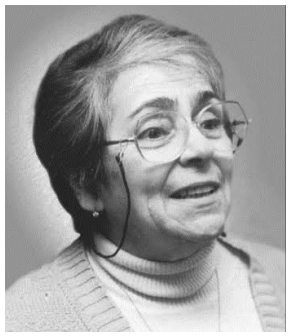
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Shostakovich and Bach: On the fugue subjects of omnitonal macrocycles (scale-system characteristics)

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Abstract. This article continues the study published in the previous issue of *Contemporary Musicology* (2026, 10/2), which was primarily devoted to an intonational comparison of the fugue subjects in Dmitri Shostakovich's Opus 87 and the two volumes of Johann Sebastian Bach's *The Well-Tempered Clavier*, as well as to the explicit and implicit melodic and structural connections between them. The present article focuses on issues concerning modality and scale-degree organization in Shostakovich's subjects, since factors related to mode and, more broadly, modality play a structuring role in his fugues. Significant

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Translated by Irina G. Latysheva

divergences between Shostakovich's and Bach's subjects—regarding their preferential use of simple or compound meters, tempo-rhythmic or pitch transformations, wide or medium subject ranges, and varied or stable modal characteristics—do not answer the question of which specific aspect of compositional technique most clearly reveals the historical-stylistic differences between 18th- and 20th-century fugues. A paradoxical answer emerges from those fugue subjects in Opus 87 that conclude with the tonic on a weak beat: the absence of convincing closure leaves the subject context-dependent, prompting it to undergo substantial transformations and development and to acquire new qualities. This suggests a new artistic meaning of the fugue in the 20th century.

Keywords: Dmitri Shostakovich, Johann Sebastian Bach, *24 Preludes and Fugues*, Opus 87, *The Well-Tempered Clavier* (*WTC*), fugue subject, subject range (ambitus), modal structure of the subject, subject transformations, meter

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Памяти
Д. Д. Шостаковича

Научная статья

Шостакович и Бах: о темах фуг всетональных макроциклов (ладозвукорядные характеристики)

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Аннотация. Настоящая статья — это продолжение исследования, вышедшего в предыдущем номере журнала «Современные проблемы музыкознания», 2026/10(2), в основном посвященного интонационному сопоставлению фуговых тем Опуса 87 Д. Д. Шостаковича и двух томов Хорошо темперированного клавира И. С. Баха, явным и скрытым мелодическим и конструктивным связям между теми и другими. Статья сосредоточена на ладозвукорядной организации тем Шостаковича, поскольку в его фугах ладовые и — шире — модальные факторы играют структурирующую роль. Значимые расхождения между темами Шостаковича и Баха — в преимущественном использовании простых или сложных тактовых размеров, темпоритмических или звуковысотных преобразований материала, в широком или среднем диапазоне тем и разнообразных или стабильных их ладозвукорядных характеристиках — не ведут к ответу на вопрос, в какой конкретной сфере композиторского письма достаточно внятно проявляются историко-стилевые различия между фугами XVIII и XX столетий. Парадоксальный ответ приносят темы фуг Опуса 87, завершаемые тоникой на слабом времени: отсутствие

убедительной замкнутости делает тему зависимой от контекста, побуждает ее к существенным преобразованиям, развитию и обретению новых качеств. За этим просматривается новый художественный смысл фуги XX века.

Ключевые слова: Д. Шостакович, И. С. Бах, 24 прелюдии и фуги, Опус 87, Хорошо темперированный клавир (ХТК), тема фуги, диапазон (амбитус) темы, ладозвукорядная структура темы, преобразования темы, тактовые размеры

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Introduction

The first part of this study [1] examined the intonational and melodic connections, similarities, and contrasts between the fugue subjects of Opus 87 and the two volumes of *The Well-Tempered Clavier* (hereinafter, *WTC*).[1]

In this article, which constitutes the second part of the study, primary attention is focused on issues concerning modality and scale-degree organization—above all, on those properties and characteristics of Shostakovich's fugal thematic material that arise from the undeniable predominance of factors of mode and, more broadly, modality. Since discussion of modality and scale-degree organization requires reference to scale-degree numbers, we shall conventionally designate them using Roman numerals. Raised and lowered degrees will be indicated, as is customary, by the superscript signs "+" and "–" placed to the upper right of the degree number. For example, II^{-} denotes a lowered 2nd degree; VI^{+} denotes a raised 6th degree.

Properties and Functions of Boundary Scale Degrees in the Ambitus of the Fugue Subjects in Opus 87

Alexander N. Dolzhansky offered a concise characterization of Shostakovich's modal-tonal organization and its differences from Bach's:

> Shostakovich relies on three groups of modes, which form distinct modal systems. The major-minor system of modes is retained in his music as one of the equally valid systems … Far more frequently, Shostakovich uses the modes of the second group—the system of melodic diatonic modes … Finally, the third group comprises modes that appeared in Shostakovich's oeuvre later than the other modal systems, and may therefore be termed *new* [2, pp. 208–209].[2]

The rule that a fugue subject should begin on degree I or V was consistent with the system of modal anchors in both church modes and major/minor tonality. For Bach's *WTC*, it was an imperative—and it remains normative in Shostakovich's Opus 87 as well. Essentially, the properties examined here—which a fugue subject owes to its ambitus and pitch collection—correlate directly with the nature of the modal anchor points present in it.

[1] Conventional abbreviations are used in the second part of the study, as in the first [1, pp. 16–17].

[2] Italics in the quotation replace the use of spaced type in the original.

Naturally, the pitch boundaries of any melody, by virtue of their position at its limits, can influence only the behavior of its internal scale degrees. The boundaries of a subject's range (ambitus) are the highest and lowest *pitches of its melodic line*, and their behavior is governed both by the subject's intonational nature—its genre "calling," character, and logic of unfolding—and by its modal foundation. Consequently, in the fugue subjects of Opus 87, boundary tones are perceived as active agents, particularly when they coincide with modal anchor points. A compelling argument for their specific function is provided by the "repulsion zone" inherent in them, or at least established in the subject or gradually formed in the course of its presentation; that is, by the absence of adjacent pitches in the melody.[3] It is no coincidence that in half of the pitch collections of the Opus's fugue subjects, at least one of the leading tones (degree VII or II) or mediants (degree VI or III) is omitted: the absence of the former may indicate a melodic or even monodic modal orientation of the polyphony, while the latter have long been recognized as key indicators of major and minor quality.[4] Furthermore, variants of a single scale degree may appear within a subject, including in different octaves when its ambitus spans an octave or more.

In virtually all fugue subjects of Opus 87, with only two exceptions (the subjects of the *A-minor* fugue and the second subject of the *E-minor* fugue; *Examples 1* and *9b*), the highest scale degree is reached not by stepwise motion but by at least a leap of a third. Thus, the inaccessibility of the upper boundary of the subjects is felt throughout the Collection's fugues. Moreover, the lower boundaries likewise exhibit a clear tendency toward inviolability—a quality far more difficult to sustain given their "foundational" position and nature. Yet a certain elastic field of repulsion forms around them: in nearly half of the subjects—12 out of 26—the lower boundary of the ambitus is likewise introduced by a leap rather than by stepwise motion, and in four such cases (the subjects in *D major*, *F-sharp minor*, *C-sharp minor*, and *E-flat minor*),

[3] A "repulsion zone" is already revealed by the initial motif or phrase in the Opus 87 subjects fis_{87}, A_{87}, gis_{87}, f_{87}, B_{87}, and F_{87}, as well as in the first subjects of the fugues e_{87} and d_{87}. Initial leaps may subsequently be filled completely (in the subjects Fis_{87}, es_{87}, As_{87}, Es_{87}, and in the second subject of e_{87}), partially (in C_{87}, f_{87}, B_{87}, and the first subject of d_{87}), or remain unfilled (the first subject of e_{87}, and the subjects A_{87} and F_{87}).

