

# **Retrospection and Reduction: Modal Middlegrounds and Foreground Elaborations in Telemann's *Zwanzig kleine Fugen*<sup>1</sup>**

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Without improvisational gift, that is, without the ability to connect the composition to the middleground and foreground, no good fugue can be written.

Heinrich Schenker<sup>2</sup>

## Introduction

In the brief section on fugue in *Der Freie Satz*, Heinrich Schenker describes the fugue as the earliest of the extended forms of tonal music. According to Schenker, the fugue is provided direction and stability by the establishment of the I-V-I bass arpeggiation which is exemplified by

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<sup>1</sup>This paper is an extended version of a paper given at the 1992 International Schenker Symposium in New York and at the 1992 Society of Music Theory Conference.

<sup>2</sup>Heinrich Schenker, *Free Composition*, trans. Ernst Oster (New York: Longman, 1979), 144.

the relationship of the fugal subject and answer. This relationship provides a recursive model of the overall fundamental structure and allows the composer to treat foreground details freely.

While Schenker asserts that the *Ursatz* is operative in the fugue just as in any other tonal piece, Schenker's followers have found difficulties in applying Schenker's theories to the genre. In an analysis of Bach's Fugue in B $\flat$  major from the *Well-Tempered Clavier*, Book I, Carl Schachter enumerates several difficulties in delineating clear linear analyses of fugues:

...masterpieces of the fugue tend to be dense, tightly knit webs of voice leading which concentrate into relatively short musical spans a fantastic number of contrapuntal, harmonic, and motivic relationships.

Furthermore in the fugue (and in other genres based upon imitation) important thematic elements constantly shift from voice to voice; this can make it difficult to determine the controlling outer-voice structure.<sup>3</sup>

The fact that Schenker acknowledges Bach and Handel as the masters of fugal composition is perhaps based on a fascination with this contrapuntal complexity. While Schenker himself acknowledges these two composers as the masters of the fugal genre with respect to the fundamental structure, fugues of less-dense textures by other composers make for effective studies in applying the principles of Schenkerian analysis to the fugue.

Among Bach and Handel's contemporaries not mentioned by Schenker who also ventured into the composition of fugues was Georg Philipp Telemann. In his capacity as musical director of the five main churches in Hamburg and Cantor of the Johanneum, Telemann was frequently called upon to furnish sacred music for services as well as provide pedagogical pieces for aspiring church organists. In composing these sacred works, Telemann made occasional forays into the

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<sup>3</sup>Carl Schachter, "Bach's Fugue from the Well Tempered Clavier," *Music Forum* 3 (1973): 239.

“learned” or contrapuntal style of high-baroque composition, and utilized the genre of the fugue for this purpose.

In 1731, Telemann published a set of little fugues, the *Zwanzig kleine Fugen*, to accompany his set of chorale-tune harmonizations published the year before. Like many of Telemann’s works, the fugues were intended to serve as pedagogical pieces for amateur keyboardists, especially those who performed in a church setting. In a brief preface to the publication, Telemann described that his intent was for the fugues to be pedagogical pieces for practice in polyphony, stating that these were good exercises for the performer to practice with independent parts in both hands.

[These pieces have] the intended purpose of providing students with a model of how to proceed with fugues of four parts and others of this sort, and adapt themselves to the alternate use of both hands, in which the one either approaches the other or moves away.<sup>4</sup>

Like many of his other works, Telemann’s *Zwanzig kleine Fugen* reflect his penchant for combining the polyphonic texture of the “learned” style with the lighter texture characteristic of the popular style at the time, a style which would ultimately be identified as the *galant style* of the mid-eighteenth century.<sup>5</sup> As has been noted by his biographers, Telemann eschewed dense contrapuntal forms in his music, favoring instead a clearly-delineated melody and accompaniment homophony. Consequently, the *Zwanzig kleine Fugen* reflect this

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<sup>4</sup>Traugott Fedke, *Georg Philipp Telemann Orgelwerke*, vol. 2 (Paris: Barenreiter, 1970), III.

<sup>5</sup>Richard Petzoldt’s biography does not mention the *galant* by name as a source for Telemann’s style. Petzoldt cites the French popular instrumental style as adopted by Telemann. Daniel Hartz traces this same French style as one source of the *galant*, however, and thus the styles are one and the same. Telemann himself cited Handel as a major influence in his contrapuntal genres. See Petzoldt, *Georg Philipp Telemann*, trans. Horace Fitzpatrick (New York: Oxford University Press), 97, 189; and Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, 4th ed. (London: Macmillan Publishing Co., 1980), s.v. “Galant,” by Daniel Hartz.

tendency toward lighter textures.<sup>6</sup> Telemann's ability to incorporate the light texture of the *galant* with the fugal genre was noted by Friederich Wilhelm Marpurg who praised Telemann in the dedication of his *Abhandlung von der Fuge* of 1753-54:

These masterpieces from your [Telemann's] pen have since contradicted the erroneous opinion that the so-called *galant* style cannot be combined with elements borrowed from polyphony.<sup>7</sup>

In addition to incorporating the textural features of the *galant* into his fugues, Telemann stated that the *Zwanzig kleine Fugen* were conceived in a "special manner," that is, they were composed according to the ancient church modes. By the 1730s, the notion of modality was virtually dead in Germany, having been labelled as obsolete by theorists such as Mattheson and Heinichen. Some theorists, such as Johann Walther in his *Musikalisches Lexicon* of 1732, claimed that only German chorale tunes were the last vestiges of modality, a notion that persisted through the century, up to Heinrich Koch's *Musikalisches Lexicon* of 1802. Though Telemann was never formally educated in modal theory, his understanding of the modes was based largely on the treatises of Christoph Bernhard.<sup>8</sup> Because Telemann's

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<sup>6</sup>The light texture of the *galant* style is also exemplified in other fugue sets, particularly the *Fugues légères* of 1739, where the title was even later translated into the German *Galanterie-Fugen*.

<sup>7</sup>Petzoldt, *Georg Philipp Telemann*, 197.

