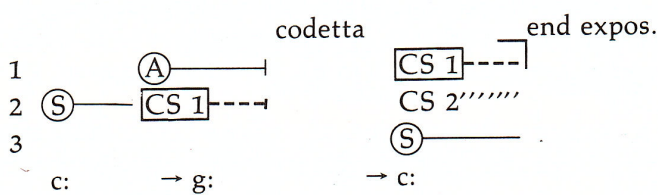


Fugue I

DIRECTED STUDY

Play the voices of Ex. 10-16 individually, especially voices 1 and 2, to be aware of their continuity, shape, and integrity as lines; then play all the voices together. Why does the A need to be tonal? What change of note would be required to make it real? What motivic material is used in the codetta? How is the codetta organized? Do you hear structural pitches in the S? In the codetta? How do these pitches relate to each other?

This exposition is organized similarly to that of the F major fugue in Ex. 10-15. It may be graphed as follows:



There is no link here, as CS 1 begins immediately following the end of S. The tonal adjustment in the A allows it to enter with the tonic harmony that completes the subject, and thus a modulation to the dominant is not needed before the A can begin.⁵ There is a two-measure sequential codetta, developing material from the S (voice 1, mm. 5-6) and the CS (voice 2, by melodic inversion), and remodulating to tonic. The S in voice 3, mm. 7-9, is accompanied by CS 1 in voice 1 and CS 2 in voice 2. These are quite consistent CS's throughout the fugue, which is written in double and triple counterpoint. An exposition in triple counterpoint will ensure that the fugue is relatively easy to compose and tight in construction.

THE LINK

One of the reasons for the tonal A is that it may allow the A to begin with tonic harmony. This happens in the two expositions above. Fugue 1 from WTC I, has a real answer that allows the same treatment.

Ex. 10-17

WTC I, 1

5. An alternative view might understand CS 1 as beginning on beat 3 of m. 3, with beats 1 and 2 as a link.