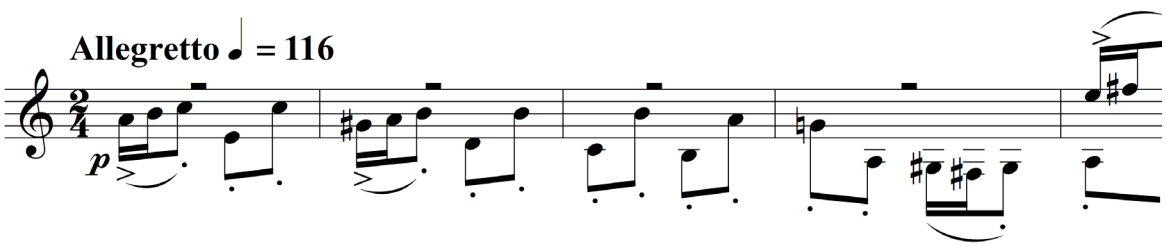
[4] Both leading tones are absent in the subjects C_{87}, A_{87}, and cis_{87}; degree II is absent in fis_{87}, f_{87}, and in the first subjects of e_{87} and d_{87}; degree VII is absent in B_{87} and F_{87}. In four additional fugues (D_{87}, E_{87}, Fis_{87}, and g_{87}), the pitch collection of the subjects simply does not reach degree VII. In the fugue subjects of Opus 87, at least one of the mediants is always present. Degree VI is omitted in the pitch collections of A_{87} and the first subject of d_{87}.

the tonic, degree I, serves as this boundary. As a result, a sense of lightness and elasticity is associated with the tonic in the subjects—and indeed in the fugues—as if the tonic and other harmonic-functional sonorities were stripped of their customary apperceptive support. Only one fugue in Opus 87—*A minor*—is perceived not as "modal-melodic," but as "major-minor-harmonic" (see subject a_{87} in *Example 1*).[5]

Tamara N. Levaya very subtly noted the specific features of this fugue:

> In the *A-minor* fugue, the melody acts, as it were, "on behalf of harmony." All of its actions are so functionally defined, reveal the modal-tonal shape of intonational patterns so rapidly, and actively absorb the living logic of harmonic progressions and shifts ..., that one can speak in this connection of a transfer of harmonic functionality from the vertical to the horizontal axis [3, pp. 230–231].

In Bach's fugues, by contrast, apperception acts with full force (although it had probably only begun to develop during his lifetime). Degree I both prompts and attracts—even from a distance, even when it is entirely absent from the subject (as in the subject a_{II}): the tonic is supported by a functional harmonic progression that is distinctly audible within the contours of the subject.



Example 1. Dmitri Shostakovich. Subject a_{87}

[5] Musical examples from Op. 87 are cited according to: Shostakovich, D. D. (2015). *New collected works* (Vol. 113, *24 preludes and fugues*). DSCH. The example from *WTC* II is cited according to: Bach, J. S. (n.d.). *Das Wohltemperierte Klavier* (Vol. 2; O. von Irmer, Ed.). G. Henle Verlag.

It must be noted that in the fugues of the *WTC*, the pitch boundaries of the subjects (both upper and lower) are likewise introduced predominantly by a leap.[6] However, leading tones (both upper and lower) and mediants are omitted from the pitch collections of Bach's subjects less frequently than in the subjects of Opus 87—primarily due to the prevalence of narrower ranges. Accordingly, octave variants of a scale degree can occur in a subject's pitch collection only when its range spans an octave or more. The ratio of subject ranges narrower than an octave to the rest in Volume I is equal—12 : 12; in Volume II, narrow-range subjects are one and a half times more numerous—17 : 11. In Opus 87, the ratio of subjects narrower than an octave to the rest is nearly equal—12 : 14.

Ranges and Melodic Pillars

Subjects within an Octave Frame

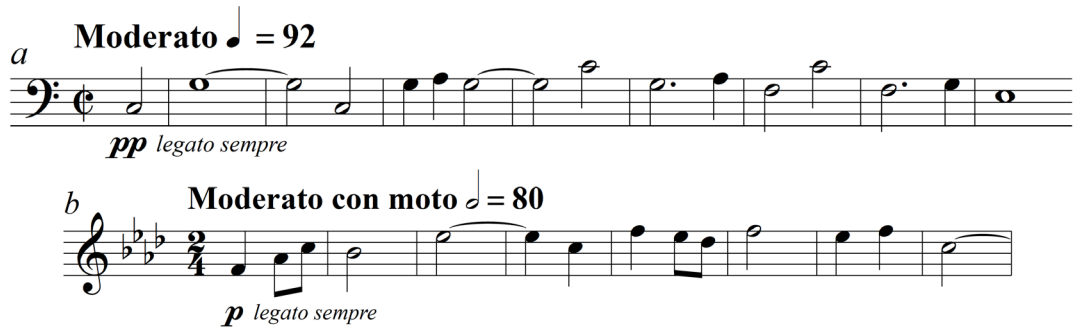
The subjects of four fugues in Opus 87 are set within a tonic octave frame; two subjects begin on the lower tonic (*C major*, *F minor*; *Examples 2a*[7] and *2b*), while the other two end on the upper tonic (*C-sharp minor* and *E-flat minor*; *Examples 3a* and *3b*). In the *F-minor* subject, unlike the *C-major* one, degree I imparts such a powerful energetic charge that the melody swiftly—in just a few motions, barely touching the fourth- and seventh-degree structural pillars—soars to degree VIII, hastily reinforces it, and cadences on degree V, playing upon its ambiguous, tonic-dominant functional nuance.

As for the subjects cis_{87} and es_{87} (*Examples 3a, b*)—both of which begin on degree V and feature a neighboring-tone elaboration of the tonic fifth by degree VI[8] —the octave frame in them is established upon the final, resolving motion:

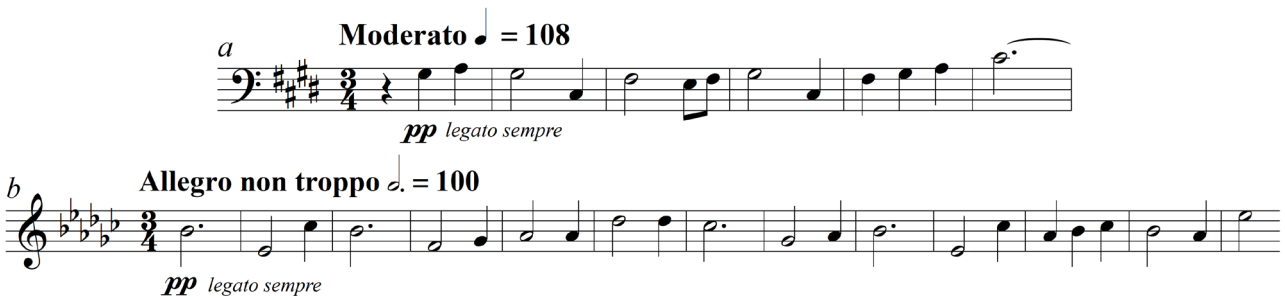
[6] In the *WTC*, the upper boundaries of ranges are reached by leap in 30 subjects, stepwise in 16 subjects, and serve as initial tones in 6 subjects. The lower boundaries of ranges are reached by leap in 27 subjects, stepwise in 13 subjects; in 12 subjects they are initial degrees, and in 9 subjects they are cadential. In Opus 87, the upper boundaries of the pitch collections are reached by leap in 21 subjects and stepwise in 5; the lower boundaries enter by leap in 12 subjects, stepwise in 4, serve as initial degrees in 10, and 7 subjects cadence on their lowest tone.

[7] The time signatures $\frac{3}{2}$ in the *C-major*, *A-major*, and *F-major* fugues have been replaced by $\frac{2}{2}$, while the time signature $\frac{4}{4}$ in the *E-minor* fugue has been replaced by $\mathbf{C}$.

[8] Variants of this figure as an initium are presented in the subject D_{87} (*Example 15*), as well as in Es_I, h_I, C_{II}, and $^1fis_{II}$.



Example 2. Shostakovich. Subjects C_{87}*(a)* and f_{87}*(b)*



Example 3. Shostakovich. Subjects cis_{87} *(a)* and es_{87} *(b)*
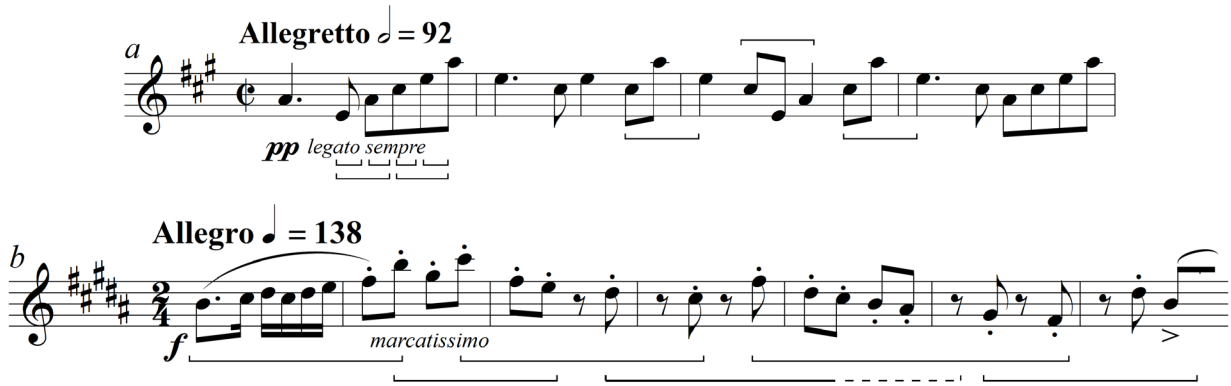
Throughout the subject in both cases, degree V remains its melodic backbone. At the same time, the lower tonic acts as an activator of motion, whereas the upper tonic, appearing as a result of the subject's unfolding and becoming the beginning of the countersubject, can no longer influence the subject from within. However, the disposition toward descent—inherent, it seems, to the very nature of degree VIII in the subjects of the Opus— makes itself felt in both subjects, preventing an ascending melodic line: in the *C-sharp minor* fugue, immediately and directly, and in the *E-flat minor* fugue, almost imperceptibly, consonantly supporting the answer while simultaneously preserving the distance between the voices.

