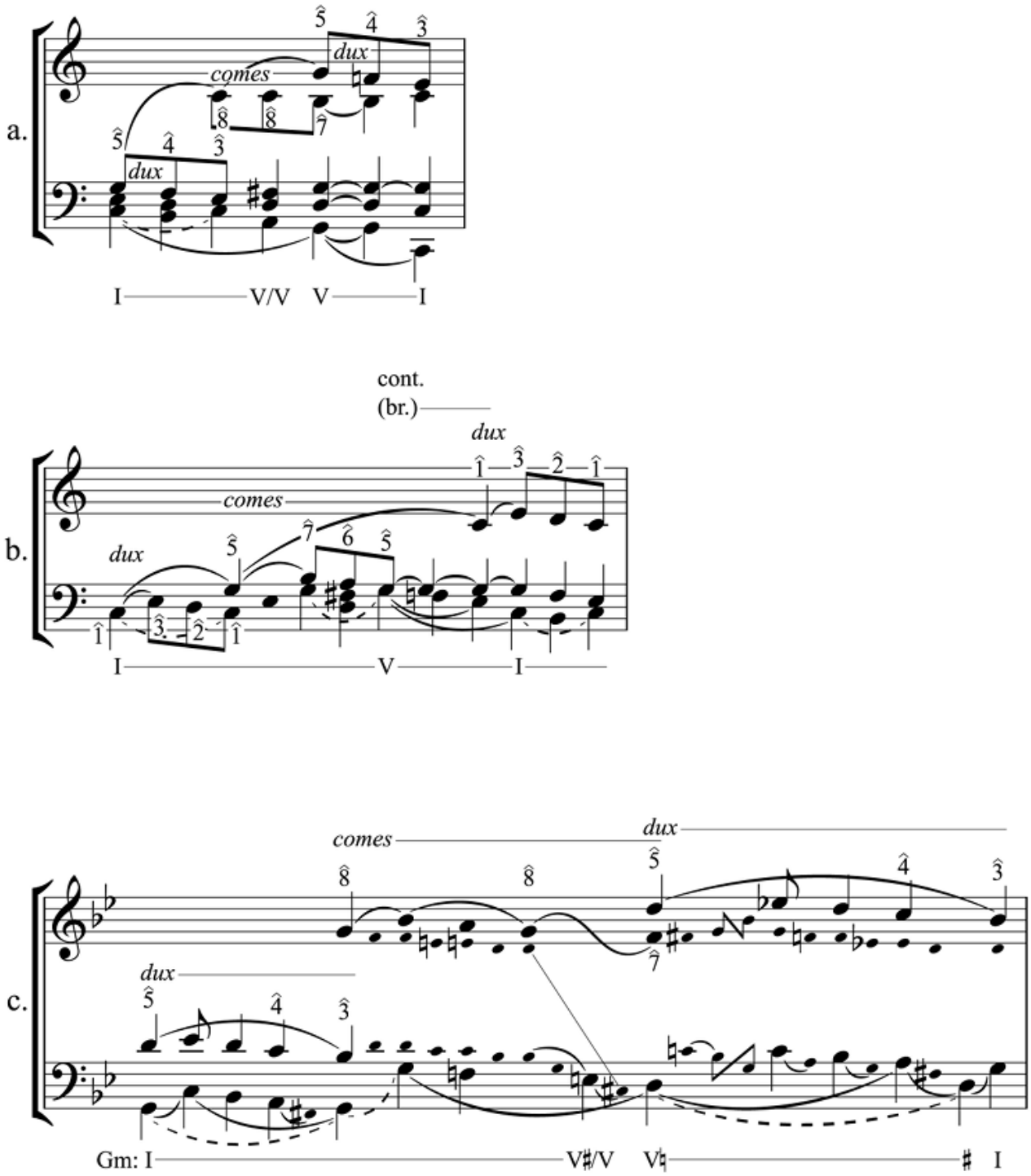
Example 17. Tonal structures in (a) J. S. Bach, Prelude in A Minor, *WTC* I, BWV 865; (b) J. S. Bach, Fugue in E Minor, *WTC* I, BWV 855



