Dissolving Monotonality: Expressive Modulation in Two Works by C.P.E. Bach

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Carl Philipp Emanuel Bach's music exists somewhere in the space between what we consider Baroque and what we consider Classical. In many ways, his style is more forward-looking than that of his father's generation, yet it is also out of place with the styles that emerged during his lifetime. Because Bach incorporates (or rejects) musical characteristics from two generations of composers with starkly opposing musical philosophies, his music represents a distinctive and often disjunct mixture of styles. Wayne Petty notes his reputation as a "great eclectic, willing to embrace whatever he found good";[1] this eclecticism is not only evident in Bach's music, but also in the variety of ways scholars speak of him. David Schulenberg describes Bach's "unique expressive language" as consisting of "sudden pauses, shifts in surface motion, harmonic shocks, and occasional formal experimentation."[2] His musical sense of humor and wit, according to Annette Richards, is comparable to that of Haydn,[3] and Susan Wollenberg claims that Bach liked to play musical "jokes" on the listener through confusion, disorientation, and "expectational defeat."[4] Beyond playful surprise, Bach also aspires to evoke more profound emotions in both the performer and the listener. Etienne Darbellay notes that Bach's instructions to the performer often go beyond technicalities of playing and into expressiveness, urging them to play "from the soul, not like a trained bird" and asserting that a musician "cannot move others unless he too is moved."[5] With such a blend of styles, emotions, and compositional techniques—sometimes even within a single piece—and because history favored

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[1] Petty 1999a, 49.
[2] Schulenberg 1988, 217.
[3] Richards 2001, Chapter 4.
[4] Wollenberg 1988, 296.
[5] Darbellay 1988, 52.

the practices of his contemporaries, it is difficult to situate Bach in a historical context or to understand his way of thinking.

The current study seeks to further contextualize C.P.E. Bach's idiosyncratic use of harmony, modulation, and form. One must take special care to avoid anachronism when analyzing his music because the ideas of his contemporaries survived, influencing current methods of analysis, while Bach's became obsolete. His writing reveals little about whether, in addition to a thoroughbass sketch, he had what later composers and scholars would consider a cohesive harmonic plan in mind when composing. While most of Bach's contemporaries viewed modulation as interconnected with formal structure, he was mainly concerned with its expressive power.[6] His prioritization of expression over formal or harmonic cohesion can even undermine attempts to interpret his music monotonally. The two pieces that I analyze below—the *Heilig* for double choir and the Fantasy in C Major (Wq. 59/6, H. 284)—take expressive modulation to an extreme, resulting in chromaticism pervasive enough to support a reading of each piece as containing more than one viable tonal center.[7]

C.P.E. Bach's "free fantasias"—and his instructions in *Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instruments*) for how to compose or improvise them—feature more of his musical idiosyncrasies than perhaps any other genre.[8] By demonstrating the similarities between one of his fantasies and a piece from a different genre, I aim to show that Bach's unorthodox treatment of modulation and form, although most apparent in the fantasies, may extend to his other works that are outwardly dissimilar. My analysis of the more straightforward *Heilig* will inform my analysis of the more elusive fantasia, thus giving new insight into Bach's adventurous harmonic practices. Additionally, a better understanding of Bach's techniques might

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[6] This includes other eighteenth-century composers, such as Haydn (Ferris 2000, 60), and theorists, such as Kirnberger and Koch (Ferris 2000 and Kramer 1985).
[7] Similar to the "double-tonic complex" put forth by Robert Bailey (1985, 113–46), but with differences that will be discussed in detail later in this article.
[8] Bach 1753/1762. Part I was written in 1753, Part II in 1762, and addenda inserted in Leipzig 1787 and 1797. Facsimile of Berlin edition with Leipzig addenda. Kassel, Bärenreiter, 1994.

shed new light on works by those who were influenced by him—Haydn, Mozart, and Beethoven most directly—and even on nineteenth-century works with expressive alternatives to monotonality.[9]

1. Bach's Expressive Modulations

The free fantasia may be the most useful genre for elucidating C.P.E. Bach's general compositional strategies. While he composed many of his other pieces for specific people or the public, the free fantasias were more personal, written for himself or for private performances.[10] Additionally, his only major treatise, *Versuch über die wahre Art das Clavier zu spielen* (henceforth "*Versuch*"), culminates with a discussion of free fantasia improvisation. Late in life, Bach claimed in a letter to publisher Johann Gottlob Immanuel Breitkopf to have included fantasias in the keyboard music *für Kenner und Liebhaber* (*For Connoisseurs and Amateurs*) because his friends wanted his improvisational skills, for which he was much acclaimed in life, to be part of his legacy after death.[11]

C.P.E. Bach made significant changes to this genre. Composers in many time periods and contexts have used the designation "fantasia,"[12] and though its definition has shifted over time, it

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[9] Dies (1810, 37–38), writing shortly after Haydn's death, describes Haydn's admiration of C.P.E. Bach's theoretical writing and Bach's equally positive reaction to Haydn's music. Harrison (1997, 167–195) approximates the time Haydn read Bach's *Versuch* (1760s) by examining Haydn's performance practice, ornamentation, and figured bass indications from the 1760s and 1770s. Rochlitz (1832, 308–309) claims that Mozart is quoted as saying of Bach, "He is the father; we are the boys." MacArdle (1957, 356) notes that Beethoven's teacher Neefe frequently made use of Bach's theories in his teaching. Finally, the compilation edited by Kinderman and Krebs (1996) contains many examples of multiple tonics in nineteenth-century works; this will be discussed in more detail below.

[10] Head 1995, 9; Lee 1988, 177.

[11] "My friends positively wanted 2 fantasies included, so that after my death one could see what a Fantast I was" (October 15, 1782). Clark 1997, 187. Likely, Bach's mention of "friends" was a polite means of expressing his own desires in the matter, underscoring how central the free fantasia was to him.

[12] As well as its many translations, including "fantasy" in English. The terms will be used interchangeably throughout.

usually implies an improvisatory style without a specific formal design.[13] Before Bach, fantasias primarily served as preludes to other works, but his stood alone as independent compositions. Additionally, his "free fantasies" moved away from the learned counterpoint of his predecessors, contained unmeasured sections in the declamatory style, and modulated through many keys.[14] Matthew Head describes three fundamental types of liberties in the free fantasy: time, arrangement of ideas, and tonality.[15] The first of these refers to tempo and meter changes, as well as unmeasured passages. Freedom in the arrangement of ideas means that the music may not be ordered according to standard formal structures or be based on a principal theme; rather, the music moves rapidly from one fleeting melodic idea to another. Finally, the free treatment of tonality describes the lack of a conventional plan of closely-related keys, instead featuring remote modulations, enharmonic shifts, and passages lacking root-functional connections between chords.[16]

The rhythmic, formal, and harmonic freedoms that characterize C.P.E. Bach's free fantasias may obscure an underlying harmonic structure. His fantasias reside on the border between improvisation and written composition, making it difficult to determine whether he began with a clear plan or whether he spontaneously improvised and then notated the fantasy (or a combination of these). Although Bach instructs the student to establish the tonic key for a significant duration at the beginning and end of the fantasy, he does not specify which keys should come

[13] Laufer 1988, 99.

[14] Head 1995, 15–16 and 38.

[15] Ibid., 49–74.

[16] Aldwell and Schachter (2003, 449) define closely-related keys as "all the major and minor triads that belong to the main key" and explain that the "signatures of the related keys either are the same as that of the main key or differ by only a single accidental." I will refer to keys that do not relate in these ways as remote from or foreign to each other. Interestingly, Bach (1753/1762, p. 331–32, sec. 9) himself defines key relationships even more precisely: In major keys, V and vi are closely related, ii, iii, and IV are considered remote, and all others are distant. In minor keys, III and v are closely related, iv, VI, and VII are next, and others distant. He also refers to the "bekannten musicalischen Cirkeln" ("well-known circle of keys")—the circle of fifths—as the measure of distance from a tonal center.

in between or whether they should follow a tonal plan in service of that tonic key; perhaps Bach considers the return of tonic at the end sufficient for tonal unity.[17] Some scholars argue that the surface disorder of the fantasias, or even his other works, conceals an underlying logic.[18] Others speculate that this conflict between order and disorder in Bach's works even extends to his personality.[19] If, as scholars suggest, there are underlying harmonic plans for the free fantasias beneath the seeming disorder, one might expect Bach to reveal his methodology for devising such plans in the final chapter of his *Versuch*.

C.P.E. Bach offers the student several suggestions for how to improvise with a basic plan in mind. First, he instructs the "keyboardist of limited skill"[20] to use ascending and descending scales for a bass line with a variety of figured bass signatures, some chromatic notes, and perhaps some notes of the scale out of sequence. He then discusses modulation to closely-related and remote keys and suggests that one should make all kinds of modulations in a free fantasia. At the end of the chapter, Bach provides an example of a figured bass plan for a free fantasia, shown below in Example 1, along with its realization—he describes this example as relatively harmonically tame, "consisting for the

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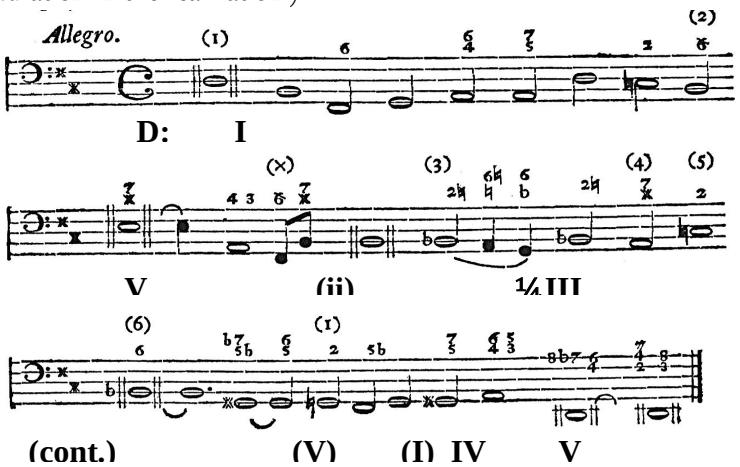
[17] Bach 1753/1762, p. 327, sec. 6: "[I]m Speilen die Haupttonart im Anfange nicht zu bald verlassen, und am Ende nicht zu spät wieder ergreifen darf." All translations are by the author, unless otherwise noted.

[18] John Rink (1993) explains that Heinrich Schenker first claimed that Bach composed without schematic formulas in mind for form, idea, or harmony, but later came to think that Bach (and others) often used such plans when writing fantasias. Schenker links improvisation to compositional unity, positing that the creative genius always keeps the relationship between background structure and foreground in mind while improvising and implying that even improvisatory works like free fantasies may have a comprehensible tonal structure. Rink also says that Peter Schleuning describes the composed improvisations of Bach and others as the appearance of disorder with the tonal logic of thoroughbass practice beneath, and that Schenker similarly describes Bach's style as order concealed by the appearance of disorder and bold tricks. Annette Richards (2001, 15–18 and 63–64) also suggests that fantasias may both resist being interpreted and allow for multiple readings simultaneously, seeming to carry the listener from moment to moment with an unclear pattern but actually concealing an underlying logic.

[19] Darbellay 1988, 110–115; Berg 1975, 45.

[20] "Clavierspieler von wenigen Fähigkeiten." Bach 1753/1762, p. 327, sec. 7.

most part of totally natural and common relationships."[21] I have added Roman numerals to Bach's original to show primary tonicizations; for clarity, uppercase letters indicate major keys and lowercase minor keys, and keys tonicized by their dominants but with no tonic arrival are in parentheses. Almost all of the keys tonicized in his sample fantasia are closely related to the home key of D major—including A major, E minor, and G major—but the most surprising moments are unexpected moves to F major and G minor, both borrowed from D minor and shown in circles for emphasis in Example 1. (Note lengths roughly correspond to chord duration in the realization.)



Example 1: Figured-bass plan for sample free fantasia at the end of the Versuch. (Key area labels added; parentheses mean no tonic arrival, and circles emphasize borrowing from the parallel D minor.)

Although Bach provides this sample of a figured bass plan and then demonstrates how to turn it into a free fantasia, he leaves much unsaid. He does not detail how he chose which keys to tonicize, when to use them, or whether he had an overarching harmonic plan in mind while devising the bass line itself.

[21] "[B]estehet mehrentheils aus ganz natürlichen und gewöhnlichen Sätzen." Bach 1753/1762, p. 340, sec. 14. The figured bass plan is shown on page 341 and its realization as a copper plate in the appendix, pages 1–3.

Additionally, due to its straightforwardness, this example does not give the reader any insight into how he would incorporate more remote keys. It is difficult to glean these details of Bach's thought process from the *Versuch* alone, but a comparison of his views on form and harmony to those of his contemporaries may help to reconstruct his methods.