Subjects with Ranges Wider than an Octave

The breadth of the subject ranges in the fugues of the Opus is quite substantial (see *Table 1* on p. 26 of this article), so that the tonic octave may occur more than once within the subjects of the macrocycle. In practice, however, the tonic appears in different registers—in addition to the previously examined subjects C_{87}, cis_{87}, es_{87}, and f_{87}—in only four other subjects (A_{87}, H_{87}, a_{87}, and h_{87}), manifesting in distinct ways.

In the subjects A_{87} and H_{87} (*Examples 4a, b*; intrathematic intonational repetitions and transformations are indicated by horizontal brackets), in addition to the tonic octave (degrees I and VIII), the octave between the two occurrences of degree V is clearly audible (ascending in the A_{87} fugue, descending in the H_{87} fugue), and in the H_{87} subject, also an octave descending from degree IX to degree II. In this connection, the characterizations "dominant octave" and "upper-leading-tone octave" suggest themselves. However, the ear actively resists them: the A_{87} subject shimmers like a gemstone with all the functional shades of the tonic triad—and only the tonic triad. In the H_{87} subject, the "dominant" segment of the descending sequence decisively asserts the tonic: the tonic triad moves rapidly across strong metric positions, whereas the upper-leading-tone segment admits both a dominant and a subdominant interpretation.

The *A-major* subject unfolds as a finely crafted, jewel-like pattern of sixths arranged symmetrically in thirds and fourths: at first, they are compactly drawn together into a single, swift passage-palindrome (in which a "Mannheim rocket" faintly shines through the signal of a pioneer bugle), and then fan out symmetrically like wide wings (*Example 4a*).
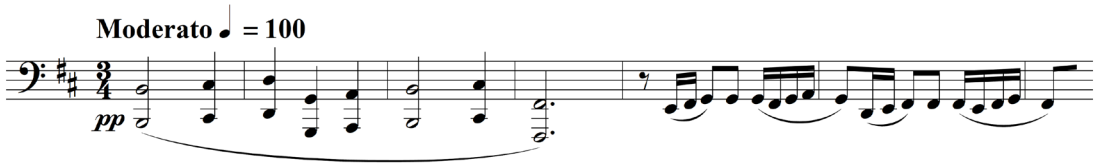


Example 4. Shostakovich. Subjects A_{87} *(a)* and H_{87} *(b)*

In the *B-major* subject, as it unfolds, the melody first manages to traverse the distance of a fifth through short, smooth "runs," and subsequently not only reaches the upper tonic but ascends even higher—naturally, both achieved through relatively wide leaps. Yet this does not alter the overall picture: the impetus for the subject's development was provided by the tonic, additional energy was supplied by degree V, and the sequential descent proved to be longer and more interrupted.

Unlike the majority of subjects in the Collection, the *A-minor* subject (*Example 1*), like its prototype—the subject c_I—unfolds downward from degree I; here, however, unlike in the Bachian source (or rather, influenced additionally by the unfolding in the subject Cis_I), the hidden two-voice texture is initially oriented toward parallel motion in wide intervals, essentially toward a chord progression. Consequently, the relationship between modal-intonational factors shifts abruptly, the sequence loosens and breaks, and the tonic finds itself at the bottom, hastening to consolidate its position.

The *B-minor* subject (*Example 5*), which in its opening four-bar phrase is doubled in the lower octave (which raises difficult questions for both performer and analyst concerning the strettos), embodies, one might say, the quintessential functions of the tonic octave: to prompt the melody toward elaboration and to keep it within prescribed boundaries. Owing to the octave doubling, the span of this subject reaches a thirteenth, whereas the actual ambitus of the intonational development itself encompasses a mediant octave (between occurrences of degree III).
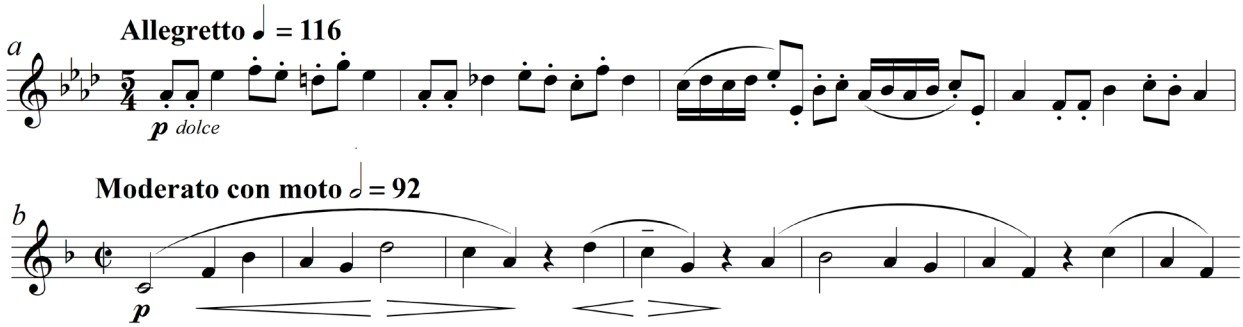


Example 5. Shostakovich. Subject h_{87}

Notably, in terms of the relationship between its intonational elements, this subject is close to Bach's subject g_I: the first part is marked by a prominent contour and larger note values, while the second part, in smaller note values, forms a sequence in general forms of motion—a feature customary for Fortspinnung and cadencing. In Bach, the contrast between the two parts of the subject is emphasized melodically: the core is a decisive intonation elaborating the *saltus duriusculus* with a wide, plunging leap, while Fortspinnung is a small-mensuration conclusion. In Shostakovich, the contrast is predominantly rhythmic: both parts elaborate—and juxtapose in different ways—three-step melodic cells. Yuri I. Rubanenko drew attention to how the composer himself played the *B-minor* fugue:

> In the *B-minor* fugue, the immutable intonations of the first part of the subject ("the sentence") are contrasted with the chaotic, "shaken" countersubject. This juxtaposition is present in the subject itself … The dry, bitter intonations of the subject in Shostakovich's performance are remarkable in the way they penetrate the sphere of the tragic. Its second part is uttered "swirlingly," with acceleration.

> Shostakovich plays the ascending motifs in this part of the subject unevenly, "rearing up" ..., while the following "gruppetto" is played objectively evenly, as if "fixing" the character of the first motifs through them [4, p. 202].

In the subjects of the fugues As_{87} and F_{87} (*Examples 6a, b*), the octave is not a tonic, but a dominant one; moreover, the upper dominant is elaborated, which is why the range of the subjects turns out to be slightly wider than an octave. But here too, as in the previous cases, the lower boundary acts as a powerful initiator of melodic elaboration, whereas the upper boundary acts as its irresistible limiter, directing the melody downward.



Example 6. Shostakovich. Subjects As_{87} (*a*) and F_{87} (*b*)

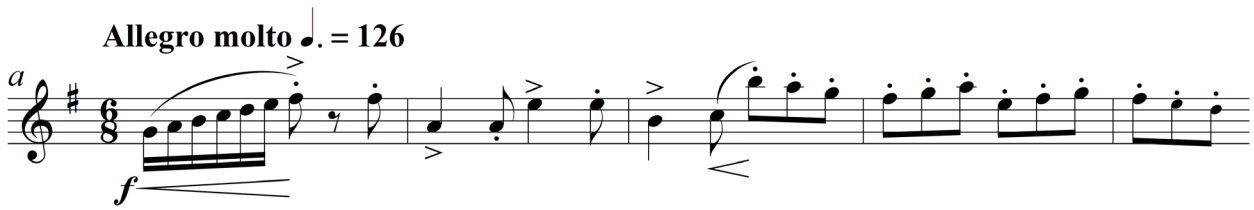
The only modulating subject in the Collection, G_{87} (*Example 7*), in accordance with tradition, cadences in the key of the dominant, *D major*. The principal key is represented by *Ionian mode* (*natural major*), while the dominant key is represented by *Mixolydian mode*, and both are emphatically highlighted by seventh segments within an overall range of a tenth. Moreover, the first, lower segment sets out from the tonic and arrives at degree VII as a stable structural pillar,[9] whereas the second, upper segment begins on degree VII (relative to the tonic D) and, through a neighboring-tone elaboration of the tonic fifth, reaches degree VI.

