THE APPLICATION OF MUSICO-RHETORICAL THEORY TO STRETTO,
DOUBLE, AND TRIPLE FUGUE: ANALYSES OF CONTRAPUNCTI V-XI FROM J.S.
BACH’S THE ART OF THE FUGUE, BWV 1080

by

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As members of the Document Committee, we certify that we have read the document prepared by Dylan Marney, titled The Application of Musico-Rhetorical Theory to Stretto, Double, and Triple Fugue: Analyses of Contrapuncti V-XI from J.S. Bach’s The Art of the Fugue, BWV 1080 and recommend that it be accepted as fulfilling the document requirement for the Degree of Doctor of Musical Arts.

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ABSTRACT

Analysis of Johann Sebastian Bach’s (1685-1750) keyboard works and the study of fugue are often complemented by an understanding of Baroque rhetorical theory. In the Baroque Era, the principles of oration and argument established by Greek rhetoricians were thought of as analogous to musical ideas and forms. Notable Baroque theorists Joachim Burmeister (c. 1566-1629) and Johann Mattheson (1681-1764) related the fugal process to an active and elaborate discourse. They connected the basic parts of rhetorical disposition to fugue in an attempt to define and clarify its skeletal framework.

While the concept of musico-rhetorical dispositio schemes seems to be an attractive design for many Baroque theorists, it is difficult to apply such an analysis to stretto and double/triple fugues. This type of analysis sectionalizes the fugue in restrictive ways, linking particular musical techniques to different areas as would divide an oration. This document suggests that specific rhetorical figures do not need to be seen as fitting pre-set standard areas (e.g., propositio, confutatio, conclusio), but can derive from the context of each particular fugue, since they serve a prevailing musical function. Bach’s stretto and double/triple fugues from The Art of the Fugue, BWV 1080 are particularly difficult masterpieces to comprehend, and there is little precedence for the application of rhetorical figures to fugues of these types. This document examines Contrapuncti V-XI from The Art of the Fugue, and can serve as a model for rhetorical analyses of complex fugal processes.
INTRODUCTION

*The Art of the Fugue, BWV 1080* is the culmination of J.S. Bach’s (1685-1750) compositional output for keyboard.\(^1\) Bach demonstrated his mastery of fugue throughout this work, writing fourteen fugues and four canons. Five types of fugues appear in *The Art of the Fugue*, each built upon variants of the same D-minor subject. Bach composed four simple fugues, three stretto fugues, four double/triple fugues, two mirror fugues, and an incomplete quadruple fugue, with each of these five sections divided by the canons.\(^2\)

In the stretto fugues, *Contrapunctus V-VII*, Bach demonstrated how his fugal subject combines with itself in seemingly endless variety. An almost overwhelming number of subject statements exists in these fugues: *Contrapunctus V* contains twenty-two complete subjects while *Contrapunctus VI and VII* each contain twenty-eight.\(^3\) In the double/triple fugues, *Contrapuncti VIII-XI*, Bach combined his main fugal subject with one or two counter-subjects, thus demonstrating his main subject’s ability to combine with an assortment of new thematic material. Bach created an astounding array of fugal density and complexity in all of these works, and for analysts, interpreting *Contrapuncti V-XI’s* processes can be a daunting task.

The analysis of Bach’s keyboard works and the study of fugue are often complemented by an understanding of Baroque rhetorical theory.\(^4\) In the Baroque, the principles of oration and argument established by Greek rhetoricians were thought of as

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4. See references list for articles by Braunschweig, Butler, Farnsworth, Kerman, Sheldon, Street, Vickers, and Walker to name a few.
analogous to musical ideas and forms. A wealth of rhetorical figures could be used to clarify music and often defined pre-compositional constructs. As an example, notable Baroque theorists Joachim Burmeister (c. 1566-1629) and Johann Mattheson (1681-1764) related the fugal process to an active and elaborate discourse. They connected the basic parts of rhetorical disposition to fugue in an attempt to define and clarify its skeletal framework. These types of comparisons were common in the Baroque period, and many theorists applied rhetorical theory to the analysis of fugue. Few, however, went beyond simple fugues, and authors often sectionalize the fugue form in ways inapplicable to stretto and double/triple fugues.

Rhetoric permeated Baroque musical thought, as expressed by theorists of the time, yet it is debatable as to how deliberately composers employed these rhetorical ideas and figures. Bach’s exact knowledge and application of the topic has yet to be fully established. Nevertheless, the requirement for analytical devices to precede and/or inspire compositional output seems unnecessary. Regardless of Bach’s rhetorical-musical viewpoint, rhetorical figures can still illuminate many of his complex musical structures. The proposed rhetorical approach provides one way of analyzing his works, which through a new application of Baroque rhetorical assertions, attempts to clarify musical procedures and provide a new perspective on fugue and Bach.

Bach’s more complex fugues such as the stretto and double/triple fugues from The Art of the Fugue are particularly difficult masterpieces to comprehend, and there is little precedent for the application of rhetorical figures to fugues of these types. Contrapuncti

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6 See Laurence Dreyfus, Bach and the Patterns of Invention (Cambridge: Harvard University Press, 1997): 8-9. Dreyfus states that while Bach’s friend Abraham Birnbaum testified to his mastery of musicorhetorical application, this claim has been repudiated by multiple reliable sources.
Contrapuncti V-XI from The Art of the Fugue can serve as a model for rhetorical analysis of Bach’s more complex fugue writing. Musico-rhetorical analysis can be used to explain several distinctive aspects of J.S. Bach’s contrapuntal technique in Contrapuncti V-XI from The Art of the Fugue, and it also can shed new light upon his approach to fugal composition during the final years of his life.

A detailed rhetorical analysis of Bach’s stretto fugues and double/triple fugues from The Art of the Fugue does not exist, and the majority of rhetorical analyses as applied to fugue deal with the simple fugue form. In addition, rhetorical analysis as specifically applied to Bach has been demonstrated through selected works including the French Suites, Goldberg Variations, and WTC, but not yet applied to The Art of the Fugue. From the multitude of sources discussing rhetorical theory as applied to fugue and/or Bach, four exemplary articles will serve as a foundation for this document’s analytical claims regarding Contrapuncti V-XI from Bach’s The Art of the Fugue.

Gregory G. Butler provides an overview of Baroque rhetorical theory as applied to fugue in his article “Fugue and Rhetoric.” He presents the writings of Joachim Burmeister in detail, showing Burmeister’s overarching thoughts on fugue form and specific explanations of rhetorical figures. Butler provides excellent additional explanations of these concepts but does not apply specific examples to better define their possible use in fugal analysis. He also repeatedly examines the work of Johann Mattheson and his views on the necessity of opposition and resolution in fugal process.

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Butler clarifies Mattheson’s idea of thematic statements in opposition through the establishment of contrasting key areas and/or through the contradictory nature of melodic inversion. While both concepts serve as excellent tools for analysis, aside from their explanations, neither receives clarification through concrete examples.

David A. Sheldon attempts to demonstrate the role of stretto in fugue in his article “The Stretto Principle: Some Thoughts on Fugue as Form.”10 He establishes the use of stretto as a culminating technique, which he defends through the analyses of fugues from Bach’s *Well-Tempered Clavier*. Sheldon shows an overriding increase in density of fugal subjects from the beginning to the end of the *WTC* fugues. While helpful in defining general fugue tendencies, his examination of mainly simple fugues leaves stretto and double/triple fugue application unfulfilled.

Karl Braunschweig, in his article “Rhetorical Types of Phrase Expansion in the Music of J.S. Bach,” attempts to link the rhetorical concepts of elaboration and amplification to the musical concepts of counterpoint, thorough bass, and melody in Bach’s music.11 He compares vocal and instrumental works in an attempt to simplify traditional rhetorical figures for use with purely musical techniques. While providing insight into Bach’s overriding compositional style, and serving as a case study for possible rhetorical application to his works, Braunschweig’s article primarily explores excerpts from Bach’s *French Suites*, providing little detail regarding his fugal language.

Alan Street provides a detailed rhetorical analysis of Bach’s *Goldberg Variations* in his article, “The Rhetorico-Musical Structure of the 'Goldberg' Variations: Bach’s

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Clavier-Übung IV and the Institutio Oratoria of Quintilian. While using the terms initially defined by the Roman rhetorician Quintilian instead of their Baroque interpretations described by Burmeister, Mattheson, and others, and while examining a variation set containing canons and not fugues, Street’s analysis nonetheless provides insight and validity to the application of rhetorical theory to Bach’s later compositional output.

These articles provide the core concepts necessary for the application of rhetorical theory to Contrapuncti V-XI from The Art of the Fugue. They offer insights into Bach, his keyboard works, fugue, and rhetoric. While individually they fail to deliver exact models for complex fugue analysis, together they help form this document’s analytical framework.

CHAPTER 1 – ANALYTICAL FRAMING

Joachim Burmeister was one of the first Baroque theorists to explore the interrelationship between rhetorical figures of speech and analogous musical figures, compiling a list of these musico-rhetorical concepts. Many other German writers, including Johann Mattheson, followed his example of borrowing terminology from rhetoric to describe analogous musical figures. Often, different Latin and Greek names were employed for the same figure and some musical figures were even invented completely unrelated to spoken language. The Baroque German treatment of musical-rhetorical figures is therefore not unified, and no single systematic theory of musical figures exists for application to its music.\(^{13}\) It is worth reiterating that while most analogous musical figures relate quite well to their original Greek and Roman counterparts, some Baroque musical interpretations become entities all their own (e.g., see *anaphora* interpreted by Burmeister as compared to its traditional definition, pg. 14). The effect and/or affect of each figure in music is also not always specifically outlined, and therefore can be left to interpretation based on the context of its usage.

Furthermore, while the concept of musico-rhetorical *dispositio* schemes seems to be an attractive design for many Baroque theorists, it is difficult to apply such an analysis to stretto, double, and triple fugues. This type of analysis sectionalizes the fugue in restrictive ways, linking particular musical techniques to different areas as would divide an oration. The researcher suggests that specific rhetorical figures do not need to be seen as fitting pre-set standard areas (e.g., *propositio, confutatio, conclusio*), but can derive

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from the context of each particular fugue, since the rhetorical figures serve a prevailing musical function.

