

MUS 422

FUGUE

2 UNITS



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Course Code: MUS 422

Course Title: Fugue

Course Credit Load: 2 Units

Series 1: Composing Expositions for 3-Voice and 4-Voice Fugues

Series 2: Exploring Compositional Devices in the Middle Section

Series 3: Techniques of Tonal Counterpoint in Fugal Composition

Series 4: Bringing Back Devices in the Recapitulation

Series 5: Writing Codas and Codettas in Fugue Composition

Proposed Outline for Series 1

Part 1.1: Fundamentals of Fugue Exposition

- Sub-Part 1.1.1: Definition and purpose of exposition
- Sub-Part 1.1.2: Subject and answer relationship
- Sub-Part 1.1.3: Role of countersubjects

Part 1.2: Structuring a 3-Voice Exposition

- Sub-Part 1.2.1: Entry order of voices
- Sub-Part 1.2.2: Handling overlapping entries
- Sub-Part 1.2.3: Maintaining tonal balance

Part 1.3: Structuring a 4-Voice Exposition

- Sub-Part 1.3.1: Voice distribution and entry order
- Sub-Part 1.3.2: Managing complexity in texture
- Sub-Part 1.3.3: Integrating countersubjects effectively

Part 1.4: Techniques for Cohesion and Flow

- Sub-Part 1.4.1: Avoiding monotony in entries
- Sub-Part 1.4.2: Using sequential patterns
- Sub-Part 1.4.3: Achieving smooth transitions



Introduction

The exposition is the foundation of any fugue, setting the stage for the subject, answer, and countersubject to interact across voices. Without a well-structured exposition, the fugue cannot achieve clarity or balance. In this Series, we will focus on composing expositions for 3-voice and 4-voice fugues, which are central to fugal writing and essential for developing mastery in tonal counterpoint.

The aim of this Series is to equip you with the skills to design clear and effective expositions, ensuring that subjects, answers, and countersubjects are introduced in a balanced and musically coherent manner.

We shall commence this Series by examining the fundamentals of fugue exposition, including its definition, purpose, and the relationship between subject and answer. Next, we will explore how to structure a 3-voice exposition, focusing on entry order and tonal balance. Following that, we will study the more complex 4-voice exposition, learning how to manage texture and integrate countersubjects. Finally, we will conclude with techniques for cohesion and flow, ensuring that expositions remain engaging and musically convincing.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 1.1** define the purpose and structure of a fugue exposition,
- **SLO 1.2** explain the relationship between subject, answer, and countersubject in exposition writing,
- **SLO 1.3** demonstrate how to compose a balanced 3-voice exposition,
- **SLO 1.4** design a coherent 4-voice exposition with effective voice distribution, and
- **SLO 1.5** apply techniques for cohesion and flow to maintain musical interest in expositions.



1.1 Fundamentals of Fugue Exposition

1.1.1 Definition and purpose of exposition

The **exposition** is the opening section of a fugue where the subject is first introduced and answered across the voices. It establishes the thematic material and sets the framework for the rest of the composition. The exposition is crucial because it defines the fugue's identity and provides the listener with the main musical ideas that will be developed later.

Fill in the blank: The opening section of a fugue where the subject is first introduced is called the _____.

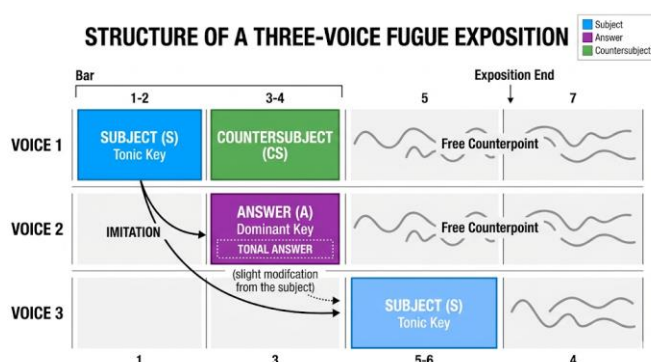


Figure 1.1 Structure of a fugue exposition

1.1.2 Subject and answer relationship

The **subject** is the principal theme of the fugue, stated clearly at the beginning. The **answer** is the subject transposed, usually to the dominant key, and presented by another voice. Together, the subject and answer establish tonal contrast and create the dialogue that drives the fugue.

A well-balanced exposition ensures that the subject and answer are distinct yet complementary.

Fill in the blank: The transposed version of the subject, usually in the dominant key, is called the _____.



FUGUE: SUBJECT & ANSWER ENTRIES

Staff 1: VOICE 1 (Alto)

Bar 1

SUBJECT (Tonic Key: G minor)

FUGUE SUBJECT (S)

Staff 2: VOICE 2 (Soprano)

Bar 5

ANSWER (Dominant Key: D minor - Tonal Answer)

FUGUE ANSWER (A)

ANSWER (Dominant Key: D minor - Tonal Answer)

Answer imitates the Subject at the (new pitch, but in IMAGE 2)

Answer imitates a Subject at examples in <IMAGE2>

Plate 1.1 Subject and answer relationship in fugue exposition

1.1.3 Role of countersubjects

A **countersubject** is a secondary theme that accompanies the subject or answer. It is carefully designed to fit contrapuntally with the main theme, adding richness and complexity to the exposition. Countersubjects often recur throughout the fugue, reinforcing cohesion and variety.

Fill in the blank: A secondary theme that accompanies the subject or answer is called a _____.

FEATURES OF COUNTERSUBJECTS IN A FUGUE		
FEATURE	DESCRIPTION	PURPOSE & EFFECT
Contrapuntal Design	The countersubject is composed to create good counterpoint with the subject, using independent rhythm melody, while fitting harmonically.	Rhythmic & Melodic Independence
Recurrence	After its initial entry (typically with the Answer), the countersubject appears regularly alongside many later entries of the Subject and Answer.	DEVELOPMENT RECAPITULATION EXPOSITION 50 Total CS appearances
Enrichment	Adds layers of complexity, melodic interest, and rhythmic drive to the fugue texture, preventing subject-only monotony.	Enrichment Complexity Enhances Texture Prevents Monotony Subject Countersubject

Box 1.1 Features of countersubjects

Pilot questions 1.1

1. Define exposition in the context of a fugue.
2. What is the relationship between subject and answer?
3. In which key is the answer usually presented?
4. What is a countersubject?
5. Why is the exposition important in a fugue?



1.2 Structuring a 3-Voice Exposition

1.2.1 Entry order of voices

In a **3-voice exposition**, the subject is introduced in one voice, followed by the answer in another, and finally the third voice enters with either the subject or countersubject. The order of entries is important because it determines the balance and clarity of the exposition. Typically, the subject begins in the tonic key, and the answer follows in the dominant, creating tonal contrast.

Fill in the blank: In a 3-voice exposition, the subject usually begins in the _____ key.

3-Voice Fugue Exposition - Entry Order

The image shows three staves of music for Soprano, Alto, and Bass voices. The Soprano staff begins with the 'Subject (Tonic)' in G major (one sharp) and is labeled '1st Entry'. The Alto staff begins with the 'Answer (Dominant)' in D major (two sharps) and is labeled '2nd Entry'. The Bass staff begins with the 'Third Voice (Tonic)' in G major and is labeled '3rd Entry'. All three voices enter with a similar melodic line: G4-A4-B4-C5-B4-A4-G4. The time signature is 4/4.

Figure 1.2 Entry order of voices in a 3-voice exposition

1.2.2 Handling overlapping entries

Overlapping entries occur when one voice begins its subject or answer before another has finished. This technique adds energy and momentum to the exposition but must be handled carefully to avoid confusion. Overlaps should be designed so that voices remain distinct and contrapuntally clear.

Fill in the blank: When one voice begins its subject before another has finished, this is called an _____ entry.





Plate 1.2 Overlapping entries in a 3-voice exposition

1.2.3 Maintaining tonal balance

Tonal balance refers to the careful distribution of tonic and dominant entries across the voices. In a 3-voice exposition, balance ensures that no single voice dominates and that the harmonic framework remains stable. Countersubjects often help maintain this balance by reinforcing the tonic or dominant harmonies.

Fill in the blank: Careful distribution of tonic and dominant entries across voices is called tonal _____.

Strategy	Technical Application	Functional Benefit
Alternate Tonic and Dominant Entries	Follow a Subject (Tonic) — Answer (Dominant) — Subject (Tonic) pattern for the three voices.	Harmonic Symmetry: Establishes the "tonal space" of the fugue and prevents the composition from leaning too heavily into a single key area too early.
Use Countersubjects for Reinforcement	Introduce a consistent melodic line in the first voice to accompany the Answer in the second voice.	Textural Depth: Provides rhythmic and melodic contrast against the Answer, filling the harmonic gap while reinforcing the identity of the primary theme.
Avoid Excessive Overlaps	Use transparent voicing and ensure that the end of one subject entry doesn't "clutter" the beginning of the next.	Clarity of Entry: Ensures the listener can clearly hear the start of each new voice, which is essential for the formal integrity of the exposition.



Strategy	Technical Application	Functional Benefit
Strategic Use of Codettas	Insert a short link or "bridge" between the Answer and the final Subject entry.	Smooth Modulation: Allows the harmony to transition naturally from the Dominant back to the Tonic, preventing an abrupt or jarring return to the home key.

Box 1.2 Strategies for maintaining tonal balance

Pilot questions 1.2

1. What is the typical entry order of voices in a 3-voice exposition?
2. In which key is the answer usually presented?
3. What are overlapping entries?
4. Why must overlapping entries be handled carefully?
5. Define tonal balance in the context of a 3-voice exposition.

1.3 Structuring a 4-Voice Exposition

1.3.1 Voice distribution and entry order

In a **4-voice exposition**, the subject and answer must be distributed across four distinct voices: soprano, alto, tenor, and bass. The order of entries is carefully planned to ensure clarity and balance. Typically, the subject begins in one voice, followed by the answer in another, while the remaining voices enter with either the subject or countersubject. This layering creates a fuller texture compared to a 3-voice exposition.

Fill in the blank: In a 4-voice exposition, the subject and answer must be distributed across _____ distinct voices.



4-Voice Fugue Exposition - Entry Order

The image shows a musical score for a 4-voice fugue exposition. It consists of four staves labeled Soprano, Alto, Tenor, and Bass. The Soprano staff begins with the 'Subject' (1st Entry). The Alto staff begins with the 'Answer' (2nd Entry). The Tenor staff begins with the 'Subject' (3rd Entry). The Bass staff begins with the 'Answer' (4th Entry). Arrows indicate the sequence of entries from top to bottom.

Figure 1.3 Voice distribution and entry order in a 4-voice exposition

1.3.2 Managing complexity in texture

The addition of a fourth voice increases the **texture**, which refers to the density and interaction of musical lines. More voices mean greater contrapuntal complexity, requiring careful planning to avoid clutter. Each voice must remain independent yet contribute to the harmonic framework.

Fill in the blank: The density and interaction of musical lines in a fugue is called _____.

The image shows a musical score for a 4-voice fugue exposition. It consists of four staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains two musical lines: a 'Subject' and a 'Countersubject'. The Soprano and Tenor staves begin with the Subject, while the Alto and Bass staves begin with the Answer. The Countersubjects are introduced in the subsequent measures, showing how they interact with the main themes.

Plate 1.3 Managing complexity in a 4-voice exposition

1.3.3 Integrating countersubjects effectively

In a 4-voice exposition, **countersubjects** play a vital role in maintaining cohesion. They must be designed to fit contrapuntally with both the subject and answer, while also interacting smoothly with additional voices. Effective integration of countersubjects ensures that the exposition remains balanced and avoids monotony.

Fill in the blank: A countersubject must fit _____ with both the subject and the answer.



Strategy	Technical Application	Functional Benefit
Rigorous Contrapuntal Design	Construct the countersubject using invertible counterpoint at the octave (or tenth/twelfth) so it functions both above and below the subject.	Structural Flexibility: Ensures the subject and countersubject fit perfectly regardless of which voice (Soprano, Alto, Tenor, or Bass) carries which part as the exposition unfolds.
Rhythmic and Melodic Variety	Use a rhythmic profile that "complements" the subject (e.g., if the subject has long notes, the countersubject uses moving eighth notes).	Prevents Monotony: Maintains listener interest by filling the "gaps" in the subject's melody, creating a continuous flow of horizontal motion.
Harmonic Framework Support	Align the countersubject to define the chord progression and clarify the modulation between the Tonic and Dominant.	Tonal Balance: Provides the necessary harmonic "filling" to support the 4-voice texture, preventing the fugue from sounding thin or tonally ambiguous.
Consistent Use of Motifs	Retain specific melodic fragments from the countersubject even when the full theme is not present.	Thematic Unity: Bridges the gaps between entries (codettas) and prepares the ear for the re-entry of the subject, creating a more integrated musical fabric.

Box 1.3 Strategies for integrating countersubjects in a 4-voice exposition

Pilot questions 1.3

1. How many voices are used in a 4-voice exposition?
2. What is texture in the context of fugue writing?
3. Why does a 4-voice exposition require careful planning?
4. What role do countersubjects play in a 4-voice exposition?
5. Define contrapuntal design in relation to countersubjects.



1.4 Techniques for Cohesion and Flow

1.4.1 Avoiding monotony in entries

A fugue exposition must remain engaging, and one way to achieve this is by avoiding **monotony**, which refers to repetitive or predictable entries that reduce musical interest. To prevent monotony, composers vary the order of entries, introduce countersubjects, or use rhythmic contrasts. This ensures that each voice contributes something fresh to the texture.