Subjects with a Range Narrower than an Octave
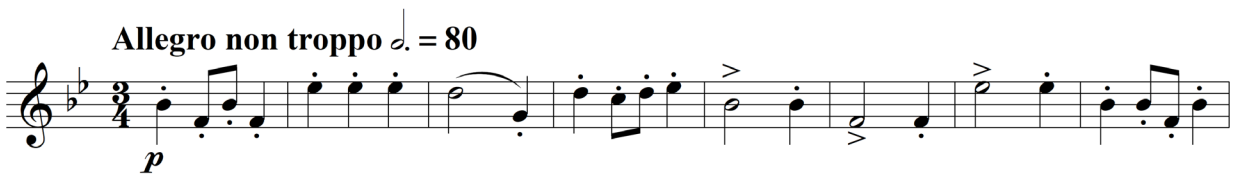
In the *B-flat major* subject (*Example 8*), the seventh frame (spanning from degree V to degree IV) builds a symmetrical system of coordinates around the tonic; the sole departure from the quart-sept chordal complex—so persistently asserted and favored by Shostakovich—is the resolution into the fifth *g-d*, which portends the lower-

[9] On the affirmative, "tonic" character of degree VII in the subject G_{87}, see also A. N. Dolzhansky [2, p. 25].

third key of the answer (*G minor*). A seventh leap appears twice in the subject, and on both occasions it is so organically integrated into the rhythm of the metric accents that the iambic component required by—and inherent to!—a wide leap, (as directly manifested in the subject G_{87} (*Example 7*) recedes into the background.
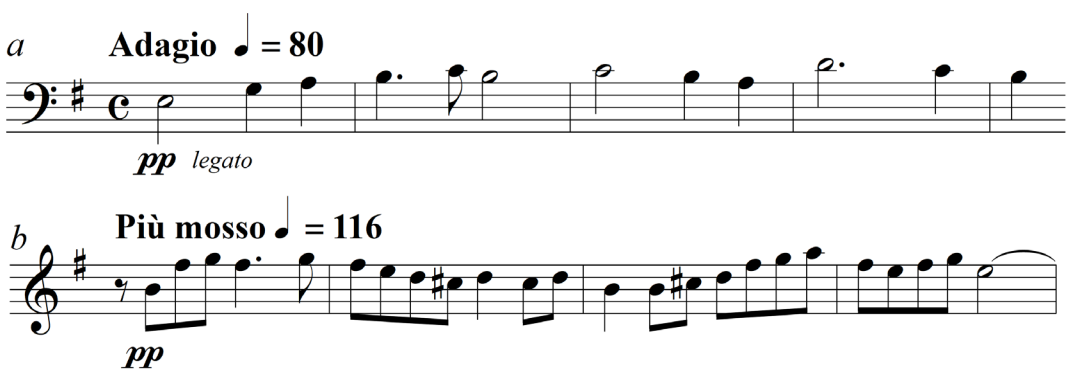


Example 7. Shostakovich. Subject G_{87}



Example 8. Shostakovich. Subject B_{87}

Both subjects of the *E-minor* fugue (*Example 9*) remain within seventh frames extending from degree I to degree VII; both clearly exhibit features of periodicity that are overcome through the power of continuous through-movement and a concluding sequence—yet the subjects remain in many respects antithetical.
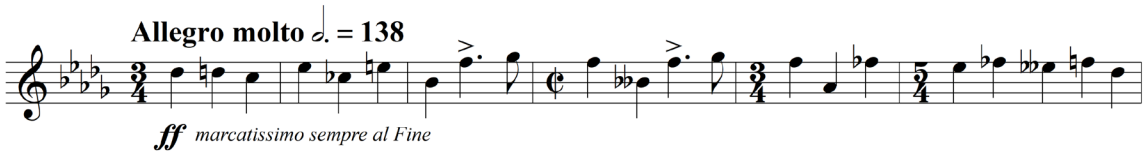


Example 9. Shostakovich. 1nd *(a)* and 2nd *(b)* Subjects e_{87}

In the first subject, both periodicity and departures from it are realized through rhythmic means: the odd-numbered bars are identical in this regard, while the dotted figure in the even-numbered bars is expanded (stretched, augmented). Through-movement is provided by a persistently ascending series of melodic structural pillars—the metrically anchored linear framework (hereinafter abbreviated as MALF).

In the second subject, periodicity is conditioned intonationally—through the melodic elaboration of the tonic fifth, initially seized by leap, then reached almost stepwise. A continuous, through-flowing character is imparted to the Fortspinnung by a stream of eighth notes that lingers unobtrusively on modal anchors.
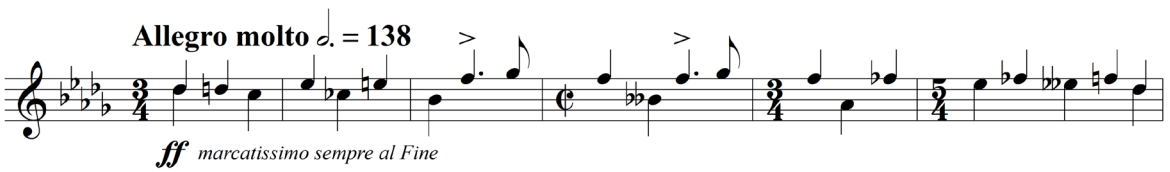
In both subjects, the apex (natural degree VII) appears only once; moreover, in the first subject it is taken by leap—and smoothly led away by the upper segment of the cadencing sequence—whereas in the second subject it is reached stepwise—and left by leap to the lower segment of the concluding sequence.

The "highly original subject of the *D-flat major* fugue, which bears the character of a completely unbridled, elemental movement" [5, p. 194], is in fact formed by a compound, implicit two-voice chromatic divergence of scale degrees (one might even say: of "half-degrees" or "sub-degrees") departing from the tonic, followed by a reverse "coiling" back to it (resembling *crescendo* and *diminuendo* hairpins; *Example 10*).



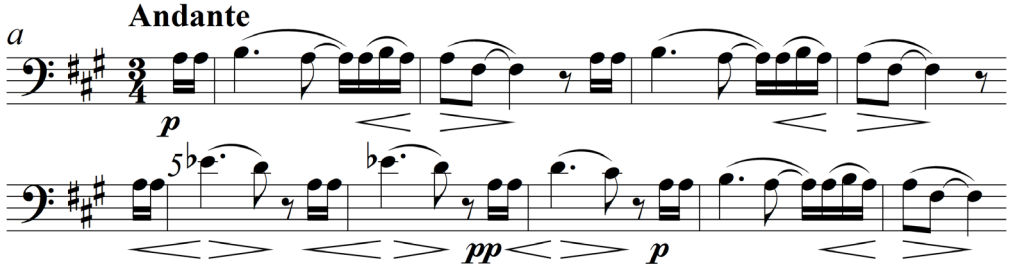
Example 10. Shostakovich. Subject Des_{87}

The subject owes the effect of an unpredictably elemental Fortspinnung to its odd and generally variable meter, which reliably conceals the truly systematic structure of the subject (*Example 11*).



Example 11. Shostakovich. Subject Des_{87}: Hidden voices
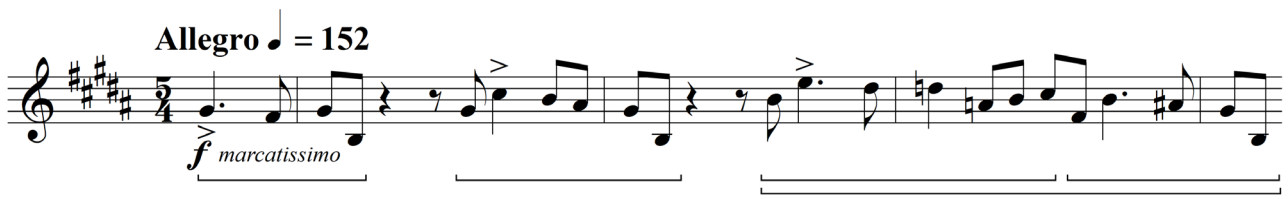
A diminished seventh above the tonic constitutes the ambitus of the *F-sharp minor* subject (*Example 12*). Twice its apex is reached by a wide leap (a diminished fifth), and both times the melody "slides down" from it; only on the third attempt does it descend more decisively— by sequence.



Example 12. Shostakovich. Subject *fis*$_{87}$

Crucially, the function of the lower boundary of the subject here differs from that in the examples previously examined: it serves not as an initiator of motion—that task now falls to degree III—but as a limit, a "floor." The subject *gis*$_{87}$ is constructed similarly—though in reverse: its Fortspinnung is initiated by the tonic, while degree III holds the "last stand" deep below (*Example 13*).

The structure of the subject attracts attention both intonationally and syntactically: a summation that has transformed and "absorbed" a pair of periodic structures (indicated by horizontal brackets in *Example 13*).

