

the S or A, as this would place too much thematic weight on this voice (for exceptions, see WTC I, 8, voice 3, mm. 12-14; WTC I, 19, voice 3, mm. 6-7).

With very short subjects, there will often be an effect of stretto in the exposition (see WTC I, 22; WTC II, 3).

Before going into the other details of the exposition, let us look at an entire exposition.

Ex. 10-15

WTC I, 11

5

A (tonal)

DIRECTED STUDY

Play each voice through and note that it is a living, organic line, not just a succession of discrete events (subject, link, countersubject, and so on). Then play the three voices together.

The exposition in Ex. 10-15 can be graphed as follows:

