

# 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.

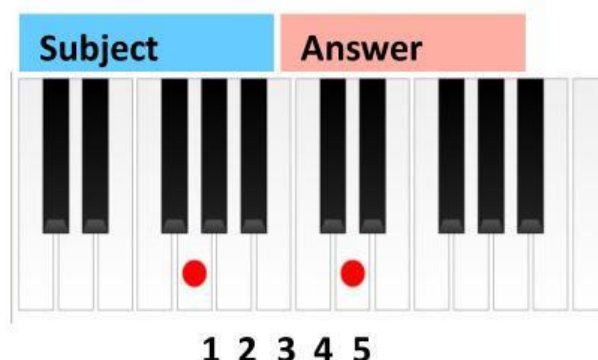
The first section is known as the **EXPOSITION**.

e.g. Bach *Organ Fugue in G minor*

<https://www.youtube.com/watch?v=PhRa3REdozw>



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



- 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**. **LIVEWORKSHEETS**

Compare the subject in the tonic



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



Counter subject

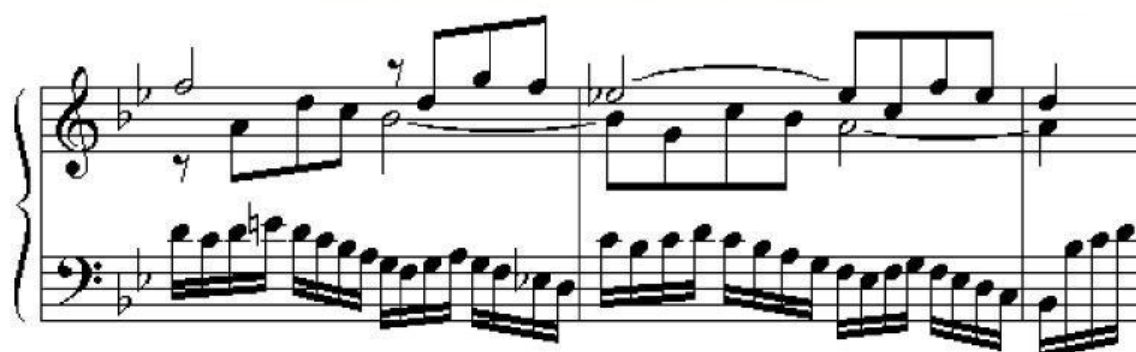


Answer



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=OyvSrpQ2eWY>

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

Transpose down an octave into the bass clef

- Name the key \_\_\_\_\_
- Label the subject – answer – subject as they appear in this extract.
- In the first 4 bars, transpose the RH so that it is down an octave in the bass clef.
- Now write the 1<sup>st</sup> 4 bars using DIMINUTION (i.e. halving the note values)

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

- 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>

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



## 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



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

Now listen to the subject overlapping in stretto



# Fugue in vocal music

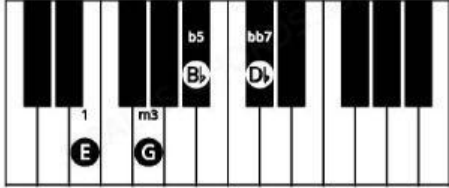
Fugal textures can be seen in other types of music.

- 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 7<sup>th</sup>** on the word 'stripes'

Edim7  
Piano / Keyboard



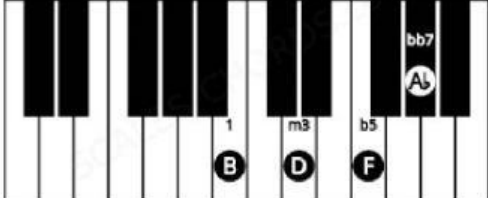
SOPRANO  
And with His stripes we are heal - ed,

ALTO  
And with His

and with His stripes we are heal - ed,

his stripes we are heal - ed,

Piano / Keyboard



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

<https://www.youtube.com/watch?v=-Y00eDIK52q>

<https://www.youtube.com/watch?v=-hsull1ygGM>

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 3<sup>rd</sup> 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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