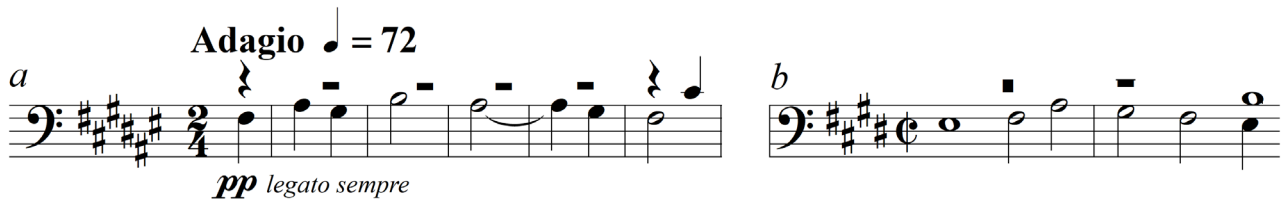


Example 13. Shostakovich. Subject *gis*$_{87}$

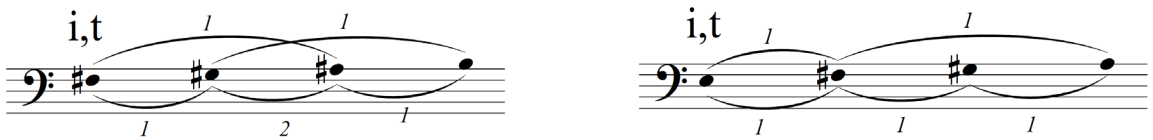
Subject Ranges (Ambituses) and Their Scale-Degree Structures

The range of a subject in itself is merely one of its parameters, revealing little about its modal-intonational resources. What matters is which degrees of the modal scale the subject encompasses and how these degrees "function"—in terms of the direction and distance of connections, their alignment or misalignment with modal pillars, and their frequency of occurrence. At the same time, ranges identical in size

may span different segments of a modal scale, include pitch variants of degrees, or, conversely, omit—or skip—one or more degrees. Moreover, the structural melodic frameworks of subjects and the intonational relationships among their degrees virtually never coincide completely. This is demonstrated by comparing even closely related narrow-range scale-degree structures, such as those found in Bach's and Shostakovich's subjects *Fis*$_{87}$ and *E*$_{II}$, examined in the first part of this work (see *Example 14*).



Example 14. Shostakovich. Subject *Fis*$_{87}$ *(a);* Bach. Subject *E*$_{II}$ *(b)*



Example 14 (*c, d*). Modal structures of Subjects.
The upper ties show ascending connections between degrees,
while the lower ties show descending connections.

In such a context, highly remarkable relationships emerge between the macrocycles of Bach and Shostakovich. In the fugues of the *WTC*, the pitch sets of the subjects encompass relatively modest limits, spanning 8 interval types from a diminished or perfect fourth up to a tenth or eleventh inclusive. In Volume I, the interval of a ninth is represented in 6 scale-degree variants; the sixth, minor seventh, and octave appear in four variants each; the diminished seventh and tenth are realized in two variants each; while the diminished fourth and perfect fifth occur in one variant each. In Volume II, ranges spanning from a perfect fourth to an eleventh inclusive are distributed with greater diversity: the sixth and ninth are each represented in six scale-degree variants; the octave and fifth in four each; the diminished seventh in three variants; the fourth and minor seventh in two each; while the tenth and eleventh appear in one variant each.

The spectrum of ranges in Opus 87 is one and a half times broader than in the *WTC* (12 intervals ranging from a fourth to a thirteenth—that is, 5 intervals narrower than an octave and 6 wider), whereas their structural working-out is far less dense and more varied: the minor seventh and octave feature four scale-degree variants each; the fifth, sixth, and ninth feature three each; the tenth and eleventh feature two each; while five ranges—the fourth, diminished seventh, diminished and perfect twelfths, and thirteenth—are each represented by a single structure (see *Table 1*).

Table 1. Ranges (ambituses) of Fugue Subjects in Three Macrocycles

Collection / *Range*	*WTC*-I *Fugue Subject*	Total	*WTC*-II *Fugue Subject*	Total	Opus 87 *Fugue Subject*	Total
Diminished fourth	cis	1	—		—	
Perfect fourth	—		E, ^{2}gis	2	Fis	1
Perfect fifth	fis	1	c, Cis, ^{3}fis, ^{2}cis	4	Es, c, ^{1}d	3
Sixth	C, D, dis, As	4	C, Es, dis, ^{2}fis, g, A	6	D, E, g	3
Diminished seventh	d, g	2	f, a, b	3	fis	1
Minor seventh	c, F, Fis, H	4	D, Fis	2	^{1,2}e, B, Des	4
Perfect octave	Es, E, f, gis	4	^{1}cis, d, ^{1}fis, H	4	C, cis, es, f	4
Ninth	e, G, A, a, b, h	6	e, F, As, ^{1}gis, B, h	6	b, Fr, ^{2}d	3
Tenth	Cis, B,	2			G, As	2
Perfect eleventh	—		G	1	A, gis	2
Diminished twelfth	—		—		a	1
Perfect twelfth	—		—		H	1
Thirteenth	—		—		h	1
Total subjects:		24		28		26

Smooth ascending motion at the outset of a subject occurs rarely and is strictly limited in span: this may consist of a second-wise melodic elaboration of the initial tone (subjects fis_{87}, E_{87}, cis_{87}, gis_{87}, $^{2}d_{87}$, including the chromatic elaboration in Des_{87}), an ascent of a third (a_{87} and h_{87}), a third-wise neighboring-tone elaboration of the tonic (b_{87}), or even an initial run-up anticipating a subsequent wide leap (g_{87}). In the subject H_{87}, the ascent is two-staged—filling in a triad; only the modulating subject G_{87} traverses a seventh scale-wise.

Even after the opening, within the interior of the subject, stepwise motion remains sparse: it leads to a micro-detailing of the melodic Fortspinnung, which the composer evidently sought to avoid. Consequently, certain subjects convey the impression of a sketch or synopsis, though this in no way diminishes the full-scale stature of the fugue.

On the Syntactic Structuring of Subjects

In the construction of the fugue subjects in Opus 87, and in how their expressive and semantic accents are formed, the composer's most subtle and meticulous intonational-rhythmic craftsmanship comes to the fore. This domain merits a dedicated study; nevertheless, it is worth considering at least a few of the examples already cited.

Two subjects in $\frac{5}{4}$—*gis*$_{87}$ and *As*$_{87}$—demonstrate two distinct methods of establishing stability within a specific, non-standard meter.

The subject of the *G-sharp minor* fugue (*Example 13*) is built upon the repetition of structural elements:

a) An initial, rhythmic element that defines the metric position of the melodic peaks in every phrase and supplies the opening formula for the third and fourth elements, which follow without caesura;

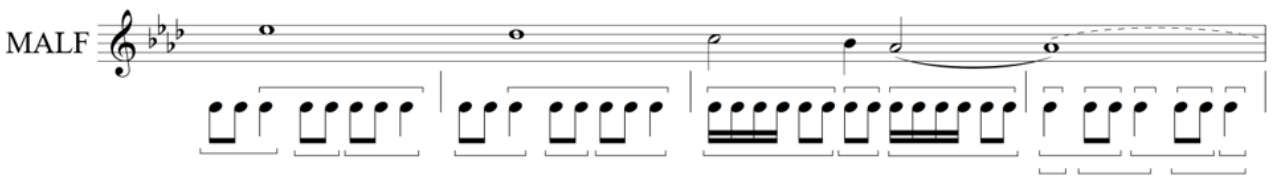
b) A propelling or developing element, melodic in nature, featuring an active iambic ascending fourth;

c) A cadencing element—a sixth plunging precipitously from the tonic.

The four fragments of the subject appear markedly varied in length. The first three, striving toward a melodic climax, are separated by rests, whereas the fourth, by contrast, is fused with the third into a single, expansive summarizing construction. Simultaneously, the introduction of altered scale degrees in the third fragment imparts a micro-detailing to the Fortspinnung—a vestige of classical fragmentation in the third quarter of the form—thereby calling into question the established temporal pulse.

In reality, however, the even-numbered fragments are identical in length, as are the rests; across all phrases, the accented peaks land consistently on the fourth beat, while all four phrase endings fall on the first beat. What emerges is a balanced confrontation between a dynamically potent, impetuous, unyielding temperament and the rigid metric context through which its path must be forged.

In the *A-flat major* subject (*Example 6a*), an entirely different situation obtains. The detailed rhythmic working-out of the $\frac{5}{4}$ meter permits it to be interpreted either as a variable meter ($\frac{3}{4}+\frac{2}{4}$ or $\frac{2}{4}+\frac{3}{4}$) or as centrally symmetrical; the acceleration of rhythmic motion in the middle section prompts a more active descent of the metrically anchored linear framework (MALF); incidentally, it is precisely the melodic elaboration of its first two tones that supports the interpretation of the meter as $\frac{2}{4}+\frac{3}{4}$ (*Example 15*).



Example 15. Shostakovich. Metrorhythmic structure of the Subject As_{87}

As a result, each successive bar of this disarmingly Russian, intricately playful, and yet tenderly lace-like subject introduces changes typical of traditional formal-syntactic structures: first, sequential variation within a simple periodic framework; then, fragmentation in the third quarter of the form (with the central eighth-note sub-motif moving in contrary motion); and finally, closure and cadence—the last structural change (Victor A. Zuckerman): the material of the initial motifs returns substantially renewed.

