Date: Thu, 29 Feb 1996 07:21:24 -0800 (PST)
From: Lee Rothfarb <rothfarb@boethius.music.ucsb.edu>
To: Allen Forte <ALLENF@MINERVA.CIS.YALE.EDU>
Subject: WTC I: Bb major

Allen,

How would you read the subject of the Bb major fugue, Book 1? The compound-melodic nature of the subject puts F in an inner voice (reading upward, D-F-Bb), which seems a possible candidate for the Kopfton. That interpretation points to 5-4-3. On the other hand, it would be possible to read a double neighbor figure around D (with a matching one around Bb in the upper voice strand), and this makes sense in light of the continuation of the subject (high register), which focuses on Eb-D (A-Eb and Bb-D unfoldings). A D-Kopfton makes sense in the Prelude too. Still, the inner-voice F-Eb-D line nicely ties the beginning of the subject together. So, what do you think? F-Eb-D, or double neighbor around D? Or neither?

Lee

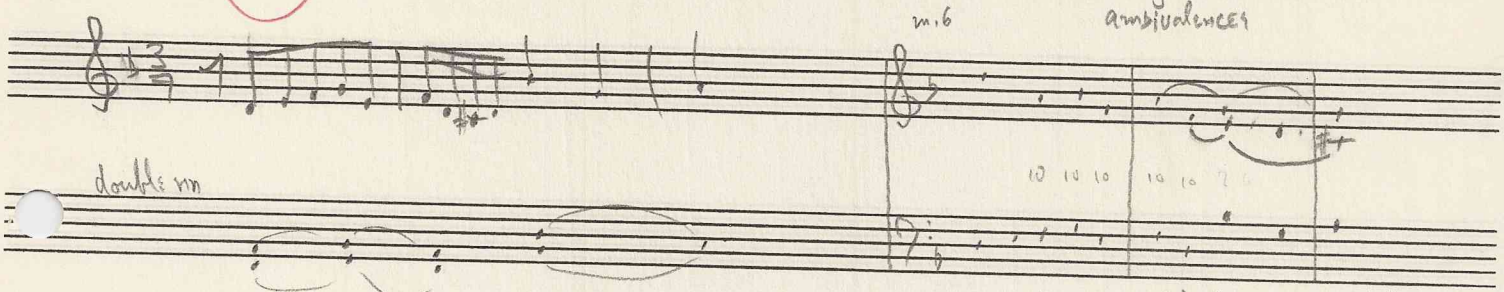
222-1964

Bach Fugue Subjects – for melodic analysis

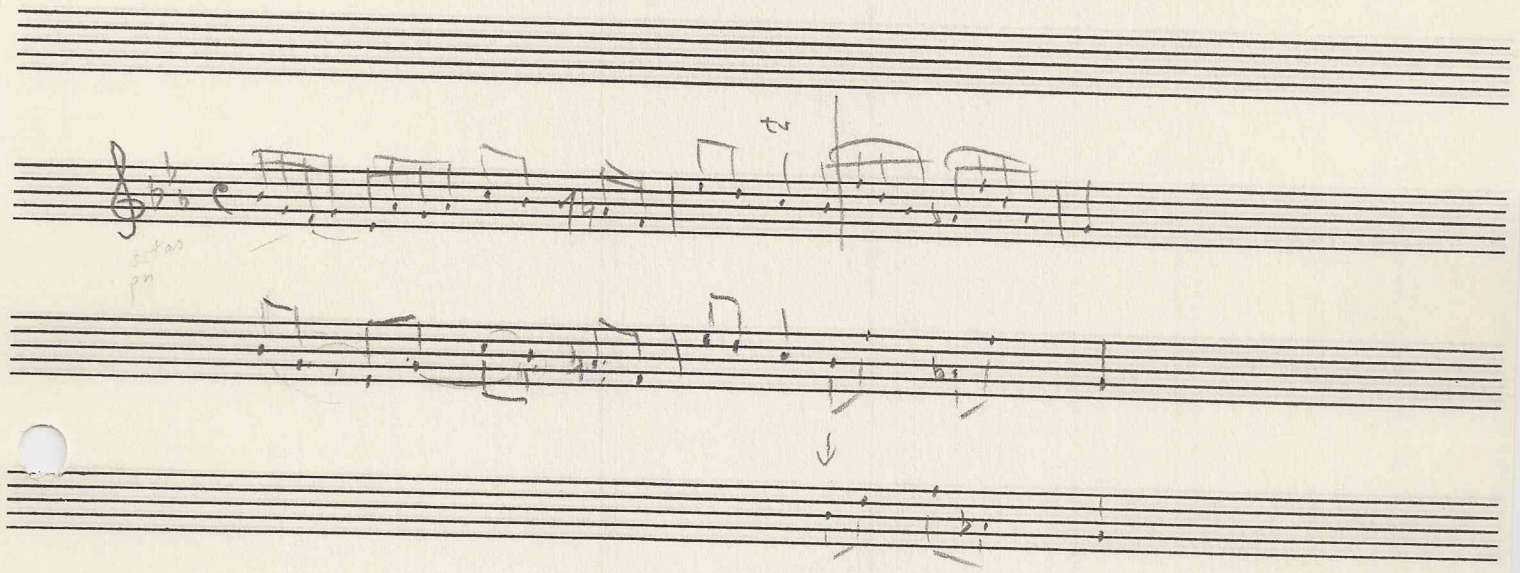
WTC1 (1)

