

Fugue

TERMS & CONCEPTS

Introduction Walker 2001 Turek 1995 Benjamin 2003, Ch. 10/11¹ EXPOSITION <i>Introduction of the theme & voices</i> Subject (S)² Answer (A) - Tonal answer - Real answer Countersubject (CS) Bridge, or codetta Number of voices Order of entries; e.g., SAS, 213 Link Extra entry DEVELOPMENT <i>Free continuation</i> Theme entry, or middle entry - False entry Episode Stretto Multiple expositions - Counterexposition - Reexposition Concluding section - Final entry - Coda Tonal elements Subject/Answer T/D dualism Cadential design Modulation scheme Sequence Pedal point	Thematic elements Statement Restatement Establishment, variation, and re-establishment Contrapuntal devices Inversion <i>Theme entry by contrary motion</i> Stretto <i>Overlapped theme entries</i> Augmentation/diminution <i>Theme entry with doubling/halving of durational values</i> Invertible counterpoint at the octave, tenth, and twelfth - Double counterpoint - Triple counterpoint - etc. Types of fugue Simple fugue Multiple fugue - Double fugue - Triple fugue - etc. Academic fugue Chorale fugue Counter-fugue Mirror fugue Permutation fugue Stretto fugue	Other Bach motif: B–A–C–H Bach number: 2 + 1 + 3 + 8 = 14 <i>Soli Deo gloria</i> (S.D.G.) Fugues for chorus, keyboard, organ, violin, lute-harpsichord, etc. For Study BACH, <i>Well-Tempered Clavier</i> - Book 1 (1722) - Book 2 (1742) BACH, <i>Musical Offering</i> (1747) - Ricercar a 3 - Ricercar a 6 BACH, <i>Art of Fugue</i> (c. 1750) - Contrapunctus 1-14 - Unfinished fugue - Deathbed chorale BACH, Mass in B minor - Kyrie & Gloria - Credo Structural diagram Benjamin 2003/1986 Bruhn 1993 Giraud et al 2015 Kerman 2015 Smith 1996 On-score analysis Benjamin 1986, pp. 270-275
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References

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- Gauldin, Robert. 2013/1995. *A Practical Approach to 18th Century Counterpoint*. Long Grove, IL: Waveland Press.
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¹ See also: Thomas Benjamin, "Analysis of a Complete Fugue," in Benjamin 1986, pp. 270-275.

² A subject often has a *head motive* and *tail motive*.