Specifically:
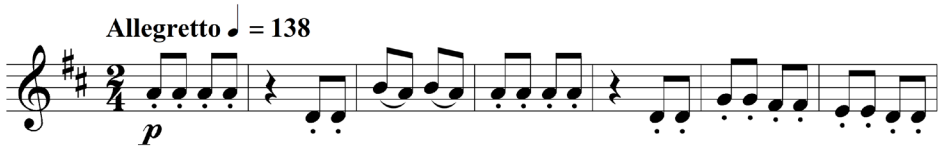
a) In the first bar, degree V was actively asserted, displacing the tonic—but now there can be no question of it, and the tonic reigns supreme;

b) Of the opening melodic motifs, the second one reappears in the cadence: it features a leap of a fourth, but is shifted a quarter note to the right and transposed down by a third;

c) The composition and arrangement of the rhythmic elements change, becoming thoroughly symmetrical.

A similar restructuring occurs in the cadence of the subject B_{87} (*Example 8*): the tonic, which was displaced by degree V in the first bar, now turns the eighth-note figuration onto itself in contrary motion and decisively occupies the entire final measure.

Turning to the smallest sub-motivic components of the subject D_{87} (*Example 16*), one discovers that there are only two: the shortest (minimal) note repetition and a descending second:



Example 16. Shostakovich. Subject D_{87}

Through these note repetitions, the initial presentation of degree V and the upbeat tonic prior to the leap to degree VI are reinforced and doubled; degree VI is then immediately elaborated by second-wise sub-motifs.[10] The dominant and tonic are subsequently repeated, initiating a pair of periodic structures (or a higher-order periodicity); however, the leap sets off not toward degree VI, but toward degree IV—and the melody smoothly descends to the tonic. By the logic of a three-bar periodicity, this descent from degree IV to degree I should have been executed by the second-wise sub-motifs in rapid succession, occupying merely a single measure (bar 6). Yet the composer preferred a different conclusion to the subject—one more gradual and extended—by doubling each step with note-repeating sub-motifs. Judging by the manuscript fragment of an early version of the fugue D_{87}, presented in volume 113 of the *New Collected Works* of Shostakovich's works,[11] such a conclusion to the subject was intended from the outset.

It is precisely this painstaking work with the minute intonational-rhythmic elements—intolerant of haste or fuss—that fosters that special, "Shostakovichian" synthesis of repetition and variability. Through it, thematic structures formed in non-traditional and non-proportional ways preserve key compositional-syntactic landmarks and are effortlessly grasped by the ear.

One might say that whereas the diverse (and often periodic) structures of Bach's subjects are perceived primarily through the prism of the inherently polyphonic model of *core and Fortspinnung*, the various compositional-syntactic formations in Shostakovich— whether traditionally organized, stretched in one way or another, or simply deformed—are read first and foremost as manifestations of periodic constructions.

Note that alongside the repetition of melodic segments, cadential rhymes, and fragmentation with closure, a significant role in creating and reinforcing this perception is assigned to rhythm. Its autonomous operation—

[10] It seems that what is implied here is not a stationary lingering on degree VI, but rather a motion VI–V in quarter notes: it will be continued by the descent of the note-repeating sub-motifs in bars 6–7.

[11] Shostakovich, D. D. (2015). *New collected works* (Vol. 113). DSCH. pp. 308–309.

its alternately covert and overt repetitions, shifts, and alternations of patterns, along with their enlargement and compression—ensures not only a whimsical variety in the syntactic organization of the fugue subjects, but also its multifaceted persuasiveness and, often, crystalline clarity.

Scholars frequently point out the stretching of subjects in Shostakovich's fugues or, conversely, their shortening and truncation in strettos (see, for instance, [2, pp. 213, 215]). However, one can also observe the compression of the melodic-syntactic structure of the subject itself—see, for example, the structural diagrams of the subjects F_{87}, es_{87}, and H_{87} (*Scheme 1*):

Scheme 1

	a F_{87} (*Example 6b*)	***b*** es_{87} (*Example 3b*)	***c*** H_{87} (*Example 4b*)
pitch	a b c c′ a_1 c_1 c'_1	a b a_1 b_1 c c_1 a_2 b_2 a b d $b^{\downarrow}_1$ K	a b b_1 b_2
rhythm	α β γ γ α γ γ	α β α β β β α β α β γ β (α)	duration 5𝅘𝅥𝅯 6𝅘𝅥𝅯. 10𝅘𝅥𝅯. 6𝅘𝅥𝅯.

In the subject F_{87} (*Scheme 1a*), the rhyme of the cadencing motifs sets up a periodicity within which a contracted repetition of the opening phrase is revealed. In the subject es_{87} (*Scheme 1b*), the exact repetition of the initial intonation (anaphora) signifies the beginning of a second period (if not the second part of a compound period), yet this period is compressed and proves noticeably shorter than the first. Finally, in the wide-ranging subject H_{87} (*Scheme 1c*), a rapid ascent gives way to a three-segment sequence in which the second segment is expanded both by melodic turns and by rests, while the third link is subordinate to both preceding ones in the number of melodic turns and to the second link alone in its number of rests.

Subject and Answer

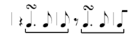
As was already demonstrated in Part 1, both Shostakovich and Bach observed almost strictly the traditional rule that a fugue subject should begin on scale degree I or V in the macrocycles under discussion, violating this norm only in the fugues

fis$_{II}$ and *fis*$_{87}$.[12] As for the ratio of initial scale degrees in the fugue subjects of these collections, it varies within narrow limits: 6 subjects in Opus 87 and 8 subjects in each volume of the *WTC* enter on degree V.[13]

The rule requiring a fugue subject to conclude on a modal stable tone is observed with equal care, though the proportions of the different solutions vary markedly. In Opus 87, 15 subjects conclude on the tonic, 5 on degree V, 4 on degree III, while 2 subjects (*²e*$_{87}$ and *Es*$_{87}$) end non-normatively. In *WTC* I, 10 subjects cadence on degree I, 9 on degree III, 3 on degree V, and 2 subjects have variable endings. In Volume II, however, 7 subjects conclude on degree I, while all remaining subjects—three times as many: 21!—cadence on degree III.[14]

Such a striking disparity in the *WTC* indicators is connected, most likely, with the consolidation of the major-minor system's positions—both in Bach's own consciousness and in the collective listening consciousness—over the nearly two decades (1723–1742) that elapsed between the creation of Volumes I and II. As for the decisive predominance of tonic endings in Shostakovich's subjects, as well as the preponderance of fifth-degree conclusions over third-degree ones, the explanation is seen in the leading role of the melodic (rather than harmonic) modal component—both within the subjects and in the polyphonic texture of Opus 87.

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[12] In *WTC* II, this rule appears at first glance to be violated on two further occasions: in the subjects *F-sharp major* and *B-flat major*. However, these violations are apparent only in notation and disappear in performance. The subject *Fis*$_{II}$ begins with a trill on degree VII, while the Baroque tradition of performing embellishments requires a trill to begin on the upper auxiliary tone—in this case, precisely the tonic. The subject *B*$_{II}$ moves in even eighth notes, forming a pair of periodic structures; in the first of these, one clearly hears the repetition of a motif that unfolds the tonic triad (first a chord in first inversion, then a triad) according to the rhythmic formula of a chaconne:  . See Bocharov, Yu. S. (2016). *Zhanry instrumental'noi muzyki epokhi barokko: Uchebnoe posobie* [Genres of instrumental music of the Baroque era: A handbook]. Moscow Conservatory, pp. 107–109. Alexander N. Dolzhansky, illustrating this fragment in a musical example, writes: "The very first four notes of the subject are essentially a rhythmically expanded (slowed down) *gruppetto* ... This ... immediately imparts a contemplative character to the subject..." Dolzhansky, A. N. (1942). *O nekotorykh kompozitsionnykh osobennostyakh instrumental'nykh fug Bakha* [On certain compositional features of Bach's instrumental fugues] [Unpublished doctoral dissertation]. Leningrad State Conservatory [Tashkent], p. 29.

[13] The specific proportions are 23% in Opus 87, 33% in *WTC* I, and >28% in *WTC* II.

[14] For the subjects of the *WTC*, the same data are cited in [6, p. 49], but without comparison to subjects by other composers and in an entirely different context: in connection with the predisposition of Bachian subjects of various genre types toward authentic or imperfect cadences.

The next important aspect of fugal regulation is the answer, whether tonal or real. In Bach, the tonal answer is so organically linked to the logic of closely related keys that the expressive nuances of the intonation as varied in the answer usually do not attract special attention. Perhaps only in cases where the subject begins with a leap of I–V immediately followed by degree VI (for example, in the subjects dis_I and b_I), does the melodic elaboration in the tonal answer become noticeable and enter the bright field of consciousness. Neither the presence of an initial tonic (as in the subject F_{II}), nor, still less, the repetition of scale degree I or V following a leap at the beginning of the answer (as in the subjects Es_{II} and f_{II}) produces such an effect.