<sup>8</sup>Bernhard's magnum opus, the *Tractatus compositionis augmentatis*, was written sometime after 1655 and describes a twelve-mode system beginning with Ionian as mode 1, Hypoionian as mode 2, and ending with Aeolian as mode 11 and Hypoaeolian as mode 12. Bernhard gives affective designations for each mode (e.g., mode 1 is "cheerful, suitable for war and dancing," mode 2 is "more languid and sorrowful," etc.), and gives examples of German chorales which utilize each mode, a practice that would continue throughout the eighteenth century. Bernhard includes in the *Tractatus* a discussion of how the modes are used in fugues, describing the "association of modes," where all voices of a fugue correspond to one final, but utilize the ambitus of an

fugues were associated with his harmonizations of “modal” chorale tunes, he was obliged by prevailing theory to compose the fugues as modal entities.<sup>9</sup>

To illustrate the modes employed in each fugue, Telemann presented a table in the preface shown as Example 1. The table illustrates the modal basis of each fugue in scalar form, illustrating each mode with its modal final marked by a vertical line. With the final so identified, the ambitus of each mode then identifies authentic or plagal categories, i.e., the authentic final sits at the bottom of the ambitus whereas the plagal-mode final lies embedded in the middle. Though the modes are not numbered or given Greek names, Telemann’s understanding of the modes resembles that of the Zarlino tradition rather than the “church-key” system popular in Germany a generation earlier.<sup>10</sup> Telemann elaborates in his preface that, though the fugues are

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authentic or corresponding plagal to remain in a range comfortable for vocal performance. For example, soprano and tenor voices might use the Dorian mode, while alto and bass would use the corresponding plagal, the Hypodorian mode. To remain within the prescribed authentic/plagal “association,” the fifths of the authentic modes must be answered by fourths of a plagal and plagals by the fifths of authentic. Bernhard is thus describing the process of tonal answer using modal rather than tonal constructs. See Walter Hilse, trans., “The Treatises of Christoph Bernhard,” *Music Forum* 3 (1973): 1-197.

<sup>9</sup>The appearance of Telemann’s fugues coincided with a small resurgence of modal theory in Germany exemplified by the publication of Johann Walther’s *Musikalisches Lexicon* of 1732. By Walther’s and Telemann’s generation, the only remaining purpose of modal theory was to classify German chorale tunes. The practice of identifying modes with German chorale tunes is exemplified in treatises ranging from Bernhard’s *Tractatus compositionis augmentatis* from around 1650 through Koch’s *Musikalisches Lexicon* of 1802. As in these other works, Walther’s treatise provides a short list of chorale tunes that he specifies are within a given mode. Also, identifying fugues with modes was also not an innovation, as other German composers such as Muffat, Muhlshausen and Fischer composed fugues which were modally based.

<sup>10</sup>Adriano Banchieri (1567-1634) devised an eight-mode system listing finals and key signatures which were commonly used by Italian musicians at the beginning of the seventeenth century. Joel Lester, in his book *Between Modes and Keys: German Theory 1592-1802* (Stuyvesant, N.Y.: Pendragon Press, 1989), calls this system the “church key” system and discusses the differences between it and the system of Glarean/Zarlino.

## Example 1. Telemann's table of the modes for each fugue

## Tafel I

The image displays a table of 20 fugue modes, arranged in two columns. Each entry consists of a musical staff with a key signature and a 'Kein:' label. The modes are numbered 1 through 20.

Fugue Number	Mode	Key Signature	Label
1	Mod. H.	F#	Kein:
2	Mod. E#	E#	Kein:
3	Mod. G	G	Kein:
4	Mod. A	A	Kein:
5	Mod. Gb	Gb	Kein:
6	Mod. C	C	Kein:
7	Mod. H	H	Kein:
8	Mod. A#	A#	Kein:
9	Mod. D	D	Kein:
10	Mod. A	A	Kein:
11	Mod. C	C	Kein:
12	Mod. E	E	Kein:
13	Mod. C#	C#	Kein:
14	Mod. A	A	Kein:
15	Mod. E	E	Kein:
16	Mod. Gb	Gb	Kein:
17	Mod. E	E	Kein:
18	Mod. F	F	Kein:
19	Mod. D#	D#	Kein:
20	Mod. A	A	Kein:

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composed according to modal principles:

... We have already observed that the principal part, or cantus firmo (i.e., the top voice of each fugue) is conceived from the modes of the middle ages and so no other notes from outside the domain of the mode should be included, as the mode is closed unto itself. One can see here that Table No. 1 [Example 1] ... contains only (the modal tones themselves) and a few indispensable neighbor tones.<sup>11</sup>

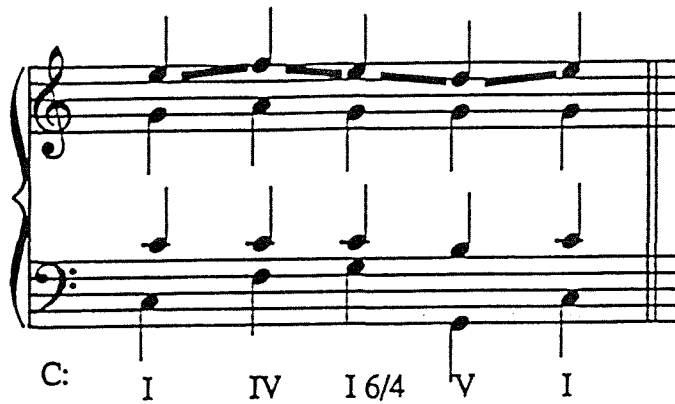
However, as this passage implies, only the top voice is truly modally based. This "top-voice" modal principle follows the modal theory in Germany at the time, describing the harmonization of chorales: one voice is modal (no longer the modal tenor of the 16th century) while the other voices are free of modal constraints.<sup>12</sup> With this modal cantus firmus thus restricted, the other voices of the fugue are free to conform to tonal, rather than modal procedures, such as tonal answers and tonic-dominant relationships. This basic principle can be illustrated by an example of a four-part progression in C major, as shown in Example 2. In the chord progression, the upper voice moves from E-F-E-D-E, and thus could be conceived as a Phrygian line moving on scale degrees  $\hat{1}-\hat{2}-\hat{1}-\hat{7}-\hat{1}$ . When placed in the context of the harmonic structure in C major, however, the modal implication is not heard. Telemann exploits this same basic principle using correct modal finals and ambitus in the top voice, but also chromaticism necessary to achieve tonal tonicizations in the lower three voices. Through this technique, Telemann could have claimed to educate his audience of the mid-eighteenth century on the modes of the past while not offending their tonally-oriented ears.