While the ideas of other eighteenth-century composers and theorists were favored by history and became canonical, C.P.E. Bach's notions of form and harmony faded into relative obscurity. The polemical tone of a paragraph Bach added to the free fantasy chapter for the second edition of the *Versuch* indicates a possible awareness of his own unorthodoxy as he attempts to defend his unusual modulatory style: "Many of our modern composers do not learn enough. They rely on their genius. They hold the knowledge of harmony to be too difficult, too dry, and too limited for their genius…their modulations have already been used, and mostly by the old, good composers whom they so despise."[22] Additionally, there is evidence that, although he used rondo and sonata formal types, Bach conceived of them differently than many Classical composers. He viewed form as a container for moment-to-moment musical ideas rather than as an active agent in the creation of those ideas and a generator of tonal structure and tension.[23] Furthermore, Bach's non-Classical use of form is deeply rooted in his conception of modulation. After comparing Bach's writings on modulation to those of his contemporary Johann Philipp Kirnberger, David Ferris concludes that while "other theorists were beginning to conceive of modulations as structurally coherent events, which have implications for the form of an entire piece, Bach continued to represent his *Modulationen* as moments of great expressive force, whose structural functions are not necessarily relevant."[24] Bach's

[22] See Ferris 2000, referring to the 1797 addenda to Part II of the *Versuch* (Bach 1753/1762, Addenda, pp. 16–17): "Viele unserer heutigen Componisten lernen nicht genug. Sie verlaßen sich auf ihr Genie. Sie halten die Wißenschaft der Harmonie zu schwer, zu trocken und für ihr Genie zu einschränkend…ihre Modulationen sind schon da gewesen, und die meisten davon bey alten guten Componisten, die sie so sehr verachten."

[23] Petty 1999a; Petty 1999b; Ferris 2000; Fox 1988, 108.

[24] Ferris 2000, 87. Another conflict between Bach and Kirnberger relates to the usage of the German musical terms *Modulation* and *Ausweichung*, whose definitions

view of modulation, then, contrasts with what became the prevailing ideas about the connection between harmony and form.

Scholars have established the unorthodoxy of C.P.E. Bach's harmonic practices as compared to his contemporaries; the current study adds to the discussion by exploring whether the chromatic key relationships arise solely to add variety and interest to the thoroughbass, as he instructs in the *Versuch*, or whether they also serve a deeper and more specific expressive purpose. The analyses of the *Heilig* for double choir and the Fantasy in C Major below reveal that the key relationships in each piece *can* be organized into an understandable—but not necessarily monotonal—whole. The tonicized keys relate closely either to the overall tonic key or to a secondary, remote key area, creating a tonal pairing that performs an expressive function: namely, to draw attention to a conflict between two ideas.[25] The *Heilig* is a relatively straightforward example, because each tonal center is associated with one of two choirs, highlighting their dramatic, textual, and physical distance.[26] The Fantasy in C Major is more subtle; its tonal centers originate from a competition between two primary *themes* instead of choirs, but the key areas and themes do not always coincide neatly. Without text or staging as a guide, an analysis of the Fantasy in C Major must rely primarily on melody, harmony, and form. The second tonic in both pieces vies with the primary tonic and creates enough tonal ambiguity to support an analysis using two tonics.

The similarities between these pieces from different genres, which appear highly dissimilar on the surface, demonstrate that C.P.E. Bach's expressive use of modulation and extra-monotonal thinking extends beyond his free fantasies. Although free fantasies showcase the characteristics most associated with Bach's unique

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were shifting during the eighteenth century. Earlier, *Modulation* meant motion within a key, but it came to be associated with motion from one key to another; during the eighteenth century, it overlapped with the term *Ausweichung* (which means "yielding"), and the two were often used imprecisely or interchangeably (See Ferris 2000, Kramer 1985, and Mitchell 1970).

[25] Bailey (1977, 51) uses the term "associative tonality" to describe a similar phenomenon in Wagner's *Ring*: the association of a particular tonality with characters or dramatic events.

[26] Kramer (1985, 566–68) briefly discusses the expressive use of modulation in the *Heilig*.

musical style—disorientation of the listener through constant twists and surprises, rapid emotional changes, and harmonic adventurousness—the *Heilig* for double choir shares many of the same characteristics, suggesting that Bach may have used similar compositional techniques for both.

Not only might the *Heilig* be influenced by the compositional methods of free fantasies, but the fantasies incorporate several aspects of vocal music and rhetoric. Even without text, constantly shifting harmonies and textures supporting a declamatory melody may evoke emotions similar to those aroused by some operatic scenes.[27] The non-declamatory passages with more lyrical melodies and more normative harmonic progressions resemble operatic arias. Eugene Helm claims that the expressiveness of the fantasias gives them an almost verbal quality, a characteristic which inspired the writer Heinrich Wilhelm von Gerstenberg to set two different texts to the Fantasy in C Minor from 1753.[28] Other scholars have noted an oratorical quality in Bach's music, situating him in a pivotal place near the end of the long tradition of connections between rhetoric and music.[29] In the section of the *Versuch* concerning performance, Bach describes the ideal performer as an "intelligible, pleasing, moving keyboardist," which Tom Beghin points out is likely a reference to the three duties of an orator: to teach (*docere*), to please (*delectare*), and to move (*movere*).[30]

Placing C.P.E. Bach within this rhetorical tradition also connects him to another composer whose influence extended into the Classical Period: Joseph Haydn. James Webster claims that Haydn was particularly influenced by Bach's "improvisatory rhetoric" (giving the effect of being improvised, but actually written out), and that the two composers are often wrongly compared as opposites, with Bach incoherent and Haydn structured.[31] Jim Samson notes that Chopin's style was also heavily influenced by

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[27] Head (1995, 61–62) compares these types of themes to mad scenes in Baroque opera seria.

[28] Helm 1972.

[29] In the "After 1750" section (by Peter A. Hoyt) of the article "Rhetoric and Music" in *Grove Music Online*.

[30] Beghin 2007, 155. Beghin translated from the original quote in Bach 1753/1762, p. 115, sec. 1: "…ein deutlicher, ein gefälliger, ein rührender Clavieriste."

[31] Webster 2007, 208–212.

improvisation, which "weaken[s] an overall monotonal regulation of events."[32] The weakening of monotonality also extends to other Romantic composers—including Schubert, Verdi, and Wagner—who used multiple tonics to symbolize ideas or events in a story, much as C.P.E. Bach was doing in the previous century.[33] Better understanding Bach's harmonic practices, then, could shed new light on the Classical and Romantic Periods; perhaps Bach's influence did not wane as significantly as much contemporary discourse suggests.

2. The *Heilig* for Double Choir

The *Heilig* is an excellent example of C.P.E. Bach's expressive use of modulation outside the genre of the free fantasy. The piece revolves around two competing choirs: the Chorus of the Angels and the Chorus of the People, each with its own accompanying instrumental ensemble. The Chorus of the Angels continually moves through remote keys, whereas the Chorus of the People stays in more familiar tonal territory, highlighting the dramatic distance between the two groups. The alternations between the two choirs usually involve shocking, direct modulations, often creating semitone juxtapositions; this aurally striking use of modulation serves dramatic rather than formal purposes. The tonicized keys are not all closely related to a single tonal center and do not delineate standard formal divisions; therefore, a monotonal reading would not only be impractical, but also would not capture the effect and meaning of the modulations. Consequently, the analysis of the *Heilig* below instead treats the key relationships as enacting dramatic roles for the two choirs: disjunct entities fused together with the seams purposefully visible to signify the incompatibility of the heavenly and earthly realms.

The majority of the piece is organized in pairs of phrases, with the Chorus of the People echoing the text that the Chorus of the Angels sings. For the first three phrases, the Angels sing mostly in

[32] Samson 1996, 35.

[33] Bailey 1977; Lewis 1996; Kinderman 1996; Krebs 1996.

sharp keys while the People remain in keys closely related to C major; as the *Heilig* progresses, the Angels move more and more into the world of C major (starting as early as the second phrase) and the People begin to have more textual independence. While the People's primary key area is obvious, the Angels' primary key is more difficult to determine due to frequent, often remote, modulations.

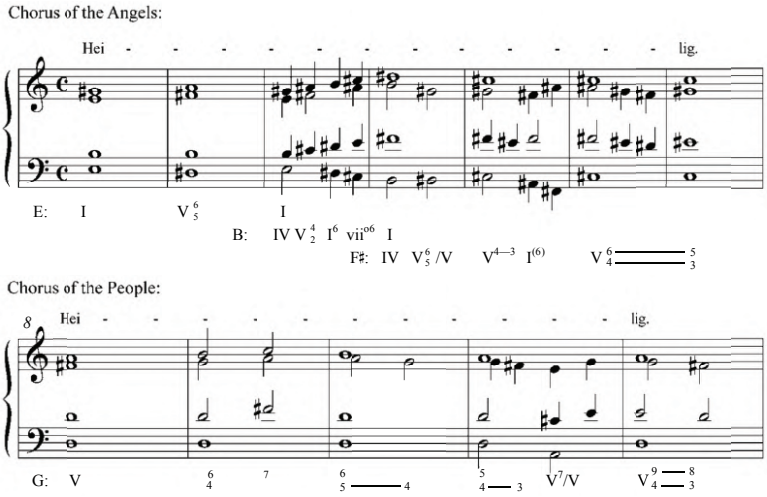
Example 2 below is a reduction and analysis of the first two phrases.[34] The piece begins with the Chorus of the Angels singing the titular word, "Heilig" ("Holy"), in a passage that modulates through several sharp keys, followed by the Chorus of the People repeating that text in G major, the primary key of the preceding "Einleitung" ("Introduction").[35] Although the choruses share the same text, each tonicizes its own, unrelated network of keys, and no transition bridges the tonal distance. In fact, the Chorus of the People enters on a D-major triad, a surprising half step above the preceding C♯-major triad by the Angels. Both phrases end with tonal ambiguity; hearing these arrivals as half cadences in F♯ and G major seems most likely, but interpretations in C♯ (plagal) and D major (authentic) are also plausible. The lack of strong tonic arrivals is disorienting, keeping the ear from attaching to any one key or leaving it open to sudden arrivals of distantly-related keys.

Each chorus sings "Heilig ist Gott!" ("Holy is God!") in the next pair of phrases, shown in Example 3. The Chorus of the Angels begins in E *minor* instead of E major this time, slightly lessening the tonal distance between the choirs before returning to

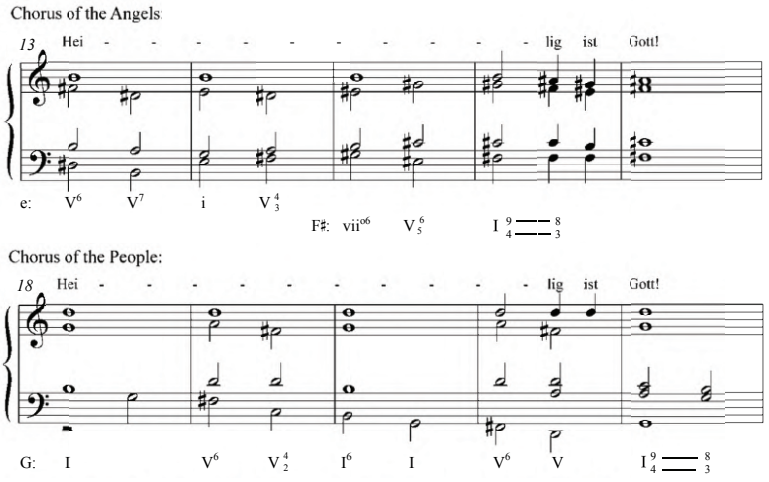
[34] The original score from the *Heilig* has the sopranos and altos in soprano clef, the tenors in tenor clef, and the basses in bass clef, as well as several additional instrumental parts doubling the voices and a continuo part with figured bass. Examples 2, 3, 4, and 7 are reductions for ease of reading.

[35] In the following examples, note that while the People usually remain in one key or make use of temporary tonicizations, the Angels frequently use harmonic elisions to move to unexpected keys (see mm. 14–15 in Example 3, mm. 25–26 in Example 4, and mm. 145–46 in Example 7), much as Bach describes in the section on fantasias in the *Versuch*. For example, Bach (1753/1762, p. 340, sec. 14) describes the succession from labels 4–6 of the figure (reproduced as my Example 1) as pointing toward D minor, but that chord is skipped and a D dominant seventh arrives instead as $V^{4/2}$ of G, resolving to G minor instead of major.