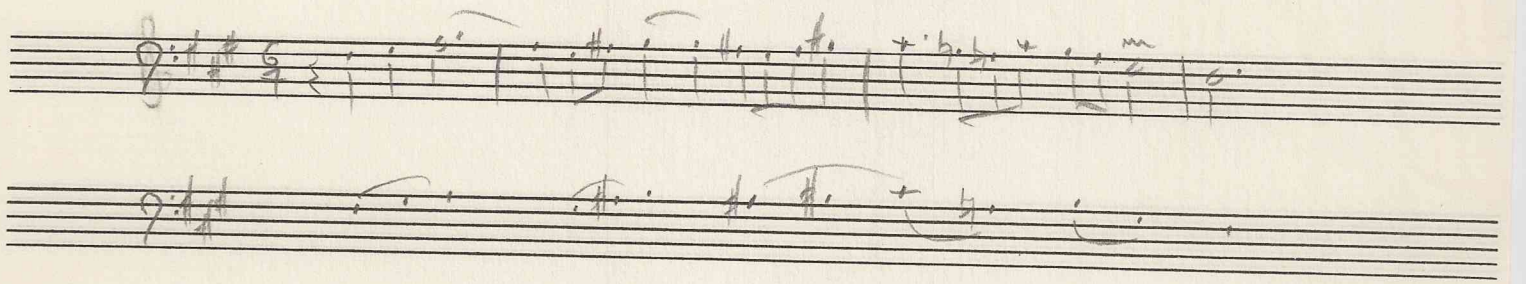
Countersubjects remove ambivalences

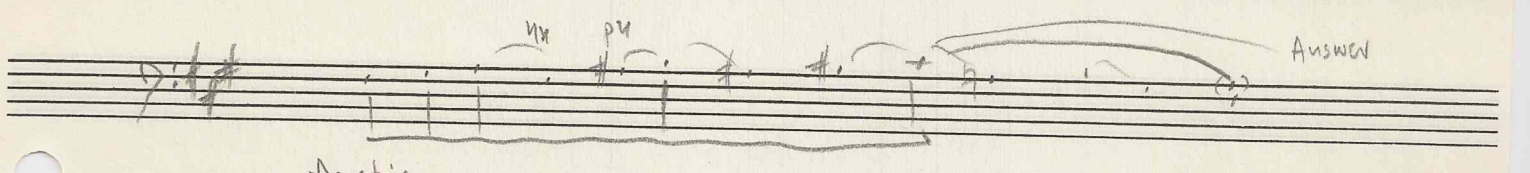
m.6




NB. Repetitions of subject in counter subject