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<sup>11</sup>Georg Philipp Telemann *Orgelwerke*, vol. 2, VIII.

<sup>12</sup>In his *Kunst des Reinen Satzes* (1776), Kirnberger recommends for setting chorale tunes that the melody and bass be composed to remain in the mode, while the inner voices may use raised leading tones or B $\flat$ . This is a practice essentially followed by Telemann in the fugue set.

## Example 2. Chord progression with "Phrygian" soprano



A survey of the twenty fugues reveals that Telemann is quite accurate in his assignment of modes based on the top-voice principle, and he is also careful for the top voice to remain in the correct ambitus (with some license) and utilize the correct final for each fugue. The designation of each fugue as authentic or plagal stems from the ambitus of the top voice: authentic-mode fugues have a melodic range from  $\hat{1}$ - $\hat{1}$  (with some license), while plagal-mode fugue subjects have a range of  $\hat{5}$ - $\hat{5}$ . Furthermore, most of the initial fugue subjects also remain in the ambitus of the designated mode. With the notion of modality reconciled with contemporary tonal practice, Telemann is free to exploit the hierarchical tonal properties of his fugues.

Aside from the modal principles operative in the *Zwanzig kleine Fugen*, Telemann includes a second table in the preface which consists of a series of chord progressions which are intended to serve as harmonic bases for improvisation before the performance of each fugue (Example 3). Each chord progression is a harmonic prototype for each fugue, with each progression reflecting the mode of the fugue.



Example 3. Telemann's chord progressions for the fugues

Tafel II

Fuga 1. Exempel: II

oder:

Fuga 2. Exempel: E#1

Fuga 3. Exempel: G

oder:

Fuga 4. Exempel: A

Fuga 5. Exempel: Gb

oder:

Fuga 6. Exempel: C

Fuga 7. Exempel: H

Fuga 8. Exempel: A#1

oder:

Fuga 9. Exempel: D

## Example 3. (continued)

The musical score for Example 3 (continued) consists of four systems, each containing two staves. The first staff of each system is the upper voice, and the second is the lower voice. The excerpts are labeled as follows:

- System 1: Fuga 10 Exempel: A, Fuga 11 Exempel: C, Fuga 12 Exempel: E
- System 2: Fuga 13 Exempel: C#, Fuga 14 Exempel: A, Fuga 15 Exempel: E
- System 3: Fuga 16 Exempel: G#, Fuga 17 Exempel: E, Fuga 18 Exempel: F
- System 4: Fuga 19 Exempel: D#, Fuga 20 Exempel: A

The notation includes various musical symbols such as clefs, key signatures, and note values. The word "oder:" is written above the first staff of the second system.

Telemann also elaborates on the pedagogical purpose of the chord progressions in the preface:

...it is presumed that before the fugues are played, an improvisation should be played as an introduction. This can be realized easily by sounding the chords [in Example 3], whose harmonies are arranged according to the aforementioned modes. Each player, according to his own ability can make few or many modifications [in the improvisations]. It is ... not the view that one must bind oneself to the methods of harmony that I have followed here; rather one can digress here and there into several other paths that bring about no less dissonance, and also combine these methods differently; it is enough if merely the tones in the principal passage are retained...<sup>13</sup>

A comparison of each chord progression with its corresponding fugue reveals that each chord of the progression corresponds with a tonicized tonal area of the fugue. In this respect, each chord progression serves as an illustration of the long-range tonal plan of its corresponding fugue. In addition, each chord progression displays a carefully worked-out voice-leading scheme, many of which show a marked resemblance to Schenkerian fundamental structures. Moreover, the voice-leading scheme often coincides with the structural voice-leading of the fugues themselves. In a sense then, the chord progressions serve as reductions of the fugues, similar to Schenkerian middleground graphs. On the other hand, since Telemann describes these harmonic progressions as contexts for improvisation, the fugues can be viewed as written-out improvisations or foreground elaborations of these harmonic progressions. This notion reflects the opposite aspect of reduction in Schenkerian theory, in that it provides a striking example of Schenker's ideas concerning the improvisatory nature of the "composing-out" from a fundamental structure.

With the historical background and pedagogical intent of the

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<sup>13</sup>George Philipp Telemann *Orgelwerke*, vol. 2, III.

*Zwanzig kleine Fugen* thus set, the remainder of this article investigates the relationship between Telemann's chord progressions and the principles of Schenkerian analysis. Both aspects of composing-out and reduction are examined. Three fugues have been selected as examples to illustrate the relationship between Telemann's chord progressions and Schenkerian-style graphs. Two of these examples deal primarily with Telemann's chord progressions and how they imply a Schenkerian-like view of each fugue. While Telemann's progressions do not display the contrapuntal detail of strict Schenkerian graphing techniques, they reveal an awareness of structural levels quite similar to that found in a typical Schenkerian middleground. In these fugues, Telemann's chord progressions illustrate voice-leading structures resembling a Schenkerian bass arpeggiation and descending *Urlinie*. Finally, analysis of a third fugue is presented to examine Telemann's conception of modality, especially at deeper structural levels.

### Reduction: Two Tonal Fugues

Before presenting the analysis of the fugues, it is important to take a brief look at the source of Telemann's chord progressions for the fugue set. As stated above, the *Zwanzig kleine Fugen* were composed to accompany a set of chorale harmonizations by Telemann published in 1730, a year prior to the publication of the fugues. The chorale harmonizations, published as the *Fast allgemeine evangelisch-musicalisches Lieder-Buch*, included chorale melodies and bass lines with thorough-bass figures.<sup>14</sup> Along with a few selected chorales, Telemann (or so it would appear) penned in chord progressions in the margins, which were transferred to the fugues in similar but slightly

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<sup>14</sup>Georg Philipp Telemann, *Fast allgemeines evangelisch-musicalisches Lieder-Buch*, facsimile ed., in *Dokumentation zur Geschichte des deutschen Liedes*, vol. 3 (New York: Georg Olms Verlag, 1977).

different guises.<sup>15</sup> In addition, these progressions illustrated the essential harmonies of the individual chorale and were apparently intended as intonations or as a basis for improvisation before the performance of the chorale.

