

Form and Analysis

Day 16

Fugue day 1

Fugue:

- not a form >> a process or procedure
- constant number of melodic lines (3-4)
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- based on theme called **subject**
- subject imitated/stated in turn by all voices:
 - **subject** at tonic level
 - **response** or answer at dominant level (up fifth or down fourth)
- imitation may be **real** (exact) or **tonal** (altered to maintain tonality)
- essential reason for tonal answers is scale degree 5

devices and terms:

- **stretto** (partial or full): overlapping of subject entries
- **invertible counterpoint**: switching of upper and lower voices, name by number of voices involved:
 - **double counterpoint**: two voices
 - **triple counterpoint**: three voices
- **countersubject**: melodic item regularly occurring against subject (always begins as continuation of subject)
- **episode**: a passage containing no complete statement of fugue subject, name by function of the episode:
 - developmental (developing motives)
 - modulating (obvious)
 - cadential

sections: no real agreement

- **exposition** begins (all agree):
 - over when last voice completes subject
 - sometimes a voice has additional statement
 - no preferred order of entry
 - Green: after episode, always another exposition (advantage of grouping by key)
 - some call everything after close of EXP “**middle entries**”
 - some refer to development and recapitulation (return to entries in tonic) (by no means widely used)
 - division into parts if supported by tonal movement / design (no standard)