Example 2: Reduction of the first pair of phrases (mm. 1–12), Heilig



Example 3: Reduction of the second pair of phrases (mm. 13–22), Heilig



the sharper realm with F♯ major, after which the Chorus of the People again enters in G major. As in the first pair of phrases, the triad that begins the People's phrase is a semitone higher than that which ends the phrase of the Angels, with no transition. Both the

Angels and People also end with more conclusive cadences in their second phrases than in their first phrases.

The third pair of phrases, shown below in Example 4, begins with the Angels singing an unexpected F-minor chord for one measure before tonicizing both A minor and B major.[36] This pair of phrases is a turning point in the piece for two reasons. First, the Chorus of the Angels tonicizes a key with no sharps for the first time thus far. Second, instead of the People repeating the Angels' text, "Der Herr Zebaoth" ("The Lord of Hosts"), the two choruses sing together for the first time, introducing the new text, "Alle Lande sind seiner Ehren voll" ("All lands are full of your glories").[37] The Angels' phrase ends with an authentic cadence in B major, followed by plagal motion.[38] Both choruses sing in the key of C major in the second phrase of the pair.

Notice that the shift from the Angels to the People is always stark and surprising, with the People entering a semitone higher than the Angels' preceding chord each time. Slightly smoother transitions accompany the move from the People to the Angels. The D major triad that ends the People's first phrase leads into the key of E minor for the Angels' second phrase, a whole step away, resembling a deceptive progression in the previous key of G major.[39] Between the People's second phrase and the Angels' third

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[36] The F-minor triad might best be described as a voice-leading chord to the following A minor: The F moves by semitone to E in the bass, the C is held as a common tone, and the A♭ could be respelled as a G♯ and interpreted as the leading tone in the key of A minor.

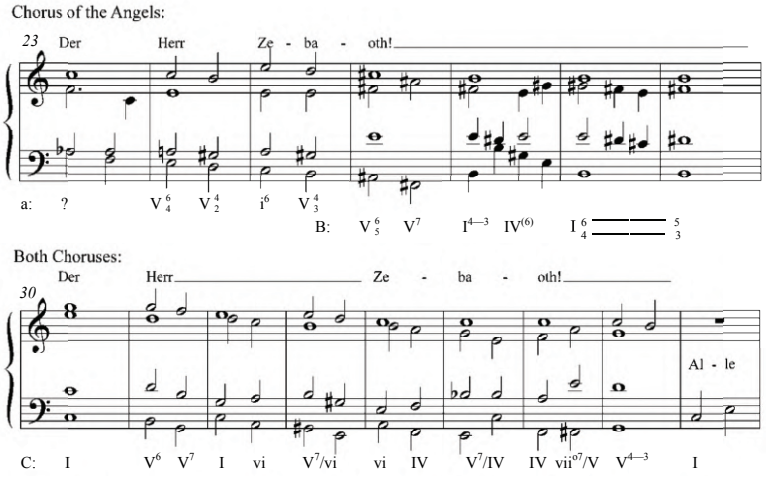
[37] Although "Ehren" ("Glories") appears here in plural form, the singular, "Ehre," is also commonly found.

[38] The end of this phrase is a hybrid between the preceding second phrase of the People (refer to Example 3 above), an authentic cadence, and the Angels' first phrase (refer to Example 2 above), a half cadence. A reading of this phrase in E major would also be possible; the resultant ambiguity of cadences adds to the harmonic uncertainty of the first few phrases of the piece. To my ear, the strong $\hat{5}$ to $\hat{1}$ motion in the bass in mm. 26–27 justifies an authentic cadence (with plagal decoration) here, despite the similarities to the Angels' first phrase.

[39] The half-step motions between the Angels' and People's phrases could also be interpreted as deceptive progressions, but more distant; for example, the move from C♯ major to D major in mm. 7–8 could be heard as V to ♭VI in the preceding key of F♯ major, signifying either a chromatic submediant or a change of mode to F♯ minor.

phrase is a move from G major to F minor, another motion by whole step. The Angels smooth the transitions between phrases by beginning in keys with fewer sharps each time, finally relenting to the People's tonal world later in the piece, whereas the People remain steadfastly in keys related to C major, heedless of the rough transitions they create. One possible interpretation of the deeper meaning of these transitions paints the Angels as diplomatic and versatile as they attempt to relate to the People and the People as oblivious, unchanging, or incapable of understanding the Angels.

Example 4: Reduction of the third pair of phrases (mm. 23–38), Heilig



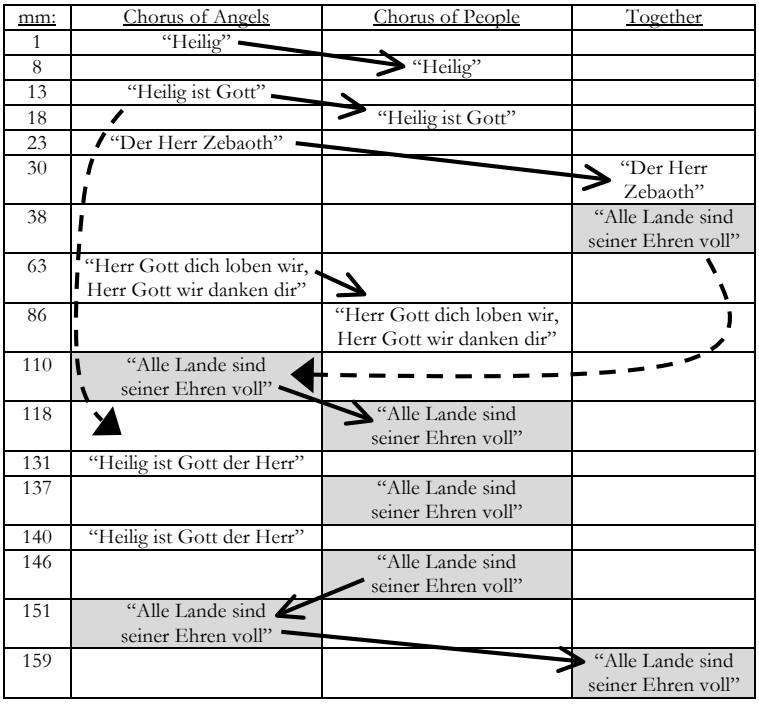
After the third pair of phrases, the People and Angels continue together in C major in m. 38–63, with short sections in F major and D minor, keys closely related to C major.[40] In mm. 63–159, the Chorus of the Angels and the Chorus of the People once again sing in alternation; instead of jarring semitone juxtapositions between sections, however, short instrumental transitions create both temporal and tonal overlap. The division between the two

[40] Voices that double others have no notes written in the staves, but are instructed to play with another specific instrument or voice. From m. 38 through m. 57, the Chorus of the Angels is told to sing with the Chorus of the People, and it is unclear whether they should continue to do so in mm. 57–62 due to a page turn. It appears that the Chorus of the People ends in m. 63, where the instruments associated with the Chorus of the Angels begin alone again.

ensembles further blurs when the text no longer simply passes from the Angels to the People, as Example 5 below shows. The Angels introduce the next line of text in m. 68, which the People repeat in m. 93: "Herr Gott, dich loben wir! Herr Gott, wir danken dir!" ("Lord God, we praise you! Lord God, we thank you!"). Next, in m. 110, the Angels bring back the line "Alle Lande sind seiner Ehren voll," and the People repeat it several times beginning in m. 118. The Chorus of the Angels interjects with "Heilig ist Gott der Herr!" in m. 131 and m. 140, but the Chorus of the People persists in singing "Alle Lande sind seiner Ehren voll" for the rest of the piece. Finally, the Chorus of the Angels succumbs and adopts the People's refrain, "Alle Lande sind seiner Ehren voll," in m. 151, and the two choruses finally sing together again from m. 159 to the end using this same text. The arrows in the example show the origins of each line of text and its repetition; notice that "Alle Lande sind seiner Ehren voll" (shown in gray) are the first words not introduced solely by the Angels and that the direction of influence reverses in m. 151 with that line of text.

The Chorus of the People also influences the Chorus of the Angels tonally, as both choruses continue singing in keys closely related to C major from m. 63 onward, with one notable exception that will be discussed below. Significant key areas include A minor (mm. 70–78 and mm. 132–136), G major (mm. 79–83 and 148–150), F major (mm. 85–95 and mm. 107–116), D minor (mm. 96–102, mm. 116–119, and mm. 137–140), and E minor (mm. 146–148). Not only does the Chorus of the Angels adopt the text of the Chorus of the People, but it also shifts into the same tonal space.

Example 5: Text of Heilig*, charted by ensemble.*
(Solid arrows indicate direct repetitions and dotted arrows show later returns of text; "Alle…" is in gray to show its important role in the piece.)



The Chorus of the People remains firmly in C major and related keys, but is there a single, overarching tonic that encompasses all the keys the Angels tonicize in the piece? In the above analysis, the Chorus of the People was treated as an echo of the Chorus of the Angels due to the repetition of the text. However, because the Angels move closer to the People in both text and key area throughout, reversing that perspective might prove more fruitful. Perhaps the music of the Angels, although actually heard first, is modeled after that of the People. Examining the harmonic goals of the Chorus of the People's phrases with respect to their overall tonic reveals a pattern; Example 6 compares the first three phrases in each part.

Example 6: Comparison of cadences in the first three pairs of phrases, Heilig *(The Angels' cadence on "Der Herr Zebaoth!" also contains plagal motion.)*

Angels:	*"Heilig."* **HC in F♯**	*"Heilig ist Gott!"* **AC in F♯**	*"Der Herr Zebaoth!"* **AC in B**
People:	*"Heilig."* **HC in G**	*"Heilig ist Gott!"* **AC in G**	
Together:			*"Der Herr Zebaoth!"* **leads to C**

The first phrase by the Chorus of the People ends on a half cadence in G major (Example 2), the dominant of C major, the key that prevails for most of the piece. The Chorus of the Angels ended a half step below this, on a half cadence in F♯ major; if we consider the Angels a preemptive "echo" of the People, this implies a half cadence in the key of the dominant in B major. The second phrase by the Chorus of the People concludes with an authentic cadence in G major (Example 3), the dominant of the home key, a structural half cadence in C major. Likewise, the Chorus of the Angels ends with an authentic cadence in F♯ major, the dominant of B major, which emerges as the Angels' home key. Finally, the third phrase, with both ensembles together, ends with an elided cadence that leads into a long section in C major, the tonic (Example 4). The preceding phrase by the Angels ends in B major, their tonic key.

Each choir is thus associated with its own key, suggesting a reading of the first few phrases of the *Heilig* in terms of two tonal centers: C and B.[41] The piece begins in E major in service of the more prevalent B major and alternates between keys related to B and C for three pairs of phrases.[42] After these first few phrases,

[41] McCreless (1996, 88) generalizes that the "juxtaposition of tonicizations of scale degrees a semitone apart at relatively deep structural levels is an extreme rarity… in tonal music in general until around 1800." He specifically mentions C.P.E. Bach as an exception.

[42] It should also be noted that the E major itself comes as a surprise after the "Einleitung" ("Introduction," which Bach calls the "arietta") in G major. In the 1797 addenda to Part II of the *Versuch*, Bach himself (1753/1762, Addenda, pp. 16–17) notes that, without the arietta being in G major, the opening E major of

however, C major and its closely-related keys are in control most of the time, and the piece ends clearly in C major. The influence of the B tonal center does not abruptly disappear, however, but begins to soften and merge with the C tonal center. The primary intersection between the two tonics emerges when we examine the role of B minor throughout the piece. The inclusion of B minor provides harmonic overlap between the keys of the Chorus of the People and the Chorus of the Angels—E minor and G major are closely related to both B minor and C major. B major and C major, on the other hand, share no closely-related keys. Two striking moments in the *Heilig* demonstrate the growing role of B minor as the piece progresses.

First, the E minor that begins the Angels' second phrase (the first time the Angels stray into the C-major world of the People) is also the minor subdominant of B minor, and it moves to the dominant F♯ major at the end of the phrase. Thus, the opening music of the Angels presents one phrase in keys related to B major, followed by one in B minor, and finally one containing keys related to both C major and B major. The Chorus of the Angels, then, retains some autonomy by tonicizing several keys related to its tonal center, B, but compromises by occasionally shifting to the minor mode to intersect with C major.[43]

Second, only one significant deviation from the world of C major and its closely-related keys occurs after m. 30: the Chorus of the Angels' surprising move to B minor in m. 140, shown in Example 7 below. This passage comes in the middle of a rapidly modulating section, preceded by D minor and followed by E minor. This moment in m. 140 is also striking because it is the only enharmonic modulation in the piece, which is achieved through the reinterpretation of a diminished-seventh chord. This sudden change calls attention to the section and to its foreign key, B minor. The Chorus of the Angels reasserts some of the text it sang at the beginning of the piece, "Heilig ist Gott der Herr," at the same time

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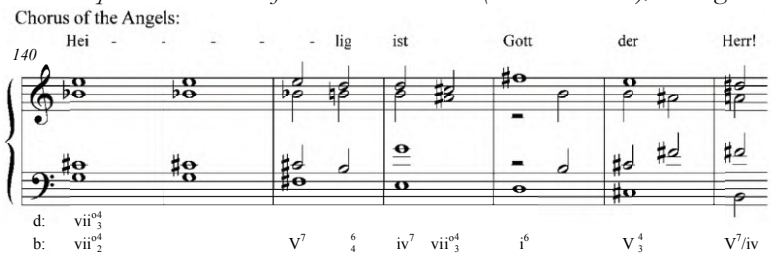
the *Heilig* would be "unbedeutend" ("insignificant"), meaning that he chose E major to be purposefully surprising.