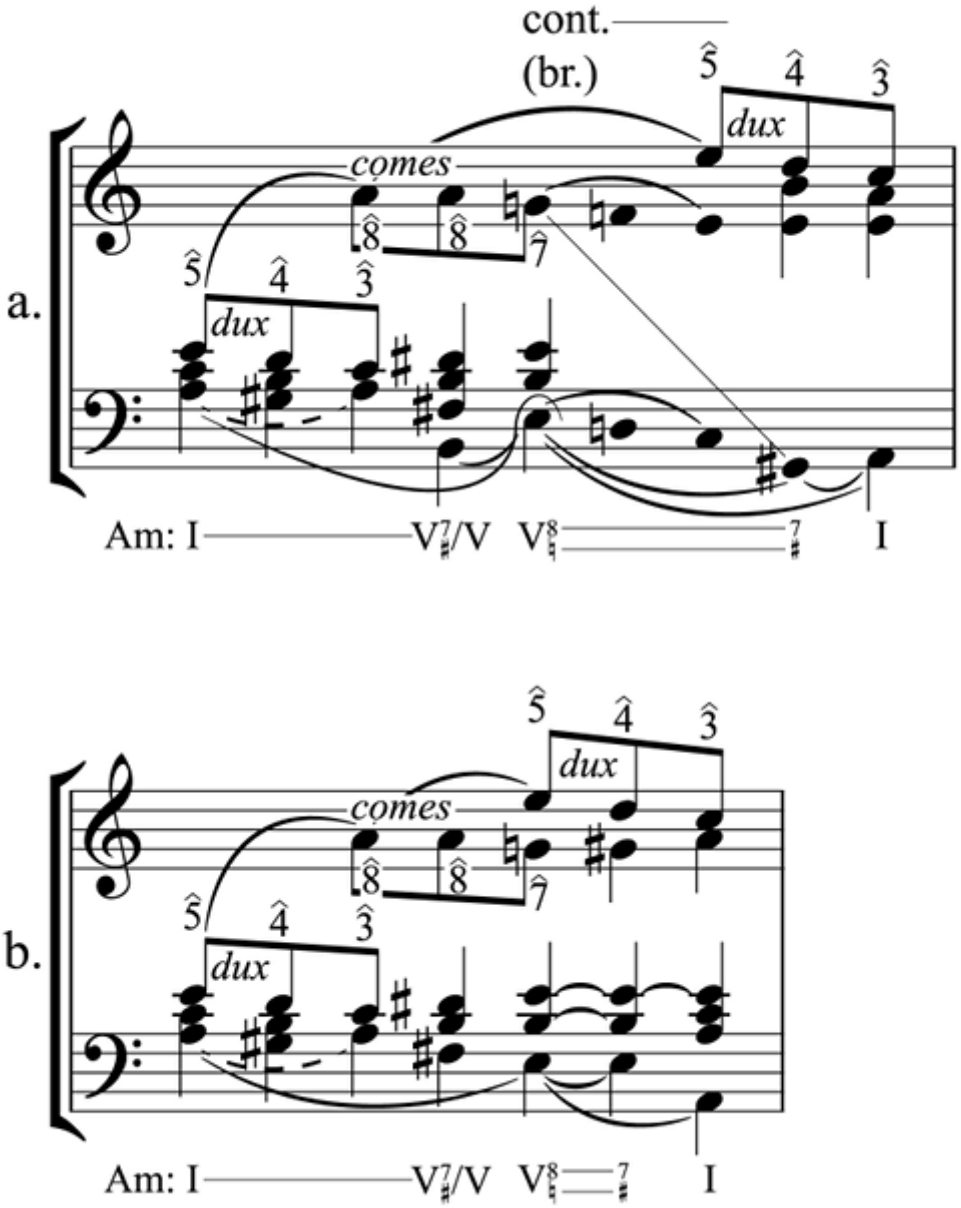
Example 18. Tonal structure in J. S. Bach, Partita No. 3 in A Minor BWV 827, Gigue, mm. 1–21



Example 19. Two of William Renwick's exposition patterns: (a) for 5^–4^–3^, subject paradigms and low–middle–high exposition schemes; (b) for 1^–3^–2^–1^, 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

a.