Fill in the blank: Repetitive or predictable entries that reduce musical interest are referred to as _____.

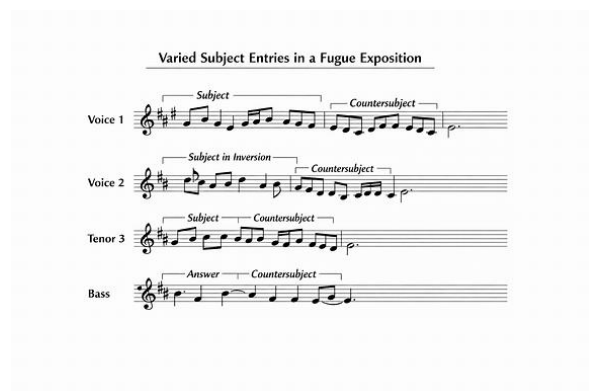


Figure 1.4 Avoiding monotony in fugue exposition

1.4.2 Using sequential patterns

Sequential patterns are repeated musical ideas transposed to different pitch levels. They provide continuity and help link entries together smoothly. In fugue expositions, sequences can be used to bridge between subject and answer or to prepare the entry of a new voice. When applied carefully, they add momentum without overwhelming the texture.

Fill in the blank: Repeated musical ideas transposed to different pitch levels are called _____ patterns.



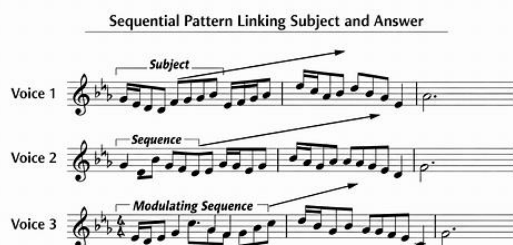


Plate 1.4 Sequential patterns in fugue exposition

1.4.3 Achieving smooth transitions

Transitions are passages that connect one entry to another, ensuring the exposition flows naturally. Smooth transitions are achieved through careful voice leading, harmonic progression, and rhythmic alignment. They prevent abrupt changes and maintain the listener's sense of continuity.

Fill in the blank: Passages that connect one entry to another in a fugue exposition are called _____.

Technique	Technical Application	Functional Benefit
Stepwise Voice Leading	Utilizing conjunct motion (moving by steps) in the free counterpoint or codetta between entries.	Ensures Continuity: Creates a "connective tissue" that guides the listener's ear naturally from one thematic entry to the next, preventing a sense of disjointedness.
Logical Harmonic Progression	Crafting a short bridge (codetta) that modulates smoothly between the Tonic (\$I\$) and the Dominant (\$V\$).	Supports Flow: Provides a clear tonal path, ensuring that the arrival of the Answer (in the dominant key) feels like a logical consequence of the preceding music rather than an abrupt shift.
Rhythmic Alignment	Overlapping the tail of one subject entry with the rhythmic start of the next, or	Avoids Abruptness: Maintains a constant "pulse" or motoric energy, ensuring that the texture never feels thin or hesitant during the transition phase.



Technique	Technical Application	Functional Benefit
	using a "lead-in" rhythmic motif.	
Suspension and Resolution	Incorporating tied notes across the bar line or transition point to create temporary tension.	Heightened Momentum: The drive for a dissonance to resolve pushes the musical line forward, effectively pulling the listener into the next voice entry.

Box 1.4 Techniques for smooth transitions

Pilot questions 1.4

1. What is monotony in the context of fugue exposition?
2. Give one strategy for avoiding monotony in entries.
3. Define sequential patterns in fugue writing.
4. Why are sequential patterns useful in expositions?
5. What are transitions, and why are they important?

Series Summary

This Series has focused on the art of writing expositions in 3-voice and 4-voice fugues, which form the foundation of fugal composition. We began by exploring the fundamentals of fugue exposition, including its definition, purpose, and the relationship between subject, answer, and countersubject. We then examined how to structure a 3-voice exposition, paying attention to entry order, overlapping entries, and tonal balance. Following that, we studied the more complex 4-voice exposition, considering voice distribution, managing texture, and integrating countersubjects effectively. Finally, we looked at techniques for cohesion and flow, such as avoiding monotony, using sequential patterns, and achieving smooth transitions.

By completing this Series, you should now be able to define the purpose of a fugue exposition, explain the relationship between subject, answer, and countersubject, demonstrate how to



compose balanced 3-voice and 4-voice expositions, and apply techniques that ensure cohesion and musical interest. These outcomes align with the Series Learning Outcomes and provide you with practical skills to design clear and effective expositions in fugue writing.

Glossary of Terms

- **Answer:** The transposed version of the subject, usually in the dominant key.
- **Countersubject:** A secondary theme that accompanies the subject or answer, designed to fit contrapuntally.
- **Exposition:** The opening section of a fugue where the subject and answer are introduced across voices.
- **Monotony:** Repetitive or predictable entries that reduce musical interest.
- **Sequential patterns:** Repeated musical ideas transposed to different pitch levels.
- **Subject:** The principal theme of the fugue, introduced at the beginning.
- **Texture:** The density and interaction of musical lines in a fugue.
- **Tonal balance:** Careful distribution of tonic and dominant entries across voices.
- **Transitions:** Passages that connect one entry to another, ensuring smooth flow.

Concept Check Questions [Series 1]

Objective questions

1. The opening section of a fugue where the subject is first introduced is called the _____. (Linked to SLO 1.1)
2. The transposed version of the subject, usually in the dominant key, is called the _____. (Linked to SLO 1.2)
3. In a 3-voice exposition, the subject usually begins in the _____ key. (Linked to SLO 1.3)
4. Repetitive or predictable entries that reduce musical interest are referred to as _____. (Linked to SLO 1.5)

Short-answer questions

5. Define a countersubject in the context of fugue exposition. (Linked to SLO 1.2)
6. Why must overlapping entries be handled carefully in a 3-voice exposition? (Linked to SLO 1.3)
7. What is texture in fugue writing, and why does it increase in a 4-voice exposition? (Linked to SLO 1.4)
8. Mention one technique for achieving smooth transitions in a fugue exposition. (Linked to SLO 1.5)

Long-answer questions

9. Analyse the importance of tonal balance in a 3-voice exposition. (Linked to SLO 1.3)



10. Evaluate the role of countersubjects in maintaining cohesion in a 4-voice exposition.
(Linked to SLO 1.4)

Answers to Concept Check Questions [Series 1]

Objective questions

1. Exposition
2. Answer
3. Tonic
4. Monotony

Short-answer questions

5. A countersubject is a secondary theme that accompanies the subject or answer, designed to fit contrapuntally.
6. Overlapping entries must be handled carefully to avoid confusion and ensure clarity between voices.
7. Texture is the density and interaction of musical lines. It increases in a 4-voice exposition because more voices create greater contrapuntal complexity.
8. Voice leading is one technique for achieving smooth transitions.

Long-answer questions

9. *Basic response:* Tonal balance ensures that tonic and dominant entries are distributed evenly across voices. *Value-added response:* It prevents one voice from dominating, supports harmonic stability, and allows countersubjects to reinforce tonal clarity, making the exposition coherent and musically convincing.
10. *Basic response:* Countersubjects add variety and support the subject and answer. *Value-added response:* They provide contrapuntal richness, prevent monotony, and interact with multiple voices to maintain cohesion, ensuring the exposition remains balanced and engaging.

Answers to Pilot Questions [Series 1]

Part 1.1

- Exposition
- The subject is the principal theme, and the answer is its transposed version.
- Dominant key
- Countersubject
- It defines the fugue's identity and provides thematic material.

Part 1.2

- Subject in tonic, answer in dominant, third voice entry



- Dominant key
- Overlapping entries
- To avoid confusion and maintain clarity
- Tonal balance

Part 1.3

- Four voices
- Texture
- Because more voices increase contrapuntal complexity
- They maintain cohesion and add richness
- Contrapuntal design

Part 1.4

- Monotony
- Varying entries or introducing countersubjects
- Sequential patterns
- They provide continuity and link entries smoothly
- Transitions, connecting one entry to another

References and Attributions [Series 1]

- Figure 1.1 Structure of a fugue exposition. Suggested AI prompt: “Create a diagram showing subject and answer entries across three voices in a fugue exposition.” Search string: “fugue exposition subject answer diagram OER”.
- Plate 1.1 Subject and answer relationship in fugue exposition. Suggested AI prompt: “Generate an image showing musical notation of a fugue subject in one voice and its answer in another.” Search string: “fugue subject answer notation OER image”.
- Box 1.1 Features of countersubjects. Suggested AI prompt: “Generate a table listing features of countersubjects such as contrapuntal design, recurrence, and enrichment.” Search string: “fugue countersubject features OER table”.
- Figure 1.2 Entry order of voices in a 3-voice exposition. Suggested AI prompt: “Create a diagram showing subject entry in tonic, answer in dominant, and third voice entry in a 3-voice fugue exposition.” Search string: “3-voice fugue exposition entry order diagram OER”.
- Plate 1.2 Overlapping entries in a 3-voice exposition. Suggested AI prompt: “Generate an image showing musical notation of overlapping subject and answer entries in a 3-voice fugue.” Search string: “fugue overlapping entries notation OER image”.
- Box 1.2 Strategies for maintaining tonal balance. Suggested AI prompt: “Generate a table listing strategies for maintaining tonal balance in a 3-voice fugue exposition.” Search string: “tonal balance fugue exposition strategies OER table”.
- Figure 1.3 Voice distribution and entry order in a 4-voice exposition. Suggested AI prompt: “Create a diagram showing subject and answer entries across soprano, alto,



tenor, and bass in a 4-voice fugue exposition.” Search string: “4-voice fugue exposition entry order diagram OER”.

- Plate 1.3 Managing complexity in a 4-voice exposition. Suggested AI prompt: “Generate an image showing musical notation of a 4-voice fugue exposition with overlapping entries and countersubjects.” Search string: “4-voice fugue exposition notation OER image”.
- Box 1.3 Strategies for integrating countersubjects in a 4-voice exposition. Suggested AI prompt: “Generate a table listing strategies for integrating countersubjects in a 4-voice fugue exposition.” Search string: “fugue countersubject integration strategies OER table”.
- Figure 1.4 Avoiding monotony in fugue exposition. Suggested AI prompt: “Create a diagram showing varied subject entries across three voices to avoid monotony in fugue exposition.” Search string: “fugue exposition varied entries diagram OER”.
- Plate 1.4 Sequential patterns in fugue exposition. Suggested AI prompt: “Generate an image showing musical notation of a sequential pattern linking subject and answer entries in a fugue.” Search string: “fugue sequential patterns notation OER image”.
- Box 1.4 Techniques for smooth transitions. Suggested AI prompt: “Generate a table listing techniques for smooth transitions in fugue exposition such as voice leading, harmonic progression, and rhythmic alignment.” Search string: “fugue exposition smooth transitions techniques OER table”.



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Series 1: Composing Expositions for 3-Voice and 4-Voice Fugues

Series 2: Exploring Compositional Devices in the Middle Section

Series 3: Techniques of Tonal Counterpoint in Fugal Composition

Series 4: Bringing Back Devices in the Recapitulation

Series 5: Writing Codas and Codettas in Fugue Composition

Proposed Outline for Series 2

Part 2.1: Sequence and Modulation

- Sub-Part 2.1.1: Definition and role of sequences
- Sub-Part 2.1.2: Techniques of modulation in the middle section
- Sub-Part 2.1.3: Linking sequences with subject material

Part 2.2: Stretto and Overlapping Entries

- Sub-Part 2.2.1: Definition and function of stretto
- Sub-Part 2.2.2: Creating intensity through overlapping entries
- Sub-Part 2.2.3: Examples of stretto in fugue writing

Part 2.3: Inversion and Augmentation

- Sub-Part 2.3.1: Inversion of the subject
- Sub-Part 2.3.2: Augmentation and rhythmic expansion
- Sub-Part 2.3.3: Combining inversion and augmentation for variety

Part 2.4: Pedal Point and Harmonic Devices

- Sub-Part 2.4.1: Definition and use of pedal point
- Sub-Part 2.4.2: Harmonic intensification in the middle section
- Sub-Part 2.4.3: Pedal point as preparation for recapitulation



Introduction

In the last Series, we explored how to compose expositions for 3-voice and 4-voice fugues, focusing on the introduction of subjects, answers, and countersubjects. We now move into the middle section, which is often the most dynamic and varied part of a fugue. The middle section allows composers to employ a range of devices that enrich the texture, create tension, and prepare for the recapitulation.

The aim of this Series is to equip you with the knowledge and skills to identify, explain, and apply compositional devices in the middle section of a fugue, ensuring that your writing demonstrates variety, coherence, and contrapuntal sophistication.

We shall commence this Series by examining sequences and modulation, which provide continuity and tonal variety. Next, we will explore stretto and overlapping entries, techniques that heighten intensity and drive. Following that, we will study inversion and augmentation, which transform the subject material for contrast and expansion. Finally, we will conclude with pedal point and harmonic devices, which anchor the texture and prepare the fugue for its recapitulation.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 2.1** define and explain the role of sequences and modulation in the middle section of a fugue,
- **SLO 2.2** demonstrate how stretto and overlapping entries create intensity in fugue writing,
- **SLO 2.3** apply inversion and augmentation to subject material for variety and expansion, and
- **SLO 2.4** evaluate the use of pedal point and harmonic devices as preparation for recapitulation.