Example 4A illustrates Telemann's harmonization of the chorale "O Starker Gott, O Seelen Kraft," number 410 of the *Lieder-Buch* with its accompanying chord progression. The chords of the progression reflect the important harmonies of the chorale, including the prolongation of A minor (mm. 1-3) and the tonicization of C in m. 5. Example 4B is Telemann's progression, presented as a Schenkerian middleground graph. Example 4C is a foreground reading of the chorale itself. Motion from A to C is apparent in the bass arpeggiation through the F and G in mm. 4-5. C is prolonged through its dominant through m. 10. The chorale ends on the structural dominant E (following Telemann's notion that the fugue is "hypodaeolian," a plagal mode), with the final tonic implicit at the end of the chorale, and thus included in the chord progression. From Example 4, it becomes obvious that the foreground graph illustrates several features of Telemann's own reduction. While Telemann was not aware of a structural fundamental line such as that devised by Schenker, he was aware of the structural importance of the chords and, to a limited extent, the voice leading of the outer parts.

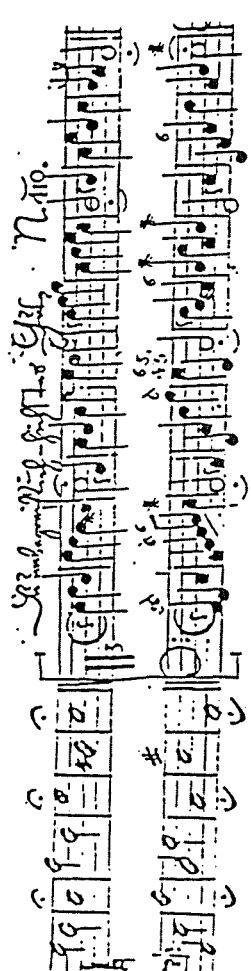
Telemann transferred the chord progressions of the *Lieder-Buch* to the *Zwanzig kleine Fugen*. The primary difference between the progressions of the chorales and those of the fugue set is that Telemann re-voiced the upper parts of the progressions. He states that the voicings were done for the convenience of the performer and the chorale song-leader. However, he is also concerned about the integrity of the "principal part" (i.e., top voice) and instructs the performer to maintain the voice leading. In comparing the re-voiced progressions of the fugue set, it is apparent that they reflect the overall voice-leading

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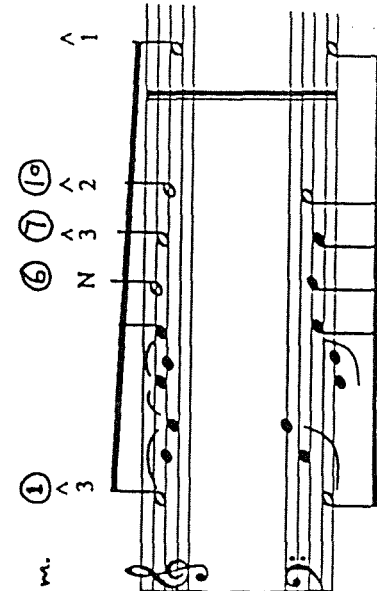
<sup>15</sup>These selected chorales are listed in an appendix to the *Lieder-Buch* along with a list of "beginning," "medial," and "cadential" harmonies which are, in fact, harmonies that are tonicized in the chorale and in the corresponding fugue of the *Zwanzig kleine Fugen* set.

Example 4. Chorale no. 410 with chord progression and Schenkerian graphs

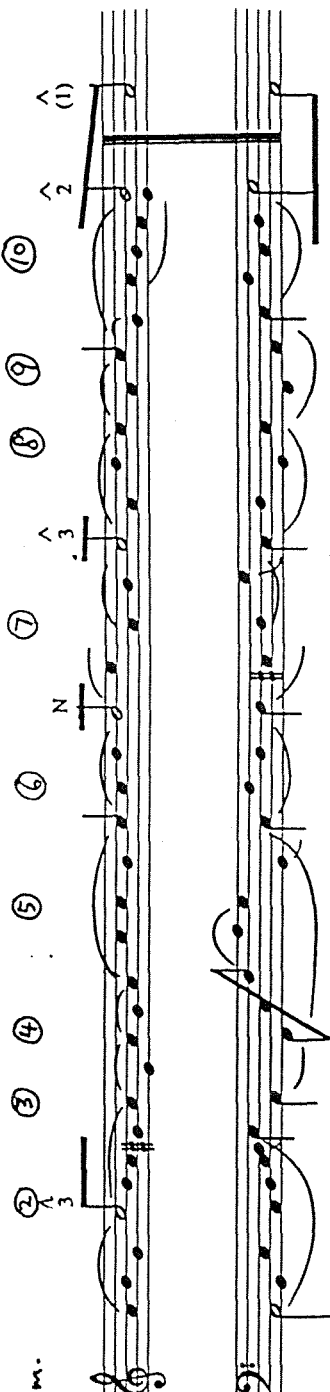
A.



B.



C.



of the fugues themselves. Furthermore, these progressions contain voice-leading structures which resemble the Schenkerian paradigm of the fundamental structure. This attention to the long-range tonal plan and structural voice leading suggests that Telemann was aware of deeper structural levels in the fugues, structures that are generated by a fundamental tonal structure similar to that proposed by Schenker.

A variation of the chord progression for chorale no. 410 of the *Lieder-Buch* is given by Telemann for fugue 20 of the *Zwanzig kleine Fugen* (Example 5A). The progression differs from its parallel in that the soprano part illustrates a structural descent from scale degree 5 instead of motion from scale degree 3 in the chorale's progression. This new voicing of the chord progression follows the structural voice leading of the fugue itself. Telemann's chord progression is compared to a Schenkerian graph of the fugue in Example 5.