In *WTC* I, the sole problem is presented by the answer to the subject e_I: an octave ascent through the tonic triad up to the upper tonic followed by a chromatic descent does not tolerate the intonational corrections and shifts introduced by a tonal answer.[15] Bach found a simple way out: instead of modulating into *F-sharp minor* (the second degree of relationship), the answer resolves to the dominant, *B minor*—that is, it opens up, yet remains monotonal. All other tonal answers in *WTC* I are carried out as required; even in one fugue whose subject does not demand a tonal answer (H_I), a tonal answer is supplied in place of an allowable real answer.[16] In *WTC* II, the tonal answer is supplied wherever required, and moreover, in the *C-sharp major* fugue, it is handled in a special manner, modulating to the subdominant key.

In Opus 87, a tonal answer is supplied for all six subjects beginning on degree V; moreover, the alterations introduced by tonal answers into the subjects cis_{87} and es_{87}—which begin with a direct or figural motion down a fifth—carry a strikingly pronounced character of an immediate emotional response and melodic elaboration. Remarkably, in the aforementioned early version of the D_{87} fugue, the answer was real, as Larisa L. Gerver points out:

> The idea for the modification might not have appeared right away. The latest correction was entered in bar 82 of the 148-bar *D-major* fugue: up to that point, in bars 8, 40, and 59, Shostakovich had used a real answer, owing to which

[15] Unlike an ascent, a descent through the tonic triad at the beginning of a subject does not prevent the introduction of a tonal answer (see the answers to the subjects Es_I, As_I, h_I, $^1fis_I$).

[16] In Part 1 of the present work [1, p. 37], a similar case is cited in the *Prelude, Fugue, and Allegro in E-flat major*, BWV 998, a two-bar subject of the same design, but in uniform movement, receives an analogous tonal answer (BWV[3]— Blanken, C., Wolff, C., & Wollny, P. (Eds.). (2022). *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (3rd expanded new ed.). Breitkopf & Härtel. XLIV, S. 567).

> the ear-accustomed dissonance was absent (in bar 8, *e/c-sharp* sounded instead of *d/c-sharp*, and so forth). Finally, having passed through the middle of the fugue, Shostakovich realized that the answer ought to be tonal—there is benefit even in schoolbook rules! He shifted the repetition of the initial tone of the subject down a second, obtaining the required dissonance [7, p. 80].

It is of no small importance that the form of the tonal answer did not emerge here in isolation, but at the center of a group of the most tonally distant entries in flat keys—*B-flat major*, *F major*, and *C minor* (in bars 75–81, 82–88, and 92–97, respectively)—when transformations affected the very *initium* of the subject. In these three entries, the initial note repetitions fall on different, progressively lower scale degrees: on degree V in the *B-flat-major* entry, on degree IV in the *F-major* entry, and on degree III in the *C-minor* entry. Since the step away from the repetitions must lead to the tonic, its span likewise narrows successively: first a fifth, as in the subject; then a fourth, which enters the exposition and becomes established as the tonal answer; and subsequently a third, which is stylistically unacceptable and induces irreversible structural changes in the subject. The note repetitions cannot remain on degree III—they must return to degree V, yet they arrive late; in their stead, the leap of a fourth and the concluding descent end up a fourth above the correct position for *C minor*... Consequently, the first half of the subject, functioning like a figured pedal point with both sustained countersubjects, becomes bogged down in the dominant-lock to the final section.

As for subjects beginning on degree I, a tonal answer could be expected in eight fugues of the Opus (although, due to the ascending motion through the tones of the triad in three of them—$^{1}e_{87}$, A_{87}, and f_{87}—a tonal answer is impossible).[17] Yet a real answer is justified in nearly all cases.

The real answer in the C_{87} fugue can be explained as the realization of an idea to carry the subject through all melodic diatonic modes without "external interference": the tonic fifth (or fourth) cannot be replaced by another interval; it must undergo fluctuations in intervallic size according to the structure of "white-key" diatonicism. Similarly, the subject A_{87}, built entirely upon the tonic triad, requires a real answer that preserves the structure of the dominant triad. The second subject of the e_{87} fugue begins on a weak beat and ends not on one of the modal structural pillars, but on degree IV, which prompts a real answer. The subject f_{87} finishes on degree V,

[17] The subjects of the Opus 87 fugues starting on degree I and presupposing a tonal answer are: *C, G, A, A-flat*, and *B-flat major, F minor*, and both subjects of the *E-minor* fugue.

thereby facilitating the unconflicted entry of the real answer a register lower. In the subject B_{87}, which plays upon the quart-seventh intonation *f:b-flat:es* favored throughout the Opus, the lower-third answer is adumbrated by its resolution into the fifth *g:d* in the middle of the subject; moreover, instead of overlapping the final bar of the first statement, the answer enters monophonically, forming an intonationally comfortable call-and-response (akin to a sequence).

The modulating subject G_{87} likewise requires a tonal answer, which could have been effected by lowering at least the last three eighth notes by a second and modifying the countersubject (to avoid parallel fifths). However, the subject modulates not to *D major*, but to *D Mixolydian*, without a half-step leading tone, so that *A Mixolydian* in the real answer sounds as a subtle nuance of the dominant of *D major*. In this case, the real answer necessitates an episode with a modulating return to the principal key—one of the indispensable elements of a Shostakovich fugue (as well as of the fugues in Hindemith's *Ludus Tonalis*)—and the entire construct *subject : answer with sustained countersubject : episode* ultimately formed its primary building block. In the As_{87} fugue, by contrast, the answer is tonal, as prescribed by the rule.

An essential, system-defining distinction between the subjects of the fugues in Opus 87 and the *WTC* reveals itself unexpectedly, not as a general, overriding property of the material, but as a specific, covert feature of a particular category or group of subjects. In a Bach fugue (not only in the *WTC*: this is a general stylistic norm), the subject cadences on a strong beat.[18] In the fugues of Opus 87 however, subjects cadencing on the tonic terminate on weak beats, predominantly before the barline. Specifically, the subjects D_{87}, A_{87}, E_{87}, H_{87}, Fis_{87}, Des_{87}, As_{87}, c_{87}, B_{87}, g_{87}, and F_{87} cadence on the tonic; among these, only the cantus-firmus-type subject Fis_{87} terminates on a strong beat, in accordance with the requirements of the genre.

A dominant-lock ending of the subject makes the entry of a real answer entirely natural. This circumstance frees the beginning of the answer from the need to conform to the subject in the principal key, leaving only the question of tradition. Tradition, however, permits the rules to be broken depending on the composer's intention or the particularities of the subject (recall, for example,

[18] Exceptions that do not contradict this rule: subjects in which the resolving tonic motif spans the strong beat and the adjacent weak beat (e_I and d_{II}), and subjects in which a suspension falls on the strong beat while the resolution falls on the subsequent beat (Fis_I and g_{II}).

the subdominant answer: a term for an improper answer that nevertheless occurs relatively frequently and is resorted to because of the excessive presence of the dominant in the subject; a familiar example is the subject of the fugue from the *Toccata in D minor*, BWV 565).

Is it justified to attach such significance to just over a third of the answers in the Opus 87 fugues (10 out of 28)? It seems entirely justified, as certain properties of fugue subjects concluding on a strong beat prompt or warrant the entry of a real answer. First and foremost, when the modal-melodic character of the music is unequivocally perceived, the expectation of a tonal answer is minimal. This manifests both in subjects beginning on the tonic and ending on degree V (from which the answer will enter: subjects $^{1}e_{87}$, h_{87}, f_{87}, and b_{87}), and in two subjects concluding with a falling trochaic intonation (fis_{87} and gis_{87}), in which the entry of the answer is separated from the subject by a relatively long rest. Real answers to the subjects G_{87} and $^{2}e_{87}$ were discussed above; the subject Es_{87} finishes before the barline on degree II—the dominant of the answer entering immediately thereafter. Thus, in the subjects of Opus 87 that cadence on the tonic, the essential stylistic distinction from the subjects of the *WTC* becomes particularly vivid—paradoxically, one might say.