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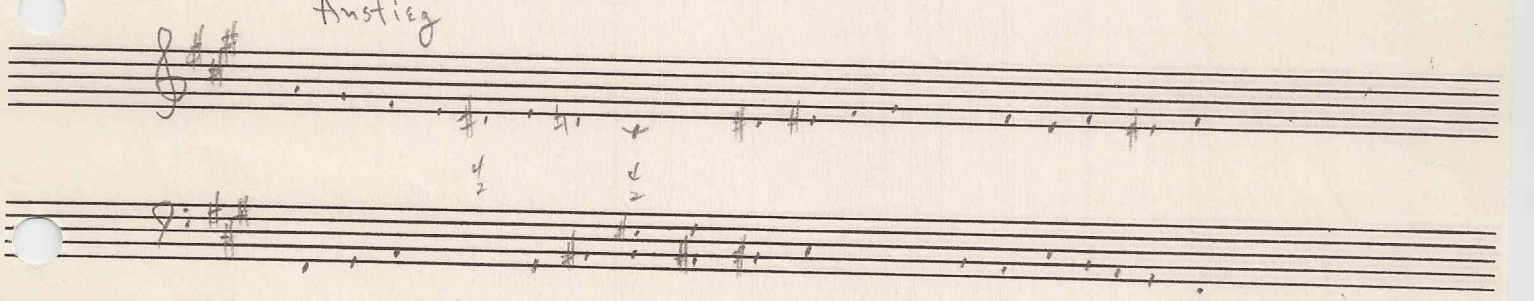
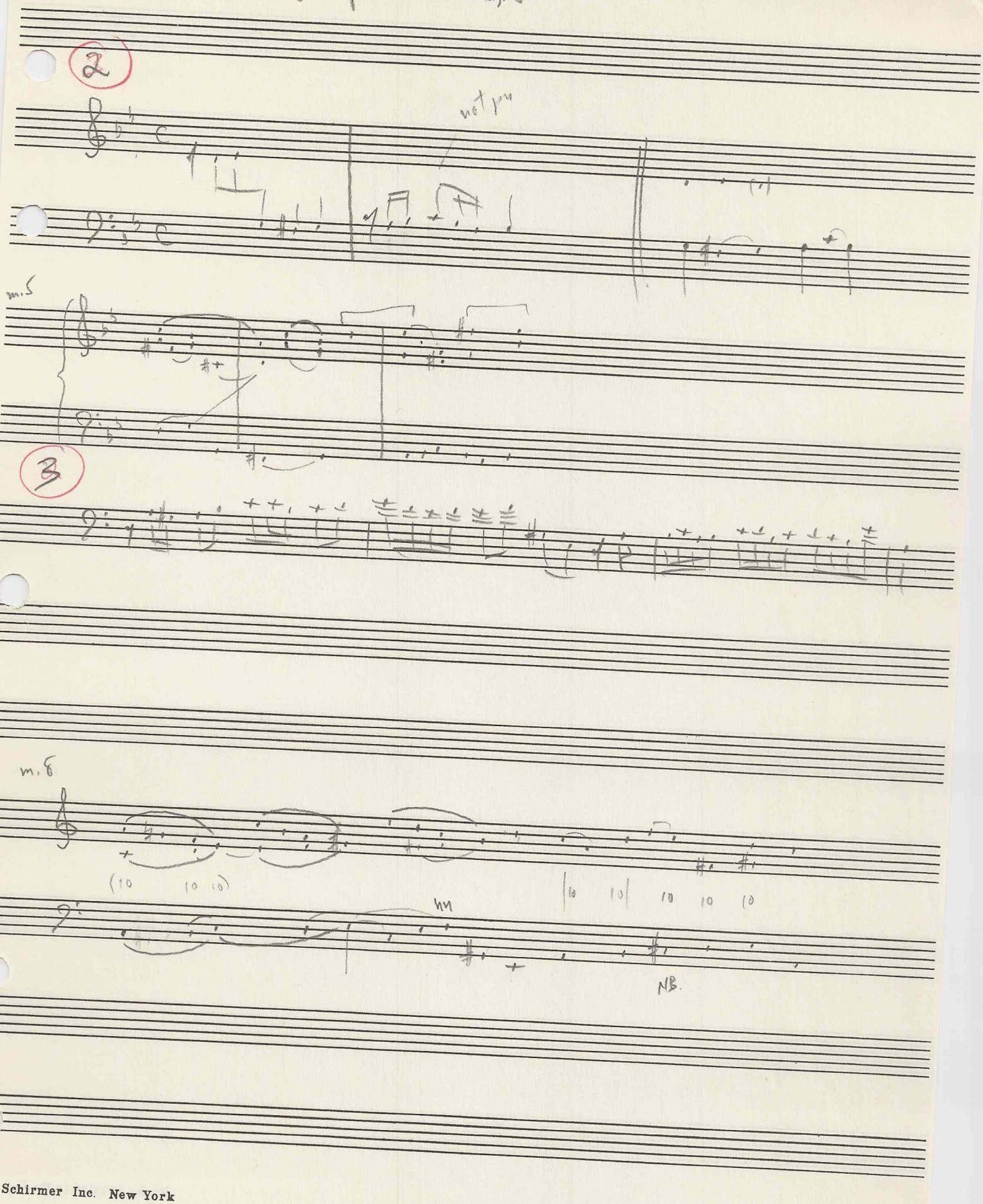