A number of the musico-rhetorical terms defined by 17th century writers are relevant to fugal analysis. As stretto fugues deal almost exclusively with layering the fugal subject in varying densities throughout the composition, and double/triple fugues present multiple subjects in both isolated and integrated areas, the terms and ideas applied to these fugal structures should describe them accordingly. Rhetorical figures with traditional Greek/Roman definitions, and their corresponding Baroque fugal interpretations include the following:\(^\text{14}\)

<table>
<thead>
<tr>
<th>Rhetorical Figures</th>
<th>Traditional Definitions</th>
<th>Baroque Fugal Interpretations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anadiplosis:</strong></td>
<td>The repetition of the last word of one line to begin the next.</td>
<td>The ending of a phrase is used as the beginning of the next.</td>
</tr>
<tr>
<td><strong>Anaphora:</strong></td>
<td>The repetition of the same word at the beginning of successive sentences.</td>
<td>The subject not being carried systematically through all the voices of the texture, resulting in incompleteness.</td>
</tr>
<tr>
<td><strong>Antithesis:</strong></td>
<td>The juxtaposition of contrasting words or ideas often in parallel arrangement.</td>
<td>A vertical thematic clash between subject and countersubject, or the opposition of the principal subject with other subjects.</td>
</tr>
<tr>
<td><strong>Apocope:</strong></td>
<td>Omission of a letter or syllable at the end of a word.</td>
<td>An incomplete statement of the subject, resulting in a defeat of expectation.</td>
</tr>
<tr>
<td><strong>Aposiopesis:</strong></td>
<td>Breaking off a sentence out of sudden passion, while still giving the listener enough semantic information to complete the thought.</td>
<td>Breaking off a phrase out of sudden passion, while still giving the listener enough musical information to complete the thought.</td>
</tr>
<tr>
<td><strong>Conciliatio:</strong></td>
<td>The process in which two different parties in opposition are brought together in agreement.</td>
<td>The resolution of opposing subjects, often through agreement of key.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Congeries:</td>
<td>A heaping up of different words having the same meaning.</td>
</tr>
<tr>
<td></td>
<td>The accumulation of short phrases building toward a climax, or the heaping up of subjects to create emphasis.</td>
</tr>
<tr>
<td>Distributio:</td>
<td>The technique of dividing a complex statement into its parts.</td>
</tr>
<tr>
<td></td>
<td>The technique of dividing a complex statement into its parts.</td>
</tr>
<tr>
<td>Gradatio:</td>
<td>A series of phrases each expressing more than the phrase preceding.</td>
</tr>
<tr>
<td></td>
<td>The Latin name shows an affinity with steps or stairs, with the subjects commonly arranged in ascending order of importance/magnitude.</td>
</tr>
<tr>
<td>Hypallage:</td>
<td>The lateral or horizontal exchange of word order.</td>
</tr>
<tr>
<td></td>
<td>The use of inversion to create contraries/opposition.</td>
</tr>
<tr>
<td>Metalepsis:</td>
<td>A statement is understood either by what precedes or follows.</td>
</tr>
<tr>
<td></td>
<td>A statement is understood either by what precedes or follows.</td>
</tr>
<tr>
<td>Paronomasia:</td>
<td>The repetition of a phrase with an addition, giving it special emphasis.</td>
</tr>
<tr>
<td></td>
<td>The repetition of a phrase with an addition, giving it special emphasis.</td>
</tr>
</tbody>
</table>

Johann Mattheson’s views on the necessity of opposition and resolution in fugal process are also quite helpful in analysis. Mattheson believed each fugue contained two principal combatants who must settle with one another. The leader is called the *dux*, and the follower *comes*. The opposition between these two is generally tonal in nature, arising from statements of the subject in contrasting keys with the *comes* generally concluding with a pitch not in accordance with the tonic chord. Mattheson believed resolution is obtained when both parties bring themselves into agreement with the key (*conciliatio*).

The application of these terms and ideas in stretto fugues deals nearly exclusively with the fugal subject entries, as they determine the framework for stretto fugues. Establishing a hierarchy for these subject entries is dependent upon each subject’s length (diminution/normal/augmentation), contour (normal/inversion), and key (through melodic contour and vertical harmonic framework). Also, as the majority of subjects in a stretto
fugue occur in overlapping groups, an additional sense of order is established based upon the context of each subject with its surroundings (with regards to density and register).

The application of these terms and ideas in double/triple fugues corresponds to the relation of the main subject to its countersubject(s). Establishing a hierarchy for the subjects is based upon an examination of the varied areas of thematic isolation and integration, contour (normal/inversion), key (melodic and harmonic), stretto, and the vertical and linear placement of each subject corresponding with its surrounding material. Although the double/triple fugues do not incorporate a varied use of augmentation and diminution within each fugue, the basic note values of the contrasting fugal subjects must be taken into consideration to better clarify a sense of thematic hierarchy.
The stretto fugues, *Contrapuncti* V-VII, deal exclusively with the overlapping of fugue subjects. In the exposition of a simple fugue, each voice presents the subject with no other voice starting its subject entry until the previous reaches completion. Orderly entry of fugal voices and subject entries is built into the expectation of proper fugal composition. In simple fugues, the application of stretto is reserved for after the exposition so as to heighten a sense of density in texture and acceleration in time. Because multiple voices state the fugue subject simultaneously in stretto, dramatic tension builds as two or more voices are now essentially speaking on the same material. In a sense the process has moved from statement to argument. A stretto fugue takes this concept, but instead explores it throughout the fugue’s entirety. The level of overlap can be found in varying levels of compression: close enough as to result in parallel entries, distant enough as to only overlap on the previous statement’s final notes, and all other options in between. In the stretto fugues from Bach’s *The Art of the Fugue*, the combination of both normal and inverted fugue subjects, and various subject lengths add to the number of potential stretto possibilities.

*Contrapunctus V*

*Contrapunctus V*, the first of the stretto fugues, serves as an introduction to this type of fugue, and does so more subtly than the following two. While often juxtaposing normal and inverted forms, subjects are dealt with solely in normal length and only explore varying degrees of stretto in two voices simultaneously. Both the normal and inverted fugue subjects permeate this piece. In the first half of the fugue they interact with one another, but later are stated in isolated areas until their joining for the final
statement. Bach in a sense displays both their interconnectedness and independence in this fugue, with neither the normal or inverted form displaying clear mastery over the other.

Contrapunctus V begins with an almost formulaically condensed exposition, in which each subsequent voice enters with the subject one measure earlier than would be expected in a simple fugue. The stretto creates an overlap with each subject entry at the fourth measure of each statement (ex. 1).

Musical Example 1 – Contrapunctus V, mm. 1-7

The alto voice states the subject in inversion (mm. 1-5), followed by the bass in normal form (m. 4-8), then the soprano in normal form (mm. 7-11), and finally the tenor in inversion (mm. 10-14). Bach’s use of hypallage is clearly stated in the opening of this fugue as he creates contraries through his use of inversion. Yet Mattheson’s idea of two combatants, one a leader, the other a follower will remain unclear in this fugue. This is the first meeting of both the normal form and inversion in the same fugue, and likewise there seems to be an evolving exchange of roles throughout. Even in the opening of this fugue the inversion leads, then the normal form follows and then the normal form repeats and the inversion follows (mm. 1-14).
Following the entrance of the subject in all four voices, there is a short three-measure episode built from the subject’s closing eighth notes (mm. 14-16). Bach then continues with a repeat of the exposition, preserving the number of statements and the distance between each overlapped entry, yet he changes the entry order of the voices and alternates methodically between normal form and inversion. The soprano states the subject in inversion (mm. 17-21), followed by the tenor in normal form (mm. 20-24), then the bass in inversion (mm. 23-27), and the alto in normal form (mm. 26-30). He follows with another brief three-measure episode based on the subject’s closing eighth notes, which moves the fugue to the key of F major (mm. 30-32).

Contrapunctus V continues with middle entries in which only two voices participate in subject statements for each area, as opposed to the four stated each time during the double exposition. In the temporary key of F major, the subject is stated in normal form in the bass, and then, displaced by a half note, stretto overlap occurs with the soprano as it states the subject in inversion (mm. 33-37) (ex. 2).

Musical Example 2 – Contrapunctus V, mm. 33-37

The increase in stretto compression adds to the developmental nature of this middle entry, as there is a heightening in tension associated with the closeness and opposition of these
subjects. This entry is followed by another three-measure episode that helps move the fugue to the key of G minor (mm. 38-40). Yet the episode does not completely fulfill its responsibilities as the next entry must begin with transitionary harmonies and make its way to G minor. This entry begins with an inverted subject in the tenor, and again overlap occurs after only a half-note duration with a normal-form-alto statement (mm. 41-45).

After a measure-and-a-half transition (mm. 45-46), Contrapunctus V continues with an inverted statement in the bass in stretto with an inverted statement in the tenor, which enters a measure-and-a-half later (mm. 47-52) (ex. 3).

Musical Example 3 – Contrapunctus V, mm. 47-52

These two statements distance themselves further apart than the previous entries and likewise show less tension with each other as they are both inverted statements and reside comfortably in the key of Bb major. They subside on a half cadence in the key (m. 53), at which point begins the use of congeries: the accumulation of short phrases toward a climax. Truncated motives of the inverted fugue subject are layered throughout all voices as the fugue works its way back to the home key of D minor (mm. 53-56).

The normal-form subject reenters in the soprano in stretto with a normal-form statement in the alto, entering a measure-and-a-half later (mm. 57-62). They work in
harmony much like the inverted statements of the previous entry. After a short extension closing on a half cadence in the key of D minor (mm. 63-65), another example of congeries begins, as truncated motives of the normal form subject build upon each other (mm. 65-68). Next enters an inverted subject in the soprano, in stretto with an inverted tenor subject entering one measure later (mm. 69-74). Three measures of episode follow (mm. 74-76), after which a normal-form-tenor subject moves in stretto with a normal-form-alto subject entering one measure later (mm. 77-82). Four measures of episode follow (mm. 82-85) after which a parallel entry between a normal-form-alto subject and inverted-bass/tenor subject close the fugue (mm. 86-90) (ex. 4).

Musical Example 4 – Contrapunctus V, mm. 86-90

As stated previously, Contrapunctus V serves as an introduction to the stretto fugues. This is the first fugue in Bach’s set in which the normal form and the inversion interact, and likewise the newness of the encounter seems to dictate the structure of this fugue. The novelty of interplay between the opposing subjects can be seen from the opening of this fugue, as the exposition requires two iterations to adequately explore their initial relationship (mm. 1-30). In the first two middle entries, the closeness of the
statements and the opposition of the material bring a sense of argument to the interaction (m. 33-45). Following this tension between the contrasting contours, each now separates into its own area. The inversion unfolds on its own terms (mm. 47-56), and the normal form mirrors its entry, replicating its grand gesture (mm. 57-68). Again the inversion overlaps with itself (mm. 69-74) and the normal form follows suit (mm. 77-82). After many separate entries, both finally interact again for the fugue’s ending, but in the inner voices, seemingly timid in their attempt at *conciliatio* (mm. 86-90).

Aside from the concept of *hypallage*, apparent in all three stretto fugues, *Contrapunctus V* deals most readily with the concept of *distributio*, in which a complex statement is divided into its parts to reach a more full understanding. The prolonged separation of the normal form and inversion in this fugue helps give each contour its own sense of independence and validity, and brings further depth to their previous interplay, their final parallel entry, and their much more complex interaction in the two stretto fugues to follow (see Table 1, pg. 73).

*Contrapunctus VI*

*Contrapunctus VI*, in the French style, contrasts normal and inverted subject contours, yet now also incorporates subjects in diminution as well as normal length. The fugue is permeated with long-short rhythms, and 32nd note upbeat figures typical of French ouverture style. In *Contrapunctus VI*, all normal-length subjects are stated independently from one another, and are often accompanied in stretto by one or two subjects in diminution. Determining a sense of hierarchy in this fugue must be based on the sequence of normal-length statements. These normal-length statements serve as focal points for this fugue around which subjects in diminution gravitate like smaller satellites.
\textit{Contrapunctus VI} begins with a normal-form subject in normal value in the bass. An inverted-soprano statement in diminution enters in the second measure, followed by a normal-form subject in diminution in the alto (mm. 1-5). The subjects in diminution are both in stretto with each other and with the bass-normal-value subject. In relation to simple fugues, or even the more systematic opening of \textit{Contrapunctus V}, this fugue begins much more chaotically, and creates \textit{anaphora}, as the subject has not been carried out methodically through the voices. This gives a sense of incompleteness and argumentativeness. The bass-normal-length subject clearly dominates the opening as the upper diminishations dispute with one another, both contradicting and confirming its viewpoint (ex. 5).

Musical Example 5 – \textit{Contrapunctus VI}, mm. 1-5

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example5}
\end{figure}

After a short measure-and-a-half episode of extension (mm. 5-6), the tenor states an inverted subject in diminution, completing the entrance of subjects in all parts, yet now moving into the key of A minor (mm. 7-9). Yet, only one measure after its entrance, an alto statement enters in normal value and form (mm. 8-12), followed soon after in stretto by a normal-form-soprano subject in diminution (mm. 10-12). Three measures of episode
follow mostly based on the final ascending notes of the inverted subject (mm.12-14).

Upon the return to D minor, an inverted subject in diminution enters in the bass (mm. 15-17), and again after only one measure, a subject in normal value and form enters, this time in the tenor (mm. 16-20). Almost immediately, an inverted-soprano subject in diminution begins (mm.16-18), in stretto with both previous subjects.

At first glance, the opening twenty measures of this fugue appear to be a haphazard cluster of subjects of different types. Yet upon further examination it can be found that so far, each normal-length subject has also been of normal form, accompanied each time by two diminutions either confirming or attempting to contradict its viewpoint. There appears to be a relatively equal number of both inverted and normal forms thus far into the fugue, yet regardless of each diminution’s contribution to the argument, the normal form has dominated through its consistent use of the weightier normal-length statement. Even when these groups of three subjects begin with an inverted subject in diminution, trying to validate its viewpoint first (m. 7, m. 15), the normal-form subject enters immediately after (m. 8, m. 16) creating a sense of apocope. Although it does not render the diminution incomplete, there is still a disruption of the aural clarity in both instances, overriding the inversion’s statement in favor of its own.

Following the completion of the third statement in normal length and form in the tenor (mm. 16-20), the tenor proceeds with an inverted statement of normal length in the key of F major (mm. 20-24) (ex. 6).
Unlike the previous group iterations, this statement is curiously alone without any accompanying diminutions, giving the inversion momentary dominance. Upon its completion, the alto voice states a subject of normal form and length still in the key of F major, returning importance back to the normal form (mm. 25-29). Nested inside is a tenor inversion in diminution, attempting to create *hypallage* through its opposing inversion (mm. 26-28). After a two-measure episode (mm. 29-30), the fugue continues with another statement in normal form and value, now in the tenor in the key of D minor (mm. 31-35). An inverted-alto statement in diminution enters in stretto (mm. 32-34), again creating *hypallage* with the normal-form statement.

Next enters an inverted-normal length statement in the soprano in G minor (mm. 35-39), with stretto created by a normal-form diminution in the bass (mm. 36-38), and an inverted diminution in the tenor (mm. 37-39) (ex. 7).
With regard to Mattheson’s two combatants, one a leader and one a follower, the inversion plays out as the more dominant of the two from this point forward, carrying all of the normal-length subjects until the fugue’s completion. Following a two-measure episode (mm. 40-42), the alto voice states a lone inverted subject in diminution in Bb major (mm. 42-44). After this follows another two-measure episode (mm. 45-46) and an inverted-normal-length bass subject returning to the key of D minor (mm. 47-51), in stretto with a normal-form tenor diminution (mm. 48-50).

A six-measure episode ensues, built on dotted rhythm and 32nd note versions of the subject’s four closing notes (mm. 51-56), followed by a normal-form diminution in the soprano (mm. 57-59) in stretto with an inverted-normal-value-alto subject (mm. 58-62), and a normal-form diminution in the tenor (mm. 58-60). Although the normal-length inversion is surrounded by normal-form diminutions, it creates its dominance through outlasting both of them, achieving the final say in the matter. A short measure-and-a-half episode commences in the key of F major (mm. 62-63), upon which a normal-form subject in diminution enters in the tenor (mm. 63-65). It is soon in stretto with a normal-
length inversion in the soprano (mm. 64-68), which creates a sense of conciliatio, as it moves the tenor statement’s harmonic goal into the home key of D minor (ex. 8).

Musical Example 8 – Contrapunctus VI, mm. 64-66

Another diminution enters this time in the alto and in normal form (mm. 65-67), and the sense of conciliatio is confirmed as the alto diminution conforms cleanly to the soprano inversion’s home key. In addition, the normal-length inversion again outlasts the normal-form diminution’s attempt at the final word.

The final episode, constructed of small motives from the theme, builds to a dominant fermata and then cadences on a pedal D in the bass (mm. 68-74). This tonic pedal begins with a normal-form diminution in the tenor (mm. 74-76), after which an inversion in normal length enters in stretto in the soprano/alto (mm. 75-79). Following the introduction of the final normal-length inversion, another normal-form diminution enters in the alto (mm. 76-78), yet for the third and final time, the inversion outlasts all else, closing the fugue.

The interplay between normal form and inversion in Contrapunctus VI becomes quite complicated. Although the longer length, normal-value statements are the focal
point for the fugue and best help to determine a sense of hierarchy between the opposing contours, almost every normal-value statement is met with at least one contradictory diminution attempting to weaken its viewpoint. From the beginning, normal-length normal-form subjects control the first three statements (mm. 1-20). Then an isolated inverted statement momentarily disrupts the normal form dominance (mm. 20-24), which then resumes with two more normal-form statements (mm. 25-35). From this point, the inversion takes over, declaring the final five statements (mm. 35-79).

Many arguments can be made for the inversion’s control of *Contrapunctus VI*, the most obvious being its dominance of the final half of the fugue. Yet, without the interruption it created during the normal form’s earlier influence, the fugue in its entirety would be essentially balanced in terms of normal-length statements. Removing this earlier interruption (mm. 20-24) would give the normal form five normal-length statements in the opening, followed by five normal-length inversions to close. It is this earlier large-scale creation of *apocope* in the presentation of the normal forms that disrupts the balance of this fugue, giving the inversion not only the final say, but tilting the balance undeniably in its favor (see Table 2, pg. 74).

*Contrapunctus VII*

*Contrapunctus VII*, the final stretto fugue, can be clarified through its groupings of large and small subjects. The work is best seen when viewing its four augmented subjects as pillars upon which the entire fugue rests. These augmented subjects, surrounded by various combinations of additional subjects (in normal length and/or diminution), create a fluctuating sense of fugal density. Interspersed between these pillars are areas of layered normal and/or diminished subjects, episodic in their preparation of the augmented entries.
While fugue by its nature is predominantly continuous, to determine an overall sense of form, it is helpful to see it in terms of these piece-specific areas.

From its very beginning, *Contrapunctus VII* differs from typical fugues. Instead of creating a standard exposition with the fugal subject entering in succession through each part, Bach presents the subject in the top three voices in three consecutive measures creating imitative density quite rare for a fugal opening. The opening measure presents the fugue subject in diminution, stated in normal form, in the tonic, and in the tenor voice. Before the subject’s completion, the soprano voice enters with an inverted subject in normal value, creating opposition in various ways (m. 2). In even these first two measures, Mattheson’s idea of two combatants is shown in the form of hypallage, using the normal and inverted subject in opposition of contour and tonality, as the former has a contour ending on the tonic and the latter on the dominant.15 If this is a battle between normal and inverted forms, the soprano voice exhibits the inversion’s dominance, stating it in longer notes and in a higher register. Adding to this initial dominance is the overlap of an additional statement of the inversion, now in the alto voice and in diminution (mm. 3-4). While tonally establishing D minor, these first four measures serve as a form of congeries, creating a sense of accumulation into the arrival of the first augmented statement (ex. 9).

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15 See Butler, “Fugue and Rhetoric,” 58.
The arrival of the first augmented subject occurs in the bass, in inversion (mm. 5-13). Overlapped with this statement are the final notes of the soprano subject from the second measure. While Bach has introduced a subject into each voice by this point, the disjunct manner in which this occurs relates to anaphora, creating a sense of incompleteness through the lack of a systematic opening. In the second measure of the augmented subject (m. 6), the tenor states the subject in normal form, diminution, with the ability to close on the tonic, yet is interrupted in the next measure by a statement in the alto, in normal form, diminution, and emphasizing the dominant (ex. 10).
This interruption creates *apocope* (a sense of incompleteness of statement) and tonally creates opposition as the dominant has interrupted the tonic. From here another statement of the subject occurs in the tenor (mm. 9-10), still inside the initial augmented subject, in inversion and diminution. The augmented subject then continues on its own as the fugue moves to the key of G minor (mm. 11-13).

The G minor area begins with a soprano subject in diminution and normal form (m. 13). An alto subject in normal value and inversion overlaps with the soprano subject (mm. 14-18), much as in the opening (mm. 1-2) yet here with the parts switched. Regardless of the change in register, the use of an inversion of greater length and prominence against the normal-form subject creates a repeated sense of *hypallage*. Once the normal-value-alto subject almost reaches its close, a tenor subject in diminution enters, marking an arrival in the key of B-flat major (m. 17). For a subject to enter so close in register to the subject it overlaps seems peculiar (ex. 11).