[43] Mode mixture also plays a role and the Fantasy in C Major, discussed later in this paper.

as it moves back to the sharper side of the circle of fifths for the last time in the piece.

Example 7: Reduction of the B minor section (mm. 140–146), Heilig



The above analysis of the roles of both B and C as tonal centers throughout the piece coupled with the fact that the piece begins and ends in different keys points to an interpretation of the key relationships in C.P.E. Bach's *Heilig* as part of a double-tonic complex or tonal pairing between B and C. Because scholars debate how these terms should be applied, further justification is needed. Matthew BaileyShea identifies three ways in which scholars use the term "double-tonic complex": some use it to describe tonal pairings with dramatic connotations, others require overlap and intersections between the two keys, and still others use a structural model with a combination of two tonics controlling a piece.[44] Christopher Lewis likewise enumerates four common ways tonal pairing is manifested: "(1) juxtaposition of musical fragments implying the two tonics in succession or alternation; (2) mixture of the two tonalities, exploiting ambiguous and common harmonic functions; (3) use of a tonic sonority created by conflation of the two tonic triads; and (4) superposition of lines or textures in one key on those in another."[45]

The dramatic associations of *Heilig*'s tonal pairing with two choirs and the alternation of music associated with each tonal center places satisfies both BaileyShea's and Lewis's first categories. The piece may also be included in both scholars' second categories due to the intersection between the two key areas emphasized at

[44] BaileyShea 2007, 194.
[45] Taken from Krebs 1996, 18.

important moments, namely the harmonic overlap provided by mode mixture with B minor. Furthermore, the dramatic associations of keys, as in the *Heilig*, can be found in many nineteenth-century works described as having a double-tonic complex, tonal pairing, or directional tonality.[46] The opening phrases of the *Heilig* alternate between the B and C tonics, each one ceasing during the other's control but picking up where it left off once the narrative (the conflict between the two choirs) calls for its return.[47] The B minor interruption late in the *Heilig*, (mm. 140–46) likewise reminds us of the sharp keys associated with the Angels one last time.

Although the *Heilig* meets some of the criteria for double-tonic complexes or tonal pairings used in previous studies, it departs from them in several respects. Most commonly, double-tonic complexes involve keys a third apart, and numerous studies focus on nineteenth-century pieces.[48] The *Heilig* does not fit well into BaileyShea's last, Schenker-influenced category or in Lewis's third category because the combination of two triads a semitone apart (here C major and B major) does not result in a consonant sonority that can be prolonged. Additionally, the sections associated with each tonic do not necessarily contain straightforward, diatonic progressions in that single key, but rather tonicizations of several keys, all of which are closely-related to a prevailing tonic. For example, the Angels' first phrase does not strictly contain chords diatonic to B major, but instead tonicizes three keys—E major, B major, and F♯ major—that are themselves closely related to B.

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[46] Many examples are presented in Kinderman and Krebs 1996. The term "directional tonality" (also referred to as "progressive" or "interlocking" tonality) can apply to pieces which begin in one key and end in another (see p. 9 in the Introduction to the book).

[47] Lewis (1996, 117) describes a similar phenomenon in Verdi's *Otello* with the emergence of C major at crucial moments in the drama, noting that the C-major interjections are "linked despite their temporal displacement."

[48] See Bailey 1985, Korsyn 1996, Krebs 1981, Krebs 1996, and Samson 1996. Benjamin 1996, Lewis 1987, McCreless 1996, and Todd 1996 and demonstrate tonal pairings between semitone-related keys. Jan LaRue (1957, 173–84) employs a similar multiple-tonic idea on Baroque works predating C.P.E. Bach.

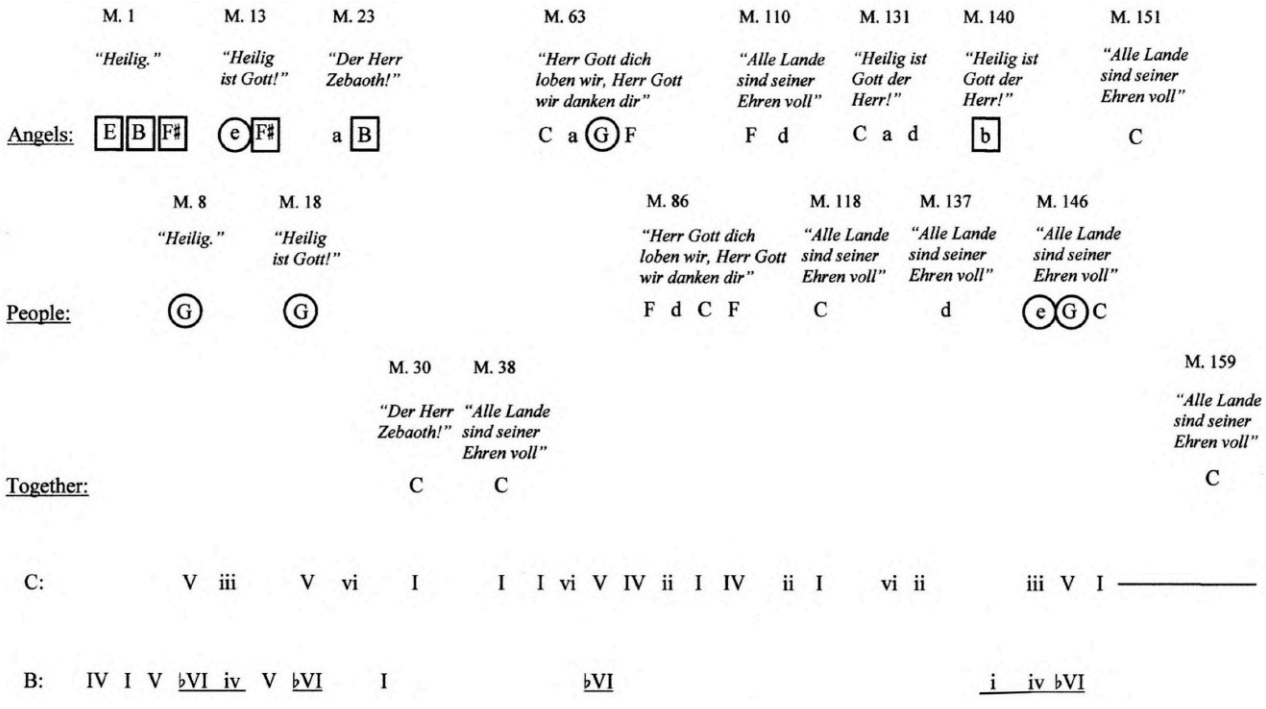
Each tonic—B and C—stands for a network of closely-related and parallel keys.

Example 8 summarizes the entire *Heilig*, with tonicized keys analyzed in terms of a C/B tonal pairing and the text included. Keys belonging solely to the Angels' tonic are shown in squares, keys that fit into both the Angels' and the People's keys are in circles, and keys from B minor are underlined in the analysis. This example clearly demonstrates how the Chorus of the Angels gradually succumbs to the textual and tonal influence of the Chorus of the People as the piece progresses; the last reminders of the Angels' triumphant beginning are the line "Heilig ist Gott der Herr," the key of B minor, and the few overlapping keys between C major and B minor. Note that the underlined keys often provide a link between sections in C and B, almost functioning as pivot chords, with the exception of the isolated G major in the middle of the piece (shown in parentheses).

The harmonic adventurousness in the *Heilig* is enough to invite a comparison with the free fantasias, but there is yet more evidence that may indicate that Bach had a similar plan in mind when composing the *Heilig*. Example 9 below is a hypothetical figured bass plan of the most chromatic part of the piece—the first three phrases—modeled after C.P.E. Bach's own sketch of the fantasy reproduced in Example 1. Below the staff is an analysis of these phrases in the keys of C and B. As in Example 1, keys from the minor mode are circled, and keys tonicized by their dominants with no tonic arrival are in parentheses. Much of the chromaticism coincides with a smooth, stepwise bass line, recalling Bach's instructions in the *Versuch* that direct the fantasy improviser to think in terms of ascending or descending scales with a variety of inversions and chromatic notes above.[49] Note that nearly stepwise motion occurs throughout the Angels' phrases and during the changes between choirs. The basic outline of the Angels' first phrase descends stepwise from E down to B, then chromatically ascends, leading into D for the People's first phrase, the D♯ that starts the Angels' second phrase, the F♯ that ends that phrase, and

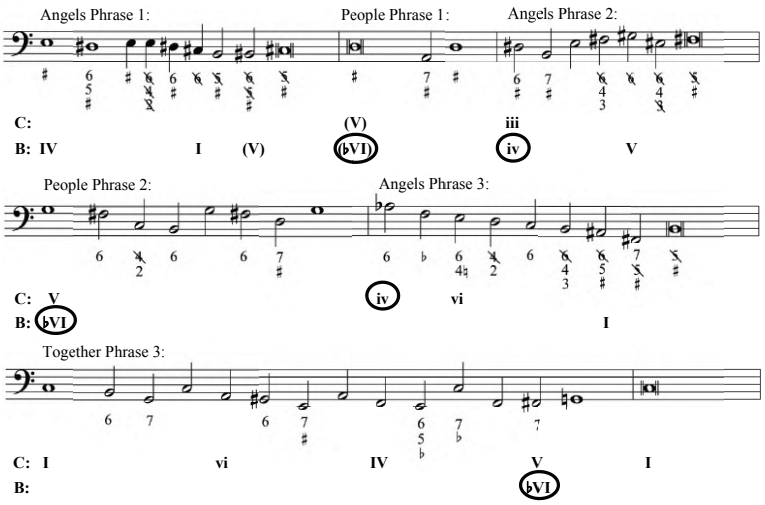
[49] David Ferris (2000, 78) claims that Bach often uses good voice-leading connections to bridge the gap created by harmonic disruptions.

Example 8: Form Chart for Heilig



finally into the G of the People's second phrase. This G then moves up chromatically to A♭ at the beginning of the Angels' third phrase, but this is an inversion of the following F-minor triad, and stepwise motion continues downward from this F to A♯ as the leading tone to the B that ends the phrase. Finally, this B leads up to C for the phrase the two choirs sing together. Example 9 also reveals that, while the bass line of the Angels' phrases is constantly in motion, creating linear harmonic progressions and harmonic elisions, the People's phrases (and the phrase featuring both choirs) hover around a single tonic note with standard diatonic progressions. This example suggests that the same thoroughbass technique that Bach employs for fantasias is also at work in the *Heilig*.

Example 9: Hypothetical figured-bass plan for the first three pairs of phrases, Heilig *(Circled notes indicate borrowing.)*



One could speculate about the theological implications of the textual and tonal shift of the Angels into the People's key area over the course of the piece. A simple insight is that C major is a more common, earthly key, whereas sharp keys are rarer. Another view might explain the semitone difference between the key centers in the double-tonic complex as representing our inaccurate perception of the other-worldly, since human beings have to view the other-worldly in their own terms to make sense of it. Or, perhaps by the end of the piece, as the Chorus of the People becomes closer to God through its singing of the text, they are able to hear the Angels more clearly, and the shift of tonality is actually a shift in the People's perception of them, not in the Angels themselves. More cynically, one might view the Angels' gradual textual and tonal shift as corruption caused by proximity to People. The repetition and echoing of text and the physical separation of the two ensembles raise these kinds of questions about the relationship of the earthly to the heavenly, and C.P.E. Bach's expressive use of tonality highlights this relationship harmonically.