Bach Fugue Subjects for melodic analysis

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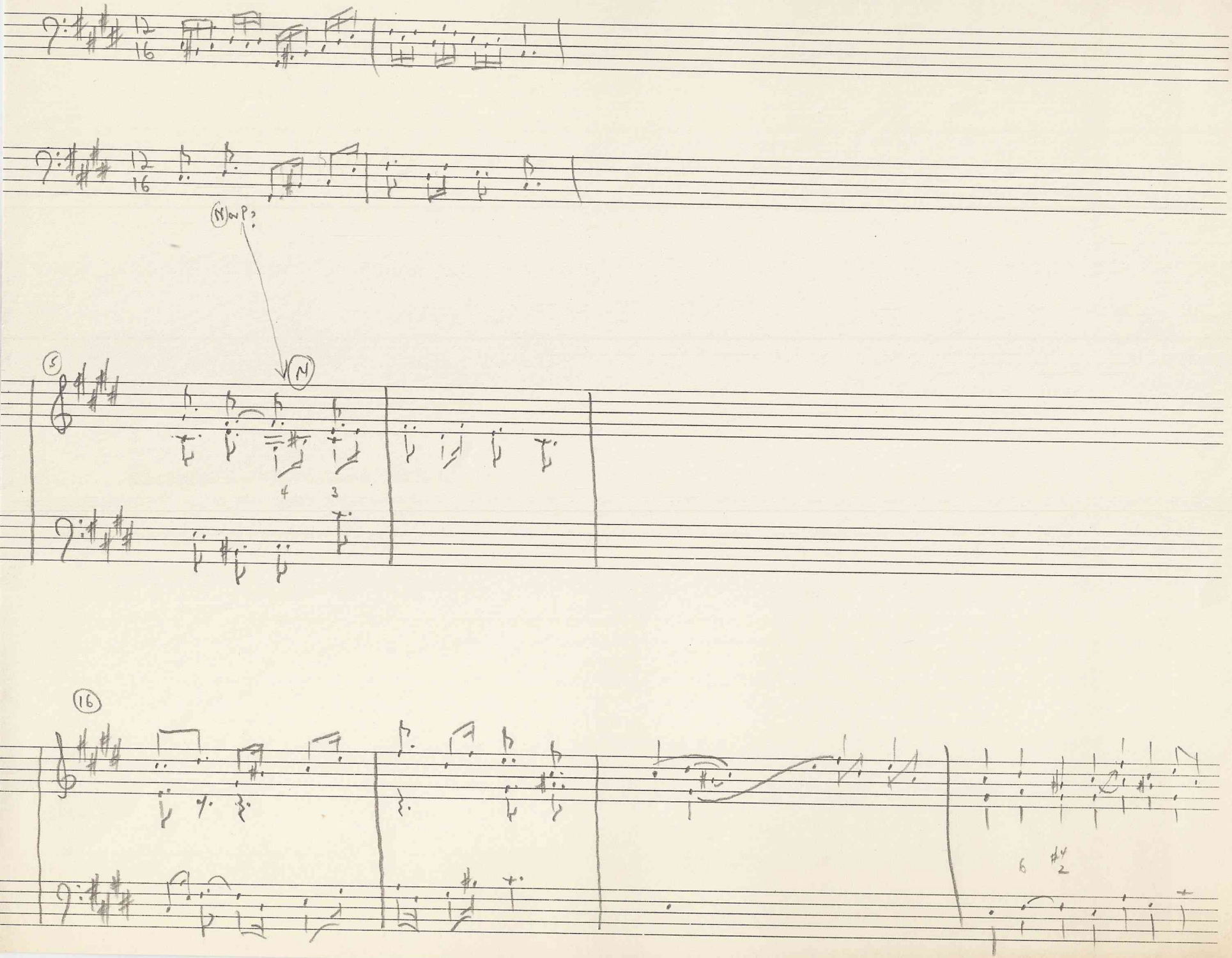
