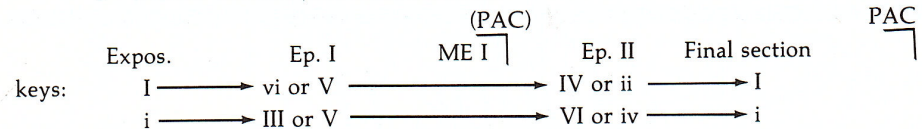
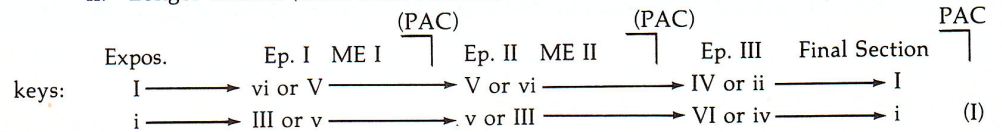


By generalizing, it is possible to come up with two typical schemes, similar to the layout of an invention. In the charts below, ME stands for middle entry, any entrance of the S or A after the end of the exposition.

I. Shorter scheme (two main sections):



II. Longer scheme (three main sections):



These outlines are for the general guidance of the student and should not be taken rigidly as implying that a fugue must exhibit one of these patterns of events. Further, a good fugue is almost a seamless musical entity, and the sections will not be as distinct as the charts above may suggest. The key schemes given are also to be understood generally, as any closely related key is available to Bach, at any time. There are even some fugues that never modulate. The cadences are also variable, but there will normally be at least one strong internal cadence in a fugue (usually in the relative or dominant key), as a point of textural and harmonic relaxation, as well as tonal and formal clarification.

It is best that the first few fugues one composes be based on specific procedural/formal models drawn from Bach. This modeling procedure will be set out in the exercises concluding this chapter.

The Episode

DIRECTED STUDY

Exs. 11-1, 11-3, and 11-4 give three episodes, with middle entries, from fugues by Bach. Play and discuss them as suggested here.

1. Compare these episodes to the expositions from which they are drawn on pp. 234, 235, and 239. From what principal thematic material (S or CS) are the motifs taken? By what processes are the motifs altered? By what processes are they developed?
2. Discuss the overlappings between episode and middle entry. Is it always clear exactly where a sequence starts? Where it ends? Where an episode starts and ends?