Musical Example 11 – *Contrapunctus VII*, mm. 16-18

![Musical Example 11](image)

The tenor subject’s normal form, in opposition to the more prominent alto inversion, seems to almost intentionally cover the inversion’s closing notes and invalidate its
viewpoint. Even though the alto inversion occurs in its entirety, this muddling of textural clarity seems to be another attempt at apocope.

The tenor subject enters again in diminution and normal form (m. 20). The repetition of tenor-voice subjects with little separation between each statement exemplifies paronomasia, as the subject’s repetitions occur in different surroundings, giving its statements special emphasis. The second tenor entrance occurs in close stretto with an opposing inversion, in diminution in the bass (mm. 20-22). All parts make their way harmonically to the key of F major, where finally the tenor voice, tired of the opposition to its normal form, states itself in augmentation (m. 23).

The normal-form tenor subject presents the second augmented statement of the fugue (mm. 23-31). Four subjects in diminution surround the augmented theme, only one of which is inverted. It appears that in this area the normal form has temporarily prevailed. The augmented theme modulates back to D minor partway through its statement (m. 28). Following the close of the augmented subject (m. 31), the fugue moves through three transitional measures free from the fugal subject (mm. 32-34). They are highly chromatic measures that signal an impending change, which turns out to be the arrival of the next augmented subject in inversion (m. 35).

The alto voice states the third augmented subject in inversion and in D minor, surrounded by two normal-value subjects in normal form (mm. 35-43). In relation to the abundance of normal-form subjects preceding it and now to the two subjects surrounding it, the alto’s augmented inversion creates an intense form of hypallage, as it is in direct disagreement with all of its contextual forces. The previous iteration of the inverted and augmented subject occurred with opposing normal-form statements only in diminution
(mm. 5-13). Now the opposing normal-form subjects, with their more prominent normal rhythmic values, create a stronger force against the persuasiveness of the augmented inversion. The soprano statement’s (mm. 38-42) return to its original register (m. 2) also adds to the combative intensity. The upper two voices engage in direct opposition, an equal thematic clash between longer notes and higher register relatable to *antithesis*: the direct vertical opposition of ideas (ex. 12).

Musical Example 12 – *Contrapunctus VII*, mm. 37-39

An inverted soprano statement in diminution briefly overlaps with the close of the alto’s augmented inversion (m. 42). The subject in this area presents itself in overlapping diminutions, slowly cascading down the voices (mm. 42-49). In the opening measures, the alto voice persistently states fugal subjects through the use of *anadiplosis* (where the ending of a phrase is used as the beginning of the next). The final note of the augmented alto theme connects to an alto subject in diminution (m. 43), which connects to another in normal form (m. 45). This string of successive alto statements brings a sense of urgency to the area (ex. 13).
Musical Example 13 – *Contrapunctus VII*, mm. 43-45

An inverted statement in the tenor overlaps with the final alto statement (mm. 46-48), and the bass enters in normal form (mm. 47-49). A rapid movement through three keys adds to the volatile nature of these descending five diminutions: D minor (mm. 42/43-45), G minor (mm. 45-47), and F major (mm. 48-49). The small statements of the subject allow for the faster harmonic change and transitional nature, and relate to the concept of *congeries*, as they accumulate toward a climax.

The fourth and final augmented subject arrives in the soprano in normal form (mm. 50-58), surrounded by three subjects in diminution. The first subject in diminution enters in the alto in inversion (mm. 51-53), and unlike all of the previous inverted iterations, begins on the dominant with potential closure on the tonic. Bach’s placement of the alto inversion in the proper harmonic context creates a sense of *conciliatio*. The soprano augmented subject in normal form entered before the harmony had returned to D minor (m. 50). In the second measure of its statement, the alto subject entered and together both voices moved toward resolution in the proper key (ex. 14, observe the coming together in unison of both voices on the downbeat in mm. 52 and 53).
Musical Example 14 – *Contrapunctus VII*, mm. 51-53

The opposing forces of normal form and inversion in this way have resolved, with the inversion merging into the tonality and melody of the final augmented-soprano subject. An additional statement in diminution occurs in the alto a couple of measures later, now in normal form and in perfect agreement with the soprano (mm. 54-56). A tonal statement in the tenor overlaps with this alto statement by only one beat, aiding in the D-minor harmony (mm. 55-57). It conforms to the D-minor surroundings to such a degree that it drastically changes its rhythm, undoing its motivic expectations and creating *apocope*. The bass voice contains no fugal subjects throughout the entire soprano-augmented statement, and can focus solely on providing strong harmonic support, further validating the augmented subject’s dominance. The soprano subject reaches its close on a dramatic diminished-seventh chord (m. 58) that propels forward to the final cadence and pedal point, ending the fugue (mm. 58-61).

The concept of *hypallage* permeates the work. Bach’s varying opposition between inversion and normal form aids fugal flow and eventually finds resolution toward the work’s end in the form of *conciliatio*. The combative nature of the opposing forces can be
seen in the small-scale relations between the fugue subjects, yet one overriding concept structures Contrapunctus VII and its use of hypallage from beginning to end.

There are four augmented subjects in the fugue occurring in the following order: bass in inversion (mm. 5-13), tenor in normal form (mm. 23-31), alto in inversion (mm. 35-43), and soprano in normal form (mm. 50-58). Observe the motion in register from the bass voice, up to the tenor, to the alto, and finally the soprano. This construct shows Bach’s fugal plan in affiliation with the rhetorical figure gradatio. The term gradatio shows an affinity with steps or stairs, and in music relates to the subjects arranged in ascending order of importance. Also, the subject alternates between inversion and normal form twice so that the normal form finishes the movement. Bach has assured dominance of the normal-form subject through this plan. The augmented subject holds the most influence in the fugue, and the upper register achieves the most aural clarity and sense of arrival. Through the use of gradatio, proper alternation of his opposing augmented-subject forms, and timing of key areas, Bach has built an ascending stair-step arrival of his normal-form-augmented subject, where it can show its supremacy at the culminating final stages of the fugue.

Viewing Contrapunctus VII in this way clarifies its fugal process. The opening of the fugue appears in the form of an introduction, presenting the opposing elements of normal form and inversion, the overlapping style of stretto, and the argumentative nature of the fugue (mm. 1-4). The arrival of the first augmented subject gives weight to the inversion’s argument (D minor, mm. 5-13). A transitional area contains a more equal discourse between normal form and inversion and progresses the harmony (G minor – B-flat major, mm. 14-22). The second augmented subject returns the argument back to the

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normal form (F major – D minor, mm. 23-31). A brief transition prepares the next entry (mm. 32-34). The third augmented subject further argues the inversion’s viewpoint (D minor, mm. 35-43). A transitional area cascades the subjects down in register, making space at the top for the final entry (D minor, G minor, F major, mm. 42-49). The fourth augmented subject shows the normal form’s dominance, bringing the inversion’s viewpoint into agreement (D minor, mm. 50-58). A closing area solidifies the work (mm. 58-61) (see Table 3, pg. 75).

Summary

It is evident that fugue subjects overlap in the stretto fugues, but the use of this compositional device does not arise purely for its own sake, yet rather serves to best illuminate a new musical situation, one in which two opposing forces construct a dialogue with one another. The four simple fugues preceding the stretto fugues present two independent contrapuncti based on the normal form and two on the inversion, whereas in the stretto fugues, the normal and inverted forms have combined. Each stretto fugue can be seen as structured around an opposition between the contours (hypallage), which attempts to reach some form of resolution (conciliatio). While each constructs its own particular discourse and outcome, the level of complexity increases in each of the three fugues. Contrapunctus V deals solely with normal-length subjects and in this way provides a smooth transition from the preceding simple fugues into the stretto fugues. Its overriding musico-rhetorical device is distributio, as the opposing contours are divided into their respective sections after repeated attempts at dialogue with one another. The extended isolation of the fugue’s main parts shows their basic equality, and the complexity of their interaction in this fugue and in the more combative fugues that follow.
In *Contrapunctus VI*, subjects are now stated in both normal form and diminution, and likewise layered much more heavily. The subject in normal form and value attempts to dominate roughly the first half of the fugue, while the inversion in normal value dominates the second half. The essential moment and overriding rhetorical device for this fugue involves the large-scale use of *apocope*, as the inversion disrupts the balance of the fugue, interrupting the flow of the normal-form statements in its first half, tipping the balance in the inversion’s favor for the fugue’s remainder. *Contrapunctus VII* contains subjects in diminution, normal form, and augmentation, and likewise displays the highest degree of complexity of the stretto fugues. In this fugue, the alternation and ascension of the augmented subject through the voices results in a powerful presentation of *gradatio*, in which the normal form shows its dominance over the inversion. All three stretto fugues as a group present a wonderfully dramatic telling of the interaction between the normal form and inversion. Bach uses the concept of *hypallage* as the main catalyst for these fugues and presents the evolution of their discourse through three stages of increasing complexity and tension. He moves from equal interaction and introduction in *Contrapunctus V*, to the temporary victory of the inversion in *Contrapunctus VI*, and finally to the ascension of the normal form in *Contrapunctus VII*, as the argument reaches its most elaborate form.
CHAPTER 3 – THE DOUBLE/TRIPLE FUGUES

Much like the use of hypallage in the stretto fugues, each double and triple fugue employs a similar procedure, yet now in addition to the consideration of inverted and normal subjects, each of these fugues incorporates a new type of conflict shown in the form of new contrasting themes, which combine with the main subject to reach an eventual conclusion. The variety of thematic material from the double/triple fugues can be introduced in a multitude of ways. Themes can be introduced either independently or in combination with other themes, creating various types of double/triple fugue designs. In Contrapuncti VIII-XI from The Art of the Fugue, the variety of choices available becomes readily apparent as each fugue treats thematic isolation and interaction quite differently from the next. In contrast to the stretto fugues, the inverted and normal-form main subjects do not appear in the same fugue until the final fugue of the set, Contrapunctus XI. Bach sets out to explore two new themes with the inverted main subject in Contrapunctus VIII, one new theme with the normal-form main subject in Contrapunctus IX, a new theme in both normal and inverted form with the inverted main subject in Contrapunctus X, and finally both new themes from Contrapunctus VIII now in normal and inverted forms with the normal and inverted main subjects in Contrapunctus XI. In these double/triple fugues, Bach examines the normal and inverted main subjects from a different angle, defining them further through their interaction with new themes.