A Step Toward Understanding

Behind the necessity—or the need?—to conclude a subject on a strong or weak metric position lie radically different concepts of the subject, the fugue, and, more broadly, the artistic meaning of musical form—its very credo. The introduction to Dolzhansky's unpublished dissertation opens with the following discussion:

> Beginning with the emergence and development of two- and multi-voice texture, and over many centuries up to and including Bach's oeuvre, the overwhelming majority of professional musical works—outwardly constructed in various ways …—are in fact united by a single compositional principle that lost its dominant significance only later, in the mid-eighteenth century.
>
> This principle lies in the fact that every work, or every more or less self-contained part thereof, contains the statement and treatment of a single fundamental idea; moreover, this idea is either formulated at the outset or known in advance, and in the course of the work's unfolding remains immutable, acquiring

> an unassailable significance. Musically, this idea is embodied in a *cantus firmus* or in the subject of *invention-based* compositions.[19] Its treatment resides in the voices accompanying the *cantus firmus* or in the development of the invention. The work as a whole thus acquires the significance of a "thesis with proof," "truth and its interpretation," or an "initial premise and its development".[20]

A subject that preserves an unassailable significance across diverse trials is hardly destined for a development leading to its radical transformation. On the contrary, in the practice of professional music beginning with the predecessors of the Viennese Classicists, multi-subject forms grounded in the active—resultant—interaction of subjects come to the fore. It is therefore natural that Shostakovich, with 9 symphonies, 4 string quartets, and the First Violin Concerto already behind him, conceives even the single subject of an Opus 87 fugue not as something unconditionally immutable, but as open to the vicissitudes of context: an "*art of fugue*" in which the subject remains unchanged [9, p. 221] is irrelevant to the composer. The subject of a Bachian fugue must be convincingly closed; the subject of a Shostakovich fugue may simply declare itself.

Summing Up…

"…The greatest composers …, perhaps more than others, remain true to their artistic ideals—ideals matured in their era and environment, and consolidated in their own oeuvre," remarked Yuri N. Tyulin on the occasion of Shostakovich's 60th birthday [10, p. 76]. "It is known to the author of these lines that the composer himself, in a domestic setting, chuckled at the theorists who had discovered in his music some kind of 'Shostakovich modes' [,] and expressed himself in the spirit that he, naive as he was, thought he had been writing all his life only in major and minor," recalls Yuri N. Kholopov [11, p. 290].

Having posed the question of whether "Shostakovich modes" (hereinafter abbreviated as SM) are indeed *modes*, and considering the composer's ironic attitude toward them, Kholopov conducted a dedicated study. Its scholarly foundation rests upon a vision of twentieth-century European modal-harmonic thinking as integrating SM into the tradition of modality revived in the twentieth century.

[19] This is the terminology of Khristofor S. Kushnaryov: *invention-based* means *imitative*. For details, see [8, pp. 42, 76–77].
[20] Dolzhansky, A. N. (1942), p. 1.

Serving as weighty arguments in support of such an understanding and conclusion are, first and foremost, the regularity with which modal structures comprising a small number of scale degrees are formed (a trait inherent to many SM), as well as the "interaction of modal (scale-degree) and tonal (with its *D*–*T*) principles" characteristic of Shostakovich's manner of writing [11, pp. 291–294, 301].

Kholopov's investigation demonstrated that *all* analyses of SM in Dolzhansky's published articles fully accord with the classification he proposed—"The Alexandrian Pentachord in the Music of Shostakovich" [12, pp. 86–111]—appeared in a new light: within it, "*the idea* of the six-degree structure of SM within the range of a fifth ('hexachord', p. 112[21]) *emerges* [italics mine.—*K. Yu.*]" [11, p. 298].

Most likely, the great composer worked to the end of his life as he was accustomed, developing and refining the language and technique of his writing, deepening and enriching the artistic world of his music—and, as in the 1960s, continued "naively thinking that he was writing in major and minor." Likewise, he remained convinced that Opus 87 consisted of 24 polyphonic minicycles, each comprising a prelude and fugue, even though the diverse intonational connections between prelude and fugue, together with the indispensable *attacca* indication at the end of the prelude and, moreover, its conclusion merely with a double barline, confirm that these are—as Vladimir V. Protopopov noted over six decades ago—24 contrasting composite forms [13, p. 33].

And as before, notwithstanding external circumstances and health issues, the rare and remarkable traits of Shostakovich's character and personality—which had astonished those around him even during his student years—manifested themselves in all their beauty and power, as Yuri N. Tyulin recalled in a poignant article on the composer's youth:

> ...Remarkably, during that critical era when the rift between schoolwork and creative practice reached an extreme limit and fundamental reforms in music education were already ripe, Mitya Shostakovich felt "like a fish in water." School dogmatics did not bother him in the least. He skillfully navigated his "ship" among all the "Scyllas and Charybdises," wisely circumventing all obstacles while absorbing everything rational and useful. And all this—without visible struggle—systematically, methodically, and persistently acquiring a high level of professional mastery. At the same time, he made no compromises in his artistic aspirations, seeking his own path and asserting his creative freedom [10, p. 78].

[21] In parentheses: Yuri N. Kholopov's reference to Dolzhansky's article.

Such a model of mastering and processing information attests to a powerful intellect that, in the long term, did not presuppose a revision of its foundational conceptual framework. Nevertheless, one cardinal change in Shostakovich's music did take place—and in Opus 87 it manifested itself vividly and convincingly.

Listen closely to the fugue a_{87}—it is thoroughly imbued with a spirit of protest and doubt, if not decisive negation: the principal rhythmic formula of the subject, with its instantly recognizable source, is read "against the grain," as if "from right to left"; the sequence of descending sevenths, taken up from the subject Cis_I, is fractured; the answer impudently steps on the cadence of the subject, triggering a tonal conflict at the very outset of the exposition; and in the strettos, iambic and trochaic interpretations of the subject collide in a manner unacceptable to Bach… The result is a *double negation* within Shostakovich's macrocycle: of Bachian material—by the subject and fugue a_{87}, and of the subject and fugue a_{87}—by the all-conquering, harmonious spirit of Bach's music, which permeates the polyphonic minicycle that opens Opus 87 and, in essence, all subsequent pieces across the vast diversity of their characters.

How could such a thing happen? Why did the composer include a fugue reminiscent of the era prior to *Muddle Instead of Music* in a post-Leipzig work? Probably because the *24 Preludes and Fugues* became for Shostakovich not only another experience of intensive self-education and self-improvement, but also—as Kurt Sanderling, the remarkable conductor of the Leningrad Philharmonic and a devoted, perceptive connoisseur of the composer's music, believed—his intimate diary (see [9, p. 222]). It turns out, then, that the *A-minor* fugue and the remainder of Opus 87 are two portraits—or two credos?—of Dmitri Shostakovich from different periods of his life and creative output. The transition from the young artist's uncompromising demands to the mature master's tolerance is demonstrated in Opus 87 all the more convincingly because everything the author "does like Bach" quietly, yet inevitably, turns out to be executed in a thoroughly un-Bachian manner.

Let us recall the subjects E_{II} and Fis_{87}—it might appear that Shostakovich's subject reproduces and even clarifies or affirms a serene major character: scale degree III is both encircled by a neighboring-tone figure and supported. Yet in Bach, it is not the third that is emphasized, but the tonic—as the indisputably sole foundation of the monophonic chant (one recalls how in Glenn Gould's performance the initial tonic sounded for an eternity)—and in the pair of strettos on the melodically elaborated subject (with its leap filled in, bars 23–26), the upper tone turns out

not to be a neighboring tone surrounding the underlying degree, but an apex to which that degree has led; it feels as if the spirit of centuries of European art music hovers over the fugue E_{II}... In the subject Fis_{87}, by contrast, the tonic is merely a light upbeat and a marginally stronger conclusion, perhaps weighing only slightly more than degree II, both occurrences of which fall on weak beats (see the scale-degree connection diagram in *Example 14 c*).

Perhaps in the fugue C_{87}, Shostakovich remained "in Bachian settings" the longest, altering nothing in the subject except its modal profile. Yet at the end, the composer nonetheless could not resist—not a temptation, but a need, a summons from the subject itself to work with it, to put the proper period to the story already lived—and so he divided the subject between the outer voices and between the subdominant and principal keys, "corrected" the second half of the subject by replacing a varied sequence with an exact one, and, most importantly, finally applied the brakes to the subject in his own characteristic manner, doubling the length of the final dotted motif.

* * *

Opus 87 was created in the mid-twentieth century in Russia, a nation that had just defeated the "forces of the twelve tongues of Europe"[22] and had already been experiencing for several years a tragic upheaval of artistic-aesthetic conceptions, traditions, and moral norms. A detailed account by Lyubov S. Rudneva of the first discussion of this work at the Union of Composers on May 16, 1951 (see [14, pp. 247–255]), as well as the article by Larisa L. Gerver [9], offer a vivid picture of what the composer had to go through.

Despite all manner of musical-bureaucratic obstacles, Shostakovich's *24 Preludes and Fugues* were published as early as 1952 and soon became firmly established in both performance and pedagogical repertoires. In 1956, Vasily A. Zolotaryov's manual on the fugue, expanded with a chapter on Shostakovich's fugues, was republished [15], and in 1963 (2nd edition—1970), Alexander N. Dolzhansky's monograph devoted entirely to Opus 87 appeared [2].

Today, Shostakovich's work is already three-quarters of a century old; it continues to resound and stir both mind and soul. Listeners of different ages and tastes engage with this music; musicians of different specialties, schools, and orientations perform it,

[22] Epigraph to Sergei S. Prokofiev's opera *War and Peace*.

study it from multiple perspectives, and conduct research on it; and debate over it continues. For each and every person—in their own time, in their own understanding—it lives on.

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