Am: I

𝅗𝅥. durations

presentation (mobilization)

B

7

comes

("V♮"

𝅗𝅥. durations

continuation (pre-cadential) ⇒ cadence

PAC

C D E F

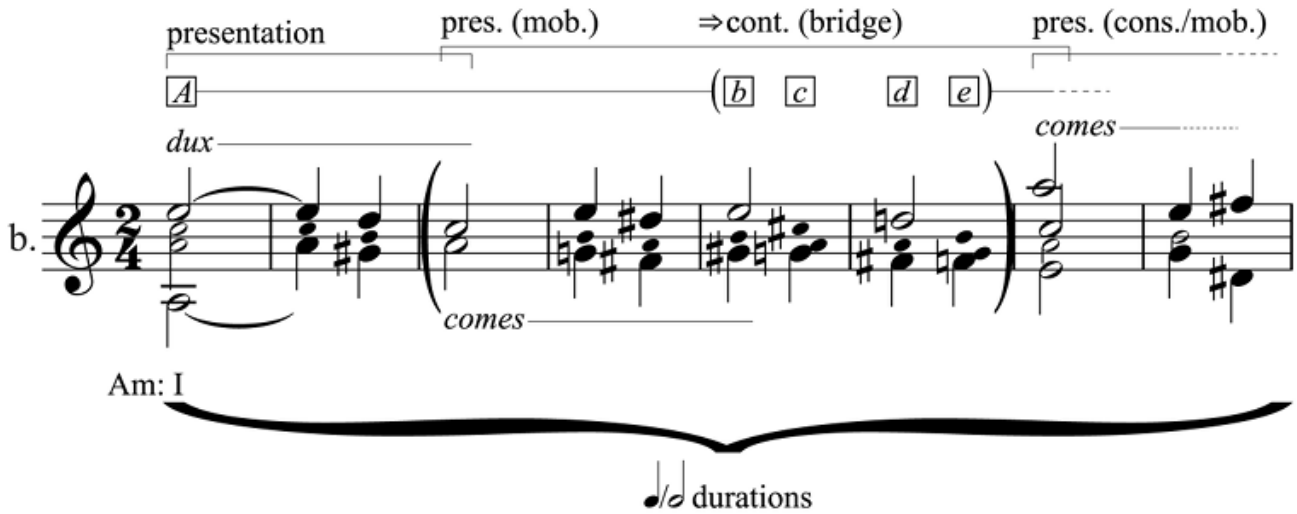
12

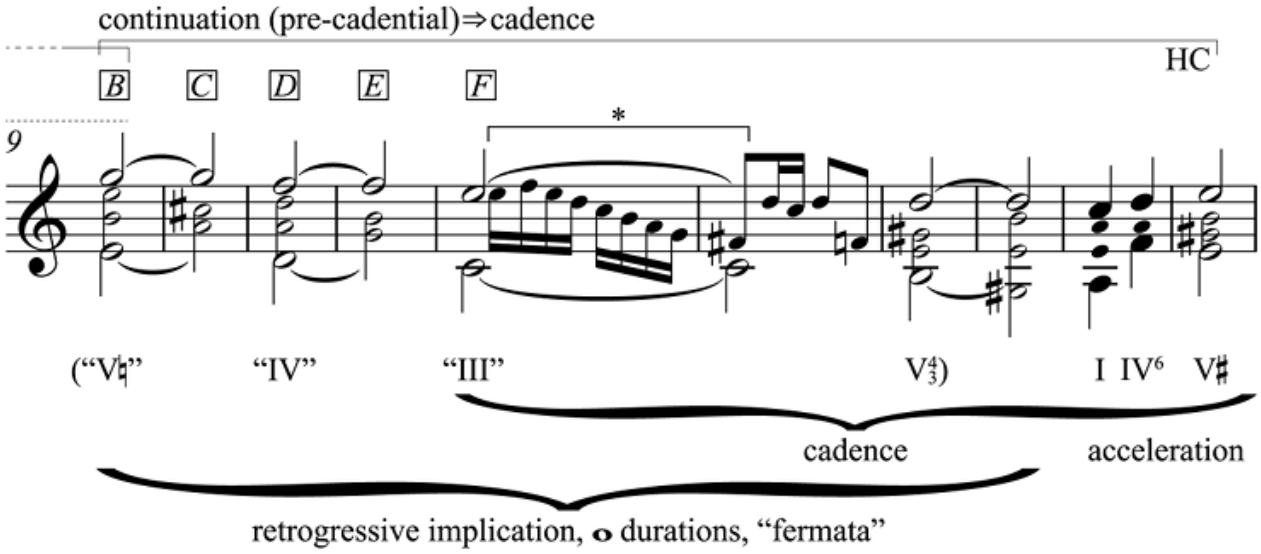
*

"V♮" "IV" "III" V^4_3) I V^8_4 — $^7_\sharp$ I

retrogressive implication,
𝅝· durations, "fermata"

