

FUGUE

fugue |fyoog|¹

noun

1 Music a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts.

ORIGIN late 16th cent.: from French, or from Italian *fuga*, from Latin *fuga* 'flight,' related to *fugere* 'flee.'

Fugue is not a musical form; it a musical procedure or process.

- I. **Exposition:** consists of the initial entries of each voice with its **subject/answer**. Most fugues have 3–4 voices, and the exposition draws to and end when all the voices have completed their first statements of the subject. Sometimes the exposition ends with a cadence, but not necessarily. Voices may enter in any order, but usually follow a pattern that alternates high voice with low voices (S & T or high; A & B are low).
 - A. **Subject:** a short theme—the seed from which springs the rest of the fugue. Presented in the first sounding voice, it usually has a distinct melodic/rhythmic character that makes it easy to identify and often hints very strongly at the home key of the fugue. Average size: 2–4 meas.
 - B. **Answer:** imitates the subject in the second voice and usually at the level of the dominant (although subdominant answers can also be found). An exact transposition of the subject = real answer. If even a single pitch is modified = tonal answer. Both are common.
 - C. **Countersubject:** a melodic idea, much like an invention's countermotive, that (1) sounds more or less consistently against the subject/answer and (2) has its own, well-defined melodic/rhythmic character.
 - D. **Link/Bridge:** is a brief transition that connects the end of the second voice-entry's answer and the third voice-entry's subject; its purpose to get the music back into the home key.
- II. **Development:** spins out the subject in various forms using developmental devices. It features the subject in various keys, interspersed with passages devoid of the subject. Expect to hear passages that cycle through fifth progressions.
 - A. **Counterexposition:** just what it sounds like—a second group of subject-answer entries (in the tonic and dominant) using all voices. Usually directly after the exposition proper.
 - B. **Episode:** a passage in a fugue that does *not* contain the subject, usually consisting of free counterpoint.
 - C. **Single Entry:** a complete sounding of the subject by itself. Any entry after the exposition is called the subject, even if it sounds at the level of dominant.
 - D. **Partial Entry/False Entry:** usually the beginning of the subject that unravels before it is completed.
 - E. **Entry Group:** two or more voices entering *in turn* with the subject.
 - F. **Stretto:** an entry group of in which voices enter with *overlapping* statements of the subject
- III. **Closing:** Once the key shifting seems to settle down, we have probably reached the closing of the fugue. This return to the home key *may* or *may not* feature entries of the subject. Thus, the closing is determined by the stable return of the home key, not the subject, per se. Often, you'll hear a pedal point that emphasizes the home key.

¹ New Oxford American Dictionary

ASSIGNMENT: FUGUE I

1. Examine the score as you listen to J. S. Bach's "Contrapunctus 8" from *The Art of the Fugue*, BWV 1080.
2. Provide analytical markings.
 - a) In the Exposition:
 - (i) Subject
 - (ii) Answer (labeled "real" or "tonal")
 - (iii) Countersubject (if one is present)
 - (iv) Link/Bridge
 - (v) End of the Exposition
 - b) In the Development:
 - (i) Beginning of the Development
 - (ii) Counter Exposition (if present)
 - (iii) Single Entries
 - (iv) Entry Groups
 - (v) Stretto Entry Groups
 - (vi) Partial Entries
 - (vii) Episodes
 - c) Key Centers throughout.

J. S. Bach, "Contrapunctus 8," *The Art of the Fugue*, BWV 1080

The image displays a musical score for J. S. Bach's "Contrapunctus 8" from *The Art of the Fugue*, BWV 1080. The score is presented in two systems, each with three staves labeled "Stimme 1", "Stimme 2", and "Stimme 3". The first system shows the beginning of the piece, with the subject introduced in the second voice (Stimme 2). The second system shows the development of the piece, with the subject re-entering in different voices and keys. The score includes various musical notations such as notes, rests, and ornaments.

16

Musical score for measures 16-21. The system consists of three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 16 starts with a treble clef and a whole note G4. The bass line features a steady eighth-note accompaniment. A fermata is placed over the final note of measure 21.

22

Musical score for measures 22-27. The system consists of three staves: Treble, Alto, and Bass. The key signature has one flat. Measure 22 begins with a treble clef and a whole note G4. The bass line continues with eighth-note accompaniment. A fermata is placed over the final note of measure 27.

28

Musical score for measures 28-33. The system consists of three staves: Treble, Alto, and Bass. The key signature has one flat. Measure 28 starts with a treble clef and a whole note G4. The bass line features eighth-note accompaniment. A fermata is placed over the final note of measure 33.

34

Musical score for measures 34-39. The system consists of three staves: Treble, Alto, and Bass. The key signature has one flat. Measure 34 begins with a treble clef and a whole note G4. The bass line continues with eighth-note accompaniment. A fermata is placed over the final note of measure 39.

ASSIGNMENT: FUGUE II

1. Examine the score as you listen to J. S. Bach's G minor "Fugue No. 16," *The Well-Tempered Clavier, Book I*, BWV 861.
2. Diagram the structure of the entire fugue using the form below. (N.B. measure numbers are below the staff.)
3. Provide a key to whatever system of symbols/shapes/colors you use to signify each element.

Structural Diagram of J. S. Bach, G minor "Fugue No. 16," *WTC I*

Meas.	1	2	3	4	5	6	7	8	9	10	11
Section											
S											
A											
T											
B											
Key											

Meas.	12	13	14	15	16	17	18	19	20	21	22
Sec.											
S											
A											
T											
B											
Key											

Meas.	23	24	25	26	27	28	29	30	31	32	33	34
Sec.												
S												
A												
T												
B												
Key												

FUGA XVI.

a 4.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The piece is marked 'a 4.' (allegretto). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 7, 10, and 15 are indicated at the beginning of their respective systems.

First system of musical notation, measures 1-19. The system consists of two staves, treble and bass clef. The music is in a minor key and features a complex, rhythmic texture with many sixteenth and thirty-second notes. Measure numbers 1 through 19 are indicated below the notes.

20

Second system of musical notation, measures 20-24. The system consists of two staves, treble and bass clef. The music continues with similar rhythmic complexity. Measure numbers 20 through 24 are indicated below the notes.

Third system of musical notation, measures 25-29. The system consists of two staves, treble and bass clef. The music continues with similar rhythmic complexity. Measure numbers 25 through 29 are indicated below the notes.

25

Fourth system of musical notation, measures 30-34. The system consists of two staves, treble and bass clef. The music continues with similar rhythmic complexity. Measure numbers 30 through 34 are indicated below the notes.

Fifth system of musical notation, measures 35-39. The system consists of two staves, treble and bass clef. The music continues with similar rhythmic complexity. Measure numbers 35 through 39 are indicated below the notes.

30

Sixth system of musical notation, measures 40-44. The system consists of two staves, treble and bass clef. The music continues with similar rhythmic complexity. Measure numbers 40 through 44 are indicated below the notes.