Contrapunctus VIII

Bach begins the set of four double/triple fugues with Contrapunctus VIII, a triple fugue in three voices. He shows the new complexity of his set in this fugue through the most economic means possible. The use of fewer parts makes the fugue inevitably more
clear in texture, yet its use of three themes brings a density of ideas as of yet unmatched, as all voices have the potential to state important and differing thematic material simultaneously. The fugue contains a new theme, its countertheme, and the main subject in inversion. Structurally, the work makes the most sense segmented into five main sections, each helping to move the fugue’s themes from isolation, to partial combination, and finally total integration.

*Contrapunctus VIII* begins with a new theme that unfolds in its own exposition. This new theme is very different from the main subject, as it is much more dissonant and chromatic. The middle voice starts the fugue, introducing the theme in D minor and continuing with a measure-and-a-half of extension (mm. 1-6) (ex. 15).

Musical Example 15 – *Contrapunctus VIII*, mm. 1-6

Now in A minor, the bass follows accordingly (mm. 6-11). It continues with the same extension until the soprano enters with the theme and moves the fugue on its way to F major (mm. 11-15). The inherent volatility of the new theme can be seen in these early measures as this fugue shows harmonic activity quite unlike anything seen in any of the prior fugues. As all three voices have entered with the subject, the fugue continues with a five-and-a-half-measure episode moving to a half cadence in D minor (mm. 15-21). The theme returns in the middle voice in A minor again (mm. 21-25), this time in stretto with
the bass, which enters with the theme only a half-note later (mm. 22-24). It does not complete its statement, resulting in *apocope* as the middle voice continues to completion. A three-measure episode follows, moving the fugue to G minor (mm. 25-27). Afterward, it appears another entry begins in the soprano, but instead it repeats its opening notes three times, evoking a sense of both *apocope* and *paranomasia* as it shows the chromatic instability inherent to this theme (mm. 27-30) (ex. 16).

Musical Example 16 – *Contrapunctus VIII*, mm. 27-30

A four-and-a-half-measure episode moves the fugue from G minor back to D minor (mm. 31-35), upon which the theme enters in the bass and closes in the tonic (mm. 35-39), completing the fugue’s first section.

The first section of *Contrapunctus VIII* introduces the new theme in its own miniature fugue. It contains an exposition, middle entry, and final entry and closes in the tonic. The extensions attached to the theme in the exposition, followed by the stretto and incomplete statement in the middle entry, followed by the repetitive statement unraveling afterward, all help expose a new theme that shows tendencies toward irregularity.

The second section opens with another exposition beginning in D minor, here with the new theme in the soprano (mm. 39-43) connecting to a countertheme in the middle voice consisting of notes of smaller durations (mm. 39-42) (ex. 17).
This countertheme adds additional chromaticism to the already dissonant fugue. The bass next states the theme in G minor, accompanied by the countertheme in the soprano (mm. 43-47). After two-and-a-half measures of extension moving to F major (mm. 47-49), the middle voice states the theme in A minor, accompanied by the countertheme in the bass (mm. 49-53). Next follows an episode moving toward D minor, built upon the closing eighth-note passage that now accompanies the final measure of the new theme (mm. 53-61). A soprano theme then arrives with a middle-voice countertheme, moving from the minor dominant into D minor and then to Bb major (mm. 61-65). It is followed by a short episode (mm. 65-67) and a bass statement with a soprano countertheme in Bb major (mm. 67-71). After an episode mostly built on the countertheme returns the fugue to D minor (mm. 71-79), a middle-voice theme accompanied by a bass countertheme begins (mm. 79-82), yet this middle voice theme is broken off early as the theme restlessly decides to state itself again in the higher register. The breaking of the middle voice theme creates aposiopesis as the listener can make sense out of the statement without its closing notes, and the swift move to another statement creates a sense of urgency and passion in the music. The soprano statement of the theme is accompanied by the middle voice, which quickly moves into a supporting role with the countertheme (mm. 81-85). In their haste to
enter, both have also created stretto with the previous bass countertheme (mm. 81-82). At their completion, the fugue has arrived in G minor and continues with four measures of episode (mm. 85-88) in which the voices expand outward, returning the fugue to D minor in preparation for a bass theme and soprano countertheme (mm. 88-90). These themes both replace their typical closing notes with a series of repetitions (mm. 90-93), evoking paranomasia in their movement toward a half-cadential link between the second and third sections of the fugue.

After the previous preparation, the third section commences in D minor, with a modified main Art of the Fugue subject in inversion in the middle voice (mm. 94-98) (ex. 18).

Musical Example 18 – Contrapunctus VIII, mm. 94-98

This main subject appears to be stated independently of the other themes, but hints of the countertheme can be heard in the other voices (e.g., bass - m. 98). The fugue moves to A minor with the subject in the bass (mm. 99-103), and then after two measures of extension, completes the cycle with a statement in the soprano (mm. 105-109). After the soprano statement, the fugue continues with an episode establishing G minor (mm. 109-113) before returning to the new theme and countertheme from the earlier sections. On a pedal D in the bass, the middle voice states the theme accompanied by the countertheme
in the soprano. They both devolve into the repetitive descent (mm. 113-118) similarly found in the opening section (mm. 27-30), again evoking paronomasia and giving the sense of beginning a transition into another area. This descent reaches its low point and then begins to build upward with layered countertheme motives in the two upper voices against sixteenth-note runs in the bass, finally reaching a cadence in A minor (mm. 118-124).

The fourth section begins with a measure of countersubject motivic work, then afterward, a countertheme in the soprano accompanies a parallel entry of the new theme in the lower two voices (mm. 125-129) (ex. 19).

Musical Example 19 – Contrapunctus VIII, mm. 125-129

The bass portion of the parallel entry makes adjustments in its final notes to help close in the key of D minor. This is the first occurrence of themes in all three voices, yet it involves only the new theme and countertheme, giving the pair additional weight. Next, two-and-a-half measures of extension (mm. 129-131) similar to the extension material from the first section (mm. 5-6) bring the fugue to another statement. The bass states the theme with the countertheme in the middle voice, closing in A minor (mm. 131-135). An episode follows, moving to F major and then returning to A minor (mm. 135-147), and in
its final measures it reduces down to the two lower voices in preparation for the entrance of the new theme in the soprano voice.

The fifth section begins with the new theme in the soprano accompanied by the countertheme in the middle voice. The main inverted Art of the Fugue subject combines with them in the bass, creating congeries through the accumulation of subjects (mm. 147-152) (ex. 20).

Musical Example 20 – Contrapunctus VIII, mm. 147-151

This first merging of all three themes is not without struggle, as the main subject must adapt to the chromatic new theme and countertheme, rendering it highly irregular in pitch content and creating a sense of antithesis, showing a thematic clash between the parts. Next, the theme and countertheme are in the middle voice and bass, while the main inverted subject is in the soprano (mm. 152-157). Again the main subject is melodically volatile and shows antithesis in its relation to the other themes. After two measures of extension (mm. 157-158), the theme and countertheme are stated in the bass and soprano, with the main subject in the middle voices (mm. 158-163). The main subject produces a real statement in G minor instead of its two previous highly chromatic, tonal iterations. An episode follows, returning the fugue to D minor (mm. 163-170), in which the bass and middle voice state the theme and countertheme with another real statement of the main
subject, this time in the soprano (mm. 170-175). The final episode occurs next, setting up the final entry and foreshadowing the Picardy third close (mm. 175-182). The theme and countertheme follow in the soprano and middle voice with the main subject in the bass, all in the key of D minor, finishing the fugue (mm. 182-188). It is this final statement where the main subject shows *concilatio*, coming into agreement with the other themes in its most stable form in the tonic key (ex. 21).

Musical Example 21 – *Contrapunctus VIII*, mm. 183-186

In this fugue the main subject does not show inherent dominance over the other two themes with regard to duration, and so, with the playing field level, two working together become greater than one, as this fugue undoubtedly belongs to the new theme and countertheme. They assume the majority of the conversation, control the overall harmonic content of the fugue, subtly creep into the main subject’s lone statements (mm. 94-124), heavily influence the main subject’s pitch content during attempts at integration (mm.148-157), and in *conciliatio*, delegate the main subject to the bass voice where it serves a more supportive role (mm. 183-188).

In *Contrapunctus VIII*, it is the calculated use of *distributio* that defines the narrative of this fugue. The movement from separation into integration creates a dramatic flow to the work otherwise unattainable. This is best seen through its division into five
sections: the first section focuses solely on the new theme (mm. 1-39); the second section introduces the countertheme, in conjunction with the theme (mm. 39-93); the third section introduces the inverted main *Art of the Fugue* subject, then hints at integration, transitioning out through the repeated theme and countertheme motives (mm. 94-124); the fourth section states the new theme and countertheme again (mm. 124-147); the fifth section integrates all three themes, first showing *antithesis* through two chromatic adaptations of the main subject, then working its way to *conciliatio* through the final three iterations (mm. 147-188). Bach, in this way, moves from isolation (new theme), into partial combination (theme and countertheme), back to near isolation (inverted subject and countertheme motive), returning to partial combination (theme and countertheme), and finally total integration (theme, countertheme, and inverted subject). Through his varying use of *distributio*, we achieve a sense of the new theme’s independence, the countertheme’s codependence, and the inverted main subject’s resistance, as it strives for independence in this new setting before tensely combining with the new themes and falling into resignation (see Table 4, pg. 76).

**Contrapunctus IX**

*Contrapunctus IX* is a double fugue returning the work back to four voices. It contains a mobile opening theme mainly consisting of running eighth notes, which later combines with the normal-form, augmented, main *Art of the Fugue* subject. Harmonically, it is a breath of fresh air after the intense chromaticism of the previous fugue. The contrasting durations of its two themes allow for maximum clarity of ideas, as the much longer main subject stands in stark contrast to the new theme’s flurry of faster notes. The fugue is presented in two parts: first, the exposition of the new mobile theme, and then its
assimilation with the main augmented subject through the remainder of the fugue, in counterpoint at either the octave or twelfth.

Contrapunctus IX begins with the new theme isolated in its own exposition. The theme traverses an octave in range and its many notes help give the fugue a rapid, lively character (ex. 22).

Musical Example 22 – Contrapunctus IX, mm. 1-7

Its opening statements alternate between the tonic and minor dominant, introduced respectively in the alto (mm. 1-8), the soprano (mm. 8-15), the bass (mm. 15-22), and the tenor (mm. 22-29). Although they do not overlap, the voices enter in immediate succession, adding to a sense of urgency and vitality. Upon the completion of all four thematic entrances, the fugue continues with an episode based on the theme’s eighth-note figurations, incessantly repeating them, thus creating congeries as it builds toward an important arrival (mm. 29-34).

