

AMERICAN GUILD OF ORGANISTS

COMMITTEE FOR PROFESSIONAL CERTIFICATION

WEBINAR ON FUGUE (PART 2 OF 2)

MONDAY, MARCH 27, 2023 at 7PM EDT

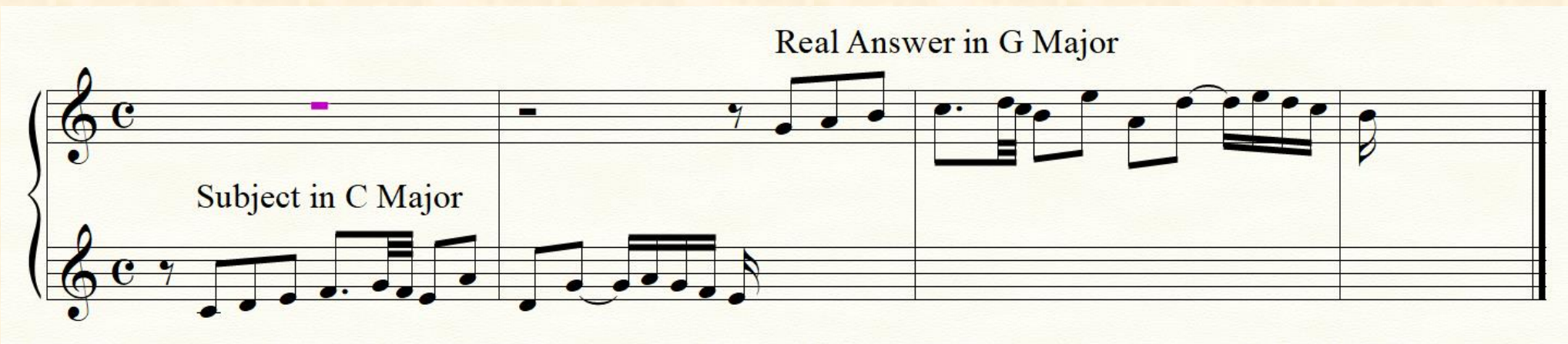
OUTLINE OF THIS WEBINAR

- 1) Recap of last week's webinar:
 - Subject, real answer, and tonal answer
 - Countersubject
 - Fugal exposition
- 2) Modulating Episodes
- 3) Contrapuntal Devices for the Subject Re-Entries

**SECTION 1:
RECAP OF THE MARCH 20 WEBINAR**

- **Subject:** The melodic line that is stated alone at the beginning of the fugue and is imitated by all remaining voices.
- **Real Answer:** An exact transposition of the subject in the dominant key.

Example: Bach, Fugue in C Major, *Well-Tempered Clavier*, Book I, BWV 846



The image displays a musical score for the first two staves of a fugue. The top staff is labeled "Real Answer in G Major" and the bottom staff is labeled "Subject in C Major". Both staves are in common time (C) and feature a treble clef. The subject in C Major begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. The real answer in G Major begins with a quarter rest, followed by a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, an eighth note G5, a quarter note A5, an eighth note B5, a quarter note C6, an eighth note B5, a quarter note A5, an eighth note G5, a quarter note F5, an eighth note E5, a quarter note D5, and an eighth note C5. A small pink square is visible on the top staff at the beginning of the first measure. A speaker icon is located on the right side of the image.

- **Tonal Answer:** Not an exact transposition of the subject. Some melodic intervals are altered as a result of the tonic-dominant tonal adjustment.

Write a tonal answer when:

1. A tonic-dominant leap appears early in the subject – it becomes a dominant-tonic leap in the answer.

Example: Bach, Fugue in C Minor, WTC I, BWV 847

The image displays two staves of musical notation. The top staff, labeled "Subject in C minor", shows a melodic line starting with a tonic-dominant leap (C4 to G4) in the first measure. The bottom staff, labeled "Tonal Answer in G minor", shows the corresponding answer, which begins with a dominant-tonic leap (D4 to G4) in its first measure. A bracket and a speaker icon highlight the intervallic relationship between these two leaps.

Subject in C minor


Tonal Answer in G minor

Write a tonal answer when:

2. The subject modulates from the tonic to dominant – the answer shows the reverse modulation.

Example: Bach, Herr Jesu Christ, dich zu uns wend, BWV 749

Subject modulates from G to D Major



Tonal Answer modulates from D to G Major

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The subject begins in G major (G-A-B-A-G) and modulates to D major (D-E-F#-E-D). The tonal answer begins in D major (D-E-F#-E-D) and modulates back to G major (G-A-B-A-G). A speaker icon is located at the bottom right of the staff.

- **Countersubject:** A recurring counterpoint that accompanies the subject/answer.

A successful countersubject must:

1. Support or clarify the harmonies implied by the subject.
2. Be invertible (preferably at the octave rather than at the 15th).

Interval size:	1	2	3	4	5	6	7	8
Inversion at the octave:	8	7	6	5	4	3	2	1

- Keep the subject and countersubject within an octave apart as much as possible.
- Imperfect consonances remain as imperfect consonances (3rd, 6th).
- Dissonances remain as dissonances (2nd, 7th).
- **Perfect 5th becomes the dissonant perfect 4th.**

Example: Bach, Fugue in C Minor, WTC I, BWV 847 – consider the harmonic implication and the intervals between the two voices