3. The Fantasy in C Major

Given its similarities to the free fantasy genre described above, the *Heilig* can inform a reading of C.P.E. Bach's Fantasy in C Major (Wq. 59/6, H. 284). The following analysis will show that it contains a harmonic competition similar to that of the *Heilig*, but played out between two main thematic ideas rather than two choruses.[50] Example 10 shows these two themes, which I call the "*Andantino* main theme" and the "*Allegretto* main theme."[51]

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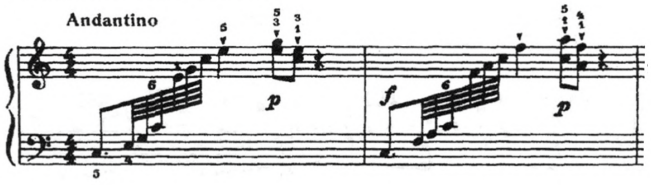
[50] Korsyn (1996, 49) demonstrates similar polarities between themes in both the Brahms Quintet, op. 88, second movement and the Chopin Ballade, op. 38, pointing out that "the distance between tonal origin and destination is dramatized as an opposition or collision between two strongly contrasted thematic complexes" and that the "polarity between these two themes involves not only tonality but also tempo, texture, and mood."

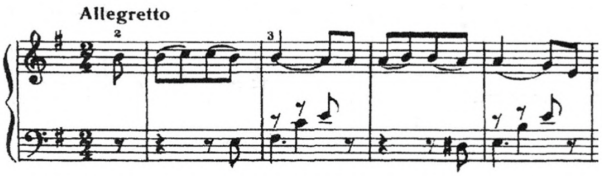
[51] All theme names are by the author and are solely intended to facilitate the discussion of the form.

Example 10: The two main themes of the Fantasy in C Major

Andantino main theme:



Allegretto main theme:



The *Andantino* main theme dominates the beginning and ending of the Fantasy in C Major, while the *Allegretto* main theme only appears in the middle, giving the fantasy an overall organization resembling ternary (ABA) form. At the same time, throughout the entire piece, *Andantino*-like material returns after diversions to other themes, giving it a function similar to a refrain in a rondo. Example 11 summarizes the form of the fantasia as a sort of rondo-ternary hybrid.

The A section consists of three iterations of the *Andantino* main theme with subordinate themes between, the *Prestissimo* and what I call the *Improvisational*, shown below in Example 12.[52] The first *Andantino* theme is quite long, while the other entrances of the main theme are much shorter. The lyrical *Allegretto* main theme begins the large B section and returns two more times, becoming increasingly abbreviated with each iteration, and *Andantino*-like material (called *Andantino* appoggiatura in Example 12) appears in between. Finally, the last section is an abbreviated return of the A section. As in the original A, A' begins and ends with the *Andantino* main theme and moves to the *Prestissimo* theme in the middle, but

[52]The first two *Andantino* iterations in the example above are back-to-back, and thus considered one theme area.

the *Improvisational* theme is missing, and the *Andantino* appoggiatura theme from the B section makes a brief appearance instead.

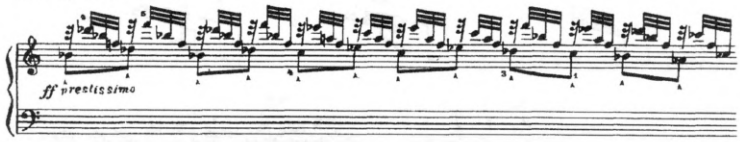
Example 11: Organization of themes in the Fantasy in C Major

A section:						
Theme:	a *Andantino* main	a *Andantino* main	b *Prestissimo*	a *Andantino* main	c Improv.	a *Andantino* main
Key:	C – G	G	b♭ – g	g	a♭ – b	B
B section:						
Theme:	d *Allegretto* main	a' *Andantino* appogg.	d *Allegretto* main	a'' *Andantino* main/appogg.		d *Allegretto* main
Key:	e – C	a♭ – d	d	c – c♯		c♯ – f♯
A' section:						
Theme:	a *Andantino* main	b *Prestissimo.*	a'' *Andantino* main/appogg.	a *Andantino* main		
Key:	g – b	B – e	f – d	C/c		

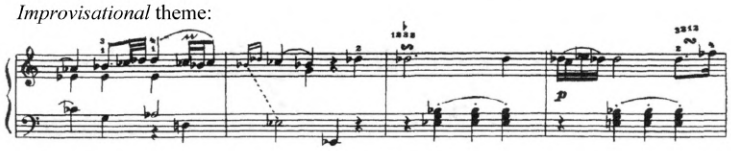
Example 11 might initially suggest that the *Andantino* main theme greatly outweighs the *Allegretto* theme in importance, because it returns more times and asserts its thematic influence over the subordinate themes in the B section, but the hierarchy of the two themes is actually more ambiguous. The *Andantino* theme opens and closes the piece in the tonic C major. The *Allegretto* theme in E minor, however, is measured, more tuneful, and accompanied by a more normative chord progression, making it arguably the most memorable theme in the piece; the *Andantino* theme consists mainly of arpeggios and is choppy by comparison. Additionally, the first iteration of the *Allegretto* theme constitutes the longest section of the piece. The opening *Andantino* section is nearly as long, but the thematic material is broken up every few seconds by virtuosic, non-melodic passages of scales and arpeggios.

Example 12: The three subordinate themes of the Fantasy in C Major

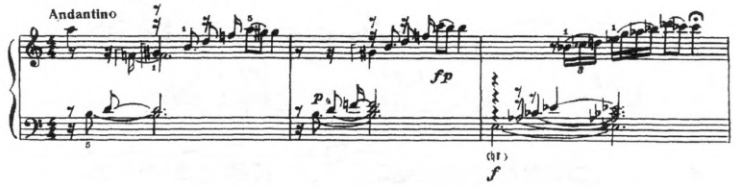
Prestissimo theme:



Improvisational theme:



Andantino appoggiatura theme:



Because one of my aims in this study is to use the *Heilig*, with its straightforward dramatic reasons for juxtaposing distantly-related keys, to better understand the complexity of key relations in the fantasy, I compare the roles of the two themes with those of the two choirs. The *Andantino* main theme's assertion of the primary tonic key of C major and thematic dominance throughout the fantasy parallels the Chorus of the People's harmonic and textual influence over the Chorus of the Angels in the *Heilig*. To extend the comparison between the works, the *Allegretto* main theme in the fantasy serves a subordinate role but rivals the primary theme and tonic with foreign keys, just as the Chorus of the Angels emphasizes B major-minor in the *Heilig* but succumbs to the key area and text of the Chorus of the People by the end. Another similarity between the pieces arises due to this rivalry: just as the *Heilig* begins with several direct moves by semitone each time the text shifts from the Angels to the People, the *Allegretto* main theme and its associated key areas also present shocking semitone juxtapositions in the fantasy.

3.1 The A Section

The A section of the Fantasy in C Major begins with relative tonal stability, but soon, several remote modulations introduce keys related by semitone. The opening *Andantino* theme moves from the tonic C major to its dominant, G major, with minimal chromaticism in the form of secondary dominants and applied leading tones. The second iteration of the *Andantino* main theme starts where the first left off, in G major, but after only two measures, a tonicization of another closely-related key, A minor, begins. What follows is a series of enharmonic modulations to remote keys, shown in Example 13, including F♯ minor, B♭ minor (which begins the *Prestissimo* section), and a brief flirtation with G minor.

Example 14 is a rhythmic reduction of the four phrases of the *Prestissimo* section, beginning with the chord that ended the previous example.[53] The two diatonic modulations are between B♭ minor and its respelled submediant, F♯ major, after the first phrase, and G minor and its submediant, E♭ major, after the third phrase. The remote modulation from F♯ major to G minor at the end of the second phrase enharmonically reinterprets a diminished-seventh chord.[54] Later, G minor returns for the next *Andantino* theme.

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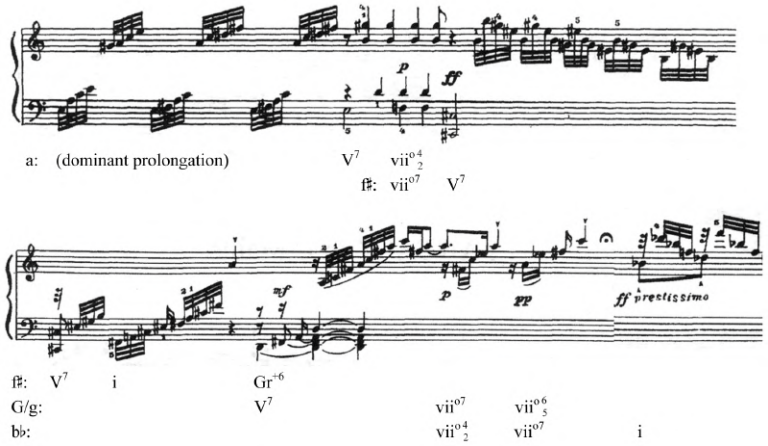
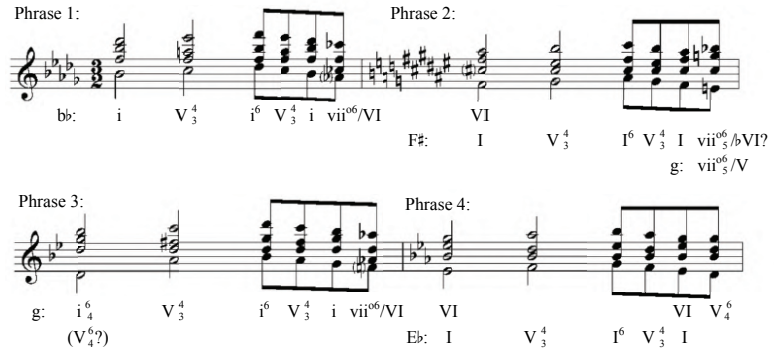
[53] Because the harmonies in the *Prestissimo* section are decorated by arpeggios, Example 14 reduces these into chords for ease of reading and visualization of harmonic motion. This also applies to Examples 20, 21, 26, and 27.

[54] Interestingly, during this modulation, the main bass notes of each phrase move down by whole tone from B♭ to D; if it had cycled back to B♭ in the fourth phrase, it would have equally divided an octave. Other eighteenth-century examples are discussed in Agmon 1990, and Aldwell and Schachter (2003, 588) show the phenomenon in another C.P.E. Bach piece. Additionally, because the third phrase begins with a second-inversion chord, it is unclear whether it has tonic function (to follow the pattern of the other phrases) or dominant function (to resolve the preceding diminished-seventh chord). My preference is for the former.

Example 13: Remote modulations in the A section, Fantasy in C Major



Example 14: Reduction of the A section's Prestissimo *theme, Fantasy in C Major*

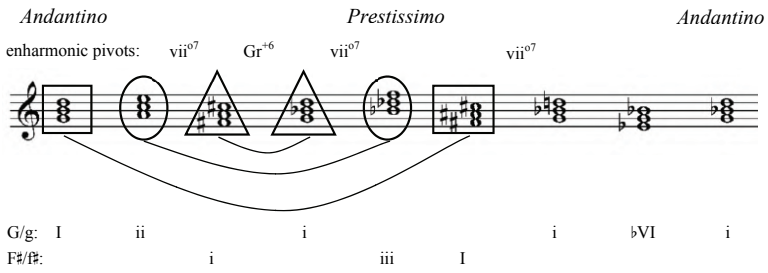


The key relationships in the middle of the A section (from the *Andantino* main theme in G major through the *Prestissimo* and the subsequent return of the *Andantino* in G minor) revolve around third relationships and mode mixture. F♯ minor can be related to the preceding A minor as the borrowed vi from A major. Next, the surprising B♭ minor that launches the *Prestissimo* section is the parallel minor of B♭ major, which would have been diatonically related to the preceding (implied) and upcoming G minor as its

mediant. Diatonic submediants directly follow both B♭ minor and G minor.

Not only does this part of the A section emphasize third relationships, but just as in the *Heilig*, there are several semitone relationships, as Example 15 reveals. Lines connecting chords enclosed by the same shape indicate local keys whose tonic triads are related by semitone; the tonic note of the seventh triad, G minor, is related to the preceding tonic of F♯ major by half step, but its mode has changed. Additionally, the entire excerpt alternates between key areas closely related to G major-minor and F♯ major-minor, semitonally-related keys. G major-minor is closely related to the tonic key of C major; F♯ major-minor is far-removed from the home key, and its harmonic role in the piece will be discussed below.