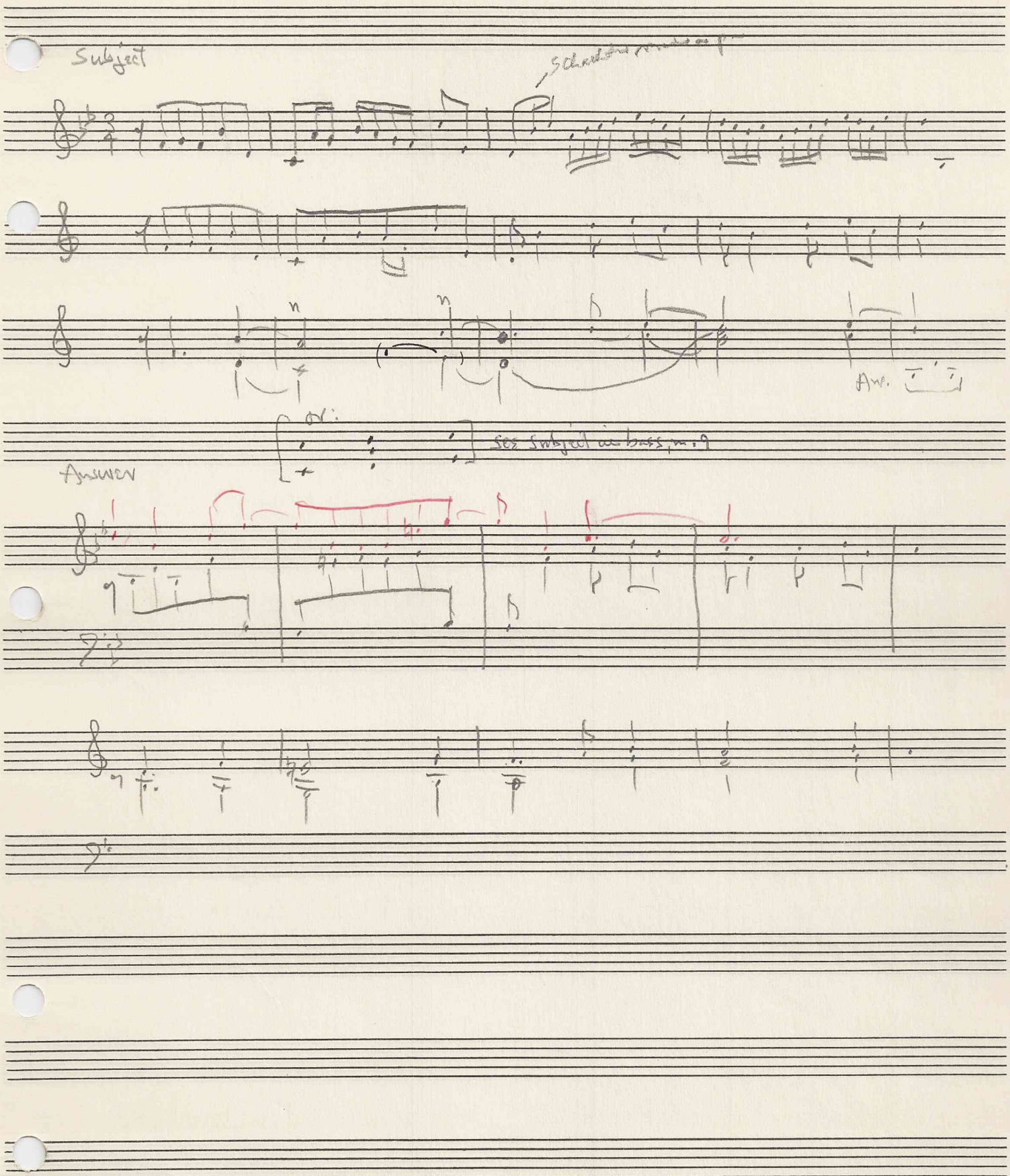
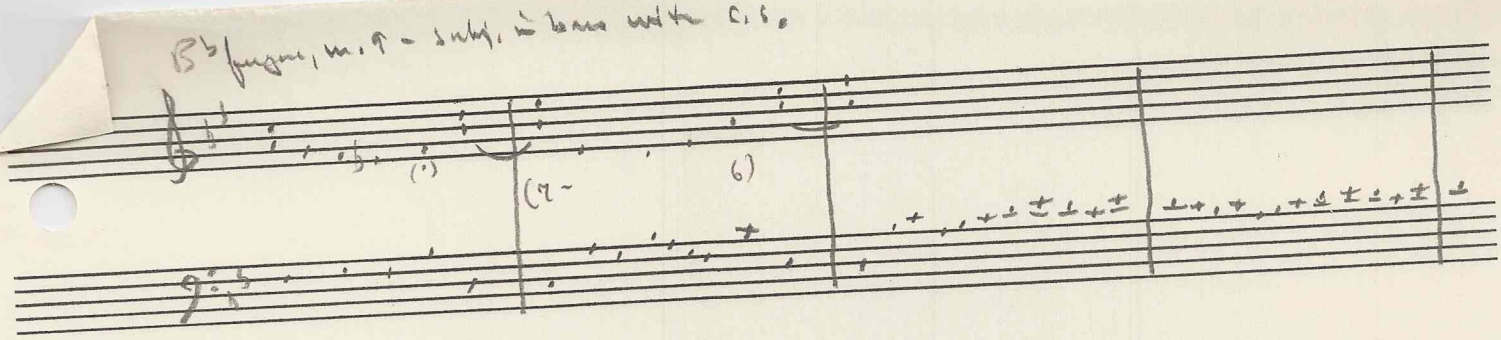
J.S. Bach, Fuga IV, WTC II



Bach, B♭ Fugue, WTC 1 — Y. Schachter's reading, music Forum – not right




B♭ fugue, m. 9 - subj. in bass with c. s.