Subject in C minor

Tonal Answer in G minor

Countersubject #1

Cm: i iv i V i Gm: iv

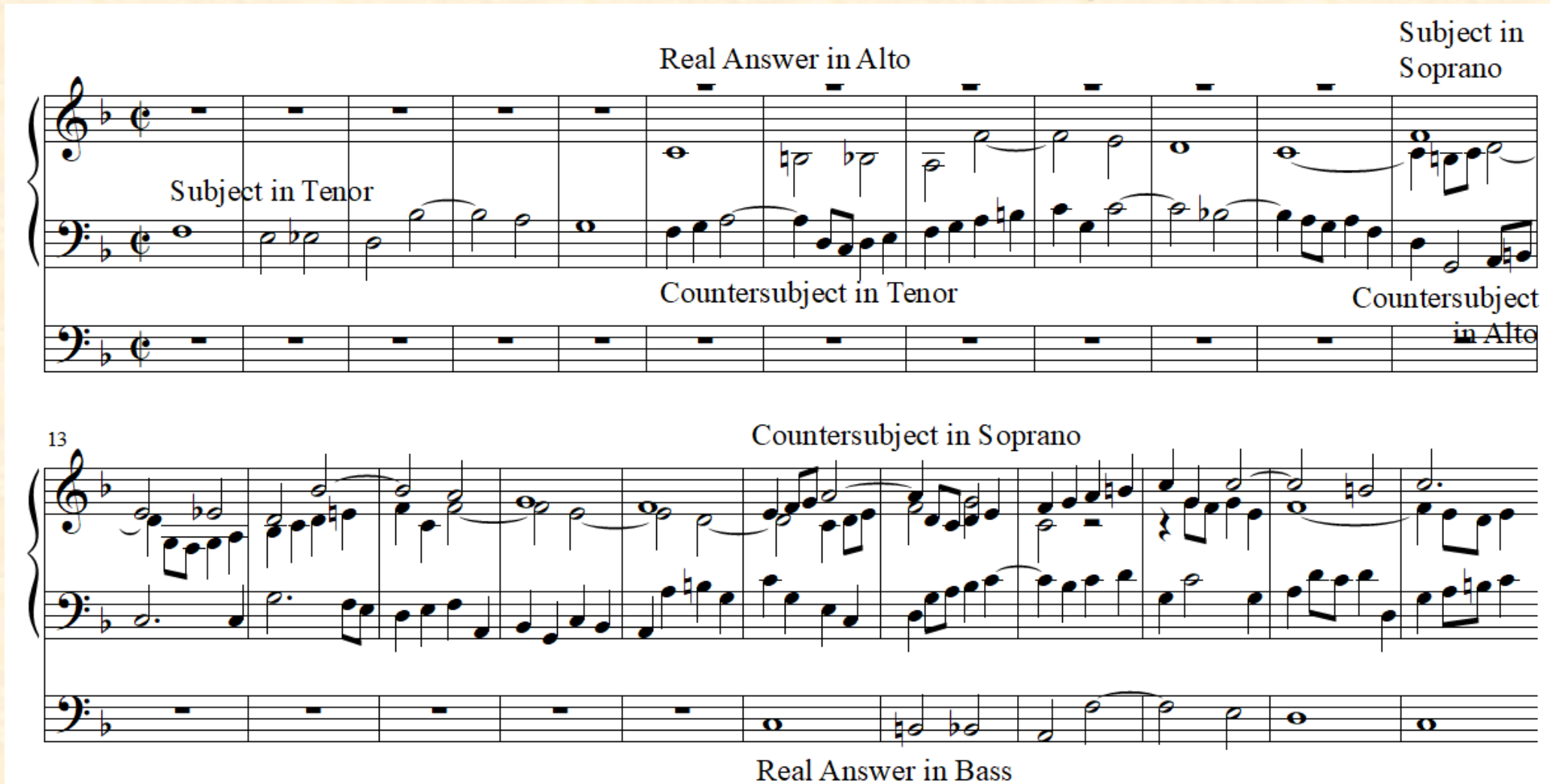
Gm: i V i

Section 1 (Cont'd.)

A successful countersubject must:

3. Contrast with the subject in melodically and rhythmically.
 - Use a combination of similar/oblique/contrary motion, parallel 3rds and 6ths.
 - When one line is rhythmically busy, make the other line less busy.

Example: Bach, Fugue in F Major, BWV 540 – consider the rhythmic and melodic contrasts between the subject and countersubject 



The image displays two systems of musical notation for the Fugue in F Major, BWV 540 by J.S. Bach. The first system shows the initial entry of the subject and its first answer. The subject is presented in the Tenor voice (bass clef), and the first answer is in the Alto voice (treble clef). A countersubject is also introduced in the Tenor voice. The second system, starting at measure 13, shows the countersubject in the Soprano voice (treble clef) and the real answer in the Bass voice (bass clef). The notation includes clefs, a key signature of one flat (F major), and a common time signature (C). The subject and countersubject are clearly delineated by their respective labels and horizontal lines above the notes.

Real Answer in Alto

Subject in Soprano

Subject in Tenor

Countersubject in Tenor

Countersubject in Alto

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Countersubject in Soprano

Real Answer in Bass

- **Fugal Exposition:** The voices enter one at a time, with the subject and answer alternating. There may be one or more countersubject(s) accompanying the subject/answer.
 1. Voices may enter in the descending order, ascending order, or start from an inner voice then proceeding outward (the most common).
 2. For a non-modulating subject, the answer would begin and end in the dominant key. A modulation back to the tonic key may be necessary before the third voice can enter with the subject in the tonic key.

Bach, Fugue in C Minor, WTC I, BWV 847 – Exposition (the score is on the next slide)

TA = Tonal Answer CS = Countersubject

	mm. 1-3	mm. 3-5	mm. 5-7	mm. 7-9
Soprano	--	TA in Gm	Modulation Gm to Cm	CS1
Alto	Subj in Cm	CS1		CS2
Bass	--	--	--	Subj in Cm



Tonal Answer in Soprano

Subject in Alto

Countersubject #1 in Alto

Modulation from G minor back to C minor

Countersubject #1 in Soprano

Countersubject #2 in Alto

Subject in Bass

Bach, Fugue in F Major, BWV 540 – Exposition (the score was shown 4 slides back)

N.B. In mm. 10-11, the alto's real answer does not conclude in C major. The modulation back to F major is already worked into the last two notes of the answer.

