POLYPHONIC BAND SERIES

ART OF FUGUE V

J S BACH

Synopsis of Form

FUGUE V

Beginning Section

First group of entries - bars 1 to 14 (entries - A, B, S, T) Exposition
First episode - bars 14–16
Counter-exposition - bars 17–30 (entries - S, T, B, A)

Middle Section

2nd. episode - bars 30–32
1st. group of middle entries in E flat Major, (B, S.) - bars 33–38
2nd. episode - bars 38–40
2nd. group of middle entries - in F minor, (T, A) - bars 41–44
4th. episode - bars 45–48
3rd. group of middle entries - in A flat major, (B, T) - bars 47–52
5th. episode - bars 53–56
Last group of middle entries - in C minor, (S, A) - bars 57–62
8th. episode - bars 65–68

Final Section

First group of final entries - bars 69–73 (S, T); in C minor
7th. episode - bars 74–76
2nd. group of final entries - bars 77–81 (T, A), in C minor
8th. episode - bars 82–85
Final group of entries - bars 86–90 (A, B), on Tonic Pedal.
To the Conductor

This new concept in music education is designed to teach instrumental students more about the music they play and help the teacher present them with pertinent information about the music without time consuming research. The conductor can begin band rehearsal with a warm-up chorale based upon the subject of the fugue. Each student has in front of him the following: his part, the complete score and an analysis, and information on the composer, the history of the fugue, the history of Bach's "Art of Fugue," hints on performance, and of course, the warm-up chorale. Polyphonic compositions were mostly written for keyboard instrument which had been arranged for an ensemble. Most band students find polyphonic playing different, being use to playing regular rhythm with accents on the first and third beats of a measure as in a March. It would be best if counterpoint was written down without bar lines - this type would be almost impossible for the player to follow. Also a contrapuntal composition is best arranged with the entrances being played by a different sonority of sound.

It still remains for the teacher to point out certain places and explain or answer any questions. The teacher may point out different types of motion in the score. He can point out the stretto in bar 53 and show the 5/4 feeling of the phrase, as well as each part being in Canon.
The conductor can point out the entrance of the answer at a 5th higher or 4th lower in contrary motion. He can show Bach's developmental use of a three-note element in the fugue. The student can hear and see what the other parts are doing as he plays his. As he holds a note or rests, he can notice the other parts and listen to the motion of the parts. There is no need to turn pages as the complete Fugue can be placed on the stand. Below is the chorale that can be used for band warm-ups.
Art of fugue

The Art of the Fugue was the last work by J. S. Bach. It was written around 1748, and left unfinished, Bach having died before completing it. One basis theme is used in the 14 fugues. Within these Fugues one can find most every kind of contrapuntal device possible. These Fugues contain example of stretto, augmentation, diminution, canon and inversion, plus example of double and triple fugues. It is recognized as one of the greatest creations in all of all music. The last Fugue is incomplete and is thought to be the start of a quadruple Fugue.

Bach did not specify a set instrumentation for performance. In the early 20th century Wolfgang Glasser orchestrated the 'Art of fugue' and its performance became very popular. No composer has ever surpassed Bach in the complexity and melodic ingenuity of his contrapuntal structures. The 'Art of Fugue remains to this day the ultimate in fugal composition.

Fugue - History

The ancestry of the Fugue (Italian - flight) is believed to be in the imitative treatment of the music of the Flemish School of composers. One can see in the music of Ockegem (1430-495) and Obrecht (1430-1505) and later in the motets of Josquin des Pres (1450-1521) the use of imitative treatment of a theme. Two types of imitative treatment are possible: 1) Real - If the imitation is exact as in a canon, and 2) Tonal - a modification of certain steps, as in a motet or Fugue. Counterpoint based upon imitation is of three types: 1) Canon - real imitation of a complete theme; 2) Fugal - Imitation of one subject throughout a composition, and 3) Motet - imitation of two or more subjects within a composition.

The earliest example of the use of imitation can be found in the music of Perotinus (c.1225). Next in the early motets (13th century), and finally in the canons of the 14th century. A gradual use of imitation lead to the success became known as Ricarcar Italian- a study). The fugue was but one step away. These poly-rhythmic Ricarcar, when reduced to only one theme (mono-thematic) were in reality fugal expositions. Alongside of these Ricercari were the Cansons, similar to the Ricarcar but with a characteristic rhythmic pattern of the subject. As tonality was adopted in the early 17th century, the expositions were joined together by material chosen from the subject to unite two expositions in
different keys. This material is called an episode. The Fugue is basically a composition of contrapuntal and harmonic compositional style.

The fugue then is more of a compositional technique than a form. This technique consists of first presenting the fugal subject in an exposition, next having an episode using some part of the subject as compositional material for developing, then writing together expositions and episodes as desired. A stretto may be added.