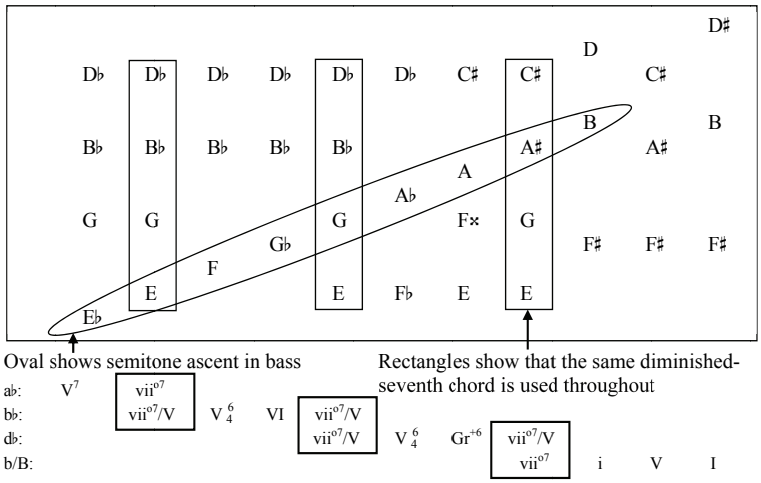
Example 15: Symmetrical semitone relationships in the A section, Fantasy in C Major (Lines connecting chords enclosed by the same shape indicate local keys whose tonic triads are related by semitone.)



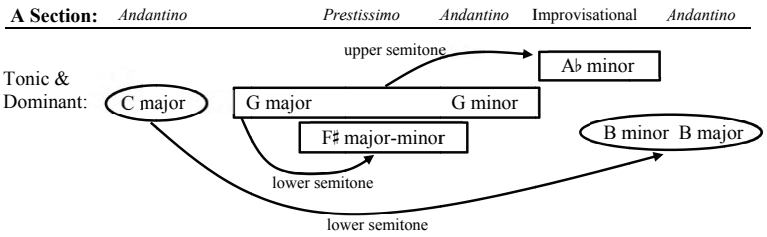
The subsequent theme, the *Improvisational* theme, continues to emphasize semitones. In fact, the tonic pitch of the G minor that closed the preceding section becomes the leading tone to the theme's opening key of A♭ minor. The *Improvisational* theme ultimately ends in B minor, via three modulations using reinterpretations of diminished-seventh chords and a chromatically-ascending bass line. Next, the mode changes to B major as the *Andantino* main theme reappears, and the A section comes to a close on a B-major triad. The diagram in Example 16 shows the pitch content of this passage, with normalized voice-

leading to emphasize the smooth, linear motion in the excerpt and to draw attention to the many common tones, some of which would otherwise be obscured by enharmonic respellings.

Example 16: Reduction of the A section's Improvisational *theme, Fantasy in C Major*



Example 17: Semitone relationships between large-scale keys in the A section, Fantasy in C Major.

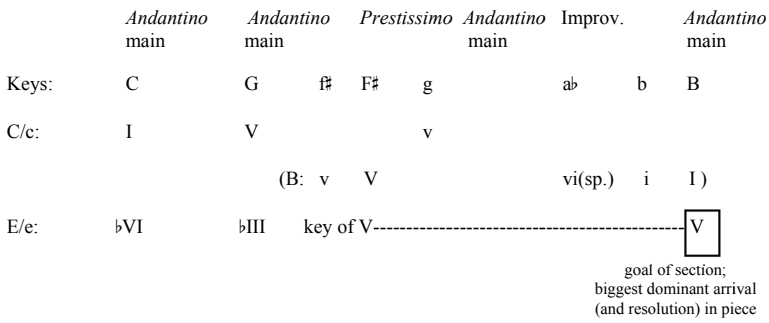


Because a linear progression organizes the harmony here, the focus of this excerpt is on the endpoints: A♭ minor and B major-minor. The former is a semitone above the dominant (the reverse of the F♯ major-minor in the previous section), and the latter is a semitone below the tonic on which the A section began. (The local keys during the linear progression, A♭ minor, B♭ minor, D♭ minor,

and B (C♭) minor, are all related to G♭ major-minor, also a semitone from the dominant.) Example 17 summarizes the primary semitone relationships between large-scale key areas in the A section.

Due to the similarities with the opening section of the *Heilig*, including semitone contrasts with the very same pitches—F♯ with G and B with C—one might be tempted to conclude that the fantasia likewise comprises a double-tonic complex of C and B. All large-scale keys not closely related to C major-minor, including A♭ minor (respelled as G♯ minor), belong to B major-minor. If the piece were to end here, that conclusion would be logical; the entrance of the tuneful *Allegretto* main theme in E minor immediately following, however, recontextualizes the arrival of B major as a half cadence in the key of E minor. The arrival on B major is followed by a pause before the new theme begins firmly in E minor, making this moment the most pronounced dominant resolution in the entire fantasy.

Example 18: Keys of the A section in terms of a double-tonic complex, Fantasy in C Major.



Example 18 shows the primary keys of the A section in terms of two tonalities: C major-minor and E major-minor.[55] Just as in the *Heilig*, the two keys have some harmonic overlap: the keys of C major and E minor both diatonically relate to each other, as well as G major and A minor.

3.2 The B Section

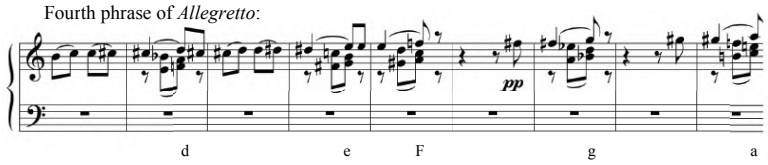
The above examination of the A section shows that its chromatic keys foreshadow the B section's opening key of E minor through their close relationship with its dominant. This foreshadowing begins as early as the first *Andantino* main theme, which illustrates the B section's powerful harmonic influence over the A section. The analysis below will demonstrate that the A section harmonically destabilizes the B section in turn; the tonicized key areas in the B section that are foreign to its main key of E major-minor are all related to the A section's C major-minor. Additionally, themes similar to the A section's *Andantino* interrupt the main B theme.

The first twenty-four measures of the B section, starting with the *Allegretto* main theme, unambiguously assert E minor, which retains control longer than any key up to this point in the piece, but harmonic stability soon breaks down. After three regular, eight-bar phrases, the fourth group breaks the pattern by expanding to thirteen measures of chromatic wandering before its authentic cadence in E minor. Example 19 shows the first nine measures of the fourth phrase. Chromatic motion dominates the movement of voices in this phrase, and the tonicized harmonies move through D minor, E minor, F major, G minor, and A minor, keys all closely-related to C major-minor. Of these, E minor and A minor are also related to E major-minor.

---

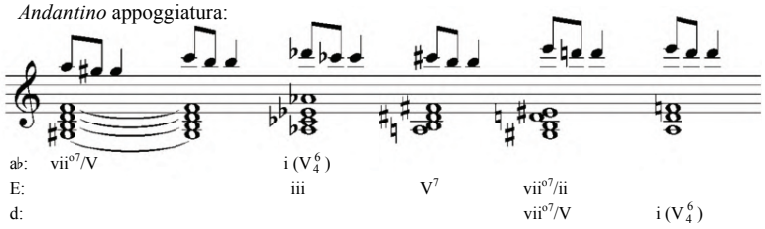
[55] Why I consider the second main tonality to be E major-minor, not just E minor, will be explained below. As mentioned earlier, tonal pairings between third-related keys are the most commonly discussed.

Example 19: Several modulations in the last phrase of the B section's first Allegretto *theme, Fantasy in C Major.*

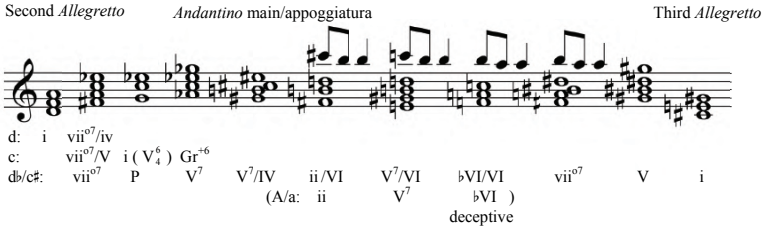


Next, another tonicization of A minor leads to a perfect authentic cadence in the key of C major, a key which no longer sounds like tonic after the preceding lengthy confirmation of E minor. Just three measures later is a false tonicization of G; the *Allegretto* melody is abruptly cut off before an expected resolution to G and moves to a G♯ diminished-seventh chord with the introduction of the *Andantino* appoggiatura melody. Example 20 is a reduction of the first *Andantino* appoggiatura theme, with normalized voice-leading to show common tones and linear motion in the upper line. In this theme area, the iii and V^7 in E major prepare the listener for I, but as with the expected G major, it never arrives; again, a diminished-seventh chord subverts that expectation. This is the only tonicization of E major in the piece, and yet the tonic triad is not reached. Nonetheless, several details support the claim that the piece implies a tonal pairing of C major-minor with E major-minor, not just E minor. Note that A♭ minor is tonicized here for the second time in the piece, and recall that F♯ minor also appeared in the A section. These keys (with A♭ respelled as G♯ minor) are related to E *major*, not E minor, and keys related to E major continue to emerge as the piece continues.

Example 20: Reduction of the B section's first Andantino *appoggiatura theme, Fantasy in C Major*



Example 21: Reduction of the B section's second through third Allegretto *themes, Fantasy in C Major*

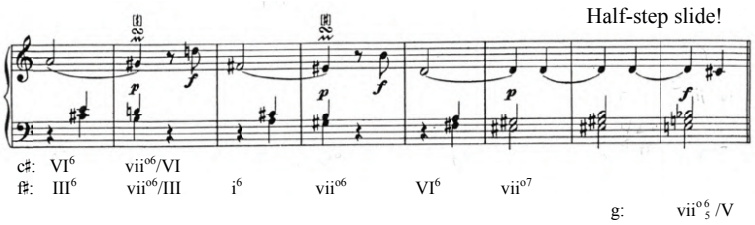


The second iteration of the *Allegretto* theme begins in D minor and ambiguously ends in C minor. Both keys are related to C major-minor instead of E major-minor. The following hybrid *Andantino* main and appoggiatura section tonicizes C♯ minor, a key both closely related to E major-minor and related to the two keys of the preceding *Allegretto* theme (D minor and C minor) by semitone. Example 21 is a reduction of the B section from the end of the second *Allegretto* through the beginning of the third, with normalized voice-leading.

The last part of the B section, the third and final *Allegretto* main theme, tonicizes two keys—C♯ minor and F♯ minor—that both relate to the tonic or dominant of the home key of C major-minor by semitone and both belong to E major-minor. A bold modulation occurs in the transition from the B section into the A' section. There is no pivot chord or common tone, but simply a direct juxtaposition of two diminished-seventh chords a semitone apart (see Example 22). Thus, the F♯ minor that ends the B section moves directly to G minor for the return of the *Andantino* main theme in the A' section. The direct semitone clash between

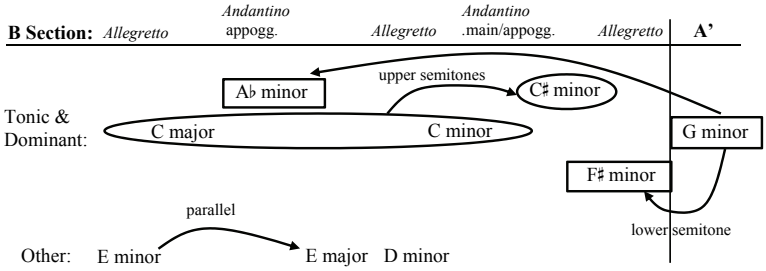
sections of the piece, caused by shifting between the harmonic worlds of the two themes, strongly resembles the semitonal clashes between phrases in the *Heilig*, caused by shifting between the two choruses.

Example 22: Direct modulation by semitone at the end of the B section, Fantasy in C Major



Example 23 shows all key areas of the B section in the context of semitone relationships with the tonic (C major-minor) and dominant (G major-minor), much like Example 17 above. Notice that, as in the A section, there are both upper and lower semitone clashes with the dominant. In contrast to the A section, in which the lower semitone to the tonic came near the end, the upper semitone of the tonic appears in the B section instead.

Example 23: Semitone relationships between large-scale keys in the B section, Fantasy in C Major



Example 24 below demonstrates how the keys that create these semitone relationships with C major-minor are related to E major-minor. The main key areas represented in the B section's *Allegretto* themes are E minor to C major in the first, D minor to C minor in

the second, and C♯ minor to F♯ minor in the last. The *Andantino* appoggiatura sections are harmonically ambiguous and unstable; the first tonicizes A♭ minor and E major, and the second anticipates the final *Allegretto's* key of C♯ minor. Note that C major-minor and E major-minor are nearly equals in the B section, due in part to E minor's close relationship with C major.