Telemann's progression illustrates a nested circle-of-fifths progression (through A, D, G, C to the dominant E, finally resolving to A). This descending circle-of-fifths progression is broken only by the penultimate dominant leading to the final cadence on tonic. Chromatic leading-tones C $\sharp$  and F $\sharp$  are included in the upper parts, indicating the tonicization of secondary tonal areas on D and G. Particularly striking is the top voice which descends from E5 (scale degree 5) to tonic, resembling a Schenkerian 5-line.

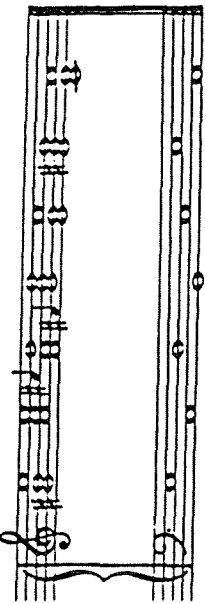
Telemann's re-voicing of the chord progression of the chorale for fugue 20 as a newly-invented "5-line" reflects the enlarged tonal space (*Tonraum*) taken up by the fugue as opposed to the chorale. Example 5B transforms Telemann's chord progression into a Schenker-like middleground graph, while Example 5C represents a Schenkerian foreground reading of the fugue itself. Though the fugue is designated as Hypoaeolian (see Example 1), the inclusion of chromatic leading-tones to create secondary dominants for the tonicization of each succeeding harmony gives the piece a tonal, not modal, basis. These chromatic alterations are apparent on the graph in Example 5C. The motion of the A minor harmony to A major in m. 5 sets up the tonicization of D, and the motion from D minor to D major in m. 11 sets up the tonicization of G.

The score of the fugue is shown in Example 6.

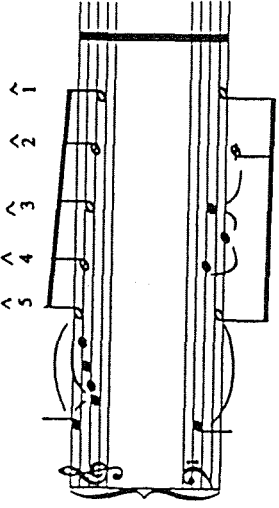
## Example 5. Fugue no. 20: chord progression and graphs

Fuga 20 Exempel: A

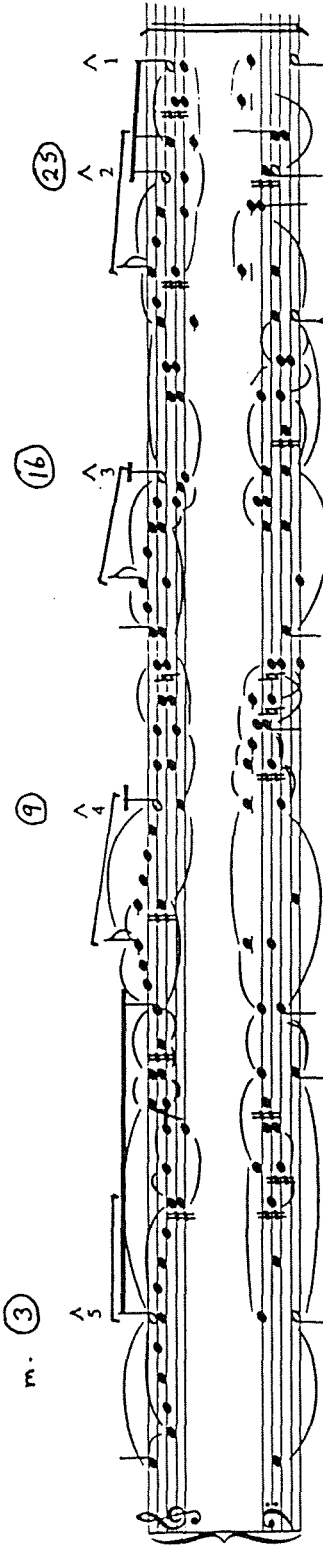
A.



B.



C.



m. 3 9 16 25



Example 6. Score of fugue no. 20

Handwritten musical score for Fuga 20. The score is written on two systems of staves. The first system includes a treble and bass staff with a brace, and a single staff. The second system includes a treble and bass staff with a brace, and a single staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The title 'Fuga 20' is written at the top. The word 'A. et. a.' is written above the first system, and 'c. p.' is written above the second system. The word 'Austig' is written above the first system, and 'h' is written above the second system. The number '5' is written at the end of the first system, and 'h' is written at the end of the second system.

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## Example 6. (continued)

The musical score for Example 6 (continued) spans measures 9 to 22. It is written for piano and features complex rhythmic patterns, including triplets and sixteenth notes, across multiple staves. The score is divided into four systems, each containing two staves. Measure numbers 9, 11, 13, and 22 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large bracket connects the first two systems, and another bracket connects the last two systems. A 'c.t.n.' marking is present in the first system, and a '(3)' marking is present in the third system. The score concludes with a double bar line and a 'V' marking in the final system.

The upper voice of the chord progression aligns readily with the musical surface. Upper-voice structural tones of the fundamental line are given strong harmonic support at points such as m. 5 (scale degree 5), m. 9 (scale degree 4), m. 16 (scale degree 3) and m. 25 (scale degree 2.). The *Kopfton* (scale degree 5) is established initially in m. 3 and is struck again in m. 5. In m. 6 a cover tone begins a descending 5-line motive in boundary play to uncover the D5 (scale degree 4) in m. 9. A similar circumstance occurs for the C5 (scale degree 3) in m. 16 with a descent from a 5-line motive from a cover tone G5 in m. 14. The resolution to scale degree 1 occurs in m. 26, approached by a similar 5-line motive from a cover tone E5 in m. 23.

The score illustrated in Example 6 also details tonicizations which correspond closely with several of the chords listed in the chord progression in Example 5A. Because it does not accompany a statement of the fugue subject, the E major harmony (m. 25) is relatively brief; Telemann's recognition of this tonal area as the structural penultimate is therefore especially remarkable. This same harmony appears as the structural dominant in the Schenkerian readings.