Analysis

Section I - The first entrance of the subject begins on the fifth degree of the Dorian transposed (i.e. D). It follows again in bar three and bar four, the answer appearing in successive bars. This type of beginning is not usual in fugal work. There are two more presentations of the subject in bars five and six with the answer of one of them bringing the first part of section I to a tonic G cadence with a tierce de picardie (a sharpening of the third of a final chord). The second part of section I begins with the answer appearing twice followed by the final statement of the subject ending section I on a major chord (tonic G) with a perfect cadence. It is to be noticed that the last two statements of the answer have a counterpoint against them above. This counterpoint appearing against the subject but below it, thus gives us a small portion in double counterpoint.

Section II - A marked contrast to the short note values of the first section, it is nine bars in length, i 3/4 time, and the tempo is marked grave. It shows use of free imitation of a short ascending figure. The imitative figures are not regular in distance for entering until bar six, when they are stated at one bar's distance. Section II also ends with a perfect cadence and the tierce de picardie in G. Without any break the music continues in Section III.

Section III - Two melodic figures are used, sometimes in combination, other times as double counterpoint, and still again as one idea, as in bar four. All entrances are easily found, the first idea having ten entrances, the second idea eight. Again the cadence contains a tierce de picardie with the first fermata thus far.

Section IV - A contrast of the preceding section, section IV begins in a sustained style, seemingly to have to gain momentum after the fermata of the measure before. Two figures are used, with figure "B" modified and presented in an eight-note pattern in part two of the larger section of IV. Theme "A" of this section is not used in part two.
Bar eight of the first part ends on a D minor but with the tierce de picardi. Part two returns to common time and Tempo I. The section ends with a plagal cadence in the tonality of the answer.

Section V - Although this section uses the same theme as section IV, it seems to be climaxing the canzona. Theme B of the preceding section is combined with a new theme C, sometimes appearing without the other. The material is again seen. This canzona gives us a good idea of a work based on contrapuntal material by a master of 100 years before J. S. Bach.

Fugue

The ancestry of the fugue is believed to be in the imitative treatment of the music of the Flemish school of composers (Ockeghem & Obrecht), which in turn influenced the motets of Josquin around the beginning of the 16th century. These imitative motets became tine instrument polythematic Ricercar. When the Ricercar themes were reduced to one, the fugue was but steps away from the form we know today. The instrumental "Canzona," which is every similar to a Ricercar, more lively in character and not as scholarly in treatment, can also be thought of as an ascots to the Fugue.

The structure of a fugue is more complex than the forms given earlier. There are two types of fugues: the composer's fugue, and the academic fugue. The academic fugue is strict and cannot be modified. The theme is first presented by one voice and then repeated in as many voices as the fugue is written for, the most popular being the four-voice Fugue. This presentation of the theme in each voice is called the exposition. Next, there is a small section based on material from the theme of the counterpoint written against the theme, many times called the counter-subject. This section is called an episode. In the stretto the theme is treated so as to be heard very close together, so close that it seems to overlap itself. This leads into the final section of the fugue which is the final statement of the theme is each voice.

The composer's fugue is very similar, the difference being in the middle structure following the exposition; it may not agree with the description of the academic type. So it is more a case of the composer using the form to his utmost creative power with the form being used very loose.

The strict fugue technique given above indicates the basic principles of this form. There are some "fugal devices' of more
complexity. The subject may be written in lesser or higher note values, or it may be inverted. Examples of these fugal devices occur in Bach's "The Art of the Fugue," which bases them all on the same subject.

Fugue # V
Art of Fugue

This fugue is characterized by its use of contrary motion in relation to the intensification of the principle of stretto. The subject of #V is a rhythmic and melodic variation of the main subject of the "The Arts of the fugue." Stretto entrances of the theme are characteristic, being built around a simple harmonic scheme centering on the tonic D minor. There is no counter-subject, as Bach intends using the subject in stretto frequently.

In the first exposition, the second entrance of the subject (bar 4) enters in contrary motion. The entries are as follows: first entry is in alto; second is in the bass in bar four; the third entry is in the soprano in bar seven; and the fourth entry is in the tenor in bar ten. The first exposition is from bar one to bar 14. Bars 14 to 16 in the first episode use the last notes of the subject both direct and inverted and lead to the counter-exposition in bar 17 lasting until bar 30. The entries are as follows: First entry is in the soprano in bar 17, the second in the tenor in bar 20n (inverted), the third in the bass in bar 23, and the fourth in the alto in bar 26 (inverted). The accompanying counterpoint is taken from the last part of the subject. This happens throughout the fugue with few exceptions, giving the fugue great unity. Color is added by the rising alto line against the fifth entry and by use of parallel thirds in the bass in the eighth entry.

