

**Form exam, Section 2:  
18th-century Fugal Analysis (8 questions)**

This exam section asks about a Bach fugue from *The Well-Tempered Clavier*

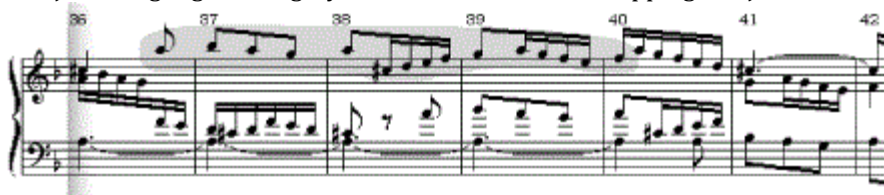
**Format of this section of the Exam:**

Questions: (the exact measure numbers are left blank here but they are given on the exam):

- (a) What are measures \_\_\_\_ known as? [what fugal term describes those measures]
- (b) What is the upper voice in measures \_\_\_\_ known as? [what fugal term describes it]
- (c) What term is used to identify measures \_\_\_\_ ? [what fugal term describes that part of the fugue]
- (d) What term is used to identify measures \_\_\_\_ ? [what fugal term describes that part of the fugue]
- (e) What is the contrapuntal technique that is used in measures \_\_\_\_?

The possible answer choices for the above questions are:

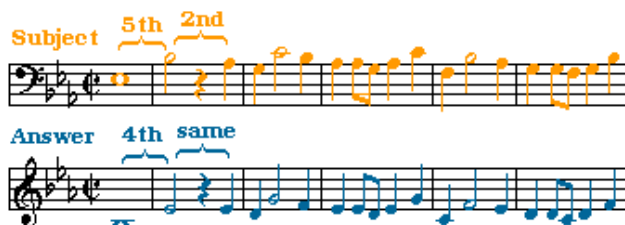
- **subject**: the main melodic idea of the fugue
- **answer**: the subject but transposed to a different pitch level
- **exposition**: section of a fugue where some version of the subject is stated; a fugue starts with a "tonic exposition" in which all the voices of the fugue get to state some version of the subject
- **countersubject**: a melodic idea that appears in counterpoint against the subject more than once
- **episode**: the opposite of an exposition; episodes are sections that modulate to new keys between expositions
- **augmentation**: make the rhythm values of the subject longer
- **diminution**= make the rhythm values of the subject shorter
- **inversion**: turn the melodic intervals of the subject upside down; "retrograde" is to state the subject backwards from last note to first
- **stretto**: multiple statements of the subject that occur closely on top of each other to create tension near the end of a fugue—Example below is from Fugue 11 in F major from *The Well-tempered Clavier*, Book 1 (the subject is highlighted in grey at m.37--there are overlapping subject entries at m. 39 and m. 41)



- **double fugue**: (two fugues happening at once)
- **invertible counterpoint** (put the counterpoint in a different vertical relationship)

**Other fugal questions on this part of the exam**

- Does this fugue contain a countersubject?
- In what key is the "answer" stated?
- Is the "answer" real or tonal?  
  - “**Real Answer**”: a transposed version of the subject that is otherwise **exactly the same** as the original.
  - “**Tonal Answer**”: a transposed version of the subject that has one or more slight intervallic adjustments as compared to the original (see below).



Here is a basic diagram of a fugue as an example of the terminology used to analyze it:

Here is a link to a youtube clip of this fugue:

<http://www.youtube.com/watch?v=szszK BeIGQ>

(This fugue does not have "stretto", but make sure you know that term and how to identify it in a score)

JS Bach: Fugue in C minor from *The Well-Tempered Clavier*, Book 1

A **fugue** is a complex contrapuntal manipulation of a musical "subject." They are comprised of alternating "Expositions" and "Episodes" that explore various keys and re-arranging of the contrapuntal material:

**Exposition:** a section where one or more full statements of the **Subject** (and **Countersubjects**) if there are made. In the score above, Expositions are labeled by measure number and key center (for example the first "fugal exposition" is mm. 1-9 in C minor, in A, S, B order (alto, soprano, bass enter on the subject in that order). At measure 7 the S, CS1 and CS2 are finally all in.

**Subject** = "S" (YELLOW)—the main idea of the fugue that appears in many keys.

An "**Answer**" is also in yellow because it is a transposed Subject that is either a

- "**Real Answer**" (keeps exactly the same melodic intervals as the original Subject)
- "**Tonal Answer**" (one or more melodic intervals are adjusted to keep it from modulating out of the current key center)

**CounterSubject 1** = "CS1" (BLUE)

A new melody played in counterpoint against the subject

**CounterSubject 2 = "CS2" (PINK)**

Another countersubject played in counterpoint against the subject (some fugues do not have more than one countersubject)

**Episode:** a section where no full statement of the Subject appears, and which modulates "sequentially" to a new key for the next fugal exposition.

**Sequencing** = RED highlighting (brief ideas in two voices moving up/down by same interval starting on each circled note, in order to "walk down or up the steps" [sequence] to a new key center for the next fugal exposition)

**Canonic Sequencing** = ORANGE highlighting (a brief idea echoing in two voices ["leader" vs. "follower" moving up/down by same interval starting, in order to "walk down or up the steps" [sequence] to a new key center for the next fugal exposition)

**Invertible Counterpoint** = re-arranging the vertical order of the S, CS1, CS2. In the graph below, you can see this fugue has 5 different vertical arrangements of the subject and its two countersubjects (starting at measure 7, 11, 15, 20, and 26)

JS BACH: FUGUE NO. 2 from THE WELL-TEMPERED CLAVIER, BOOK 1

The diagram shows the fugue's structure across measures 1 to 28½. It identifies sections such as the Main Fugal Exposition, Bridge, Episodes (Canon), and five Expositions (2nd to 5th). It also notes key signatures: C minor, E♭ (Relative Major), G minor, and C minor. Annotations include 'RE-TRANSITION' and 'CREATES GREAT TENSION HERE'. A section titled 'INVERTIBLE "TRIPLE" COUNTERPOINT' lists five configurations of Subject, CS1, and CS2 used by Bach at measures 7, 11, 15, and 20. Configuration 3 is crossed out.

BACH USES 5 OF THE 6 POSSIBLE INVERTIBLE CONFIGURATIONS:

CS2	CS1	CS2	SUBJ	CS1	SUBJ
CS1	CS2	SUBJ	CS2	SUBJ	CS1
SUBJ	SUBJ	CS1	CS1	CS2	CS2
m. (26½)	m. (7)	<del>m. (11)</del>	m. (15)	m. (20)	