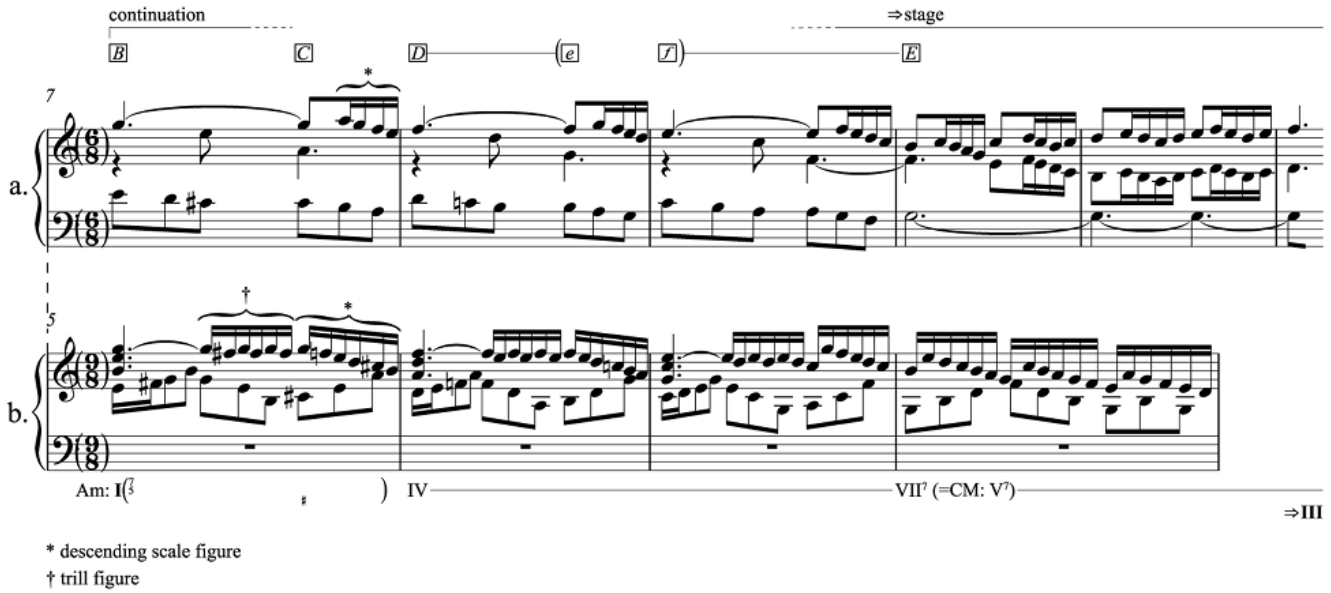
cadence, acceleration



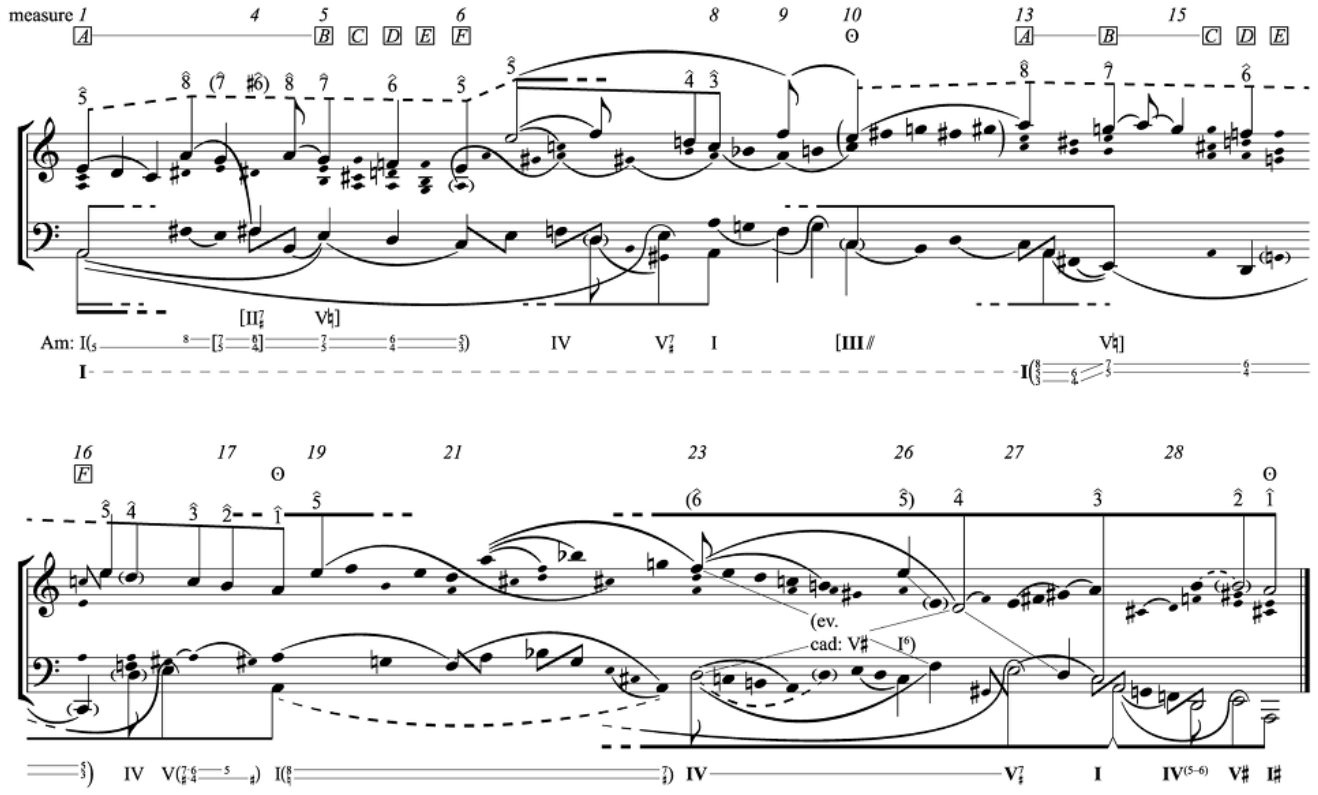


* common motivic elaboration of chord *F* in BWV 944 and BWV 1003

