

Contents

Preface	ii
1. Fugue in C minor by J.S. Bach	1
2. Piano Sonata No. 11 in B flat major, Op. 22 by L. van Beethoven	7
3. Der Neugierige by F. Schubert	19
4. “Nyeleti ya mixo” by S.J. Khosa	26
Bibliography	32

1. Fugue in C minor by J.S. Bach

The fugue is discussed in detail in Chapter 8 of “Theory of Music, Grade 6” by the same author. However, the following definitions are added to enhance a better understanding.

A fugue consists of three parts or sections: the exposition, middle-part and closing section.

1.1 The exposition consists of the following components:

Subject The subject appears at the beginning of the fugue without any activity in the other voices. After its first appearance, the subject is repeated in the voices. After the subject has been stated in all voices, the exposition is complete.

Answer The answer is an exact or close to exact imitation of the subject but in the dominant key. Should there be a dominant note within the first few notes of the subject, it is answered by the tonic note of the tonic key. This is known as a **tonal answer**. The altered dominant is the only allowable alteration which may be made to the subject. If there is not a dominant note within the first few notes, no changes will be made and the answer is then known as a **real answer**.

Countersubject After completion of the subject the countersubject enters in the same voice than the subject ended. From here onwards, the countersubject moves together with the subject or the answer. The countersubject can occur above or below the subject. This composition technique is known as **invertible counterpoint**. The countersubject is fixed, in other words, it is repeated without any alterations.

Free counterpoint A melody that can be changed and does not have to be repeated over and over.

Codetta (episodic link) An episodic passage serves as a link between subject and answer entries. An episodic link is optional and does not occur in all fugues.

Additional components of an exposition include the following:

Redundant entry An additional entry of the subject after the subject has entered in all the voices. A redundant entry is usually used to extend the exposition and/or to demonstrate invertible counterpoint.

Fugue in C minor

WTC 1/2 (BWV 847)

J.S. Bach
(1685-1750)

EXPOSITION

S
A/T
B

Dominant answered with tonic = Tonal answer

Answer in soprano

Subject in alto/tenor (b 1^{ic} 3^{1b})

Countersubject

c: g:

↳ Codetta (link between subjects) -----

Sequence

Two-part texture

c:

↳ **MIDDLE SECTION**

Countersubject

Episode 1 (b 9^{1b} 11^{1b})

Subject in bass

Free counterpoint (alto)

g: f:

Material from subject

Subject

Countersubject

B^b: E^b:

Exercise 1

Answer the following questions:

1.1 What does “WTC” stand for? _____

1.2 How can one tell that the exposition of a fugue is complete? _____

1.3 Complete the following table by filling in the chord progression:

Bar 7	Bar 8	Bar9 ^{1a}

1.4 Circle and name three **different** non-chordal notes in bar 7-8. Write the answer on the score.

1.5 Explain in your own words the meaning of “tonal answer”.

1.6 What is the difference between a codetta found in a fugue and a codetta in the exposition of sonata form? _____

1.7 Are there any examples of typical contrapuntal techniques found in the middle section? If so, give examples and refer to bar and beat numbers.

1.8 What is meant by an extended cadence? _____

1.9 What is a “Tierce de Picardie”? _____

1.10 How are episodes separated from one another? _____