RA = Tonal Answer CS = Countersubject

	mm. 1-6	mm. 6-11	mm. 12-17	mm. 18-23
Soprano	--	--	Subj in FM	CS
Alto	--	RA in CM	CS	Free Ctpt
Tenor	Subj in FM	CS	Free Ctpt	Free Ctpt
Bass	--	--	--	RA in CM

**SECTION 2:
MODULATING EPISODES**

- **Episodes:** Passages in which the subject or answer is not heard.

An episode achieves two purposes:

1. It develops pitch and rhythmic materials from the exposition. Although it may introduce new material, some relation to earlier materials is desirable for the sake of compositional unity.
2. It modulates to diatonically-related keys to prepare for the next statement of the subject in a key other than the tonic or dominant.

To write a successful episode on the exam:

1. Examine the subject and countersubject. Choose pitch segments and rhythmic motives that appeal to you. Use them as the basis for the episode.
2. Choose a diatonically-related key if it is not specified. Consider how a modulation can occur via a pivot chord. (A pivot chord is a chord that is found in both the original key and the new key.)
3. Construct a **harmonic sequence** using the materials chosen in step 1. During the sequence, introduce accidentals that are favorable to the new key. Wrap up the sequence with a **cadence in the new key**, or at the very least, with some form of V-I progression in the new key. **Dovetail the cadence with the subject in the new key.**

What is a harmonic sequence?

A harmonic sequence consists of a two-chord harmonic model, which is then transposed at least once or twice. The interval of transposition tends to be consistent.

Common harmonic sequences include:

1. Descending 5ths I IV viio iii vi ii V I ...
2. Ascending 5-6 I vi ii viio iii I ...
3. Descending 3rds I V vi iii IV I ...
4. Ascending 5ths I V ii vi iii viio ...


What is a cadence?

A cadence is a point of punctuation in music, analogous to a period, comma, or semicolon in languages. It marks the end of a phrase or a section of music.

Common cadence types:

1. Perfect authentic cadence: V – I in root position, with tonic note in the soprano.
2. Imperfect authentic cadence: V – I in root position, with a non-tonic note in the soprano; OR in Baroque contrapuntal music, the V may be in inversion or the V substituted by the viio triad.
3. Half cadence: ending on a V triad.
4. Deceptive cadence: V – vi

Example: Bach, Fugue in C Minor, WTC I, BWV 847 – Complete

- Recording by Glenn Gould 
- Annotated score in a separate PDF file

**SECTION 3:
OTHER CONTRAPUNTAL DEVICES**

Here is a short list of contrapuntal devices for the subject re-entries:

Stretto: Overlapping statements of the subject/answer

Subject in Inversion: Subject appearing in opposite melodic contour

Subject in Augmentation: Subject appearing in longer note values, e.g. notes doubled in duration

Subject in Diminution: Subject appearing in shorter note values

The C-minor Fugue from the Well-Tempered Clavier Book 2 contains the use of augmentation and diminution.

What is the best way to make these contrapuntal devices work?

- Write the subject statements in stretto in a way that works harmonically. Then add notes in the other voices to clarify the harmony further.
- Write the subject in inversion/augmentation/diminution. Then with a clear harmonic progression in mind, add notes in some or all of the remaining voices. Finally, add embellishing tones so every voice shows melodic interest and independence.

Example: Bach, Fugue in G Major, BWV 541 – two strettos towards the end of the fugue

- Recording by Evgeniy Moshkin (from IMSLP) – click to play on the next slide
- Annotated score excerpt also on the next slide



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STRETTO Tonal Answer in Alto

Subject in Bass

74

STRETTO Subject in Soprano

Tonal Answer in Alto (altered)

79

Recommended Readings:

- Walter Hilse, “The Fugal Answer,” in *The American Organist*, April 2006.

Click [here](#) to see the article.

- Walter Hilse, “Regular Countersubjects in Fugue,” in *The American Organist*, March 2008.

Click [here](#) to see the article.

- Robert Gauldin, *A Practical Approach to 18th Century Counterpoint*, revised edition. Illinois: Waveland Press, 2013.
- Peter Schubert & Christoph Neihofer, *Baroque Counterpoint*. New Jersey: Pearson, 2005.