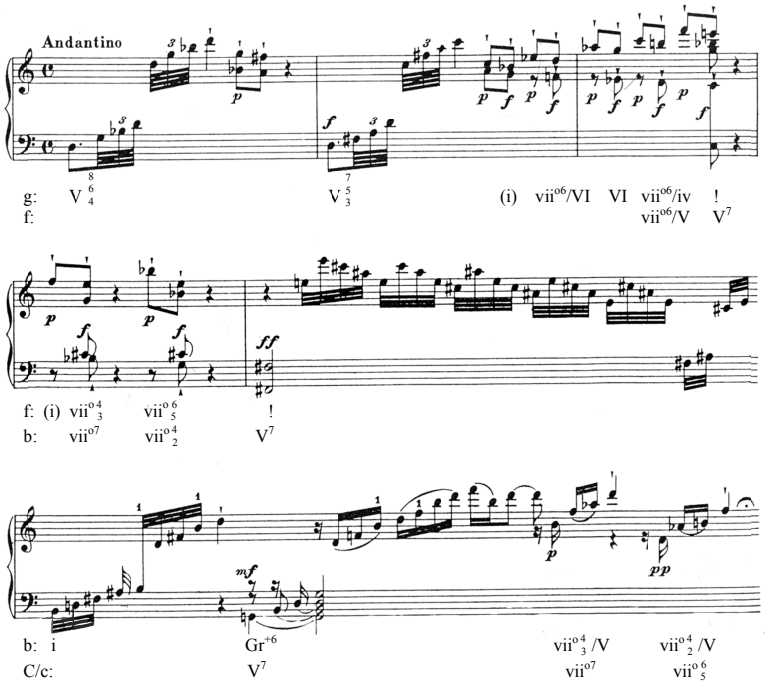
Example 24: Keys of the B section in terms of a double-tonic complex, Fantasy in C Major

	Allegretto main		*Andantino* appogg.			*Allegretto* main		*Andantino* main/appogg.	*Allegretto* main
Keys:	e	C	a♭	E	d		c	c♯	f♯
C/c:	iii	I			ii		i		
E/e:	i	♭VI	iii(sp.)	I				vi	ii

3.3 The A' Section

The main key of the B section's primary *Allegretto* theme, E minor, steered the harmonies of the A section toward its dominant, B major, creating tonal havoc with its semitone juxtapositions and remote keys. Likewise, the A section's main key of C major-minor and thematic material similar to its primary *Andantino* theme constantly interrupted the B section. The A' section contains elements from both the A section and the B section; its key areas mostly relate to the A section's primary key of C major-minor, but some residual conflict with the B section's E major-minor remains. Additionally, the *Andantino* appoggiatura theme that debuted in the B section makes a brief return, replacing the formally expected *Improvisational* theme from the A section.

Example 25: Harmonic ambiguity in the A' section's opening Andantino *theme, Fantasy in C Major.*



The A' section opens with an *Andantino* theme (shown in its entirety in Example 25 above). The section begins in G minor, but after only a measure and a half, a series of tonicizations and modulations begins. First, there are brief hints of both the submediant and the subdominant in G minor, but then a weak F minor arrives instead; the tonic resolution is to one lone pitch, an F for only half a beat, followed by its vii°4/3. (A stronger resolution to F occurs later in the piece.) Next, this diminished-seventh chord is enharmonically reinterpreted in B minor, and the three chords that follow are harmonically ambiguous; the chord built on G could be the German augmented-sixth chord in B or V7 in C, and the diminished-seventh chord could be vii°4/3/V in B or vii°7 in C, yet another example of dual harmonic control of a section by semitone-related keys.

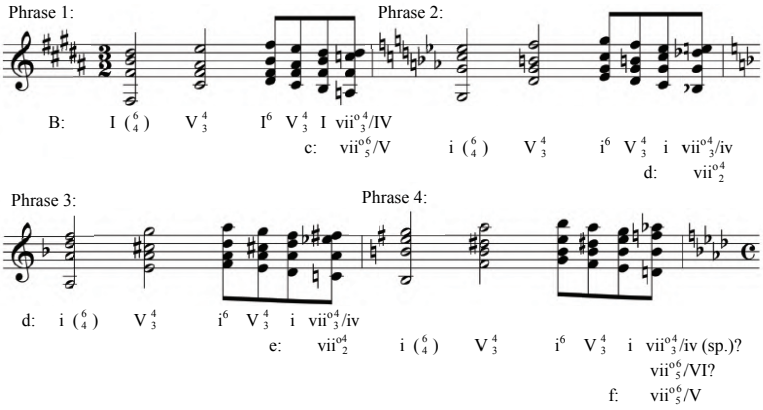
The *Prestissimo* theme that follows, shown in the reduction in Example 26, temporarily resolves the harmonic ambiguity between

B and C with its opening B major, but then it returns to the C major-minor world by moving through C minor, D minor, and E minor.[56] Finally, when the *Andantino* theme returns, a strong root-position tonic appears in the key that was weaker in the *Andantino* section at the beginning of the A' section: F minor. One interpretation is that the B minor part of the *Andantino* and the entire *Prestissimo* section interrupt the first F minor, which is finally allowed to resume control when the *Andantino* music returns. Perhaps the short *Prestissimo* section serves as a reminder of many of the main keys of the B section, including the B major that directly preceded it. Note that the endpoints of the *Prestissimo* theme are B major and E minor, a reappearance of the keys of the dominant to tonic motion that began the B section. Additionally, semitone relationships abound in this section: ambiguity between B minor and C major-minor precedes the *Prestissimo*, B major and C minor are the first two tonicized keys in the *Prestissimo*, and the F minor in the *Andantino* directly follows the E minor that ends the *Prestissimo*.

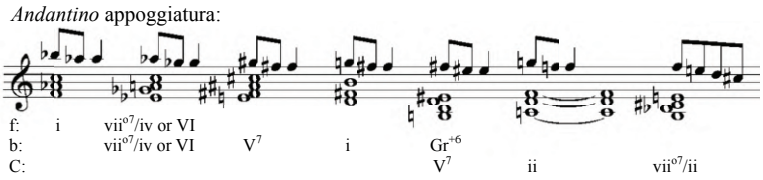
The return of the *Andantino* material in F minor provides one of the few examples in the piece of a clear harmonic progression leading to a root-position tonic triad in the local key. Immediately afterward, however, come several harmonically ambiguous measures using the *Andantino* appoggiatura thematic material, shown in Example 27. Coinciding with the return of this B-section theme is a brief diversion into B minor, the last key foreign to C major-minor that appears in the piece. The return of a B-section key at the same moment as a B-section theme parallels the last return of a foreign key (also B minor!) in the *Heilig* when the Chorus of the Angels brings back their opening text.

[56] In the previous *Prestissimo* section, three of the four tonicized keys entered in root position, with the only exception being the surprising G minor that began with a second-inversion triad, with D in the bass. This time, however, all four phrases begin with second-inversion triads.

Example 26: Reduction of the A' section's Prestissimo *theme, Fantasy in C Major*



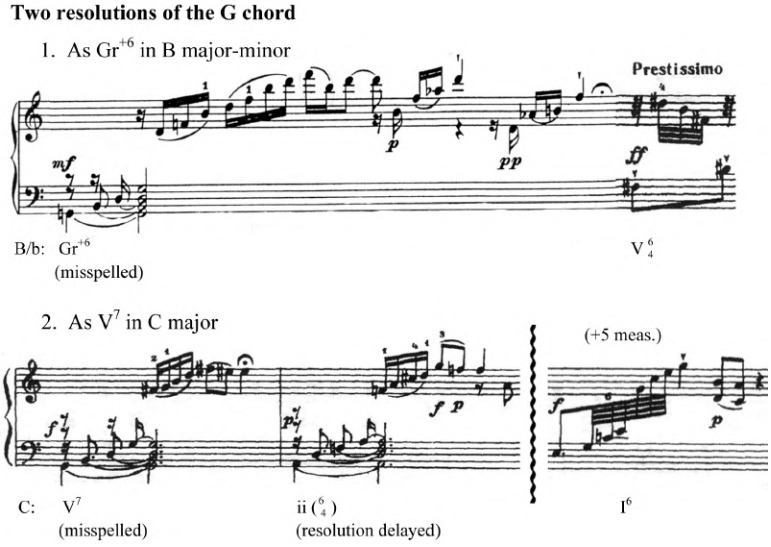
Example 27: Reduction of the A' section's Andantino *appoggiatura theme, Fantasy in C Major*



Example 27 also shows that, for the second time in the A' section, B minor directly follows F minor in an *Andantino* section. The first time, shown in Example 25, ambiguity arose afterward between B minor and C, but B major began the subsequent *Prestissimo* section; the same ambiguity arises this time, except the music moves to C major (following a brief diversion in D minor, a closely-related key), never to return to B major or minor again in the piece. Not only are the key areas involved the same as before, but the tonal uncertainty coincides with a return of the same arpeggiated chord with the same bass register (see Example 28). The first time involved a chord built on G before the return of the *Prestissimo* section, which resolved as the German augmented-sixth chord in B minor. When the same chord returns during the final *Andantino* appoggiatura, it does not resolve directly as a dominant, but the key soon moves back to C major after a brief diversion into

D minor. The long-range connection between these two G chords further demonstrates the competition between semitone-related keys throughout the fantasy; while B major-minor is allowed to temporarily subvert C major-minor, that key later prevails.[57]

Example 28: Long-range competition between C and B in the A' section, Fantasy in C Major

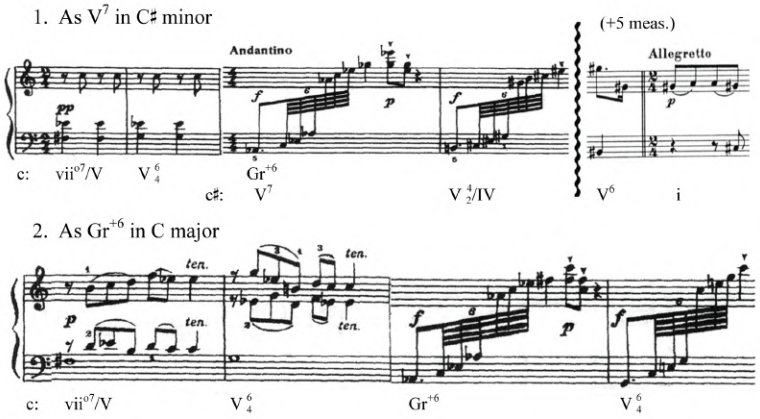


There is yet another chord that returns after a long stretch of music to change function. Recall the last three chords of the D minor *Allegretto* theme: a diminished-seventh with F♯ in the bass, a cadential six-four in C minor, and a German augmented-sixth built on A♭ (refer back to Example 21). Here, the A♭ chord becomes the dominant seventh chord in D♭/C♯ major-minor, a key that continues into the final *Allegretto* that ends the B section. In the last *Andantino* main theme that closes the piece, however, the same A♭ chord instead resolves as an augmented-sixth chord in C major-

[57] Also note that the enharmonic spelling of the chord is the opposite of its eventual resolution both times. When spelled as a dominant seventh, it resolves as a German-augmented-sixth chord, and vice versa.

minor.[58] Example 29 compares the different resolutions of the A♭ chord. As with the G chord in the previous example, the A♭ chord pits C major-minor against a semitone neighbor—this time, its upper semitone, D♭/C♯ major-minor—and C major-minor prevails near the end of the piece.

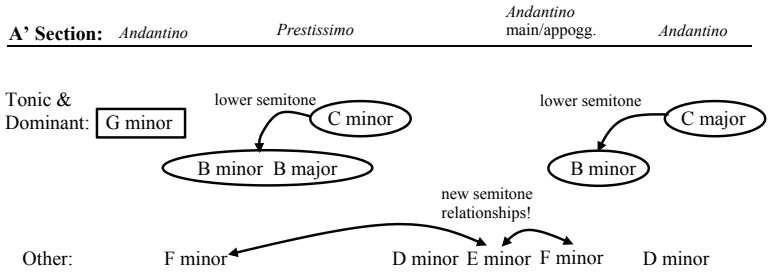
Example 29: Long-range competition between C and C♯ in the B and A' sections, Fantasy in C Major



The main tonicized key areas of the A' section are G minor, F minor, B minor (with B major, C minor, D minor, and E minor appearing briefly in the *Prestissimo*), F minor and B minor again, D minor, and C major-minor. B minor twice attempts to interrupt the C major-minor keys following F minor, leading to semitone juxtapositions, shown below in Example 30. Note that in previous sections, both the tonic *and* dominant were involved in semitone relationships, whereas in the A' section, semitone relationships to the dominant are absent. Interestingly, a new semitone relationship appears: that between the mediant and minor subdominant. As in the opening A section, only the lower semitone neighbor to the tonic is present in the A' section, in contrast to only its upper semitone neighbor in the B section.

[58] This time, the spellings of the A♭ chord match the functions of the resolutions, but the first time, the key moves to C♯ instead of D♭.