The augmented main subject emerges from the episode, stating itself boldly in the soprano voice in the tonic (mm. 35-43). In combination with it is the new theme in the tenor, rapidly filling in the space between the augmented subject’s much longer notes. If
the exposition showed any inclination toward an independent theme, the entrance of the augmented main subject in the highest voice immediately places the new theme into a supportive role. Without question it moves into the background thematically, yet it still provides the rhythmic energy so vital to this fugue (ex. 23).

Musical Example 23 – *Contrapunctus IX*, mm. 35-40

After two measures of episodic material preparing the fugue for F major (mm. 43-44), the augmented subject enters in the tenor, accompanied by the new theme in the alto (mm. 45-53). An episode follows, again built on repetitions of the new theme’s motoric figurations (mm. 53-58). It creates *congeries* as it prepares for the next entrance and moves back toward the tonic (mm. 53-58).

The augmented subject enters in the alto, accompanied by the new theme in the bass (mm. 59-67). Although the new theme has assumed an accompanimental role at this point, a motivic leap of an octave appears in the soprano (m. 60), clearly based upon the theme’s opening notes. It seems to be trying to create *antithesis* with the augmented subject as it surrounds its note, and while thematically incomplete, perhaps supports a budding argumentative quality to the new theme. An episode follows, based on closing
material from both themes (mm. 66-72). It moves the fugue toward A minor, preparing the next entrance.

The tenor states the augmented subject, accompanied by an alto theme (mm. 73-81) (ex. 24).

Musical Example 24 – Contrapunctus IX, mm. 73-78

Again in possible antithesis, the soprano voices states a motivic octave leap (m. 75), this time in the proper metric placement, giving a momentary impression of possible stretto between two mobile themes. Yet it resolves down by step, creating apocope.

Nevertheless, its momentary echo of the alto statement’s octave leap builds an argument for an independent new theme. Another soprano octave leap, though metrically displaced, builds the case even further (m. 78) before the fugue moves forward to the next episode.

The next episode contains similar motivic underpinnings to the fugue’s previous episodes, but this time also contains motivic anticipation of the augmented subject, as it creates apocope through whole notes in the soprano and alto, and builds a sense of congeries much greater than any previous episode (mm. 81-88).
In the tonic, the augmented subject arrives for the first time in the bass with the faster theme in the soprano (mm. 89-97). After the incessant octave leaps of the soprano through the past thirty measures, the true moment of antithesis occurs, as the active new theme states its strongest argument in the upper voice, pitted against the stability of the augmented main subject in the bass (ex. 25).

Musical Example 25 – Contrapunctus IX, mm. 89-94

[Musical notation]

The alto aids the new theme during the juxtaposition of these outer voices, moving with the soprano in parallel sixths to accentuate its contour and thematic validity. A short episode follows, moving the fugue to G minor (mm. 97-98) where the augmented subject enters in the tenor against the new theme in the alto (mm. 99-107). In this entry, there is comparably less drama in terms of registral placement and motivic support. Yet, the recent clashing of ideas has not completely subsided and can be best seen through the newly-found expression of additional chromaticism.

Another episode moves the fugue to a cadence in G minor (mm. 107-112), and then prepares the arrival of the tonic and the final entry (mm. 112-118). The final entry states the augmented subject in the alto accompanied by the new theme in the tenor (mm. 119-127) (ex. 26).
After previous arguments, the new theme shows its attempt at conciliatio, as it leaps into the augmented subject’s tonic pitch and again overlaps with the subject later in its figuration. It is this sharing of the tonic note that shows the new theme in agreement with the augmented subject, coming into alignment with its viewpoint in the home key. Afterward, four measures of extension bring additional cadential strength to the final entry, bringing it and the fugue to a substantial conclusion (mm. 127-130).

Contrapunctus IX reveals its discourse through a two-part narrative: first with the introduction and characterization of the new theme (mm. 1-34), and then through its journey alongside the augmented subject (mm. 35-130). The split caused by the introduction of the augmented subject into this fugue relates to a large-scale representation of metalepsis, in which a statement is understood either by what precedes or follows. In this case, the presentation of the new theme’s expository identity (mm. 1-34) defines its actions when introduced to the augmented subject, in which it moves from timidity (mm. 35-58), to assertion (antithesis) (mm. 59-118), and finally reaching agreement (conciliatio) (mm. 119-130). When the augmented subject arrives, it clearly
brings a thematic dominance to the fugue that cannot be rivaled, but the flow of the work is built through the new theme’s journey into fully accepting this truth. *Contrapunctus IX* uses *metalepsis* to unfold a dramatic arch in the second section of the fugue only made possible through what precedes it (see Table 5, pg. 77).

*Contrapunctus X*

*Contrapunctus X* is a double fugue in which its new theme has some similarities with the modified main subject in *Contrapunctus VIII*. The individuality of this new theme is less apparent, as it seems the closest to the main subject of all the new themes introduced in the double/triple fugues. *Contrapunctus X* explores the relationship between its new theme and the inverted, normal-value subject introduced in the stretto fugues. The fugue is easily divided into three main sections, with the third carrying the majority of the discourse and involving the interaction of both themes. This fugue introduces a multitude of parallel entries, a device yet to be fully employed in the double/triple fugues. Also, the new theme explores both normal and inverted forms in its introduction, but leaves the inverted form by the wayside for the third section of the fugue. *Contrapunctus X* leads itself toward lyricism with its long sweeping lines, and is a beautiful fugue that gives the listener a momentary repose before the intensity of the fugue to follow.

The first section of *Contrapunctus X* introduces the new theme in its own exposition. It begins with the new theme in the alto (mm. 1-4), which by the end of the third measure is placed in stretto with a tenor theme that moves the fugue into G minor (mm. 3-7). Next enters an inverted bass theme (mm. 7-10), which begins in D minor but is placed in stretto with an inverted-soprano statement by the end of its second measure
(mm. 8-12), moving the fugue to A minor. All voices have entered with the new theme, and next a two-measure episode (mm. 12-13) prepares an additional new theme entry. A normal-form theme enters in the alto (mm. 14-17), and only displaced by a half-note duration, is an inverted statement in the tenor (mm. 14-18) (ex. 27).

Musical Example 27 – *Contrapunctus X*, mm. 14-18

Together, they move the fugue through transitional harmonies and create hypallage between these opposing contours. Afterward, a five-measure episode brings the first section to a close on a half-cadence in the tonic (mm. 18-22). Although the first section clearly brings forth the new theme, the opposition created through the use of both normal form and inversion show the struggle it has with its own counterpart, and leave its fugal possibilities quite open ended.

The second section introduces the inverted main *Art of the Fugue* subject, likewise presented through its own exposition. It begins with a series of three statements placed in stretto with each other, which through *congeries* strengthens the main subject’s establishment. The soprano starts first (mm. 23-27), followed by the alto, which ends early causing *apocope* (mm. 24-26), then the tenor (mm. 26-30). After a measure of
extension (m. 27), the bass enters with the inverted subject (mm. 31-35), and three measures through, overlaps with another attempt from the alto (ex. 28).

Musical Example 28 – *Contrapunctus X*, mm. 31-35

![Musical Example 28](image)

This time, the alto fulfills a full statement and completes the thematic entry by all voices (mm. 34-38). An episode follows based on the subject’s closing notes, and it moves to the dominant, preparing the tonic and the beginning of the next section (mm. 38-43).

After two expositions independently introducing the new theme and the inverted main subject, the third section now combines both of them. While the first section saw the introduction and combination of both the normal-form and inverted new theme, the normal form embarks on the rest of the journey, apparently having left its inverted counterpart behind. The third section begins subtly with the inverted subject in the alto, combined with the normal-form new theme in tenor (mm. 44-48). Both themes are accompanied by parallel sixths intermittently in the outer voices, hinting at the parallel entries to arrive later. An episode prepares the next entry (mm. 48-51), which combines an inverted bass subject with an alto new theme, and moves the fugue to the key of A minor (mm. 52-56). The next episode is quite extensive, and is based upon the long stepwise ascent of the normal-form new theme. This stepwise ascent is passed imitatively
through all the voices before finally arriving at the next entry (mm. 56-65). In this entry the tenor states the inverted subject while the soprano states the new theme. As in most of the entries so far, parallelisms are hinted at, yet this time in thirds (mm. 66-70). An episode built on the main subject’s motives now prepares the next entry in F major (mm. 70-74). Up until this point in the third section, each combination of the two themes has shown an equal sharing of ideas and support by the other voices. While neither theme shows any desire for dominance over the other, it is the next entry in which friction begins to build.

After alluding to it many times previously, the first parallel statement of the fugue occurs. The soprano and alto state the inverted main subject in sixths, accompanied by the new theme in the bass (mm. 75-79) (ex. 29).

Musical Example 29 – *Contrapunctus X*, mm. 75-79

The parallel subjects clearly outweigh the supporting bass theme and therefore bring the main subject more into focus, creating a sense of *antithesis*. An episode moves the fugue from F major, preparing the return of D minor (mm. 80-84). Again the soprano and alto state a parallel entry, but this time it is the new theme, supported here by the inverted main subject in the bass (mm. 85-89). In the home key, the roles have reversed as the new
theme shows its potential for thematic dominance, further building antithesis. Next, an episode mostly based on motives from the new theme take the fugue to Bb major (mm. 89-102). The bass and tenor then state a parallel entry of the new theme with an inverted main subject in the soprano (mm. 103-107). Although the inverted subject is in the highest register, the doubling of the new theme strengthens its argument as antithesis has reached its culmination. Another episode follows, moving the fugue from Bb major back to D minor through arrival at its dominant (mm. 107-114). The fugue’s final entry presents a parallel entry of the new theme in the alto and tenor, accompanied by the inverted main subject in the bass (mm. 115-119) (ex. 30).

