FUGUE

fugue |fyo͞og|[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). And 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.

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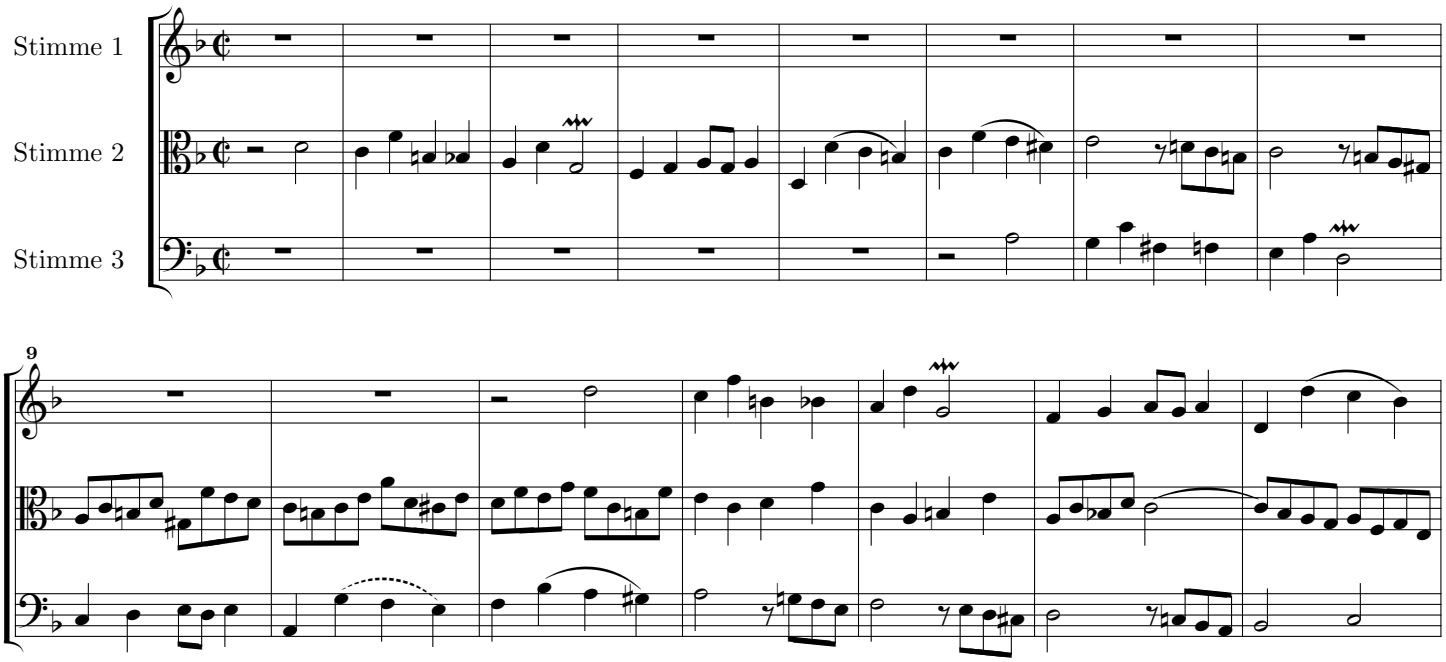
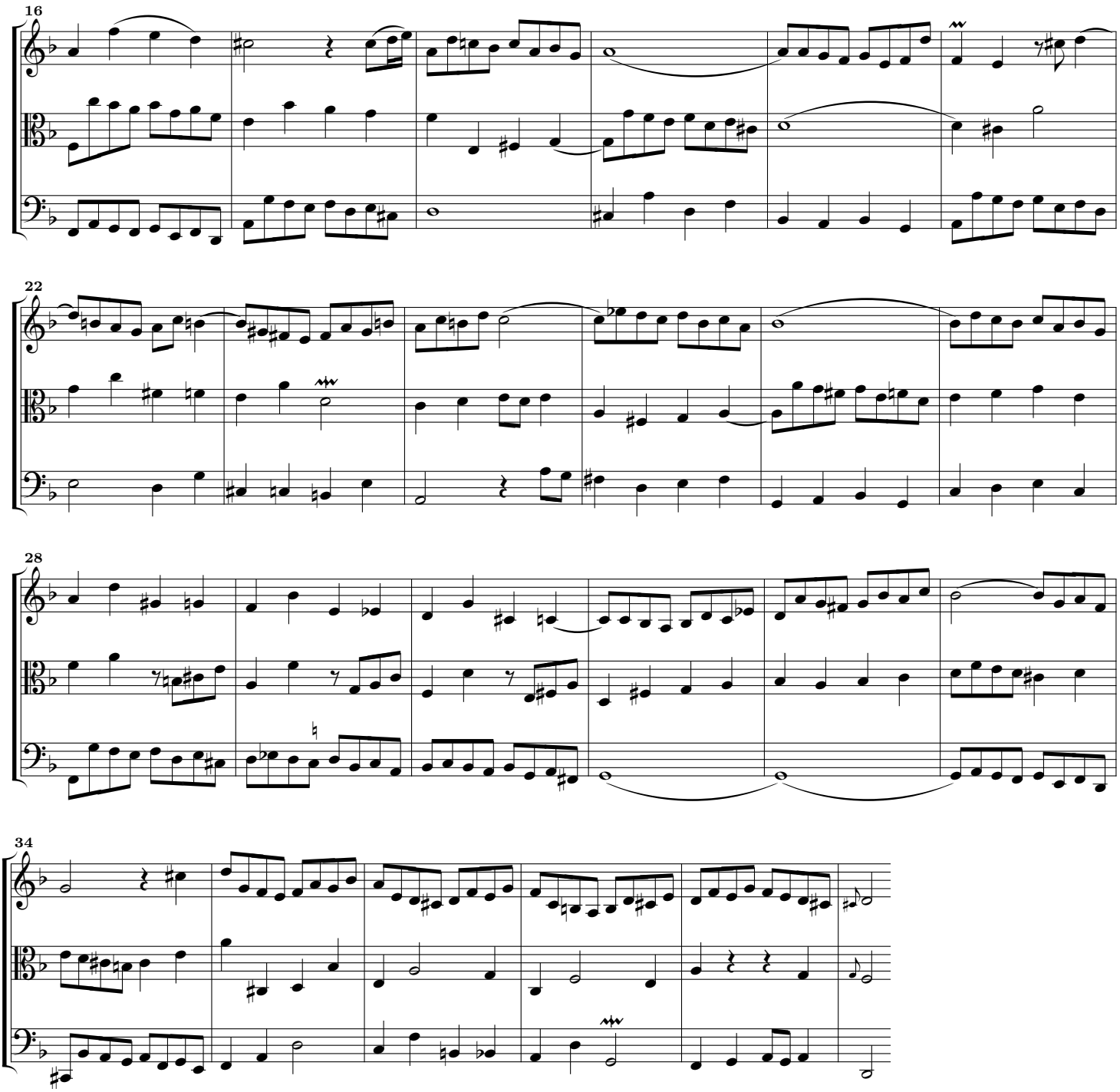
[1] New Oxford American Dictionary

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




16
22
28
34

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.

5

10

15

20

25

30