Middle Section

The second episode begins in bar 30. Lasting until bar 32, the first use of true stretto technique is seen. The first group of middle entries (in f major) begins in bar 33, containing two entries of the subject, followed by three bars of episode II, bars 38-40. This episode uses repetitions of the last four notes of the subject direct and inverted, returning to the additional two voices entering in stretto in bar 41, inverted and in contrary motion in the tenor and soprano. This closing entry tightens the already tense texture.
The second group of entries, bars 41-45, is the exact correlative of the preceding bars 33-37. There we see the inverted stretto followed in a half bar distance in stretto by its direct form. We now see the answer, direct, is followed at a half bar by its own inversion bars 45-46. This is followed by two bars of episode (fourth episode).

The third group of entries, stated in Bb Major, is from bars 47-552. Contrary motion is not used and entries are retarded to one and a half bars simplifying the texture and releasing tension to prepare for the most stimulating use of real stretto in bar 5. Entry is in the bass and tenor voices.

Episode five, bar 56, is in canon four in one, entering in stretto at the distance of a half note. It achieves intensification through rhythmic diminution. The portion of the theme from which it and its inverted counter-part (bars 65-68) are derived covers six quarters or three and a half bars, taken from the first notes of the answer. This episode is actually in 5/4 time, Bach changing the half note to a quarter note making the phrase one of five quarter notes. The 5/4 feeling carries through three measures returning to 4/4 at the new exposition of the subject in bar 57.

The next group of entries takes the form of the answer, earlier seen in bars 20 and 41, the answer assuming the form of the subject, in D minor. Each voice except the bass, which is supplemented by a shorter motif which the soprano carries out still in 5/4 until 4/4 is re-established. The bass, whose phrase closes in bar 58, because of its abbreviated sequence may be said to have two bars in 5/4 (3 plus 2) and one bar of two, resuming the 4/4 with soprano in bar 57. Tenor resumes 4/4 at 56, its phrase continuing until bar 60. The alto continues in 5/4 through the second bar of 57, closing with the three note element, the three notes at 56 a possible augmentation of this element. This entry is in D minor with the counterpoint again taken from elements of the subject.

The sixth episode, bars 61-64, leads to the next group of entries in bars 65-68. This is a modification of the Canon in bars 53-56, with the subject inverted; the order and distance are not different and the second Canon, four in one, is just like the preceding one. This exposition grows into a new and free melodic development of a three note element in parallel thirds, already hinted at in bar 3738 and 49-50. The resolution is to a tonic cadence that introduces the final section in bar 69.
The subject is presented in its direct and inverted forms simultaneously by imitation an octave below, at one bar's distance, in the key of D minor. In the subsidiary material the three note element is developed in contrary motion. The cadence arrives at the close of the theme itself.

The seventh episode, from bars 74-76 is again in stretto and the use of the three-note element is again used.

The next group of entries being in bar 77. The subject is inverted at one bar distance and is found in the tenor and alto; this group is a continuation of the final entry. The addition of the subject in bar 086 marks the final entries of the subject. A brief episode is found in bars 83-85.

All entries after the counter-exposition are in stretto. Each group of entries has its corresponding groups: bar 33 - subject and inversion at a half bar, and the answer and inversion at the same distance in bar 41. Next; two groups of entries are at one and a half bars distance (subjects bar 47-57). Two pairs of entries at one bar's distance occur next (bars 699-77). The symmetry of the entries should be noted.

Compared to other fugues in "Art of the Fugue," the episodes are brief and do not go far afield, clinging to simple extension of a three-note element. The melodic cantabile line continued after each beginning entry has distinct characteristic to build on. It contains breadth and repose which probably comes from the feeling of harmonic texture. It stays longer in one key, with prolonged passages in major keys. The subject is not so much answered as mirrored or echoed. It calls for smooth, calm, legato styling, using a small rubato in certain places to add to the contemplative mood.

Conducting Polyphonic Music

When conducting counterpoint, one employs a different conducting style. The techniques of performance, composition, and concepts are different in counterpoint and must be dealt with accordingly. The tempo will vary, but only slightly so an exaggeration, either large or small, is dangerous. The tempo will usually be about andante. Coming down on the first beat of each measure will tend to make the group aware of the bar line and destroy the linear feeling. Conducting counterpoint is conducting phrasing. To come down heavy on each first beat of each measure is disastrous. Many times it is the
beginning of a phrase which may not fall on the first beat of a bar that is more important, or the climax note of a phrase may fall on other beats than the first.

Cueing is very important in counterpoint and the conductor is responsible for adjusting the dynamic range at this time. Different instruments from various sections of the band will be coming in together on some entrances.

Cueing the third clarinets, the alto saxophones and the third cornet together may not be possible because of seating positions. The cue may be to one of the three, the other two realizing that the cue is also theirs. It may be written "cue from third cornet here," or they can tell from the music itself when to come in.