Telemann's "5-line" of his progression reflects the fundamental line of the fugue's background according to Schenkerian analysis. This background 5-line in turn spawns foreground motivic parallels: 5-line motives appear in mm. 3-4, 6-9, 14-16, and 22-25. (All are marked in brackets in Example 5.) As noted in the example, structural tones on scale degrees 4 and 3 are highlighted by this 5-line motive, as these tones are the goal tones of boundary play from cover tones in m. 6 and m. 14 respectively. The 5-line on this level reflects a motivic parallel with the background 5-line, illustrating a conspicuous "composing-out" of the motive. Telemann's re-voicing of the progression for the fugue as a 5-line therefore reveals an innate sense of this background structure and motive. The 5-lines at both levels also reveal the innate sense of recursivity at different structural levels.

Based on these observations, Telemann in his revision of the progression appears to have been aware of some sort of generative descending 5-line motive recurring through the fugue as opposed to the 3-line in the chorale. While all of Telemann's fugues do not coincide so closely with his chord progressions (or vice-versa), this example

reveals an innate sense of fundamental structure some one hundred and fifty years before Schenker invented his paradigm.

Some of Telemann's chord progressions for the other fugues of the set (Example 3) illustrate structures with 3-lines, namely, fugues 3 (first progression), 4, and 10, while 5-lines are illustrated for fugues 3 and 5 (the second progressions), 9, 17, 18, and 20. Bass arpeggiations illustrated in the chord progressions often reflect motion of descending fifths, while structural dominants are often included, even when the dominant is not accompanied by an entrance of the fugue subject, as is the case in fugue 20. While the selection of chords in the table are supposed to reflect the mode used in each fugue, most of the chords progress in patterns characteristic of the tonal system, e.g., ascending or descending fifths, occasionally broken by chords the interval of a second or third apart. Descending fifth patterns are especially salient in fugues 3, 14, and 20, and ascending fifths in fugues 1, 4, 9 and 12.<sup>16</sup>

In spite of the similarity between Telemann's and Schenker's voice-leading graphs, alternative chord formulae are provided for several fugues, notably fugues 1, 3, 5, 9, and 14. These extra progressions for fugues 3, 5, and 9 are given because alternate endings are provided for the fugues themselves as an option for the performer. Telemann explains that these alternative endings are provided so that the performer may use the more musically appropriate gesture as a prelude to the ensuing chorale of the *Lieder-Buch*:

I must further comment upon the double cadences which one finds now and again. The aim is that through either the one or the other cadence, the beginning note of the song [i.e., chorale] should be as it were laid in the mouth of the

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<sup>16</sup>Such fifth-related patterns reveal a possible influence of Heinichen's "musical circle" published in his *Neu erfundene und grundliche Anweisung...des General-Basses* of 1711. Lester cites Heinichen's claim that his musical circle was related to him while studying with Kuhnau (*Between Modes and Keys*, 109). The more likely influence of such progressions was Johann Kuhnau's *Fundamenta compositionis* (1703) with which Telemann was familiar.

choir leader, depending on which tone is more musical.<sup>17</sup>

While his comments hold true for most of the “double cadences” in the fugue set, Telemann lists alternative progressions for fugues 1 and 14—fugues which do not contain alternate endings. In these fugues, Telemann provides two progressions, giving chords in different arrangements, providing alternatives for starting notes of the ensuing chorale and, apparently, providing different possibilities for improvisation. The progressions also represent an ambivalence about where the structural tones occur in the fugues and, indeed, even an ambivalence as to what the areas of middleground tonicization are.

Telemann's two progressions for fugue 1 are given in Example 7A, while a Schenkerian middleground reading is given as Example 7B. Like fugue 20, this fugue is also designated as Hypoaeolian. In spite of the modal designation the fugue is readily heard in B minor, ending on the dominant. The two progressions provided for the fugue differ from each other both in the position of the chords of the upper parts (thus implying different fundamental lines) and in the assignment of different harmonies for the fifth chord of each progression; the first gives E minor as the fifth chord, while the second gives the minor dominant, F#. The foreground reading in Example 7C represents the piece as a 3-line with the D4 in m. 1 beginning an arpeggiation up to the D5 *Kopftön* in m. 3. This fundamental line compares directly to Telemann's first progression. The bass line of the graph in 7B emphasizes the prolongation of the tonic harmony throughout (until the ultimate resolution of V in m. 22). Tonicizations on D, A, and E are viewed as nested tonicizations within this overarching tonic prolongation.

Reconciling Telemann's second chord progression of the fugue with an orthodox Schenkerian reading is more problematic. Telemann's second progression indicates opening and closing the top voice on scale degree 5. Because this reduction does not resemble a descending *Urfinie*, the progression emphasizes the F#4 which is treated in the Schenker reading (Example 7C) as a *Dekton*. Telemann's second graph

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<sup>17</sup>George Philipp Telemann *Orgelwerke*, vol. 2, VI.

## Example 7. Fugue no. 1: chord progression and graphs

Fugate Example: H

oder:

A.

3 N 3 2 (1)

B.

m. ① ③ ⑧ ⑪ ⑮ ⑲ ⑳

C.

also differs from the first in that the structural dominant in m. 16 is included in the progression. This is the dominant that preceeds tonic in m. 17, before ultimately ending on V in m. 22.

Telemann's ambiguity as regards voice-leading in the progressions becomes apparent when the opening of the fugue is observed in Example 8. Here scale degrees 5 and 3 both play a prominent role at the opening of the fugue. Scale degree 5 (F#) is coupled from the opening pitch to its upper octave in m. 4. Scale degree 3 is also prominent, first defining the B-minor tonality in m. 1 and linking with the D5 in m. 3 through the initial arpeggiation. From a Schenkerian perspective, the 3-line reading is the better, as the D carries the greater harmonic support.

