

Fugue - Related concepts

• Subject	• Answer	• Countersubject
• Episode	• Stretto	• Retrograde
• Inversion	• Polyphonic	• Exposition
• Augmentation	• Diminution	• Suspension

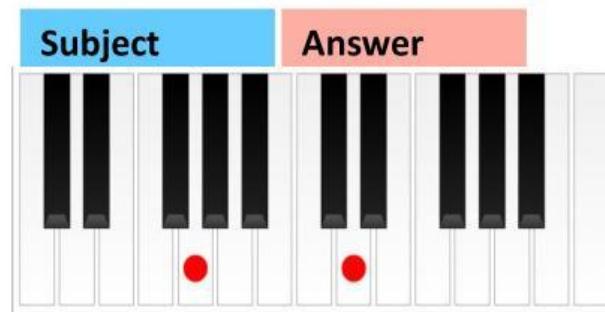
A **FUGUE** is a ***polyphonic*** and highly imitative piece based on a main theme, called a **SUBJECT**. It is used mainly in Instrumental music but can also be found in vocal music. It was particularly popular in the Baroque period.

The first section is known as the **EXPOSITION**.

e.g. Bach *Organ Fugue in G minor* <https://www.youtube.com/watch?v=PhRa3REdozw>

The image shows two staves of musical notation. The top staff is labeled 'Subject' and begins with a treble clef, a key signature of one flat, and a common time signature. It consists of a series of eighth and sixteenth notes. The bottom staff begins with a treble clef and a key signature of one flat, with a common time signature. It also consists of a series of eighth and sixteenth notes, continuing the theme from the top staff.

The subject is then imitated by another part called the **ANSWER**, usually in the dominant (ie a 5th higher or a 4th lower)



1 2 3 4 5

- A **REAL ANSWER** is an accurate note for note repeat of the subject,
- A **TONAL ANSWER** is one where certain notes are altered to fit harmonically with the other parts.

While the **ANSWER** is heard, the **COUNTER SUBJECT**, a new theme, begins in the first part. This overlapping texture creates counterpoint. In between repeats of subject and answer themes are small sections called **EPISODES**

Compare the subject in the tonic

Subject

with the **real answer** that follows in the dominant key

Counter subject

Answer

Between presentations of the subject and counter subjects are transitional sections called *episodes*

Episode – downward sequence

- Now watch and follow the score of another fugue, taking note of the subject, answer, counter subject, episode that are all marked.

<https://www.youtube.com/watch?v=OvvSrpQ2eWY>

- Listen to the start of Bach's Fugue no 1 and answer the questions below:

Transpose down an octave into the bass clef

8

1. Name the key _____
2. Label the subject – answer – subject as they appear in this extract.
3. In the first 4 bars, transpose the RH so that is down an octave in the bass clef.
4. Now write the 1st 4 bars using DIMINUTION (i.e. halving the note values)

5. Now write it out using AUGMENTATION)i.e. doubling the note values)

6. Give enharmonic equivalents for the circled notes in bar 3 & bar 10

- Now listen to Fugue no 9 and list any concepts you notice in the box below

<https://www.youtube.com/watch?v=8LfAnZD-M94>

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Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

- As the fugue progresses you hear the main theme (that you wrote out with augmentation and diminution), heard in AUGMENTATION played in counterpoint with the main fugue subject

Original theme

Augmentation of original theme

Fugue subject

The image shows three staves of musical notation. The top staff is labeled 'Original theme' and consists of a single line of notes. The middle staff is labeled 'Augmentation of original theme' and shows a more complex line of notes with eighth and sixteenth note patterns. The bottom staff is labeled 'Fugue subject' and shows a line of notes with a distinct melodic line. The notation is in common time (indicated by '4') and uses a treble clef.

Stretto

- Statements of the subject pile up in quick succession. One voice begins a subject before the previous voice has finished its own rendition of the subject, thus creating an overlap. This often occurs in the final section of the fugue. e.g. Bach Fugue no 1 in C major

Subject

The image shows a single staff of musical notation. The notes are highlighted with a red rectangular box. The notation is in common time (indicated by '4') and uses a treble clef.

Listen to the subjects appearing one after each other at the beginning

Now listen to the subject overlapping in stretto

The image shows four staves of musical notation for Bach's Fugue no 1 in C major. The notation is in common time (indicated by '4') and uses a treble clef. Red boxes highlight specific notes in each staff, showing how multiple voices begin their subject statements simultaneously, creating an overlapping effect. The page number '4' is in the bottom right corner.

Fugue in vocal music

Fugal textures can be seen in other types of music.

- Listen to a **vocal** fugue – *And with his stripes* (Messiah)
[7-fd8tWN8lw&ab_channel=ChristianPerrotta](https://www.youtube.com/watch?v=7-fd8tWN8lw&ab_channel=ChristianPerrotta)

NB - Listen out for the leap of a **diminished 7th** on the word 'stripes'

Edim7
Piano / Keyboard

SOPRANO *mf*
And with His stripes we are healed, *mf*
ALTO
And with His

BASS
and with His stripes we are healed,
we are healed,
stripes we are healed,

Piano / Keyboard

- Listen to 'He trusted in God (Messiah) and fill in the table below

<https://www.youtube.com/watch?v=-Y00eDIK52g> <https://www.youtube.com/watch?v=-hsull1yqGM>

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

Variations in Fugue Subject

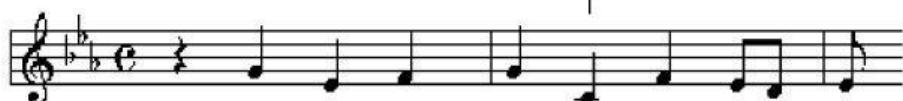
- **Inversion**-each melodic interval is turned upside down
- **Retrograde**-Beginning with the last note and ending with the first
 - **Augmentation**-Original time values are lengthened
 - **Diminution**-shortened time values

Bach Fugue in C minor book 2 no2

Subject



Augmented subject



Inverted subject



Retrograde subject



Diminution subject



Bach Fugue in C# minor – book 2 no3

Subject



Subject inverted



Subject augmented



Example of fugue in Concerto Grosso

Revision

- Identify the main **structural** concepts of a fugue

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- Identify the main **structural/ timbre** concepts relating to concerto grosso

Main group -

Solo group –

Accompaniment -

Now listen to the 3rd movement of Bach Brandenburg Concerto No 5, following the annotated score. Listen and watch it several times and fill in the main concepts found in this music in the grid below.

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

Reasons for this being from the Baroque period

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