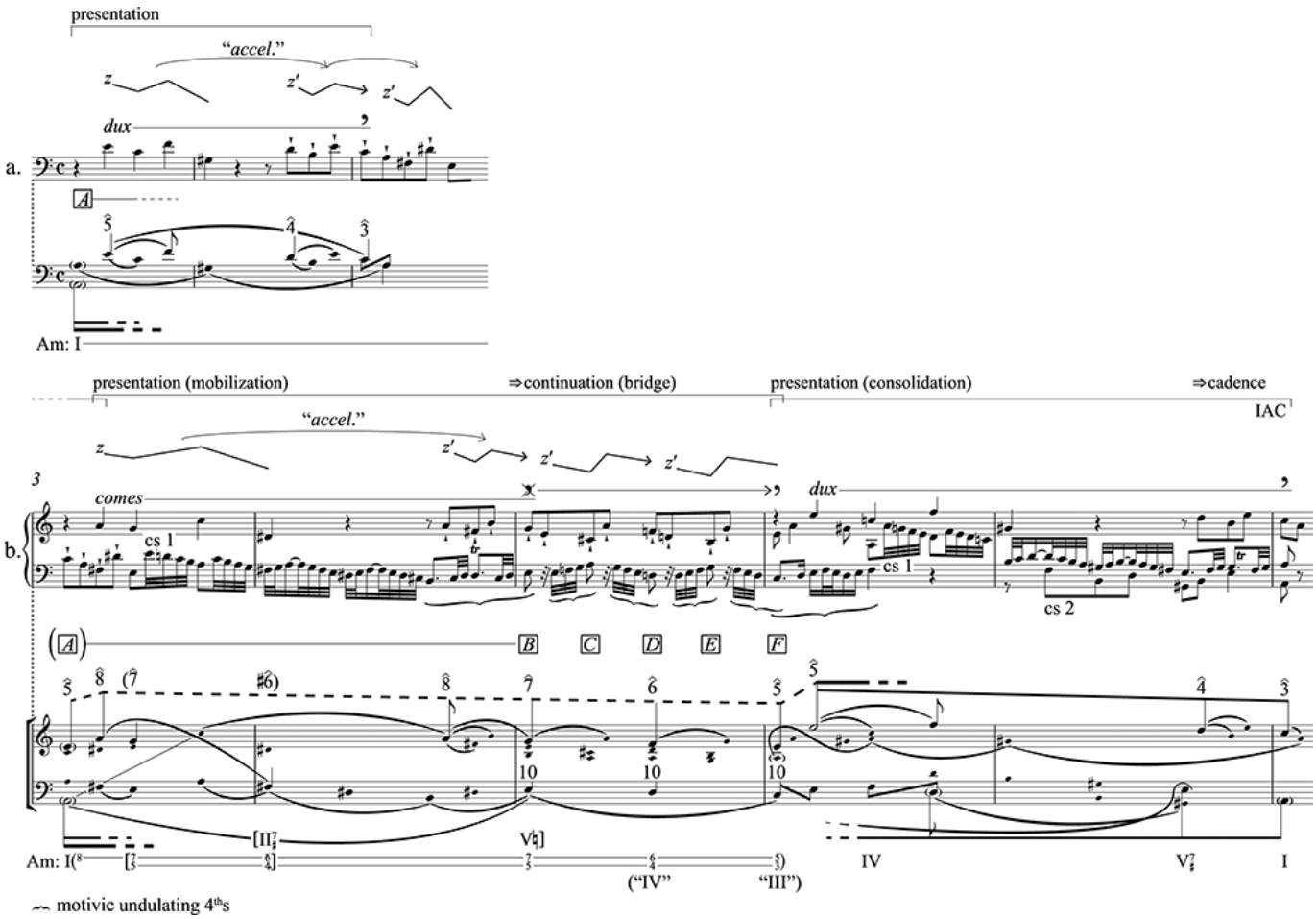
Example 22. Continuations as variations in (a) J. S. Bach, Suite in A Minor, BWV 818, Gigue; (b) J. S. Bach, Prelude in A Minor, *WTC* I, BWV 865



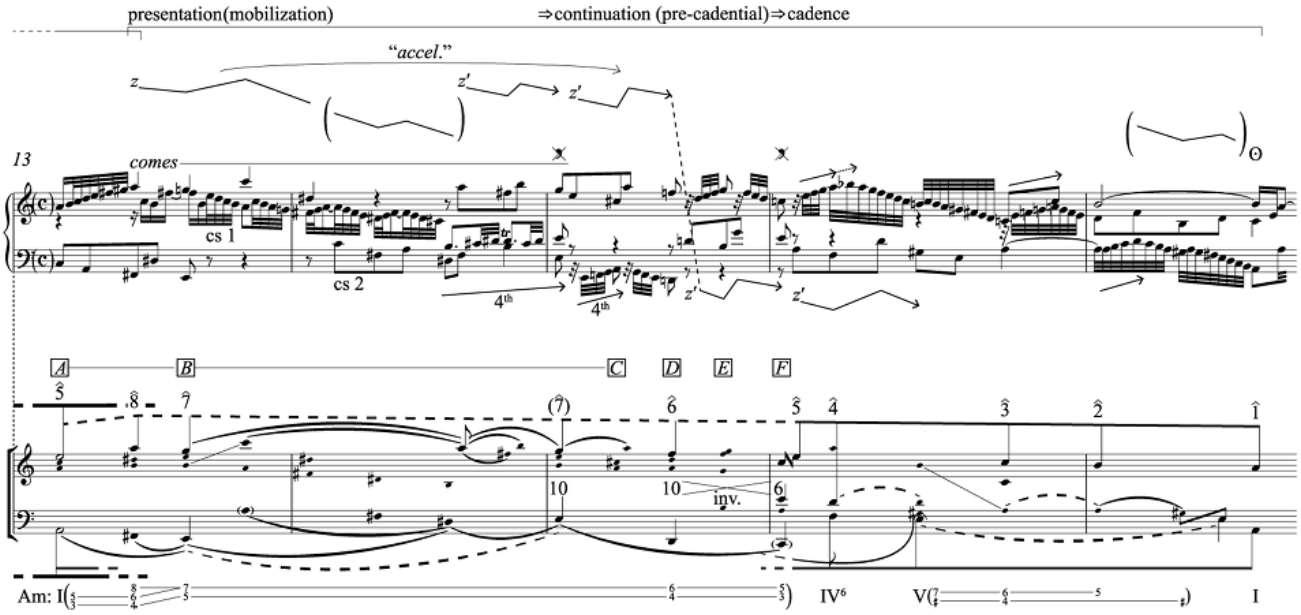
Example 23. Tonal structure in J. S. Bach, Fugue in A Minor, *WTC* II, BWV 889; circumpuncts indicate the ends of periods



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 ❽–❼–❻–❺ 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

a.

5*

8*

(7

comes

dux

D♯m: I(5 8 [7 5

continuation (bridge)

♯6)

7

6

5

*

*

*

5

6

6

6

(

)

[♯IV7 V♯]

6 4] 7 5 6 4 5 3

) (V× I)

not V♯ × I

dux

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

b.

*

*

*

5*

dux

comes

comes

5

8

7

6

5

dux

EM: I(3 5 8 4 7 5 6 4 5 3)

not V I

* initial arpeggiation: E3–B3–E4–B4