Musical Example 30 – Contrapunctus X, mm. 115-119

The themes have found their way from antithesis to conciliatio, exemplified through the sharing of pitches between them. Yet the doubling of the new theme for a third consecutive time clearly brings it to the forefront and displays it as the fugue’s victor. The inverted bass subject achieves conciliatio through its support of the more prominent new theme. The statement closes with a short extension, helping to solidify the work and bringing the fugue to an end (mm. 119-120).
Contrapunctus X’s first two sections define the two main thematic ideas at hand, which through metalepsis bring a better sense of understanding during their combination in the third section. First the new theme is introduced in both normal form and inversion, showing an initial struggle through the use of hypallage (mm. 1-22). Next the inverted Art of the Fugue subject is introduced and a heightened sense of importance is brought to the situation through the use of congeries in the form of stretto statements (mm. 23-43). Finally, the inverted subject and the new theme are combined (mm. 44-120). The new theme’s inversion has been left behind, and so its normal form combines with the inverted main subject seamlessly with an equal sharing of focus and an equal amount of support through momentary parallelisms in the other parts (mm. 44-74). After previously alluding to the concept, Bach introduces parallel entries, which allow for moments of antithesis to build the tension of the fugue. First the inverted subject displays its dominance, but then in three subsequent entries the new theme comes to the forefront, bringing the inverted main subject into a more supportive role and coercing it into conciliatio through persistent parallel statements (mm. 75-120). Much like Contrapunctus IX, this fugue brings clarity to its final section through an awareness introduced earlier. The main difference being that in Contrapunctus X, metalepsis is achieved through separate descriptions of both thematic entities before their combination, instead of introducing just one theme before combining it with another subject. It is the display of all major parts independently before combination that allows for a much different narrative and understanding of this fugue’s final section. The accumulation of tensions through two opening expositions of differing devices (the first through hypallage, the second through congeries) clarifies the independence and character of these two
subjects. Therefore, after the ease of their initial combination, their growing opposition through the rest of the final section has in a sense been foreshadowed through the character of their expositions (see Table 6, pg. 78).

Contrapunctus XI

Contrapunctus XI is a triple fugue of the most complex proportions. It is built upon the three themes of Contrapunctus VIII (theme, countertheme, main subject), but now all three themes are expressed in both normal and inverted forms, equaling six total thematic possibilities. While no more than three themes present themselves simultaneously, the number of thematic options makes Contrapunctus XI the culmination of the double/triple fugues. The many themes in their many varieties move through various forms of isolation and interaction. While many of the fugue’s themes state themselves independently in opening sections, once the countertheme arrives, the combinations begin, and the fugue builds in complexity, shifting between the major parts as it slowly unfolds a narrative in which the main subject in its normal form becomes the focus and prevails at the fugue’s conclusion. Bach takes the chromaticism of Contrapunctus VIII and through the addition of a fourth voice, brings an unparalleled amount of dissonance to Contrapunctus XI, displaying his mastery of chromatic contrapuntal writing to the utmost.

Contrapunctus XI begins with the main Art of the Fugue subject in normal form, unfolding through its own exposition. Alternating between tonic and minor dominant, the alto states the subject (mm. 1-5), followed by the soprano (mm. 5-9), then the bass (mm. 9-13), and finally the tenor (mm. 13-17). An episode follows based on the subject’s closing notes (mm. 17-21), after which the soprano provides a final subject statement and
the section closes in the tonic (mm. 22-27). After the peacefulness of the exposition, the additional entry of the soprano adds an extra layer of rhythmic complexity and additional chromaticism, mildly suggesting the content of the section to follow (ex. 31).

Musical Example 31 – *Contrapunctus XI*, mm. 22-27

![Musical Example 31 – *Contrapunctus XI*, mm. 22-27](image)

The inverted new theme enters in the alto, accompanied by a non-themed chromatic ascent in the soprano (mm. 27-31). After three measures of episode (mm. 31-34), the tenor enters with the inverted theme, accompanied by the same chromatic ascent now in the bass (mm. 34-38). Another episode follows (mm. 38-43), after which an inverted bass theme enters, accompanied by the chromatic ascent, this time in the tenor (mm. 43-47) (ex. 32).

Musical Example 32 – *Contrapunctus XI*, mm. 43-47

![Musical Example 32 – *Contrapunctus XI*, mm. 43-47](image)
The entrance of the first three inverted themes is marked by much chromaticism, distinguishing this section immediately from the previous area. The harmony moves rapidly through many areas, while in general terms, so far suggests the key of A minor. After the inverted theme in the bass, a long episode unfolds, preparing the entry of the theme in the final voice (mm. 47-56). This episode maintains the dissonant character established earlier in this section, but now reverses the contour as it contains many chromatic descents passing through the parts. Finally, the soprano arrives with the theme, and just as foreshadowed in the prior episode, it states the new theme, but now in normal form, accompanied by a chromatic descent in the tenor (mm. 56-60). This creates anaphora, as there has been a disruption in the entrance of the inverted new theme in all of the voices. Afterward, another episode follows, again passing chromatic descents through the parts (mm. 60-67). Although the theme has been stated in all four voices by this point, though with a twist, the bass restates the theme. This time it is in normal form, providing a closing statement much like the soprano in the first section, as it closes the section solidly in A minor (mm. 67-71). A shifting of contours occurs in this section as Bach begins first with three inverted themes and then fulfills the set with a normal-form statement, furthermore adding a normal-form closing. This creates a sense of thematic volatility through anaphora that is compounded by the section’s highly chromatic language.

After the stormy previous section, the inverted main Art of the Fugue subject begins, bringing a contrasting calm to the fugue. This new section presents an exposition of the inverted main subject, beginning in A minor and eventually arriving in F major. It starts with a statement in the tenor (mm. 71-75), then in the soprano (mm. 76-80),
followed by a statement in the bass (mm. 80-84), and finally the alto, with an additional measure of closing (mm. 84-89). Moving through this section, a subtle increase in chromaticism can be found in the non-thematic parts. It appears the previous section and the one to follow have somewhat pervaded this otherwise serene area.

The inverted new theme next returns in the bass moving the fugue from F major to A minor again (mm. 89-93). This time it is accompanied by its countertheme in the tenor (mm. 89-93), which additionally moves in stretto with a second countertheme in the alto one measure later (mm. 90-93) (ex. 33).

Musical Example 33 – *Contrapunctus XI*, mm. 89-93

The entrance of the countertheme marks the second half of the fugue, as it will permeate the majority of the remaining content, and its rhythmic drive will propel the fugue through its long journey toward closing. Next, another inverted theme enters in the alto, accompanied by the inverted countertheme in the soprano (mm. 93-97). An episode follows based on the countertheme, but now in its normal form, and begins a descent and motion toward D minor in preparation for another thematic entrance (mm. 97-101).

The main normal-form subject returns for the first time since the beginning of the fugue, stating itself in the alto in the home key (mm. 101-105). It is accompanied by
various normal-form-countertheme motives moving through the voices. Upon its completion, the tenor interrupts further main subject statements with a normal-form new theme, also accompanied by normal-form-countertheme motives in the other voices (mm. 105-109). Next an episode based on the normal-form countertheme establishes Bb major (mm. 109-113), and an inverted new theme enters in the soprano, again accompanied by an inverted-alto countertheme (mm. 113-117.) Another episode follows, first based on the normal countertheme and then the inverted countertheme, and eventually reestablishes D minor and the next thematic entrance (mm. 117-132).

The normal-form main subject returns again in the tonic, now in the bass and accompanied by normal-form countertheme motives (mm. 132-136). Before another statement occurs, an inverted new theme interrupts in the tenor, accompanied by inverted counterthemes in stretto in the alto and soprano (mm. 136-140). An episode follows based on the normal countertheme motive, and it moves the fugue to C major (mm. 140-145), upon which the normal-form main subject returns, now in the tenor and establishing E minor (mm. 146-150). It is accompanied by both an inverted-soprano new theme and an inverted-alto countertheme, which begin one measure earlier, (mm. 145-149) (ex. 34).

Musical Example 34 – *Contrapunctus XI*, mm. 145-149
This is the first appearance of three themes simultaneously, and for the time being the inverted new theme shows its dominance in the upper register, reinforced by its countertheme and displaying *antithesis*. Next, another episode built on the countertheme motive prepares the return to D minor through much chromaticism (mm. 150-157). Afterward, the normal-form main subject enters in the alto, in a parallel entry with its inverted counterpart in the soprano (mm. 158-162). Both main subjects in direct opposition with each other use this sense of *hypallage* to create a new form of *antithesis* where the inverted form temporarily prevails in the higher register. The subserviant nature of the normal form here can be best seen in the adaptation of its pitch content and in the muddling of its textural clarity by the tenor part (m. 159), creating a form of *apocope*. A two-measure episode prepares the next statement in G minor (mm. 162-164). Here, the normal-form main subject situates itself in the tenor, this time in parallel entry with its inverted counterpart in the bass, creating another moment of *antithesis* through the use of *hypallage* (mm. 164-168) (ex. 35).

Musical Example 35 – *Contrapunctus XI*, mm. 164-168

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In this second attempt against the inverted main subject, the normal-form subject prevails, as the inverted form adapts its pitch content subserviently while the normal form holds firm.

Another episode based on the normal-form countertheme moves the fugue back toward D minor (mm. 168-174). Afterward, the inverted theme in the bass and the inverted countertheme in the tenor combine with the normal-form main subject in the alto (mm. 174-179). In yet another moment of *antithesis* with the normal-form main subject, the two new themes become more accompanimental in the lower registers as the normal-form subject overcomes these earlier adversaries. Finally, in a bold expression of dominance, the normal form reaches the highest voice, stating its argument in the soprano, now accompanied by the inverted new theme and inverted countertheme in the tenor and bass (mm. 179-184) (ex. 36).

Musical Example 36 – *Contrapunctus XI*, mm. 179-184

The subservient lower register of the two new themes contrasted against the supremacy of the main subject in the top voice decisively brings *conciliatio*. The normal-form subject has prevailed after struggles with all other thematic material. It opens and closes *Contrapunctus XI*, providing a wonderful finish to the set of double and triple fugues.
Contrapunctus XI’s complex narrative builds around the large-scale use of many different rhetorical figures. It first uses distributio to isolate the major thematic ideas before their eventual combination. This creates an independent sense of each theme that helps give their later interaction much deeper meaning. In three separate expositions, the normal-form main subject (mm. 1-27), the inverted new theme and the normal-form new theme (mm. 27-71), and the inverted main subject (mm. 71-89), all state their cases and give the listener a sense of their individual characters.

The struggle between the themes during the next section can be best defined through a large-scale form of apocope. The normal-form main subject repeatedly enters, yet various contrasting themes interrupt its attempts to continue with another statement or achieve thematic dominance. After the entrance of the inverted theme and countertheme (mm. 89-97), the normal-form main subject enters in the alto (mm. 101-105), yet further entries are postponed by the normal-form new theme and countertheme (mm. 105-113), and the inverted new theme and countertheme (mm. 113-117). Again the normal-form main subject enters, now relegated to the bass (mm. 132-136). Its further entries are diverted by the inverted theme and countertheme (mm. 136-140). Upon an additional entrance of the inverted theme and countertheme, the normal form becomes tired of the interruption of its statements and enters in the tenor, this time in tandem with both the inverted theme and countertheme, creating antithesis (mm. 145-150). Having dealt with the new theme and countertheme for the time being, the normal-form main subject enters in the alto, but is met with a new form of interruption caused through hypallage with the inverted main subject in the soprano (mm. 158-162). The normal-form main subject falls back to the tenor, where it overcomes the inverted subject through a highly dissonant
expression of *antithesis* (mm. 164-168). Now moving past the inverted main subject, the normal-form subject proceeds forward to the alto voice, meeting the inverted theme and countertheme, which attempt to interrupt its statement yet again (mm. 174-179). Finally the normal-form main subject enters in the soprano, where the inverted new theme and countertheme submit to its will in a display of *conciliatio* (mm. 179-184).