Based on the evidence presented above, Telemann's reason for the alternative reductions is not entirely clear. One explanation for the alternative progressions may be that Telemann apparently felt constrained to use a "seven-chord" format for the sample progressions. This gives a number of chords substantial enough to serve as a basis for improvisation, while not long enough to be confused with a chorale or other musical work of longer duration. A seven-chord format may also have been merely a practical convention for printing. Nevertheless, Telemann is not always consistent, as progressions for fugues 3, 5 and 9 contain more than seven chords and no reason is given (see Example 2).

The inclusion of alternate progressions for fugue 1 provided Telemann the opportunity to recognize both tonicizations of the modal subdominant (E) and tonal dominant (F#) without violating his apparent self-imposed seven-chord rule. Even in the second progression of fugue 1, Telemann recognizes the occurrence of the dominant, albeit as a minor dominant. This illustrates his penchant to recognize a structural dominant and hence construe the overall tonal structure in Schenkerian terms. The Schenkerian reductions of the fugue in Example 7B and Example 7C encompass both of Telemann's progressions, recognizing the tonicizations outlined by Telemann, along with the structural dominant with scale degree 3 as the *Kopftón* and scale degree 5 as a *Dekton*.

## Example 8. Fugue no. 1, mm. 1-16

The image displays a musical score for Fugue no. 1, measures 1-16. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'H. ff h. r.' (Allegro molto, fortissimo, half note). The score is divided into two main sections. The first section, labeled 'Manualiter' with a bracket, spans measures 1-16. It features a complex melodic line in the treble clef, often marked with a '3' and a '5', and a more rhythmic bass line. A dashed line connects the end of the first section to the beginning of the second. The second section begins with a new melodic line in the treble clef, marked with a '5' and a '4', and continues with various musical notations, including a '3' and a '5'. The score is written in a clear, professional style with standard musical notation.

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## Retrospection: A Modal Fugue

As noted above, Telemann applied the constraints of modal ambitus to the top voice of his fugues, and in most cases to the initial fugue subjects. However, while the fugue subjects of the collection adhere to the ambitus of the designated modes, pitches from outside the mode are also frequently employed. One example already discussed is the use of A $\sharp$  in fugue 1 (see Example 8), giving the fugue the sound of B minor rather than B Hypoaeolian.<sup>18</sup> The chromatic A $\sharp$  is present in the initial fugue subject, but the subject is stated in the alto voice, and thus does not violate Telemann's top-voice modal principle.

In most of his fugue subjects, Telemann either exploits the modal scale degrees such as the raised fourth in Lydian, the raised sixth in Dorian or the lowered seventh in Mixolydian as chromatic inflections for modulations, or, he avoids using the characteristic modal tones altogether. To illustrate this first practice, the principal subject of Fugue 18 is given in Example 9.

## Example 9. Fugue no. 18, subject



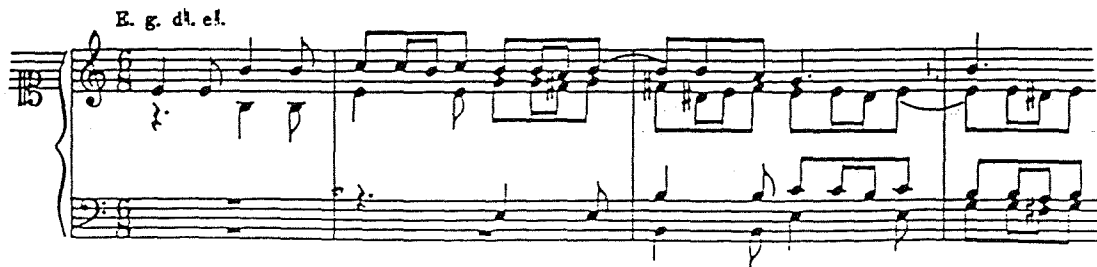
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<sup>18</sup>Saul Novack makes a strong case that leading tones were often substituted for the lowered seventh in many modes. He cites the works of Dufay in particular. See his article "The Analysis of Pre-Baroque Music," in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), 113-34.

The fugue is designated by Telemann as in F Lydian. The subject ends on F4 in m. 2, beat 3, but then ascends step-wise to the dominant with the raised fourth scale degree characteristic of the Lydian mode. However, the B $\flat$  is not used to reinforce the modal pentachord, but rather to accommodate the tonal answer in the alto voice. Thus, while the top line alone sounds Lydian, the raised fourth degree functions tonally.<sup>19</sup>

Example 10 gives the initial subject of Fugue 17.

Example 10. Fugue no. 17, subject



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Fugue 17 is designated as Phrygian, but in tracing the top voice, all tones characteristic of the Phrygian mode, especially the lowered second scale degree, are absent. In addition, the chromatic tones of F $\sharp$  and D $\sharp$  are present in the middle voices, providing the fugue with a tonal sound.

The end result is that the fugues are tonal entities, even on a foreground level, in spite of Telemann's claim that they adhere to

<sup>19</sup>It is notable that Telemann conceives the Lydian mode as containing both the B $\flat$  and the B $\sharp$ . This practice of utilizing both pitches dates back as far as the period of Pietro Aron.

modal principles.<sup>20</sup> Yet while the foreground details of the fugues reveal tonal procedures operative in the early eighteenth century, another look at the progressions reveal modal tendencies in chord spelling and progression. Moreover, despite the tonal implications already cited, Telemann's chord progressions also reveal vestiges of modal practice at deeper structural levels. For example, the progressions illustrate that authentic mode fugues tend to employ root movement of descending fifths, including the V-I cadence at the end, while plagal-mode fugues tend to utilize root movement of ascending fifth, ending on the dominant.

Yet another look at Telemann's table of progressions (Example 3) reveals the following: 1) middleground tonicizations occur on the typically modal degrees such as the lowered seventh scale degree in fugues 1, 5, 7 and 10 (relative to Aeolian and Hypoaeolian modes); 2) a tonicization of the minor dominant occurs in fugue 8 (a Hypomixolydian fugue); and 3) tonicizations of the lowered second and seventh scale degrees occur in fugue 17. Thus from the perspective of 1731, Telemann is instructing his reader on what chords to use for modal improvisation by using tonal concepts to harmonize modal *Stufen*.