Example 30: Semitone relationships between large-scale keys in the A' section, Fantasy in C Major



As in the other sections, the primary keys of the A' section relate to C major-minor, E major-minor, or both, as Example 31 shows. Keys related to C major-minor dominate this final section of the piece, with only B major and B minor belonging solely to E major-minor.

Example 31: Keys of the A' section in terms of a double-tonic complex, Fantasy in C Major

	Andantino main			*Prestissimo*				*Andantino* main/appogg.			*Andantino* main
Keys:	g	f	b	B	c	d	e	f	b	d	C
C/c:	v	iv			i	ii	iii	iv		ii	I
E/e:			v	V		i		v			♭VI

Example 32 below is a hypothetical figured-bass plan for the entire Fantasy in C Major (again modeled after C.P.E. Bach's example in the *Versuch*). As before, the durations of bass notes in the figured bass plan roughly correspond to their lengths in the fantasy and parentheses mean no tonic arrival in a key.[59] Note that, as in both the *Versuch* sample and the *Heilig*, much of the chromaticism is facilitated by a smooth, stepwise bassline,

[59] Because mode mixture can be found throughout the fantasy, I did not circle instances of borrowing from the minor mode in Example 32. Instead, the keys are labeled as major-minor hybrids.

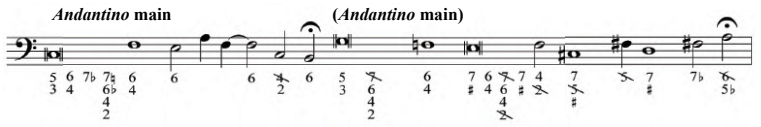
demonstrating Bach's use of a thoroughbass plan rather than a form-generated tonal structure. Although all instances of stepwise bass motion would be tedious to enumerate here, it is worth noting that, in general, stepwise motion dominates the most chromatic sections—such as the *Prestissimo* and *Improvisational*—and often occurs between sections, but is much less common in the more diatonic themes, especially the first introduction of each of the main themes: the *Andantino* at the beginning of the piece and the *Allegretto* in the B section.

Although outside the scope of the current study, melodic pitches emphasized by register, dynamics, and harmonic structure further confirm the reading of the piece in a C/E double-tonic complex; besides revealing yet more semitone juxtapositions, the line of the upper register, which is prominent from the opening *Andantino* theme, gravitates toward the tones of C and E and notes in between.[60] The upper line begins on E over the C major at the start of the fantasy, which is not unusual for a tonal piece; what is more interesting, however, is that the upper line also *ends* on E, finishing the piece on a slightly inconclusive imperfect authentic cadence (see Example 33 below). Perhaps this E at the end is one last reminder of the struggle between E major-minor and C major-minor. Example 34 is a summary diagram, which highlights the semitone relationships and the double-tonic complex.

[60] See Reale 2011, 149–214.

Example 32: Hypothetical figured-bass plan for Fantasy in C Major

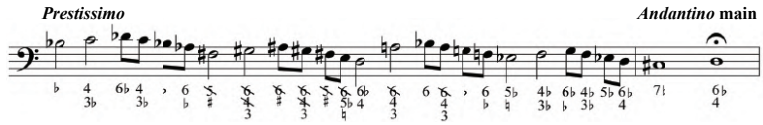
A Section:



C/c: I V (vi) (v)

E/e: ♭VI ♭III (iv) Key of V

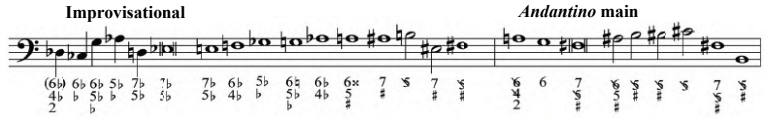
(B/b: v)



C/c: v ♭III v

E/e: Key of V----------

(B/b: iii/V V)

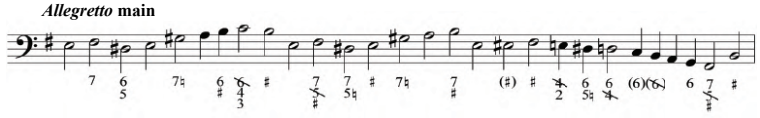


C/c:

E/e: Key of V---------- V

(B/b: vi (sp.) i I)

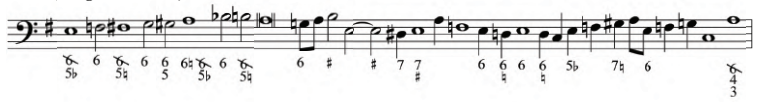
B Section:



C/c: iii

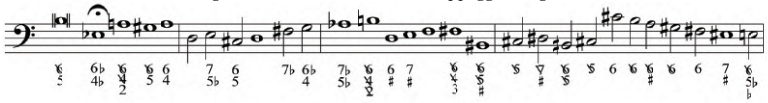
E/e: i

(***Allegretto*** **cont'd)**



C/c: ii iii IV v vi iii I (V)
E/e: i iv i ♭VI (♭VI)

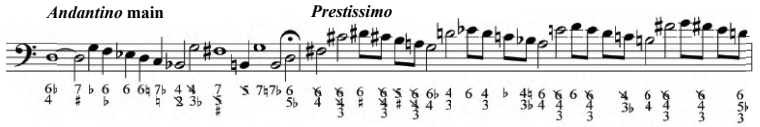
Andantino **appogg.** ***Allegretto*** **main** ***Andantino*** **main/appogg.** ***Allegretto*** **main**



C/c: ii (i) (v)
E/e: (iii) (I) vi ii

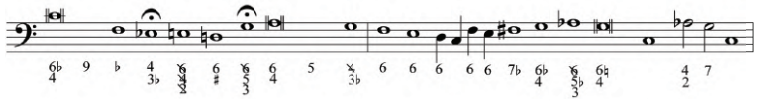
A' Section:

Andantino **main** ***Prestissimo***



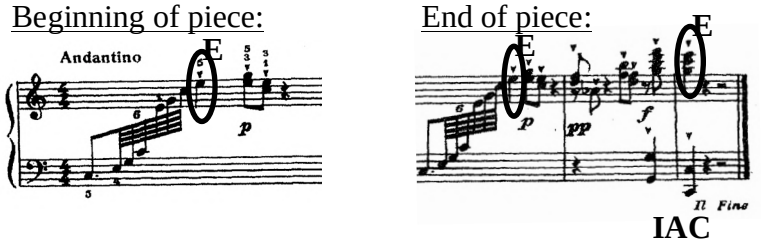
C/c: v (iv) (I) i ii iii
E/e: v V i

Andantino **main/appogg.** ***Andantino*** **main**



C/c: iv (I) ii I (i) I
E/e: (v)

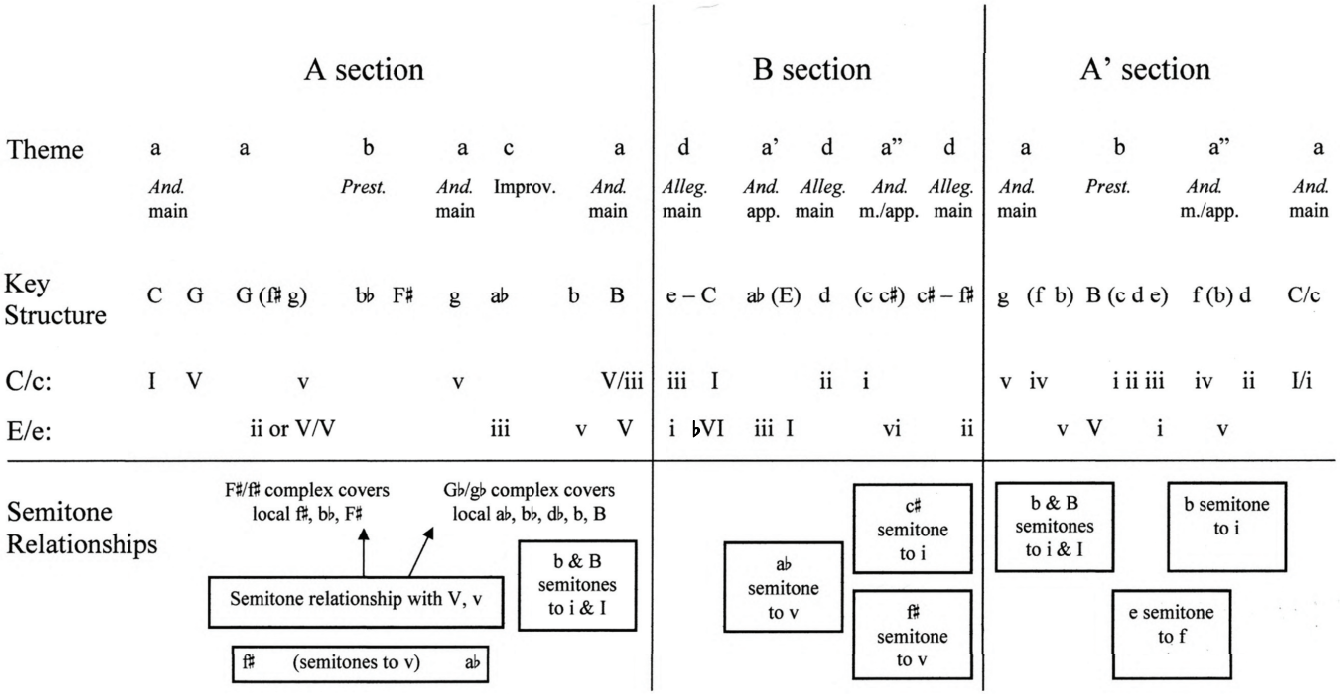
Example 33: Melodic emphasis on E at beginning and end of the Fantasy in C Major



The Fantasy in C Major, unlike the *Heilig*, begins and ends in the same key (C major). As mentioned above, C.P.E. Bach's primary instruction to the keyboardist about key areas is to begin and end an improvised fantasia in the tonic key, meaning he might consider this the only requirement for a fantasy to be in one key. However, he also cautions the student not to use feigned modulations and other rational deceptions excessively in order to avoid obscuring natural relationships—advice he obviously did not follow in his own Fantasy in C Major, as the above analysis shows.[61] These contradictions make it difficult to determine what his views of monotonality were and whether he would consider his own pieces monotonal (or whether this is anachronistic and would not have entered his mind at all). The striking similarities between the Fantasy in C Major and the *Heilig*—pairings of key areas for dramatic purposes, competitions between two main ideas, and semitone juxtapositions—indicate that a similar analytical approach is reasonable. A non-monotonal reading involving a double-tonic complex or tonal pairing allows a new perspective on the role of thematic ideas, modulation, and form in the analytically challenging genre of the fantasia.

[61] Bach 1753/1762, p. 330, sec. 8: "... allein sie müssen nicht immer vorkommen, damit das Natürliche nicht ganz und gar darben verstecket werde."

Example 34: Summary Diagram for Fantasy in C Major



4. Conclusions

C.P.E. Bach's music has a reputation for being strange, surprising, harmonically daring, and rapidly changing. Scholars have situated his music between Baroque and Classical, old-fashioned and progressive, composed and improvised, and ordered and chaotic. His prioritization of expressiveness and use of thoroughbass distinguish his perspectives on modulation, form, and harmony from those of many of his contemporaries. I have shown that these differences in their most extreme form include deviations from monotonally-structured plans when multiple tonics better serve Bach's dramatic purposes. Although such pervasive chromaticism is normally associated with his free fantasias, I included the *Heilig* for double choir in the current study because the separation of the two choirs textually, dramatically, and tonally clearly points to a double-tonic analysis. The double-tonic structuring of the *Heilig* facilitated the analysis of a more complicated example—the Fantasy in C Major—in which the two tonics highlight the conflict between two primary themes instead of choirs.

The two pieces also share other similarities. My hypothetical figured-bass sketches, modeled on C.P.E. Bach's own, show smooth bass lines with chromatic alterations coinciding with modulations, suggesting thoroughbass-driven rather than form-driven thinking. Additionally, both pieces use semitone juxtapositions to further enhance the struggle between the two main players and the sense of two tonics at work.

Future studies could extend to more of Bach's works to determine if these two pieces are representative of his harmonic style in general. Bach himself claims that surprising, remote modulations can be found in many of his works, including the keyboard sonatas, rondos, and fantasias, as well as the *Heilig* and another sacred choral piece, *Die Auferstehung und Himmelfahrt Jesu*, but further investigation is needed to determine whether a multiple-tonic approach could apply to these works.[62] Furthermore, viewing works by later composers influenced by Bach's style

[62] Bach 1753/1762, Addenda, 16.

through this lens could add new facets to our current understanding of the music in the Classical and Romantic Periods; only then may we hope to contextualize the uniqueness, expressiveness, and legacy of this often misunderstood composer.

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