Through this large-scale use of *apocope*, Bach builds an unorthodox use of *gradatio*. During the second half of the fugue in which thematic combination occurs, Bach creates a scenario in which the normal-form main subject attempts to reach the soprano voice with a struggle at nearly every step. The main subject’s ascension to the top voice can only be achieved through overcoming various forms of *apocope* by the other themes. After the three expositions, the main subject begins in the alto. It is interrupted by the theme and countertheme and it falls back to the bass. It moves to the tenor, and clashes with them in *antithesis*. It pushes forward to the alto, and is interrupted by its inverted counterpart and falls back to the tenor. It overcomes the inverted subject in a moment of *antithesis*, and proceeds forward. Upon its return to the alto voice, the earlier theme and countertheme attempt to interrupt it again. Yet they are of little issue as the main subject arrives at the soprano voice, bringing them into *conciliatio*. In the highest voice, the main subject has finally overcome its obstacles in its conquest for ascendency (see Table 7, pg. 79).

**Summary**

In the double/triple fugues, Bach presents the main subject in combination with many new themes. After isolating thematic ideas in a variety of ways (*distributio*), each fugue establishes a hierarchy during interaction (*antithesis*, then *conciliatio*) that can be
further appreciated and understood through an awareness of earlier events (*metalepsis*).

Every double/triple fugue employs this format in its own way, presenting unique statements on dramatic flow and thematic hierarchy. The originality of each fugue can be best summarized through the rhetorical device(s) most indicative of each fugal narrative.

*Contrapunctus VIII* is a triple fugue in three voices, which introduces the set of four double/triple fugues. It focuses upon a modified version of the inverted main subject with the introduction of a dissonant new theme and countertheme. Its use of *distributio* defines it, as it slowly moves from the isolation of themes toward their total combination in the fugue’s final section. *Contrapunctus IX* is a double fugue in four voices, which combines an animated new theme with the more resilient augmented-normal-form main subject. Its division into two main sections mostly points toward the use of *metalepsis*, as the identification of its new theme in the exposition better illuminates its later conflict with the main subject. *Contrapunctus X* is a double fugue, which introduces a new lyric theme with the inverted main subject. Its use of two expositions, presenting both types of thematic material independently before their interaction, can be described through *metalepsis*. Although it shares this overriding rhetorical device with *Contrapunctus IX*, it differs in its use of the term, as this fugue allows for an independent understanding of each theme’s character in preparation for, and definition of, the interaction that follows.

*Contrapunctus XI* is a triple fugue that expounds upon the three themes in *Contrapunctus VIII*, now stating them in both their normal forms and inverted counterparts. Its highly complicated structure can be best described through three main rhetorical figures. First, its use of *distributio* isolates the thematic parts in three expositions, allowing for an understanding of the major players at hand before interaction begins. Then during
interaction, its use of *apocope* defines the main subject’s attempt at *gradatio*, as it clashes with the other themes on its way to the upper voice. *Contrapuncti* VIII-XI build upon the argument between the opposing contours of the main subject, further defining each through separate fugues with new themes and concluding with their reassembly. The opposition expressed through *hypallage* in the stretto fugues has been expanded through a new sequence, now unfolding across four double/triple fugues and ordered in such a way as to culminate in a wonderful display of the normal-form main subject’s dominance over its counterpart. These double/triple fugues move from the struggles and further definition of the inverted main subject in *Contrapunctus VIII*, to the clear strength of the normal-form subject in *Contrapunctus IX*, returning to the further effort and characterization of the inverted subject in *Contrapunctus X*, and finally arriving at the rematch between the contours and inevitable victory of the normal form in *Contrapunctus XI*. 
CHAPTER 4 – CONCLUSION

Applicable rhetorical figures can help to define both the smaller details and overarching concepts of complex fugal process. This non-traditional usage of musico-rhetorical theory provides a more flexible strategy for deciphering a multitude of varying fugal contexts. The stretto, double, and triple fugues from The Art of the Fugue present contrasting subjects, through inversion and/or new themes, and show various levels of isolation and interaction while undergoing musical processes that move from thematic opposition to resolution. Determining thematic hierarchy through the rhetorical concepts which best define each fugal narrative helps achieve a deeper understanding of these fugues. This type of analysis is not merely self-serving, but has further application with regards to relatable fugue analysis, performance practice, and the understanding of Bach.

The small-scale relations in the remaining fugues from The Art of the Fugue, the four simple fugues, two mirror fugues, and incomplete quadruple fugue, could also be clarified through the application of rhetorical figures. Yet they cannot receive analogous forms of large-scale, musico-rhetorical analysis. The simple and mirror fugues do not deal with coexisting and differing thematic entities, and it is difficult to determine large-scale thematic hierarchy in the supposed quadruple fugue, as it is incomplete. Fugues that contain both normal and inverted subjects or multiple themes, and frequently employ stretto and/or augmentation/diminution, are most applicable for similar analytical procedure. Comparable works by Bach would seem to be the most relevant, such as applicable fugues from The Well-Tempered Clavier, BWV 846-943.17

17 See WTC Bk. I: No. 4 & No. 8, and WTC Bk. II: No. 3 & No. 22, to name a few.
The author hopes that the type of musico-rhetorical analysis expressed in this document aids in alleviating arbitrary decision-making that can arise when interpreting fugues containing multiple thematic subjects. It emphasizes discourse and interaction and provides a hierarchical examination of thematic ideas. These concepts support an ongoing quest for more intentional musical interpretations. In a practical sense, the ideas contained in this document provide one perspective from which to form more concrete decisions regarding performance practice: more specifically, in the areas of articulation, dynamics and voicing (depending on the instrument(s)), and rhythmic flow. As these factors aid in the listener’s understanding of each work, the choices made should highlight the evolving relation between thematic ideas: showing thematic prominence or ambiguity, tension or relaxation, isolation or integration, independence or connection. On a broader level, thinking of these works in more rhetorical terms can instill human characteristics to the performance of music that often ends up falling deeply into the abstract. A more speech-like or dialogical approach can impart an organic quality to their character that adds a level of accessibility to their performance.

Aspects of Bach’s fugal writing can be further appreciated when viewing his work through a rhetorical perspective. Attempts at completely understanding Bach’s compositional intent are on some level futile, yet conjecture into his decision-making process, regardless of the level of defensibility, can bring about a greater appreciation for the results of his choices. The analysis in this document focuses intently on fugue subjects, because in the stretto, double, and triple fugues from *The Art of the Fugue*, it is the existence of multiple themes that makes these works so intriguing. To think that Bach arbitrarily decided upon the placement of themes (in time and register), their comparative
size, their abundance, and the variety of their interaction does a disservice to these works and any attempts at their analysis. Relating fugue subjects to ideas in a discourse aids in the examination of each fugue’s potential process or function. Musical themes then become ideas where their position, characteristics, and relation to one another can become more tangibly purposeful. There are only so many ways that each subject in *The Art of the Fugue* fits intervallically with other subjects. Yet it is important to ponder the infinite number of options that can be chosen from regarding their treatment in composition, and that the specific configuration of each fugue comes into existence as a result of Bach’s conscientious compositional decisions. A technical analysis of *The Art of the Fugue* is necessary for the proper identification of isolated events in each fugue and surface-level relations. When combined with the concepts of rhetorical theory, however, a large-scale understanding of each fugue can more easily exist in which Bach’s ideas unfold in a purpose-driven narrative, revealing much of the art in *The Art of the Fugue.*
Table 1 - *Contrapunctus V* from J.S. Bach’s *The Art of the Fugue, BWV 1080*

Fugue Subjects (each grid square equals one measure)

<table>
<thead>
<tr>
<th>mm. 1-46</th>
</tr>
</thead>
</table>

| mm. 47-90 |

- Blue square = Normal Form / Normal Value
- Red square = Inversion / Normal Value
Table 2 - *Contrapunctus VI* from J.S. Bach’s *The Art of the Fugue, BWV 1080*

Fugue Subjects (each grid square equals one measure)

<table>
<thead>
<tr>
<th>mm. 1-34</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mm. 35-79</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Blue = Normal Form / Normal Value
- Red = Inversion / Normal Value
- Cyan = Normal Form / Diminution
- Pink = Inversion / Diminution
Table 3 - *Contrapunctus VII* from J.S. Bach’s *The Art of the Fugue, BWV 1080*

Fugue Subjects (each grid square equals one measure)

<table>
<thead>
<tr>
<th>mm. 1-61</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Blue</th>
<th>= Normal Form / Augmentation</th>
<th>Brown</th>
<th>= Inversion / Augmentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light Blue</td>
<td>= Normal Form / Normal Value</td>
<td>Red</td>
<td>= Inversion / Normal Value</td>
</tr>
<tr>
<td>Cyan</td>
<td>= Normal Form / Diminution</td>
<td>Pink</td>
<td>= Inversion / Diminution</td>
</tr>
</tbody>
</table>
Table 4 - *Contrapunctus VIII* from J.S. Bach’s *The Art of the Fugue, BWV 1080*

Fugue Subjects (each grid square equals one measure)

mm. 1-60

mm. 61-124

mm. 125-188

- Red = Inversion / AoF Subject
- Green = Normal Form / New Theme
- Light Green = Normal Form / Countertheme
Table 5 - *Contrapunctus IX* from J.S. Bach’s *The Art of the Fugue, BWV 1080*

Fugue Subjects (each grid square equals one measure)

mm. 1-66

mm. 67-130

= Augmentation / Normal Form AoF Subject

= New Theme
Table 6 - *Contrapunctus X* from J.S. Bach’s *The Art of the Fugue, BWV 1080*

Fugue Subjects (each grid square equals one measure)

mm. 1-60

mm. 61-120

- Red = Inversion / AoF Subject
- Purple = Normal Form / New Theme
- Orange = Inversion / New Theme
Table 7 - Contrapunctus XI from J.S. Bach’s *The Art of the Fugue*, BWV 1080

Fugue Subjects (each grid square equals one measure)

mm. 1-62

mm. 63-124

mm. 125-184

- = Normal Form / AoF Subject
- = Inversion / AoF Subject
- = Normal Form / New Theme
- = Inversion / New Theme
- = Normal Form / Countertheme
- = Inversion / Countertheme
REFERENCES