The conductor is responsible for seeing that any imitation is accurate, remembering that imitation must be in a different part. If it is not, it is repetition or sequence. Imitation must be played in the same style, the same phrasing, the same articulations, and must resemble the imitated part so that it may be recognized as true imitation, if not otherwise indicated. The itch of the imitating part, however, does not have to be exact and most times will not be, the imitating part being a fifth below or above. This type is called tonal imitation. If the imitating part is exact it is real imitation.

Good contrapuntal performance is determined by: the right relationship of each note within the phrase, how the phrase is connected with the rest of the counterpoint, and by the effect that will result in these things coming to pass.

It is apparent from the earlier analysis that counterpoint is a complex art form tension: note against note, rhythm against rhythm, and crescendo against decrescendo. It is difficult to conduct and interpret music that includes all these things at once. The conductor must study his score so that contrapuntal activity is not smothered by its own texture. Counterpoint is made clear only through the use of the dynamic scale. All musical devices as augmentation, diminution, inversion, retrogradation, etc., must be discovered when studying the score and should be carefully balanced, subdued, or brought out within the piece. Counterpoint involves tension, note against note, rhythm against rhythm and crescendo against decrescendo.

Whenever the cantus firmus is the core of the design, the counterpoint must acknowledge this and reduce its volume. The phrase must be conducted. When the phrase begins, it is best conducted with a downbeat to insure its proper entrance; but, there are not real
downbeat except the beginning note and the first note of the phrase. Never conduct a polyphonic composition without first an analysis.
The theme

To install in the student the technique of performing counterpoint correctly, the conductor can rehearse the band with the example below. Accents should not be played on the first beat of each measure of a contrapuntal composition as this will destroy the linear feeling of the counterpoint. The student should be given a regular beat and be cued when his part begins. Try to carry over this type of phrasing when playing the regular arrangement.

J. S. Bach

J. S. Bach was born on March 21, 1685 in the German town of Wisenach. The Bach family, for seven generations, had been musicians. Bach's early schooling stressed sternness of character and theological knowledge. This exposure reflects the deep religious nature in Bach's music. His musical training was excellent. From the beginning he was about to meet and learn from the best musicians in his native Germany as well as visiting foreign musicians. His first important job was as organist in the town of Weimar. The next was as Kapellmeister for Prince Leopold in Cothen. At Cothen he wrote most of his secular works. Bach wrote the type of music his job demanded. His final job was as Cantor of St. Thomas church in the town of Leipzig. Bach wrote in all musical forms of his generation except opera. He wrote no opera because his job didn't call for writing operas.

Bach's complete works (Bach Gesellachaft) took ten editors, laboring 50 years to collate everything Bach had written. It was edited into 60 volumes. His music was forgotten for many years after his death until a revival of the St. Matthew passion was conducted by Felix Mendelssohn in 1829. This performance brought to the attention of the musical world the great music of J. S. Bach. Bach invented no new forms but brought the forms he found to a pinnacle of musical perfection. After a period of blindness and paralysis, an unsuccessful
operation brought on a stroke, causing his death in Leipzig Jul 2th, 1750. This date was been chosen by historians as the end of the Baroque Period in music (1600-1750) He died before he could complete one of the great works of music, the "Art of Fugue"

Performance Analysis

Fugue #5 calls for a smooth, calm, legato style played with as beautiful a tone as possible. The tempo should be on the slow side with a slight application of the rubato principle in certain places. The student should be careful not to accent the first beat of each bar. In counterpoint, bar lines are not indications of accents. It should be played according to phrases not bar lines. This insures a contrapuntal feeling. The student should listen for the preceding entrance of an imitative subject as he will articulate in a similar manner. Balancing and dynamic levels will be the most difficult problems in playing counterpoint. When a subject enters, the voices already playing should adjust their dynamic level to make the entering voice fit the prevailing dynamic level. Dynamic contrast between exposition and episode will help the final interpretation and awareness of the other voices playing with you is most important. Play the Fugue with such feeling and understanding. Counterpoint is full of tension and dramatic climaxes and should be played with many small nuances. A standard rule to follow is: If you have a long time valued note use a slight decrescendo and if you have a moving part bring it out more.

Of utmost importance is the continued listening required to play in tune. All players must constantly listen and adjust to the many intonation problems that arise during a performance of any piece of music. Close attention should be paid to the problem of rhythm. Subdivision should be employed to make an accurate rhythmic reading of the many entrances of the three-note element and of the dotted rhythm. Also, listen to the entrance of parts preceding your own. You will use a similar style as imitations must be just that, exact imitation.

A stretto is an over-lapping of the subject. Fugue #5 all entrances of the subject after the counter-exposition. The subject repeating in the same key as the opening subject are in stretto. In stretto the entrance of the imitative voices, or answers, is at a closer interval of time than is the exposition.