Telemann's attempt at composing in a modal language goes beyond only accounting for a modal top voice. Telemann specifically states that the chords selected in the progressions (and reflected in the tonal areas of the fugues) are associated with the modes and goes on to state in his preface:

... I have refrained from using the closely related and almost indispensable subsidiary keys, to say nothing of using the more distant ... this sort of fugue offers the opportunity to bring the exotic and the unfamiliar into

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<sup>20</sup>This compositional procedure was recognized by Schenker in Beethoven's "modal" compositions, notably the String Quartet, op. 132. See Heinrich Schenker, *Harmony*, edited and annotated by Elisabeth Mann Borgese (Cambridge: The MIT Press, 1954), 56.

harmony.<sup>21</sup>

To illustrate an example of Telemann's use of the "exotic," the Phrygian fugue, fugue 17, is examined. Example 11 compares Telemann's chord progression (11A) with Schenkerian readings (11B and 11C). The score of the fugue is provided as Example 11D.

Like the other examples listed here, the Schenkerian reading follows closely Telemann's own reduction, even down to a descending 5-line in the top voice. Tonicizations occur on G (m. 5), D (m. 13), F (m. 15), C (m. 18), D again (m. 25), and finally resolving to E major (m. 28). Of particular interest are the two tonicizations of the characteristically Phrygian scale degrees: the lowered second (F) and lowered seventh (D—twice). Conspicuously absent from the reduction is the structural dominant. In this regard, Telemann is adhering to the advice of Bernhard, who suggests that in the Phrygian mode, the dominant should be omitted (implicitly on a foreground level) because of the diminished fifth interval from scale degrees 5 to 2 that results. However, while Bernhard suggests using chords based on the fourth or sixth modal degree for a penultimate cadence, Telemann utilizes the chord of the lowered seventh scale degree.<sup>22</sup> Telemann's apparent awkwardness with the Phrygian mode is also exemplified by the fact that the tonicization of C major (the "relative" major, or Ionian mode, of Phrygian) is the tonicization of longest duration, lasting nearly eight measures. Another feature of this chord progression is the Schenkerian-like descending 5-line, only now the 5-line reflects a descent through a Phrygian pentachord, complete with the lowered second scale degree.

By Schenkerian standards, the fugue does not work as a tonal entity. First and most importantly, there is no structural dominant in the piece. By concluding on the harmonies of D moving to E major, the fugue sounds as if it is moving to the dominant of A by way of the subdominant, D. Secondly, the descending Phrygian fundamental line (complete with the lowered second scale degree) is outside Schenker's

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<sup>21</sup>Georg Philipp Telemann *Orgelwerke*, vol. 2, VIII.

<sup>22</sup>Lester, *Between Modes and Keys*, 67.

Example 11. Fugue no. 17: chord progression, graphs, and score

Fuga 17 Exempel: E

A.

B.

C.

## Example 11. (continued)

D.

E. g. d<sup>b</sup> e<sup>b</sup>.

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Example 11D. (continued)

The musical score is presented in four systems, each containing two staves (treble and bass clef). The notation is highly complex, featuring numerous beamed sixteenth and thirty-second notes, creating a dense polyphonic texture. Measure numbers 11, 16, 20, and 25 are indicated at the beginning of their respective systems. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The score continues from the previous page, as indicated by the "(continued)" label.

system. However, Telemann's progression would be an excellent example of a modal *Ursatz*, if such a phenomenon were possible.<sup>23</sup>

## Summary

Heinrich Schenker describes the fugue as the first unified form of larger dimensions, a form generated by the fifth relationship between subject and answer. This relationship provides tonal direction and stability, serving as a microcosm for the tonal structure of the entire fugue; it permeates the rest of the piece and makes it possible for the fugue to come under the control of the fundamental structure. Though Schenker's description is somewhat uncharacteristic in that it proceeds from a "bottom-up" foreground-to-background process, it ultimately describes a foreground which is controlled by the fundamental structure. Like all other tonal forms, the fugue is controlled by a fundamental structure which is composed-out by similar structures on shallower levels.

Telemann's fugue set was composed at an important time in the development of tonality. He was a popular composer who felt obliged to look backward to old modal formulae to compose the fugues. In using these modal formulae, through chord progressions, Telemann devised harmonic/contrapuntal reductions similar to Schenker's fundamental structure. The purpose of the chord progressions as the basis for improvisations parallels Schenker's comments on the fugue genre as ingenious improvisations of the composing-out of the fundamental structure.

*Zwanzig kleine Fugen* also serve as remarkable examples of the state of modal theory in Germany in the early eighteenth century, and of Telemann's attempt to synthesize modality with contemporary tonal practice. Telemann retains Bernhard's conception of fugues as modal entities, but applies techniques of tonal language such as tonicization

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<sup>23</sup>The possibility of such phenomena is mentioned, however, by Novack and Salzer. See Novack, "The Analysis of Pre-Baroque Music," and Felix Salzer, *Structural Hearing: Tonal Coherence in Music* (New York: Dover Publications, 1962).



and circle-of-fifths root movement to transform the fugues into tonal entities. While Telemann retains the melodic conceptions of mode such as ambitus and final in fugue subjects and the top voice, he applies Bernhard's concepts of modal association to that of the contemporary practice of the tonal answer. Finally, while many of the fugues incorporate "exotic" modal harmonies, these harmonies are arrived at by tonal means of tonicization that would later be described by Schenker.

Even more remarkable than this backward glance to modal theory is Telemann's innate sense of a hierarchical tonal structure exemplified by his harmonic reductions of the *Zwanzig kleine Fugen*. In the progressions, this implicit hierarchical theory is derived from Telemann's own harmonic sensibility. The chord progressions/reductions reveal an awareness of a controlling fundamental structure in the fugues; they include a summary of structural harmonies and, in many cases, a structural dominant and a descending upper-voice line. In this regard, the reductions encompass a more extensive account of fugue structures than any treatise up to that time. Though the initial intent of Telemann's progressions was utilitarian and pedagogical, they are attempts to understand a generative fundamental structure of the pieces, and thus can be viewed as prototypes for composing-out—explained much later in the twentieth century by Heinrich Schenker.