

four semiquavers to emphasise their status as rhythmically independent units.)

Ex. 24: J. S. Bach: Fugue in E minor *Well-Tempered Clavier* Book II BWV 879, bars 1–5

As the piece progresses, it becomes clear that dotted pairs (like those in bars 3 and 4) are to be synchronised with the triplets in Bach’s normal fashion. Having played the music through in its entirety, one is then aware that the groups of four semiquavers may also be treated flexibly, under the influence of the triplet movement (which is otherwise continuous). To follow C. P. E. Bach’s suggestion and present this piece in 12/8, clarifies this immediately:

Ex. 25: bars 1–5, re-written