2.1 Sequence and Modulation

2.1.1 Definition and role of sequences

A **sequence** is the repetition of a musical idea at a different pitch level. In the middle section of a fugue, sequences are particularly useful because they extend the subject material while maintaining coherence. They provide continuity and can act as bridges between entries, ensuring the fugue does not lose momentum. Sequences also help to prepare the listener for modulation by gradually shifting tonal centres.

Fill in the blank: The repetition of a musical idea at a different pitch level is called a _____.

MELODIC SEQUENCE: ASCENDING REPETITION IN A FUGUE

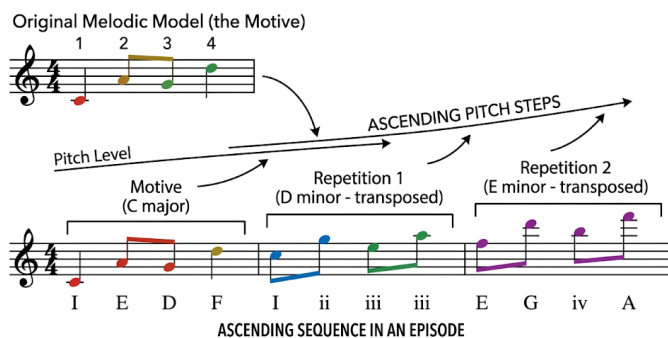


Figure 2.1 Sequence in fugue middle section

2.1.2 Techniques of modulation in the middle section

Modulation is the process of changing from one key to another. In fugues, modulation in the middle section adds tonal variety and prevents monotony. Composers often modulate to closely related keys such as the dominant or relative minor, though more adventurous shifts may also occur to heighten drama. Modulation is usually achieved through sequences, pivot chords, or chromatic movement.

Fill in the blank: The process of changing from one key to another is called _____.



FUGUE MODULATION: C MAJOR to G MAJOR

Plate 2.1 Modulation in fugue middle section

2.1.3 Linking sequences with subject material

Sequences are most effective when they are derived from the **subject material** or countersubject. This ensures thematic unity while allowing the composer to explore new tonal areas. By adapting rhythmic motifs or melodic fragments from the subject, sequences maintain coherence and strengthen the fugue’s identity.

Fill in the blank: Sequences are most effective when they are linked to the _____ material.

STRATEGIES FOR LINKING SEQUENCES WITH SUBJECT MATERIAL IN FUGUE WRITING

Box 2.1

LINKING STRATEGY	DESCRIPTION & TECHNIQUE	MUSICAL EFFECT & PURPOSE
1. RHYTHMIC DERIVATION	Using a distinct rhythmic motif from the fugue subject or countersubject to form the sequence's repeating unit (as seen in	Establishes rhythmic unity and consistency throughout the fugue episode; provides motivic coherence
2. MELODIC FRAGMENTATION	Taking a small melodic fragment from the subject or countersubject and repeating it at different pitch levels	Creates melodic variety while maintaining a strong thematic connection to the primary material; generates developmental material
3. INVERSION & RETROGRADE	Applying contrapuntal devices like inverting () or reversing a subject fragment as the basis for the sequence	Introduces complexity and variation; allows for the integration of learned contrapuntal techniques
4. HARMONIC CONTINUATION	Employing a harmonic progression derived from or implied by the subject material for the underlying sequence	Ensures the sequence feels harmonically coherent and naturally progresses from previous entries; supports modulation
5. TEXTURAL CONSISTENCY	Maintaining the same contrapuntal density or voice-leading principles used when presenting the subject	Creates a smooth transition; prevents the sequence from sounding disconnected from the main fugue texture

Box 2.1 Linking sequences with subject material

Pilot questions 2.1

- Define a sequence in fugue writing.
- What is modulation?
- Why is modulation important in the middle section?
- How can sequences be linked to subject material?
- Give one example of a common modulation in fugues.



2.2 Stretto and Overlapping Entries

2.2.1 Definition and function of stretto

Stretto is a technique in fugue writing where entries of the subject overlap more closely than in the exposition. This overlapping creates intensity and forward momentum, often signalling a climax in the middle section. Stretto demonstrates contrapuntal skill, as the composer must ensure clarity while voices enter in rapid succession.

Fill in the blank: When entries of the subject overlap more closely than in the exposition, this is called _____.

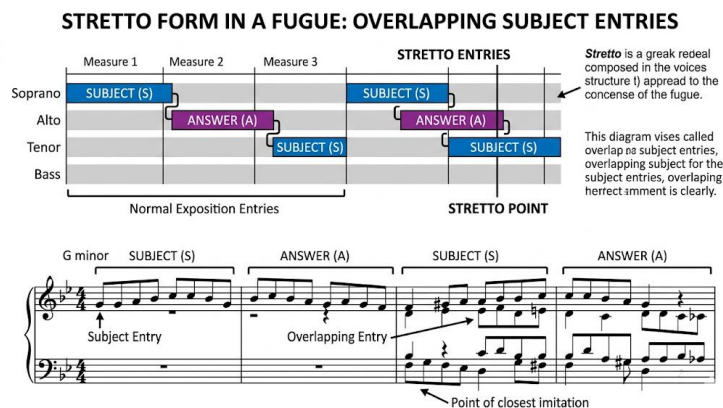


Figure 2.2 Stretto in fugue middle section

2.2.2 Creating intensity through overlapping entries

Overlapping entries reduce the space between subject statements, heightening tension and energy. This technique requires careful contrapuntal planning to avoid confusion, ensuring each voice remains distinct while contributing to the overall drive. Overlaps are often used to build excitement before modulation or recapitulation.

Fill in the blank: Reducing the space between subject statements creates _____ in the fugue.



Plate 2.2 Overlapping entries creating intensity



2.2.3 Examples of stretto in fugue writing

Composers such as Bach frequently used stretto to intensify the middle section of their fugues. In *The Well-Tempered Clavier*, stretto passages often appear just before the recapitulation, creating dramatic anticipation. These examples show how stretto can transform the middle section into a powerful climax.

Fill in the blank: Stretto is often used to build _____ before recapitulation.

Fugue Title	Stretto Characteristic	Musical Effect
Fugue No. 1 in C Major (WTC I)	Dense, early stretto (starting in bar 7).	Creates a sense of mounting intensity and structural complexity very early in the piece.
Fugue No. 15 in G Major (WTC II)	Includes stretto by inversion.	Adds intellectual depth; the subject is answered by its mirror image in close succession.
Fugue No. 22 in Bb Minor (WTC I)	Five-voice stretto with overlapping entries.	Produces a thick, monumental texture often associated with the climax of the work.
Fugue No. 8 in Eb Minor (WTC I)	Stretto combined with augmentation and inversion.	Demonstrates total contrapuntal mastery by layering different versions of the subject simultaneously.

Box 2.2 Examples of stretto in fugue writing

Pilot questions 2.2

1. What is stretto?
2. How do overlapping entries create intensity?
3. Why must overlapping entries be carefully planned?
4. Give one example of stretto in fugue writing.
5. What does stretto often signal in the fugue?



2.3 Inversion and Augmentation

2.3.1 Inversion of the subject

Inversion is the transformation of a subject by reversing the direction of its intervals. Ascending intervals become descending, and descending intervals become ascending. This technique provides contrast while still retaining the identity of the original subject. In fugue writing, inversion is often used in the middle section to add variety and demonstrate contrapuntal skill.

Fill in the blank: Transforming a subject by reversing the direction of intervals is called _____.

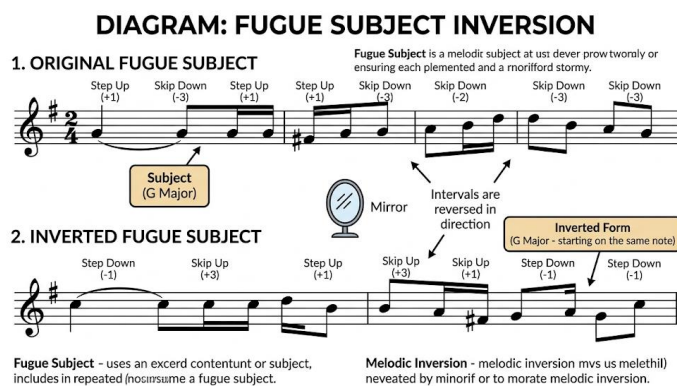


Figure 2.3 Inversion of fugue subject

2.3.2 Augmentation and rhythmic expansion

Augmentation refers to lengthening the note values of the subject, often doubling them. This slows down the rhythm, creating grandeur and emphasis. Augmentation is particularly effective in the middle section, where it can contrast with faster-moving voices and add weight to the texture.

Fill in the blank: Lengthening the note values of the subject is called _____.

FUGUE SUBJECT: ORIGINAL vs. AUGMENTATION

System 1: Original Subject (C Minor)

System 2: Subject in Augmentation

Original Rhythms (Blue)

Augmented Rhythms (Green - each note value doubled)

SUBJECT IN AUGMENTATION (doubled rhythmic values)

Show another voice (e.g., Alto or Bass) play counter-melody in normal rhythms



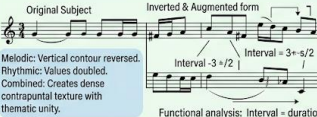
Plate 2.3 Augmentation of fugue subject

2.3.3 Combining inversion and augmentation for variety

Composers often combine inversion and augmentation to achieve greater variety and depth. This combination demonstrates mastery of contrapuntal technique, as the subject is transformed both melodically and rhythmically. Such transformations keep the middle section engaging and prevent predictability.

Fill in the blank: Combining inversion and augmentation demonstrates _____ skill.

COMBINED EFFECTS OF INVERSION AND AUGMENTATION IN FUGUE WRITING

CONTRAPUNTAL TRANSFORMATION	VISUAL & MELODIC EFFECT	MUSICAL PURPOSE & CHARACTER
1. INVERSION (Mirror) Melody is vertically inverted (upside down). Ascending intervals become descending, and vice-versa. (Rhythm remains unchanged).	 Mirror image - vertical flip	Preserves rhythm; changes contour
2. AUGMENTATION (Time-Stretching) Melody is horizontally stretched. Each note's rhythmic value is doubled or tripled. (Melodic contour remains unchanged).	 Rhythmic augmentation - horizontal stretch	Doubles duration; preserves contour
3. COMBINED: INVERTED & AUGMENTED Both vertical inversion and horizontal stretching are applied simultaneously. Ascending intervals become descending, and note values are doubled.	 Original Subject Inverted & Augmented form Interval = 3 + s/2 Interval = 3 + s/2 Functional analysis: Interval = duration	Functional analysis: Interval: <IMAGE> Interval: 3 + s/1 Duration: 3 + s/1 Duration: 3 + s/1 Stretching stretch: <IMAGE> style <IMAGE>

Box 2.3 Combining inversion and augmentation

Pilot questions 2.3

1. Define inversion in fugue writing.
2. What is augmentation?
3. How does augmentation affect rhythm?
4. Why might a composer combine inversion and augmentation?
5. What skill does this combination demonstrate?

2.4 Pedal Point and Harmonic Devices

2.4.1 Definition and use of pedal point

A **pedal point** is a sustained note, usually in the bass, over which harmonies change. It creates tension by holding one pitch constant while other voices move around it. In fugue writing, pedal points are often used in the middle section to anchor the harmony and prepare for the recapitulation.

Fill in the blank: A sustained note in the bass over which harmonies change is called a _____ point.



BASS PEDAL POINT WITH CHANGING HARMONIES ABOVE

This diagram is isodical and can be swatted to clear baroque fugue texture.

CHANGING HARMONIES

I (C major) IV6/4 (F major/C) V7 (G7/C) vi (A minor/C) I (C major)

Soprano

Alto

Tenor

Bass

Dissonance

Dissonance

Resolution

Resolution

Hass baroque fugue texture

BASS PEDAL POINT (Tonic)

Consonant at start

Dissonant against middle harmonies

OER alist mercedizernes in moving harmont in OER

Figure 2.4 Pedal point in fugue middle section

2.4.2 Harmonic intensification in the middle section

Harmonic devices such as chromaticism, diminished chords, and suspensions are frequently used to intensify the middle section of a fugue. These devices increase tension and anticipation, making the eventual resolution more satisfying. Chromatic lines add colour, diminished chords heighten drama, and suspensions delay resolution to create expressive dissonance.

Fill in the blank: Chromaticism and diminished chords are examples of _____ devices.

FUGUE MIDDLE SECTION: CHROMATIC AND DIMINISHED HARMONY ANALYSIS

Refer in <image 1> for layout:

MIDDLE SECTION - EPISODE

CHROMATIC CHORD PROGRESSION

DIMINISHED CHORD PROGRESSION

Sequential chain of fully diminished seventh chords

Generates high tonal ambiguity and harmonic tension

Sequential chain of fully diminished seventh chords

v ii⁷ i⁷ v⁷ V

V7 of ii ii⁷ V7 of V V

(chromatic variant)

vii⁷ vi⁷ v⁷

Plate 2.4 Harmonic intensification in fugue middle section

2.4.3 Pedal point as preparation for recapitulation

Pedal points often serve as preparation for the **recapitulation**, anchoring the harmony and signalling the return of the subject in its original key. By sustaining a single pitch, the composer creates a sense of anticipation and stability, guiding the listener back to the tonic.

Fill in the blank: Pedal points often prepare for the _____ of the fugue.



FUNCTIONS OF PEDAL POINTS IN FUGUE WRITING		
PEDAL POINT FUNCTION	DESCRIPTION & PLACEMENT	MUSICAL EFFECT & PURPOSE
1. TONIC PEDAL (Pedal on Tonic note)	Used often in the FINAL SECTION (RECAPITULATION) of a fugue. The tonic note is held in the bass while other voices play the subject or strettos above it. (Placement: end of fugue) → 	- Establishes a strong sense of closure and arrival. Reinforces the home key. - Provides a stable harmonic foundation for climactic contrapuntal work. - Labeled 'Tonic reinforcement' ↓↓
2. DOMINANT PEDAL (Pedal on Dominant note)	Typically occurs near the end of the MIDDLE SECTION (DEVELOPMENT) or before a major entry in the final section. Points the ear toward the dominant harmony. (Placement: middle, transition points) → 	- Creates suspense and harmonic tension, preparing for a significant return of the subject or the tonic key. - Labeled 'Harmonic tension & anticipation'
3. INTERNAL PEDAL (Pedal in an upper voice)	Can be placed in any section. A note is held sustained in an upper voice, like Soprano or Alto, while counterpoint moves above and below it. (Placement: anywhere) → 	- Can create interesting dissonances and harmonic textures. Often used as an expressive device. - Labeled 'Expressive & textural variety' 
4. SEQUENTIAL PEDAL (Pedal as part of sequence)	Appears within an EPISODE where a series of short pedal notes (perhaps moving stepwise) is used as part of a sequential progression. (Placement: episodes) → 	- Supports sequential movement. Helps define small phrase structures and harmonic progression during transitional moments. - Labeled 'Supports progression'

Box 2.4 Functions of pedal points

Pilot questions 2.4

1. What is a pedal point?
2. How does a pedal point create tension?
3. Give one example of a harmonic device used in the middle section.
4. What is the role of chromaticism in intensifying harmony?
5. How do pedal points prepare for recapitulation?



Series Summary

This Series has examined the compositional devices that enrich the middle section of a fugue. We began by studying sequences and modulation, which extend subject material and provide tonal variety. We then explored stretto and overlapping entries, techniques that heighten intensity and drive. Following that, we considered inversion and augmentation, which transform the subject melodically and rhythmically to add contrast and depth. Finally, we looked at pedal points and harmonic devices, which anchor the harmony, intensify tension, and prepare for recapitulation.

By completing this Series, you should now be able to define and explain sequences and modulation, demonstrate how stretto and overlapping entries create intensity, apply inversion and augmentation for variety, and evaluate the role of pedal points and harmonic devices in preparing the fugue for its recapitulation. These outcomes align with the Series Learning Outcomes and equip you with practical tools for writing dynamic and engaging middle sections in fugues.

Glossary of Terms

- **Augmentation:** Lengthening the note values of the subject, often doubling them, to create emphasis.
- **Chromaticism:** Use of notes outside the diatonic scale to add colour and tension.
- **Inversion:** Transformation of a subject by reversing the direction of its intervals.
- **Modulation:** The process of changing from one key to another.
- **Overlapping entries:** Subject statements that begin before the previous one has finished, creating intensity.
- **Pedal point:** A sustained note, usually in the bass, over which harmonies change.
- **Sequence:** Repetition of a musical idea at a different pitch level.
- **Stretto:** Overlapping entries of the subject that occur more closely than in the exposition.
- **Suspension:** A note held over from a previous harmony, creating temporary dissonance before resolving.
- **Texture:** The density and interaction of musical lines in a fugue.

Concept Check Questions [Series 2]

Objective questions

1. The repetition of a musical idea at a different pitch level is called a _____. (Linked to SLO 2.1)
2. The process of changing from one key to another is called _____. (Linked to SLO 2.1)
3. When entries of the subject overlap more closely than in the exposition, this is called _____. (Linked to SLO 2.2)



4. Transforming a subject by reversing the direction of intervals is called _____.
(Linked to SLO 2.3)
5. A sustained note in the bass over which harmonies change is called a _____ point.
(Linked to SLO 2.4)

Short-answer questions

6. Explain why modulation is important in the middle section of a fugue. (Linked to SLO 2.1)
7. How do overlapping entries create intensity in fugue writing? (Linked to SLO 2.2)
8. What effect does augmentation have on rhythm? (Linked to SLO 2.3)
9. Mention one harmonic device used to intensify the middle section of a fugue. (Linked to SLO 2.4)

Long-answer questions

10. Analyse the role of stretto in building climax within the middle section of a fugue.
(Linked to SLO 2.2)
11. Evaluate how pedal points prepare the fugue for recapitulation. (Linked to SLO 2.4)

Answers to Concept Check Questions [Series 2]

Objective questions

1. Sequence
2. Modulation
3. Stretto
4. Inversion
5. Pedal

Short-answer questions

6. Modulation adds tonal variety, prevents monotony, and prepares for new sections.
7. Overlapping entries reduce the space between subject statements, heightening tension and energy.
8. Augmentation slows down rhythm, creating grandeur and emphasis.
9. Chromaticism is one example of a harmonic device.

Long-answer questions

10. *Basic response:* Stretto builds climax by overlapping subject entries more closely. *Value-added response:* It intensifies the texture, demonstrates contrapuntal skill, and creates anticipation for recapitulation.
11. *Basic response:* Pedal points anchor harmony and signal the return of the subject. *Value-added response:* They create tension, unify the texture, and guide the listener back to the tonic, preparing for resolution.



Answers to Pilot Questions [Series 2]

Part 2.1

- Sequence
- Modulation
- Adds tonal variety and prevents monotony
- Derived from subject material
- Dominant key

Part 2.2

- Stretto
- By reducing space between subject statements
- To maintain clarity between voices
- Bach's fugues in *The Well-Tempered Clavier*
- Climax or anticipation of recapitulation

Part 2.3

- Inversion
- Augmentation
- Slows rhythm, adds grandeur
- To achieve variety and depth
- Contrapuntal skill

Part 2.4

- Pedal point
- By holding one pitch constant while harmonies change
- Chromaticism or diminished chords
- It adds colour and tension
- By anchoring harmony and signalling return to tonic

References and Attributions [Series 2]

- Figure 2.1 Sequence in fugue middle section. Suggested AI prompt: "Create a diagram showing a melodic sequence repeated at ascending pitch levels in a fugue." Search string: "fugue sequence repetition diagram OER".
- Plate 2.1 Modulation in fugue middle section. Suggested AI prompt: "Generate an image showing musical notation of a fugue passage modulating from C major to G major." Search string: "fugue modulation notation OER image".



- Box 2.1 Linking sequences with subject material. Suggested AI prompt: “Generate a table listing strategies for linking sequences with subject material in fugue writing.” Search string: “fugue sequences subject material strategies OER table”.
- Figure 2.2 Stretto in fugue middle section. Suggested AI prompt: “Create a diagram showing overlapping subject entries in stretto form in a fugue.” Search string: “fugue stretto overlapping entries diagram OER”.
- Plate 2.2 Overlapping entries creating intensity. Suggested AI prompt: “Generate an image showing musical notation of overlapping subject entries in a fugue middle section.” Search string: “fugue overlapping entries notation OER image”.
- Box 2.2 Examples of stretto in fugue writing. Suggested AI prompt: “Generate a table listing examples of stretto usage in fugues such as Bach’s Well-Tempered Clavier.” Search string: “fugue stretto examples Bach OER table”.
- Figure 2.3 Inversion of fugue subject. Suggested AI prompt: “Create a diagram showing a fugue subject and its inverted form.” Search string: “fugue subject inversion diagram OER”.
- Plate 2.3 Augmentation of fugue subject. Suggested AI prompt: “Generate an image showing musical notation of a fugue subject in augmentation.” Search string: “fugue subject augmentation notation OER image”.
- Box 2.3 Combining inversion and augmentation. Suggested AI prompt: “Generate a table listing combined effects of inversion and augmentation in fugue writing.” Search string: “fugue inversion augmentation combined effects OER table”.
- Figure 2.4 Pedal point in fugue middle section. Suggested AI prompt: “Create a diagram showing a bass pedal point with changing harmonies above in a fugue.” Search string: “fugue pedal point diagram OER”.
- Plate 2.4 Harmonic intensification in fugue middle section. Suggested AI prompt: “Generate an image showing musical notation of chromatic and diminished chord progressions in a fugue middle section.” Search string: “fugue harmonic devices chromatic diminished notation OER image”.
- Box 2.4 Functions of pedal points. Suggested AI prompt: “Generate a table listing functions of pedal points in fugue writing.” Search string: “fugue pedal point functions OER table”.



Course Code: MUS 422

Course Title: Fugue

Course Credit Load: 2 Units

Series 1: Composing Expositions for 3-Voice and 4-Voice Fugues

Series 2: Exploring Compositional Devices in the Middle Section

Series 3: Techniques of Tonal Counterpoint in Fugal Composition

Series 4: Bringing Back Devices in the Recapitulation

Series 5: Writing Codas and Codettas in Fugue Composition

Proposed Outline for Series 3

Part 3.1: Principles of Tonal Counterpoint

- Sub-Part 3.1.1: Definition and historical context
- Sub-Part 3.1.2: Rules of consonance and dissonance
- Sub-Part 3.1.3: Voice independence and interaction

Part 3.2: Imitation and Thematic Development

- Sub-Part 3.2.1: Techniques of imitation
- Sub-Part 3.2.2: Varied repetition of subject material
- Sub-Part 3.2.3: Thematic transformation in tonal counterpoint

Part 3.3: Contrapuntal Devices in Fugue Writing

- Sub-Part 3.3.1: Double counterpoint
- Sub-Part 3.3.2: Invertible counterpoint
- Sub-Part 3.3.3: Canonical techniques

Part 3.4: Balancing Harmony and Counterpoint

- Sub-Part 3.4.1: Harmonic support for contrapuntal lines
- Sub-Part 3.4.2: Managing tension and resolution
- Sub-Part 3.4.3: Achieving coherence in tonal counterpoint



Introduction

In the previous Series, we explored compositional devices that enrich the middle section of a fugue, such as sequences, stretto, inversion, and pedal points. We now turn to the broader techniques of tonal counterpoint, which form the backbone of fugal composition. Tonal counterpoint ensures that multiple voices interact harmoniously while maintaining independence, creating the intricate texture that defines the fugue.

The aim of this Series is to equip you with the knowledge and skills to apply tonal counterpoint techniques in fugue writing, enabling you to balance thematic development, contrapuntal devices, and harmonic coherence.

We shall commence this Series by examining the principles of tonal counterpoint, including consonance, dissonance, and voice independence. Next, we will explore imitation and thematic development, focusing on how subjects can be varied and transformed. Following that, we will study contrapuntal devices such as double counterpoint, invertible counterpoint, and canon. Finally, we will conclude by considering how harmony supports contrapuntal lines, ensuring tension and resolution are managed effectively.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 3.1** define the principles of tonal counterpoint, including consonance, dissonance, and voice independence,
- **SLO 3.2** demonstrate techniques of imitation and thematic development in fugue writing,
- **SLO 3.3** apply contrapuntal devices such as double counterpoint, invertible counterpoint, and canon, and
- **SLO 3.4** evaluate how harmony supports contrapuntal lines to achieve coherence in tonal counterpoint.



3.1 Principles of Tonal Counterpoint

3.1.1 Definition and historical context

Tonal counterpoint refers to the art of combining independent melodic lines within a tonal framework, ensuring that each voice retains its individuality while contributing to harmonic unity. Historically, tonal counterpoint developed from modal counterpoint of the Renaissance, reaching its peak in the Baroque period with composers such as J.S. Bach. In fugue writing, tonal counterpoint provides the structural foundation that allows subjects, answers, and countersubjects to interact meaningfully.

Fill in the blank: The art of combining independent melodic lines within a tonal framework is called _____ counterpoint.

INTERACTION OF INDEPENDENT MELODIC LINES IN A TONAL FUGUE

Melodic Independence
Independent rhythmic and melodic character, different phrase too length

TONAL FRAMEWORK (G Minor)
I (Tonic) V7 (Dominant) iv (Subdominant)

INTERACTION POINTS
Carefully managed Dissonance (e.g., passing notes, suspensions, with resolution arrows)
Voice Leading Rules

Melodic Independence
• Independent rhythmic and melodic character
• Different phrase length

Consonance (e.g., imperfect/perfect)
Carefully managed Dissonance (e.g., passing notes, suspensions, with resolution arrows)

Summary of Tonal Counterpoint

	Character	Harmony	Interaction
FUGUE SUBJECT (S)	• Independent rhythmic and melodic	• Independent rhythmic and melodic character	vertical
HARMONY	• Different phrase length	• Passing notes : of hamerapling (IMAGE 2)	horizontal
COUNTERSUBJECT (CS)	• Counter melody	• Counter melody have worked in IMAGE 3)	horizontal

Figure 3.1 Tonal counterpoint in fugue writing

3.1.2 Rules of consonance and dissonance

Consonance refers to intervals that sound stable and pleasing, such as thirds, sixths, and perfect fifths. **Dissonance** refers to intervals that sound tense or unstable, such as seconds, sevenths, and tritones. In tonal counterpoint, dissonances must be carefully prepared and resolved to maintain musical coherence. The balance between consonance and dissonance creates expressive tension and release, which is vital in fugue composition.

Fill in the blank: Intervals that sound stable and pleasing are called _____, while those that sound tense are called _____.



CONSONANT AND DISSONANT INTERVALS IN TONAL COUNTERPOINT

1. CONSONANT INTERVALS (Stable)

Perfect Consonances: Unison, Perfect 5th, Octave. Imperfect Consonances: Major 3rd, Minor 6th.

2. DISSONANT INTERVALS (Unstable)

Primary Dissonances: Major 2nd, Minor 7th, Major 6th, minor 3rd. Other Dissonances: Augmented 4th/Diminished 5th - Tritone.

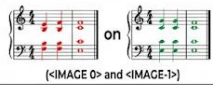
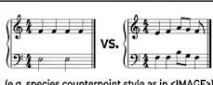
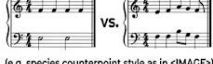
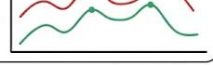
Resolution to Consonance: Major 2nd to Major 6th, Minor 7th to Major 6th, Major 6th to minor 3rd, minor 3rd to Major 6th.

Plate 3.1 Consonance and dissonance in tonal counterpoint

3.1.3 Voice independence and interaction

Voice independence means that each melodic line in a fugue should have its own contour and rhythm, avoiding parallel movement that weakens contrapuntal texture. At the same time, voices must interact harmoniously, supporting one another through imitation, contrast, and complementary motion. Achieving this balance is one of the hallmarks of effective tonal counterpoint.

Fill in the blank: Each melodic line in a fugue should have its own contour and rhythm to maintain _____ independence.

PRINCIPLES OF VOICE INDEPENDENCE & INTERACTION IN TONAL COUNTERPOINT			
PRINCIPLE	GOAL/DESCRIPTION	TECHNIQUE	VISUAL/NOTATION EXAMPLE
 Avoid Parallel Fifths (and Octaves)	Maintain distinct lines; prevent voices from merging into a single texture.	Change one voice to a different consonant interval, move in contrary motion.	 on 
 Maintain Rhythmic Variety	Create rhythmic contrast between lines; avoid voices moving simultaneously in the same note values.	Use syncopation, passing tones, suspension, and complementary note values.	 vs. 
 Use Complementary Motion	Enhance voice leading and counterpoint through varied directions of melodic movement.	Employ contrary, oblique, and similar motion, focusing on the prevalence of contrary motion.	
 Independent Melodic Climax	Give each voice a unique point of maximum tension or emphasis.	Strategically place melodic peaks or climaxes at different moments for each voice.	

Box 3.1 Principles of voice independence and interaction

Pilot questions 3.1

1. Define tonal counterpoint.
2. What is the difference between consonance and dissonance?



3. Why must dissonances be prepared and resolved?
4. What does voice independence mean in fugue writing?
5. Give one principle of effective voice interaction.

3.2 Imitation and Thematic Development

3.2.1 Techniques of imitation

Imitation is the repetition of a musical idea in another voice, often at a different pitch level. It is one of the most fundamental techniques of tonal counterpoint, ensuring that themes are shared across voices and reinforcing unity. In fugue writing, imitation allows the subject to be passed from one voice to another, creating dialogue and interaction.

Fill in the blank: The repetition of a musical idea in another voice is called _____.

SUBJECT IMITATION ACROSS THREE VOICES IN A FUGUE EXPOSITION

VOICE 1 (Soprano): Original Fugue Subject (S) Entry 1 (Tonic Key: C Major)

VOICE 2 (Alto): Subject Answer (A) Entry 2 (Dominant Key: G Major)

VOICE 3 (Bass): Subject (S) Entry 3 (Tonic Key: C Major, lower octave)

Annotations: Answer is Subject transposed up a perfect 5th (Dominant key); Subject returns in the Tonic key (lower octave).

Figure 3.2 Imitation in fugue composition

3.2.2 Varied repetition of subject material

Varied repetition involves restating the subject with slight changes in rhythm, interval, or ornamentation. This technique prevents monotony while maintaining thematic identity. In tonal counterpoint, varied repetition is often used to adapt the subject to different harmonic contexts or to highlight expressive contrasts.

Fill in the blank: Restating the subject with slight changes in rhythm or ornamentation is called _____ repetition.



Baroque Fugue Subject Construction

Answer Potential

- Fugue subjects generally start with scale degree 1 or 3 so that the answer can start with 2 or 4.
- The most useful combinations are those that allow both subject and answer to suggest the tonic.
- In practice, fugues often adapt these patterns with ornamentation or other variations.

1. 1-3-5-4-2-1 (WTC 1: C, B, A, G, F, E)
2. 1-3-5-4-2-1 (WTC 1: A, G, F, E, D, C)
3. 1-3-5-4-2-1 (WTC 1: C, B, A, G, F, E)
4. 1-3-5-4-2-1 (WTC 1: F, E, D, C, B, A)
5. 1-3-5-4-2-1 (WTC 1: E, D, C, B, A, G)
6. 1-3-5-4-2-1 (WTC 1: C, B, A, G, F, E)

Stretto Potential

- stretto is a form of canon, so the usual canon principles apply.
- reducing the time to first repeat counterpoint is a useful starting point.
- for any given time distance and pitch interval, there are two horizontal intervals that yield imperfect consonances.

Plate 3.2 Varied repetition of subject material

3.2.3 Thematic transformation in tonal counterpoint

Thematic transformation refers to altering the subject more substantially, such as through inversion, augmentation, or rhythmic displacement, while retaining its recognisable identity. This technique enriches the fugue by presenting the subject in new forms, demonstrating the composer's creativity and contrapuntal mastery.

Fill in the blank: Altering the subject substantially while retaining its identity is called _____ transformation.

METHODS OF THEMATIC TRANSFORMATION IN TONAL COUNTERPOINT		
TRANSFORMATION METHOD	DESCRIPTION & TECHNIQUE	VISUAL/NOTATIONAL EXAMPLE
MELODIC INVERSION (Mirror)	Melody is vertically inverted. Ascending intervals become descending, and vice versa.	
RHYTHMIC AUGMENTATION	Rhythm is horizontally stretched. Each note's rhythmic value is doubled or tripled.	
RHYTHMIC DIMINUTION	Rhythm is horizontally compressed. Each note's rhythmic value is halved.	
RHYTHMIC DISPLACEMENT	The original melody is shifted to begin on a different beat or subdivision within the measure.	
ORNAMENTATION & ELABORATION	The original melody is embellished with passing tones, neighbor tones, trills, and other non-chord tones.	

Box 3.2 Methods of thematic transformation

Pilot questions 3.2

1. Define imitation in tonal counterpoint.
2. What is varied repetition, and why is it important?
3. Give one example of how subject material can be varied.
4. What does thematic transformation involve?
5. Mention one method of thematic transformation.



3.3 Contrapuntal Devices in Fugue Writing

3.3.1 Double counterpoint

Double counterpoint is a technique where two melodic lines are written so that they can exchange positions (one moving to the upper voice, the other to the lower) without breaking the rules of consonance and dissonance. This flexibility allows composers to reuse material in different contexts, enriching the fugue's texture.

Fill in the blank: When two melodic lines can exchange positions without breaking contrapuntal rules, this is called _____ counterpoint.

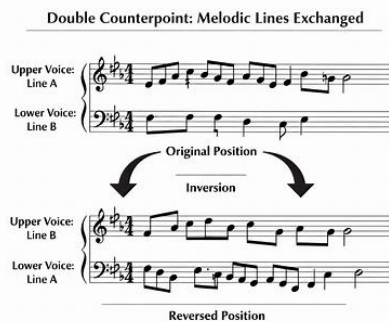


Figure 3.3 Double counterpoint in fugue writing

3.3.2 Invertible counterpoint

Invertible counterpoint is a more advanced form of double counterpoint, where multiple voices can be interchanged at different pitch levels. For example, a three-voice fugue may use invertible counterpoint to rearrange subject, answer, and countersubject across voices. This technique demonstrates compositional mastery and ensures variety in voice distribution.

Fill in the blank: A form of counterpoint where multiple voices can be interchanged at different pitch levels is called _____ counterpoint.



Invertible Counterpoint: Three Voices Interchanged

The image displays a musical score for three voices (Voice 1, Voice 2, Voice 3) in 3/4 time. The top system shows the original voices. The bottom system shows the voices inverted and in reversed positions. Arrows indicate the inversion process.

Plate 3.3 Invertible counterpoint in fugue writing

3.3.3 Canonical techniques

A **canon** is a contrapuntal device where one voice strictly imitates another at a fixed time interval. In fugue writing, canons may appear within the middle section or as part of thematic development. They add structural rigour and highlight the composer's ability to manipulate subject material with precision.

Fill in the blank: A contrapuntal device where one voice strictly imitates another at a fixed time interval is called a _____.

Canon Type	Description	Functional Application
Simple Canon	The follower repeats the leader's melody at the same pitch level (unison).	Used for fundamental imitation where the focus is on rhythmic displacement rather than harmonic modulation.
Canon at the Octave	The follower enters an octave higher or lower than the leader.	One of the most common types; it maintains tonal stability while allowing for a wider, more transparent texture between voices.
Canon at the Fifth	The follower enters a perfect fifth above or a perfect fourth below the leader.	Frequently used in the exposition phase to bridge the relationship between the tonic and dominant keys.



Canon Type	Description	Functional Application
Mirror Canon	The follower provides an inverted version of the leader's melody (intervals that went up now go down).	A sophisticated device that creates melodic symmetry; often used to demonstrate contrapuntal mastery in complex fugues.
Crab Canon (Cancrizans)	The follower plays the leader's melody backward.	Provides a high degree of mathematical and structural complexity, famously utilized by J.S. Bach.

Box 3.3 Types of canons in fugue writing

Pilot questions 3.3

1. Define double counterpoint.
2. What is invertible counterpoint?
3. How does invertible counterpoint differ from double counterpoint?
4. What is a canon in fugue writing?
5. Mention one type of canon

3.4 Balancing Harmony and Counterpoint

3.4.1 Harmonic support for contrapuntal lines

Harmony in tonal counterpoint provides the framework within which independent voices interact. While each voice must retain its individuality, harmonic support ensures that the combined sound is coherent and pleasing. In fugue writing, harmonic progressions underpin subject entries, countersubjects, and episodes, guiding the listener through tonal shifts.

Fill in the blank: Harmony provides the _____ within which independent voices interact in tonal counterpoint.



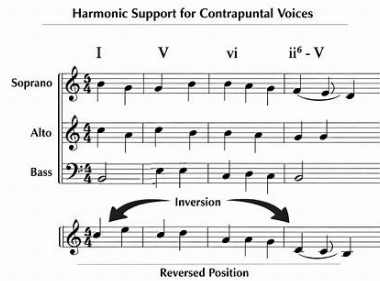


Figure 3.4 Harmonic support in tonal counterpoint

3.4.2 Managing tension and resolution

Tension and resolution are central to tonal counterpoint. Tension arises from dissonances, suspensions, and chromatic movement, while resolution restores stability through consonant intervals and cadences. Effective fugue writing requires careful management of these elements to maintain interest without overwhelming the listener.

Fill in the blank: Tension in tonal counterpoint often arises from _____, while resolution restores stability through consonant intervals.

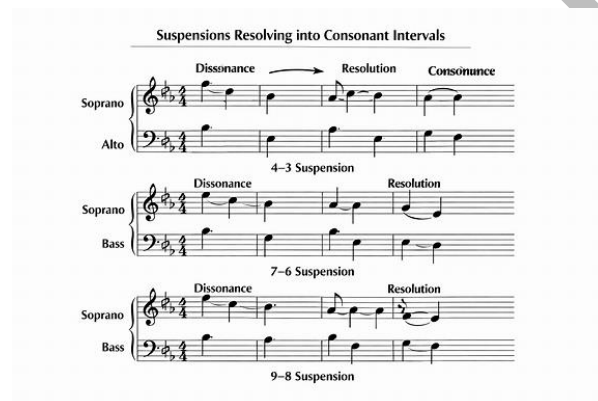


Plate 3.4 Tension and resolution in tonal counterpoint

3.4.3 Achieving coherence in tonal counterpoint

Coherence is achieved when harmony and counterpoint work together seamlessly. This requires balancing independence of voices with harmonic unity, ensuring that dissonances are resolved and thematic material is consistently developed. In fugue composition, coherence allows the listener to follow the interplay of voices while experiencing a unified musical journey.

Fill in the blank: Coherence in tonal counterpoint is achieved when harmony and _____ work together seamlessly.



Strategy	Technical Application	Functional Benefit
Balance Voice Independence with Harmonic Unity	Use contrasting rhythmic profiles for each voice while ensuring all voices align on strong beats to imply a clear chord progression.	Structural Integrity: Prevents the music from sounding like a chaotic "clash" of melodies, ensuring the listener perceives a clear harmonic direction.
Systematic Resolution of Dissonances	Adhere to strict rules for approaching and resolving non-chord tones (suspensions, passing tones, and neighbor tones).	Tonal Logic: Creates a cycle of tension and release that drives the music forward and provides a sense of "resolution" and "correctness" to the ear.
Consistent Development of Thematic Material	Derive countersubjects, codettas, and episodes from fragments (motifs) of the primary subject.	Thematic Unity: Ensures that every part of the fugue or contrapuntal work feels related to the original idea, creating a cohesive "musical narrative."
Strategic Use of Imitation	Employ canons, stretto, or simple melodic imitation across different pitch levels.	Textural Continuity: Reinforces the primary musical ideas by echoing them throughout the different registers, weaving the voices into a tight-knit fabric.

Box 3.4 Strategies for achieving coherence in tonal counterpoint

Pilot questions 3.4

1. What role does harmony play in tonal counterpoint?
2. How is tension created and resolved in fugue writing?
3. Define coherence in tonal counterpoint.
4. Mention one strategy for achieving coherence.
5. Why is balancing harmony and counterpoint important in fugue composition?



Series Summary

This Series has focused on the techniques of tonal counterpoint that underpin fugal composition. We began by examining the principles of tonal counterpoint, including consonance, dissonance, and the importance of voice independence. We then explored imitation and thematic development, looking at how subjects can be repeated, varied, and transformed. Following that, we studied contrapuntal devices such as double counterpoint, invertible counterpoint, and canons, which add flexibility and structural rigour. Finally, we considered how harmony supports contrapuntal lines, managing tension and resolution to achieve coherence.

By completing this Series, you should now be able to define the principles of tonal counterpoint, demonstrate imitation and thematic development, apply contrapuntal devices effectively, and evaluate how harmony interacts with counterpoint to create unified fugue writing. These outcomes align with the Series Learning Outcomes and provide you with practical skills to design contrapuntally rich and harmonically coherent fugues.

Glossary of Terms

- **Canon:** A contrapuntal device where one voice strictly imitates another at a fixed time interval.
- **Consonance:** Intervals that sound stable and pleasing, such as thirds, sixths, and perfect fifths.
- **Counterpoint:** The art of combining independent melodic lines within a tonal framework.
- **Dissonance:** Intervals that sound tense or unstable, such as seconds, sevenths, and tritones.
- **Double counterpoint:** A technique where two melodic lines can exchange positions without breaking contrapuntal rules.
- **Harmony:** The framework of chords and progressions that supports contrapuntal lines.
- **Imitation:** The repetition of a musical idea in another voice, often at a different pitch level.
- **Invertible counterpoint:** A form of counterpoint where multiple voices can be interchanged at different pitch levels.
- **Suspension:** A note held over from a previous harmony, creating temporary dissonance before resolving.
- **Thematic transformation:** Altering the subject substantially while retaining its identity, often through inversion or augmentation.
- **Voice independence:** The principle that each melodic line should have its own contour and rhythm, avoiding parallel movement.

Concept Check Questions [Series 3]

Objective questions



1. The art of combining independent melodic lines within a tonal framework is called _____. (Linked to SLO 3.1)
2. Intervals that sound stable and pleasing are called _____. (Linked to SLO 3.1)
3. The repetition of a musical idea in another voice is called _____. (Linked to SLO 3.2)
4. When two melodic lines can exchange positions without breaking contrapuntal rules, this is called _____ counterpoint. (Linked to SLO 3.3)
5. Harmony provides the _____ within which independent voices interact. (Linked to SLO 3.4)

Short-answer questions

6. Explain why dissonances must be prepared and resolved in tonal counterpoint. (Linked to SLO 3.1)
7. What is varied repetition, and why is it important in fugue writing? (Linked to SLO 3.2)
8. How does invertible counterpoint differ from double counterpoint? (Linked to SLO 3.3)
9. Mention one strategy for achieving coherence in tonal counterpoint. (Linked to SLO 3.4)

Long-answer questions

10. Analyse the role of imitation in thematic development within fugue composition. (Linked to SLO 3.2)
11. Evaluate how tension and resolution contribute to coherence in tonal counterpoint. (Linked to SLO 3.4)

Answers to Concept Check Questions [Series 3]

Objective questions

1. Tonal counterpoint
2. Consonance
3. Imitation
4. Double counterpoint
5. Framework

Short-answer questions

6. Dissonances must be prepared and resolved to maintain musical coherence and avoid instability.
7. Varied repetition restates the subject with slight changes, preventing monotony while retaining identity.
8. Invertible counterpoint allows multiple voices to interchange at different pitch levels, unlike double counterpoint which involves only two voices.
9. Balancing voice independence with harmonic unity is one strategy for achieving coherence.



Long-answer questions

10. *Basic response*: Imitation reinforces unity by repeating the subject in different voices. *Value-added response*: It creates dialogue between voices, supports thematic development, and demonstrates contrapuntal skill by adapting the subject to varied contexts.
11. *Basic response*: Tension arises from dissonances and is resolved through consonances, maintaining balance. *Value-added response*: Effective management of tension and resolution sustains listener interest, highlights expressive contrasts, and ensures coherence in fugue writing.

Answers to Pilot Questions [Series 3]

Part 3.1

- Tonal counterpoint
- Consonance and dissonance
- To maintain coherence
- Voice independence
- Avoid parallel fifths

Part 3.2

- Imitation
- Restating subject with variation
- Rhythmic variation
- Altering subject while retaining identity
- Inversion

Part 3.3

- Double counterpoint
- Invertible counterpoint
- Involves multiple voices
- Canon
- Canon at the octave

Part 3.4

- Provides framework for voices
- From dissonances, resolved by consonances
- Coherence is harmony and counterpoint working together
- Resolve dissonances
- To ensure unity and clarity



References and Attributions [Series 3]

- Figure 3.1 Tonal counterpoint in fugue writing. Suggested AI prompt: “Create a diagram showing two independent melodic lines interacting within a tonal framework in a fugue.” Search string: “tonal counterpoint fugue diagram OER”.
- Plate 3.1 Consonance and dissonance in tonal counterpoint. Suggested AI prompt: “Generate an image showing musical notation of consonant and dissonant intervals in tonal counterpoint.” Search string: “consonance dissonance intervals fugue notation OER image”.
- Box 3.1 Principles of voice independence and interaction. Suggested AI prompt: “Generate a table listing principles of voice independence and interaction in tonal counterpoint.” Search string: “voice independence tonal counterpoint principles OER table”.
- Figure 3.2 Imitation in fugue composition. Suggested AI prompt: “Create a diagram showing subject imitation across three voices in a fugue.” Search string: “fugue imitation subject voices diagram OER”.
- Plate 3.2 Varied repetition of subject material. Suggested AI prompt: “Generate an image showing musical notation of a fugue subject with rhythmic variation.” Search string: “fugue subject varied repetition notation OER image”.
- Box 3.2 Methods of thematic transformation. Suggested AI prompt: “Generate a table listing methods of thematic transformation in tonal counterpoint such as inversion, augmentation, rhythmic displacement.” Search string: “fugue thematic transformation methods OER table”.
- Figure 3.3 Double counterpoint in fugue writing. Suggested AI prompt: “Create a diagram showing two melodic lines exchanging positions in double counterpoint.” Search string: “double counterpoint fugue diagram OER”.
- Plate 3.3 Invertible counterpoint in fugue writing. Suggested AI prompt: “Generate an image showing musical notation of three voices interchanging positions in invertible counterpoint.” Search string: “invertible counterpoint fugue notation OER image”.
- Box 3.3 Types of canons in fugue writing. Suggested AI prompt: “Generate a table listing types of canons in fugue writing such as simple canon, canon at the octave, canon at the fifth, mirror canon.” Search string: “types of canons fugue OER table”.
- Figure 3.4 Harmonic support in tonal counterpoint. Suggested AI prompt: “Create a diagram showing harmonic progression supporting three contrapuntal voices in a fugue.” Search string: “harmonic support contrapuntal voices fugue diagram OER”.
- Plate 3.4 Tension and resolution in tonal counterpoint. Suggested AI prompt: “Generate an image showing musical notation of suspensions resolving into consonant intervals in tonal counterpoint.” Search string: “suspensions resolution tonal counterpoint fugue notation OER image”.
- Box 3.4 Strategies for achieving coherence in tonal counterpoint. Suggested AI prompt: “Generate a table listing strategies for achieving coherence in tonal counterpoint.” Search string: “coherence tonal counterpoint strategies fugue OER table”.



Course Code: MUS 422

Course Title: Fugue

Course Credit Load: 2 Units

Series 1: Composing Expositions for 3-Voice and 4-Voice Fugues

Series 2: Exploring Compositional Devices in the Middle Section

Series 3: Techniques of Tonal Counterpoint in Fugal Composition

Series 4: Bringing Back Devices in the Recapitulation

Series 5: Writing Codas and Codettas in Fugue Composition

Proposed Outline for Series 4

Part 4.1: Function of the Recapitulation

- Sub-Part 4.1.1: Definition and structural role
- Sub-Part 4.1.2: Relationship to exposition and middle section
- Sub-Part 4.1.3: Preparing the return of the subject

Part 4.2: Reintroduction of Compositional Devices

- Sub-Part 4.2.1: Sequences and modulation revisited
- Sub-Part 4.2.2: Stretto and overlapping entries in recapitulation
- Sub-Part 4.2.3: Inversion and augmentation as concluding devices

Part 4.3: Pedal Points and Harmonic Closure

- Sub-Part 4.3.1: Pedal points as anchors
- Sub-Part 4.3.2: Harmonic intensification before final cadence
- Sub-Part 4.3.3: Achieving tonal resolution

Part 4.4: Cohesion and Finality in Fugue Writing

- Sub-Part 4.4.1: Techniques for thematic unity
- Sub-Part 4.4.2: Balancing tension and release
- Sub-Part 4.4.3: Creating a convincing conclusion



Introduction

In the last Series, we explored tonal counterpoint techniques that enrich the middle section of a fugue, including imitation, thematic transformation, and contrapuntal devices. We now turn to the recapitulation, the final section where the fugue regains its tonal centre and brings back earlier devices to achieve closure. The recapitulation is crucial because it provides resolution, unity, and a sense of completeness to the composition.

The aim of this Series is to equip you with the skills to reintroduce compositional devices effectively in the recapitulation, ensuring that your fugue concludes with strength, coherence, and tonal clarity.

We shall commence this Series by examining the function of the recapitulation and its relationship to the exposition and middle section. Next, we will explore how compositional devices such as sequences, stretto, and inversion can be reintroduced to reinforce thematic material. Following that, we will study the role of pedal points and harmonic closure in preparing the final cadence. Finally, we will conclude by considering techniques for cohesion and finality, ensuring that the fugue ends convincingly and with artistic integrity.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 4.1** define the function of the recapitulation and explain its relationship to the exposition and middle section,
- **SLO 4.2** demonstrate how compositional devices such as sequences, stretto, and inversion can be reintroduced in the recapitulation,
- **SLO 4.3** apply pedal points and harmonic closure to prepare the final cadence, and
- **SLO 4.4** evaluate techniques for achieving cohesion and finality in fugue writing.



4.1 Function of the Recapitulation

4.1.1 Definition and structural role

The **recapitulation** is the final section of a fugue where the subject returns in the tonic key, bringing the composition to a sense of closure. Its structural role is to reaffirm the tonal centre after the explorations of the middle section. By restating the subject and related material, the recapitulation provides balance and resolution, ensuring the fugue feels complete.

Fill in the blank: The final section of a fugue where the subject returns in the tonic key is called the _____.

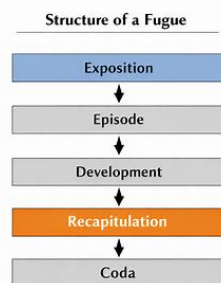


Figure 4.1 Structural role of the recapitulation in a fugue

4.1.2 Relationship to exposition and middle section

The recapitulation is closely related to the **exposition** and **middle section**. While the exposition introduces the subject and establishes the tonal framework, the middle section develops and varies the material through modulation and devices. The recapitulation then restores the tonic and revisits earlier devices, creating a cyclical sense of return. This relationship ensures that the fugue maintains coherence across its sections.

Fill in the blank: The recapitulation restores the _____ after the explorations of the middle section.



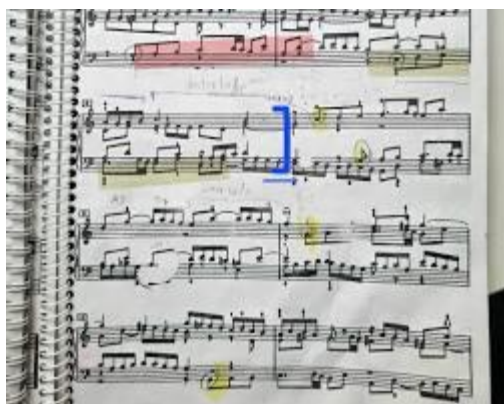


Plate 4.1 Relationship of recapitulation to exposition and middle section

4.1.3 Preparing the return of the subject

Effective recapitulations are prepared through **pedal points**, harmonic intensification, or sequences that lead naturally back to the tonic. This preparation ensures that the return of the subject feels both inevitable and satisfying. Composers often use devices from the middle section to build anticipation, making the recapitulation a climactic moment in the fugue.

Fill in the blank: Effective recapitulations are often prepared through _____ points and harmonic intensification.

Preparation Technique	Description & Implementation	Musical Effect
Dominant Pedal Point	A sustained or repeated note on the 5th scale degree in the bass voice.	Builds intense harmonic suspense and expectation for the resolution to the tonic.
Harmonic Intensification	Increased frequency of chord changes (harmonic rhythm) or use of secondary dominants.	Creates a sense of forward momentum and structural climax.
Retransitional Sequence	A melodic and harmonic pattern that moves stepwise to lead the ear back to the home key.	Provides a logical and smooth melodic path toward the subject's final entry.



Preparation Technique	Description & Implementation	Musical Effect
Stretto (Pre-Recapitulation)	Overlapping subject entries occurring just before the final section.	Increases textural density and excitement before the formal return.

Box 4.1 Techniques for preparing the recapitulation

Pilot questions 4.1

1. Define recapitulation in fugue writing.
2. What is the structural role of the recapitulation?
3. How does the recapitulation relate to the exposition and middle section?
4. Mention one technique used to prepare the recapitulation.
5. Why is the recapitulation important for tonal closure?

4.2 Reintroduction of Compositional Devices

4.2.1 Sequences and modulation revisited

Sequences are repetitions of a musical idea at different pitch levels, while **modulation** is the process of moving from one key to another. In the recapitulation, sequences are often shortened or simplified, serving to reinforce the tonic rather than to explore new tonal areas. Modulation at this stage is usually restrained, as the focus is on reaffirming the home key and bringing the fugue to closure.

Fill in the blank: In the recapitulation, sequences are often _____ to reinforce the tonic rather than explore new keys.

COMPARISON OF FUGUE SEQUENCES: MIDDLE SECTION VS. RECAPITULATION

PANEL 1: MIDDLE SECTION
(Sequential Development & Modulation)

DESCENDING 4-BAR SEQUENCE
(A-minor to F-major)

VOICE 1 (Motive)
VOICE 2 (Motive)
VOICE 3 (Support)

Textural Complexity: Multi-voiced interaction creates intricate counterpoint; active modulation.

Key Stability: A-minor to F-major
Texture: Polyphonic texture
Modulation: Polyphonic modulation
Purpose: Purpose spicing counterpoint; active modulation.

PANEL 2: RECAPITULATION
(Stabilization & Tonic Key)

SIMPLIFIED SEQUENCE
(Tonic: C Major)

VOICE 1 (Simplified Motive)
VOICE 2 (Support)

Simplified Structure: Reduced to 2 bars; two active voices; stable tonic; reinforces the home key.

Key Stability: C major (Tonic)
Texture: Polyphonic texture
Modulation: Nomodulation
Purpose: Improve stable tonic; reinforces the home key.

Simplification in Recapitulation

Figure 4.2 Sequences and modulation revisited in recapitulation



4.2.2 Stretto and overlapping entries in recapitulation

Stretto refers to overlapping entries of the subject, and in the recapitulation it is often used to heighten intensity before the final cadence. By reducing the space between subject statements, composers create a climactic effect that signals the conclusion of the fugue. Overlapping entries must be carefully managed to maintain clarity while building excitement.

Fill in the blank: In the recapitulation, stretto is often used to heighten _____ before the final cadence.



Plate 4.2 Stretto and overlapping entries in recapitulation

4.2.3 Inversion and augmentation as concluding devices

Inversion transforms the subject by reversing the direction of intervals, while **augmentation** lengthens note values to create grandeur. In the recapitulation, these devices are often used to give the subject a final, majestic presentation. Their use demonstrates contrapuntal mastery and ensures that the fugue concludes with variety and strength.

Fill in the blank: Lengthening the note values of the subject to create grandeur is called _____.

Concluding Device	Technical Application	Functional Benefit
Augmentation of the Final Subject	Presenting the subject in the bass or soprano with note values that are doubled or quadrupled (e.g., quarter notes become half or whole notes).	Thematic Grandeur: Creates a sense of monumental stability and "arrival." The lengthened notes provide a majestic foundation for the faster-moving counterpoint in other voices.



Concluding Device	Technical Application	Functional Benefit
Inversion for Thematic Variety	Mirroring the subject (intervals move in the opposite direction) during the final entries or within a closing stretto.	Structural Symmetry: Offers a final, fresh perspective on the familiar subject, ensuring the recapitulation is not merely a repetition but a sophisticated re-examination of the theme.
Simultaneous Combined Devices	Combining the original subject, its inversion, and its augmentation within a single dense passage (often a master-stretto).	Contrapuntal Mastery: Serves as the intellectual "signature" of the composer, proving that the subject is so well-constructed it can function against itself in multiple mathematical transformations.
Pedal Point Reinforcement	Sustaining a long tonic or dominant note in the bass while augmented or inverted fragments of the subject swirl above.	Tonal Finality: Anchors the complex thematic transformations to a single harmonic goal, preparing the listener for the final cadence and ensuring a sense of resolution.

Box 4.2 Concluding uses of inversion and augmentation

Pilot questions 4.2

1. How are sequences used differently in the recapitulation compared to the middle section?
2. Why is modulation restrained in the recapitulation?
3. What is the role of stretto in the recapitulation?
4. Define augmentation and explain its effect in the recapitulation.
5. Mention one reason inversion is used as a concluding device.

4.3 Pedal Points and Harmonic Closure

4.3.1 Pedal points as anchors

A **pedal point** is a sustained note, usually in the bass, over which harmonies change. In the recapitulation, pedal points act as anchors, reinforcing the tonic and preparing the listener for the final cadence. They create tension by holding one pitch constant while other voices move around it, and their eventual resolution provides a strong sense of closure.



Fill in the blank: A sustained note in the bass over which harmonies change is called a _____ point.

FUGUE RECAPITULATION: BASS PEDAL POINT WITH CHANGING HARMONIES (OER)

UPPER VOICES (SOPRANO, ALTO, TENOR)

BASS VOICE

FUNCTION IN RECAPITULATION

- SUMMARIZES THEMATIC MATERIAL
- INTENSIFIES CONTRAPUNTAL COMPLEXITY
- ESTABLISHES TONAL FINALITY

STRUCTURAL ANCHOR

OER

Figure 4.3 Pedal point as anchor in recapitulation

4.3.2 Harmonic intensification before final cadence

Harmonic intensification refers to the use of chromaticism, suspensions, and diminished chords to heighten tension before resolution. In the recapitulation, these devices are strategically placed to build anticipation for the final cadence. By delaying resolution, composers create expressive dissonance that makes the eventual return to consonance more powerful.

Fill in the blank: Harmonic intensification often uses _____ and diminished chords to heighten tension before resolution.

HARMONIC INTENSIFICATION LEADING TO FINAL CADENCE IN A FUGUE (OER)

SUSPENSION (9-8)

SUSPENSION (4-3)

CHROMATIC PASSING TONE

CADENTIAL 6/4

FINAL CADENCE (D MINOR: i - V7 - I)

SECONDARY DOMINANT (V/V)

DOMINANT PEDAL POINT

OER

Plate 4.3 Harmonic intensification before final cadence

4.3.3 Achieving tonal resolution

Tonal resolution is the restoration of stability through consonant intervals and cadences, usually in the tonic key. In the recapitulation, tonal resolution ensures that the fugue concludes with



clarity and coherence. The combination of pedal points and harmonic intensification leads naturally to this resolution, giving the fugue its final sense of completeness.

Fill in the blank: Tonal resolution in the recapitulation is usually achieved in the _____ key.

Strategy	Technical Application	Functional Benefit
Use of Tonic Pedal Point	Sustaining the tonic note in the bass voice while the upper voices continue their melodic and harmonic motion.	Tonal Anchor: Provides a powerful sense of arrival and stability, allowing for complex upper-voice activity without losing the gravitational pull of the home key.
Authentic and Plagal Cadences	Implementing strong \$V-I\$ (Authentic) or \$IV-I\$ (Plagal) progressions to conclude the final subject entries.	Formal Finality: Acts as a musical "period," signaling the end of the formal argument and confirming the primary key through established harmonic formulas.
Emphasis on Consonant Intervals	Gradually reducing the frequency of sharp dissonances and focusing on thirds, sixths, and perfect intervals during the final bars.	Harmonic Rest: Releases the cumulative tension built during the development, shifting the musical character from conflict to resolution and repose.
Tierce de Picardie (Picardy Third)	Ending a fugue in a minor key with a major tonic chord by raising the third of the final chord.	Luminous Conclusion: Provides an unexpected sense of lift and "brightness," traditionally used to signify a transcendent or more stable resolution in minor-mode works.

Box 4.3 Strategies for achieving tonal resolution

Pilot questions 4.3

1. What is a pedal point, and how does it function in the recapitulation?
2. Define harmonic intensification and explain its role before the final cadence.
3. What is tonal resolution in fugue writing?
4. Mention one device used to prepare tonal resolution.



5. Why is tonal resolution important in the recapitulation?

4.4 Cohesion and Finality in Fugue Writing

4.4.1 Techniques for thematic unity

Thematic unity refers to the consistent use and development of subject material across the fugue. In the recapitulation, unity is achieved by restating the subject in its original form while integrating devices such as inversion or augmentation. This ensures that the fugue feels connected from beginning to end, with the recapitulation serving as a culmination of earlier ideas.

Fill in the blank: Consistent use and development of subject material across the fugue is called _____ unity.

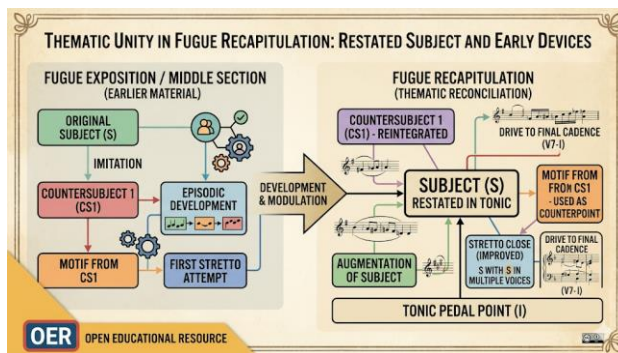


Figure 4.4 Thematic unity in fugue recapitulation

4.4.2 Balancing tension and release

Tension and release are essential for maintaining interest in the recapitulation. Tension is created through overlapping entries, chromaticism, or suspensions, while release occurs when these elements resolve into consonance and cadence. A well-balanced recapitulation ensures that the fugue concludes with both drama and clarity, satisfying the listener's expectation for resolution.

Fill in the blank: Tension in the recapitulation is often created through _____, while release occurs with consonant resolution.



FUGUE RECAPITULATION: TENSION & RELEASE (OER)

TONIC PEDAL POINT (I) i_4^b i_4^b I iv V_7 v V_7

SUSPENSIONS LEADING TO CONSONANT CADENCE ($V_7 - I$)

Tierce de Picardie $V - i$

OER OPEN EDUCATIONAL RESOURCE

Plate 4.4 Balancing tension and release in fugue recapitulation

4.4.3 Creating a convincing conclusion

A **convincing conclusion** is achieved when thematic unity, harmonic closure, and contrapuntal devices combine to bring the fugue to a strong finish. This often involves a final statement of the subject, supported by pedal points and cadences in the tonic. The conclusion should feel inevitable, giving the listener a sense of completeness and artistic integrity.

Fill in the blank: A convincing conclusion in fugue writing is achieved when thematic unity and _____ closure combine effectively.

Strategy	Technical Application	Functional Benefit
Final Subject Statement in Tonic	A full or partial presentation of the subject in the home key, typically in the top or bottom voice, after a series of developmental statements.	Structural Confirmation: Acts as a triumphant "return home," resolving the thematic and tonal tensions accumulated during the middle sections.
Use of Tonic Pedal Point	Sustaining the tonic note in the bass for several measures, especially during the final stretto and preceding the final cadence.	Tonal Stability: Provides an unwavering harmonic anchor that grounds the complex upper-voice activity, signaling an imminent and definitive resolution.
Definitive Authentic Cadence (V-I)	Concluding the final musical phrase with a powerful dominant-to-tonic progression, often	Rhythmic & Harmonic Finality: Serves as a clear "musical period," providing the strongest possible



Strategy	Technical Application	Functional Benefit
	intensified by subdominant preparation (e.g., ii^6 or IV^5).	sense of harmonic closure and rhythmic rest.
Thematic Unity and Reconciliation	Weaving fragments of countersubjects, episodes, or invertible counterpoint from earlier in the fugue into the final texture.	Artistic Synthesis: Connects the end back to the beginning, demonstrating that all previous musical arguments are unified within the single overarching structure.
Strategic Use of Inversion or Augmentation	(Optional but impactful) Introducing the subject in an inverted (mirrored) or augmented (lengthened) form during the final entries or final stretto.	Climactic Intensification: Serves as a "learned device," offering a fresh and intellectually satisfying final perspective on the primary theme at the work's apex.

Box 4.4 Strategies for creating a convincing conclusion

Pilot questions 4.4

1. What is thematic unity, and how is it achieved in the recapitulation?
2. How is tension balanced with release in the recapitulation?
3. Define a convincing conclusion in fugue writing.
4. Mention one strategy for achieving a convincing conclusion.
5. Why is finality important in fugue composition?



Series Summary

This Series has explored how compositional devices are brought back in the recapitulation of a fugue to achieve closure and unity. We began by examining the function of the recapitulation, its structural role, and its relationship to the exposition and middle section. We then considered how sequences, stretto, and inversion are reintroduced to reinforce thematic material. Following that, we studied the role of pedal points and harmonic intensification in preparing the final cadence. Finally, we looked at techniques for cohesion and finality, ensuring that the fugue concludes convincingly.

By completing this Series, you should now be able to define the function of the recapitulation, demonstrate how compositional devices are reintroduced, apply pedal points and harmonic closure effectively, and evaluate strategies for cohesion and finality. These outcomes align with the Series Learning Outcomes and provide you with practical skills to design recapitulations that bring balance, resolution, and artistic integrity to fugue writing.

Glossary of Terms

- **Augmentation:** Lengthening the note values of the subject to create grandeur.
- **Cadence:** A harmonic progression that signals the end of a phrase or section.
- **Exposition:** The opening section of a fugue where the subject is first introduced.
- **Harmonic intensification:** The use of chromaticism, suspensions, or diminished chords to heighten tension before resolution.
- **Inversion:** Transforming the subject by reversing the direction of intervals.
- **Middle section:** The central part of a fugue where the subject is developed and varied.
- **Pedal point:** A sustained note, usually in the bass, over which harmonies change.
- **Recapitulation:** The final section of a fugue where the subject returns in the tonic key.
- **Sequence:** Repetition of a musical idea at different pitch levels.
- **Stretto:** Overlapping entries of the subject that create intensity.
- **Tonal resolution:** The restoration of stability through consonant intervals and cadences, usually in the tonic key.
- **Thematic unity:** Consistent use and development of subject material across the fugue.

Concept Check Questions [Series 4r]

Objective questions

1. The final section of a fugue where the subject returns in the tonic key is called _____. (Linked to SLO 4.1)
2. In the recapitulation, sequences are often _____ to reinforce the tonic. (Linked to SLO 4.2)
3. Stretto in the recapitulation is used to heighten _____ before the final cadence. (Linked to SLO 4.2)



4. A sustained note in the bass over which harmonies change is called a _____ point. (Linked to SLO 4.3)
5. Tonal resolution in the recapitulation is usually achieved in the _____ key. (Linked to SLO 4.3)

Short-answer questions

6. Explain the structural role of the recapitulation in fugue writing. (Linked to SLO 4.1)
7. Why is modulation restrained in the recapitulation? (Linked to SLO 4.2)
8. What is harmonic intensification, and how does it prepare the final cadence? (Linked to SLO 4.3)
9. Mention one strategy for achieving thematic unity in the recapitulation. (Linked to SLO 4.4)

Long-answer questions

10. Analyse how stretto contributes to climax and closure in the recapitulation. (Linked to SLO 4.2)
11. Evaluate strategies for achieving cohesion and finality in fugue writing. (Linked to SLO 4.4)

Answers to Concept Check Questions [Series 4]

Objective questions

1. Recapitulation
2. Shortened or simplified
3. Intensity
4. Pedal
5. Tonic

Short-answer questions

6. The recapitulation restores the tonic and provides closure by restating the subject.
7. Modulation is restrained to maintain focus on the tonic and ensure tonal closure.
8. Harmonic intensification uses chromaticism and suspensions to heighten tension before resolution.
9. Restating the subject in its original form is one strategy for thematic unity.

Long-answer questions

10. *Basic response:* Stretto heightens intensity by overlapping subject entries before the final cadence. *Value-added response:* It creates climax, demonstrates contrapuntal skill, and signals closure by compressing thematic material.



11. *Basic response:* Cohesion and finality are achieved through thematic unity, pedal points, and cadences. *Value-added response:* Outstanding fugues combine harmonic closure, contrapuntal devices, and balanced tension-release to create a convincing conclusion.

Answers to Pilot Questions [Series 4]

Part 4.1

- Recapitulation
- To reaffirm the tonic and provide closure
- It restores the tonic after development in the middle section
- Pedal points
- It ensures tonal closure

Part 4.2

- They are shortened or simplified
- To maintain focus on the tonic
- To heighten intensity before the final cadence
- Augmentation lengthens note values for grandeur
- To add variety and demonstrate contrapuntal mastery

Part 4.3

- A sustained note in the bass; it anchors the harmony
- Use of chromaticism, suspensions, and diminished chords to heighten tension
- Restoration of stability through consonant intervals and cadences
- Pedal points
- It ensures clarity and completeness

Part 4.4

- Thematic unity is consistent use of subject material
- Through suspensions and chromaticism resolving into consonance
- A strong finish combining thematic unity and harmonic closure
- Final subject statement with tonic pedal point
- It provides completeness and artistic integrity

References and Attributions [Series 4r]

- Figure 4.1 Structural role of the recapitulation in a fugue. Suggested AI prompt: “Create a diagram showing the structure of a fugue highlighting the recapitulation section.” Search string: “fugue recapitulation structure diagram OER”.



- Plate 4.1 Relationship of recapitulation to exposition and middle section. Suggested AI prompt: “Generate an image showing musical notation of a fugue subject in exposition, middle section, and recapitulation.” Search string: “fugue exposition middle section recapitulation notation OER image”.
- Box 4.1 Techniques for preparing the recapitulation. Suggested AI prompt: “Generate a table listing techniques for preparing the recapitulation in fugue writing such as pedal points, harmonic intensification, and sequences.” Search string: “fugue recapitulation preparation techniques OER table”.
- Figure 4.2 Sequences and modulation revisited in recapitulation. Suggested AI prompt: “Create a diagram showing a sequence in the middle section of a fugue and its simplified version in the recapitulation.” Search string: “fugue recapitulation sequences modulation diagram OER”.
- Plate 4.2 Stretto and overlapping entries in recapitulation. Suggested AI prompt: “Generate an image showing musical notation of stretto entries leading to the final cadence in a fugue.” Search string: “fugue recapitulation stretto overlapping entries notation OER image”.
- Box 4.2 Concluding uses of inversion and augmentation. Suggested AI prompt: “Generate a table listing concluding uses of inversion and augmentation in fugue recapitulation.” Search string: “fugue recapitulation inversion augmentation concluding devices OER table”.
- Figure 4.3 Pedal point as anchor in recapitulation. Suggested AI prompt: “Create a diagram showing a bass pedal point with harmonies changing above it in the recapitulation of a fugue.” Search string: “fugue recapitulation pedal point diagram OER”.
- Plate 4.3 Harmonic intensification before final cadence. Suggested AI prompt: “Generate an image showing musical notation of suspensions and chromatic movement leading to a final cadence in a fugue.” Search string: “fugue recapitulation harmonic intensification notation OER image”.
- Box 4.3 Strategies for achieving tonal resolution. Suggested AI prompt: “Generate a table listing strategies for achieving tonal resolution in fugue recapitulation such as tonic pedal point, cadences, consonant intervals.” Search string: “fugue recapitulation tonal resolution strategies OER table”.
- Figure 4.4 Thematic unity in fugue recapitulation. Suggested AI prompt: “Create a diagram showing subject material restated in recapitulation alongside earlier thematic devices in a fugue.” Search string: “fugue recapitulation thematic unity diagram OER”.
- Plate 4.4 Balancing tension and release in fugue recapitulation. Suggested AI prompt: “Generate an image showing musical notation of suspensions resolving into consonant cadences in fugue recapitulation.” Search string: “fugue recapitulation tension release notation OER image”.
- Box 4.4 Strategies for creating a convincing conclusion. Suggested AI prompt: “Generate a table listing strategies for creating a convincing conclusion in fugue recapitulation.” Search string: “fugue recapitulation convincing conclusion strategies OER table”.



Course Code: MUS 422

Course Title: Fugue

Course Credit Load: 2 Units

Series 1: Composing Expositions for 3-Voice and 4-Voice Fugues

Series 2: Exploring Compositional Devices in the Middle Section

Series 3: Techniques of Tonal Counterpoint in Fugal Composition

Series 4: Bringing Back Devices in the Recapitulation

Series 5: Writing Codas and Codettas in Fugue Composition

Proposed Outline for Series 5

Part 5.1: Definition and Function of Codas and Codettas

- Sub-Part 5.1.1: Distinguishing codas from codettas
- Sub-Part 5.1.2: Structural role in fugue composition
- Sub-Part 5.1.3: Historical examples and stylistic variations

Part 5.2: Techniques for Writing Codettas

- Sub-Part 5.2.1: Short concluding passages after subject entries
- Sub-Part 5.2.2: Use of sequences and harmonic closure
- Sub-Part 5.2.3: Codettas as transitions to recapitulation or coda

Part 5.3: Techniques for Writing Codas

- Sub-Part 5.3.1: Expanding thematic material for finality
- Sub-Part 5.3.2: Pedal points and climactic stretto
- Sub-Part 5.3.3: Achieving tonal resolution and grandeur

Part 5.4: Cohesion and Artistic Integrity in Conclusions

- Sub-Part 5.4.1: Balancing codas and codettas with overall structure
- Sub-Part 5.4.2: Strategies for thematic unity in conclusions
- Sub-Part 5.4.3: Creating convincing and stylistically appropriate endings



Introduction

In the previous Series, we examined how devices are reintroduced in the recapitulation to provide closure and unity. We now turn to codas and codettas, which serve as the final touches in fugue composition. These concluding passages are essential for rounding off the fugue, providing either brief transitions or extended climactic endings that leave a lasting impression.

The aim of this Series is to equip you with the knowledge and skills to write effective codas and codettas, ensuring that your fugues conclude with clarity, balance, and artistic integrity.

We shall commence this Series by defining codas and codettas, distinguishing their functions, and considering their structural roles. Next, we will explore techniques for writing codettas, focusing on short concluding passages and transitions. Following that, we will study techniques for writing codas, including thematic expansion, pedal points, and tonal resolution. Finally, we will conclude by examining cohesion and artistic integrity, ensuring that codas and codettas integrate seamlessly into the overall fugue structure.

Series Learning Outcomes

Upon completing this Series, you should be able to:

- **SLO 5.1** define codas and codettas and explain their structural role in fugue composition,
- **SLO 5.2** demonstrate techniques for writing codettas as short concluding passages and transitions,
- **SLO 5.3** apply techniques for writing codas that expand thematic material and achieve tonal resolution, and
- **SLO 5.4** evaluate strategies for cohesion and artistic integrity in fugue conclusions.



5.1 Definition and Function of Codas and Codettas

5.1.1 Distinguishing codas from codettas

A **coda** is an extended concluding passage that brings a fugue to a decisive and often climactic end. A **codetta**, by contrast, is a shorter passage that provides closure to a section or transition, often following a subject entry. While both serve to conclude, codas are more expansive and final, whereas codettas are brief and transitional.

Fill in the blank: A short concluding passage that follows a subject entry is called a _____.

STRUCTURAL DIFFERENCE: CODETTA VS. CODA IN A FUGUE

1. CODETTA (Within the Exposition or Middle Section)

Subject Entry (Soprano) CODETTA (Short, transitional link)

Functional devices

- Smooths transition to next entry
- Small-scale linking material
- Occurs between Subject Entries (referencing standard exposition as in <IMAGE 0>)

Codetta material (modulating)

2. CODA (Final Tail at the End of the Fugue)

Final Subject Entries/Climax Final Cadence (in Tonic Key) CODA (Extended final section)

Provides final extension and stability

Large-scale tail (can be extensive, referencing <IMAGE 1>)

Occurs after the Final Cadence to end the piece

Coda with climactic stretto and pedal point

Final Cadence (in Tonic Key)

Figure 5.1 Distinguishing codas from codettas

5.1.2 Structural role in fugue composition

Codas and codettas play important structural roles in fugue composition. Codettas provide smooth transitions between subject entries or sections, helping maintain flow and coherence. Codas, on the other hand, serve as the final statement, reinforcing the tonic and ensuring the fugue concludes with strength and clarity. Together, they contribute to the balance and completeness of the fugue's architecture.

Fill in the blank: Codas reinforce the _____ and ensure the fugue concludes with strength and clarity.



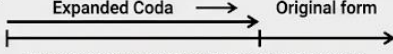


Plate 5.1 Structural role of codas and codettas in fugue composition

5.1.3 Historical examples and stylistic variations

Throughout history, composers have used codas and codettas in different ways. In Bach's fugues, codettas often appear as brief sequential passages, while codas provide a grand conclusion with pedal points and cadences. Later composers, such as Beethoven, expanded codas to create dramatic endings, showing stylistic variation across periods. Understanding these examples helps learners appreciate the flexibility of codas and codettas in fugue writing.

Fill in the blank: In Bach's fugues, codettas often appear as brief _____ passages.

ERA/COMPOSER	PRIMARY FUNCTION & USAGE	CHARACTERISTIC & EXAMPLES
 1. BAROQUE (e.g., J.S. BACH)	CODETTAS: Used extensively within the exposition to smooth transitions between subject entries, often containing sequential material to modulate to the dominant key.	 shows a 2-bar sequential codetta (as in <IMAGE-1>)
 2. CLASSICAL (e.g., L.V. BEETHOVEN)	CODAS: Become significantly expanded. No longer just a brief tail, but an extended final section with developmental character, thematic fragmentation, and multiple climaxes.	 "Representative quote in overting en3he ldegre and, part of airc and unnate scalt and antelt of:rohneage." - Reference to to Grosse Fuge, references to <IMAGE-3>
 3. ROMANTIC & LATER	DRAMATIC conclusions. Codas are used for final thematic transformation, integration of counterpoint into larger forms, and creating grand, emotionally powerful, and technically brilliant finishes.	 A grand orchestral climax at the end of late Romantic fugue: • Keys and effects and • Effect and grand creating, emotionally powerful, and technically brilliant.
 4. TWENTIETH CENTURY & BEYOND	Stylistic diversity. Re-imagining the traditional roles. Codas might feature polytonality, extreme reduction, or open-ended structures, reflecting new contrapuntal approaches.	 • 20th-century composers and celtered • Diversetives reduction • Open-ended structures.

Box 5.1 Historical uses of codas and codettas



Pilot questions 5.1

1. Define a coda in fugue composition.
2. What is the difference between a coda and a codetta?
3. What structural role does a codetta play?
4. How does a coda reinforce the tonic?
5. Give one historical example of how codas or codettas were used.

5.2 Techniques for Writing Codettas

5.2.1 Short concluding passages after subject entries

A **codetta** is a brief passage that follows a subject or answer entry, providing closure before the next section begins. It often uses fragments of the subject or countersubject, combined with simple harmonic progressions, to round off the phrase. Codettas are important because they prevent abrupt transitions and maintain the flow of the fugue.

Fill in the blank: A brief passage that follows a subject or answer entry in a fugue is called a _____.

FUGUE: SUBJECT AND CODETTA IN EXPOSITION

PANEL 1: FUGUE SUBJECT ENTERING (G Minor)

[SUBJECT: Tonic Key (G minor)]

Voice 1 (Alto)

FUGUE SUBJECT (G Minor)

Bass

PANEL 2: CODETTA passage (Transition)

[CODETTA: Short, non-thematic link]

Voice 1 (Alto)

Voice 2

Voice 3

[CODETTA: Short, non-thematic link]

FUNCTION OF THE CODETTA:
Transitional link; sequential development; modulatory preparation (G minor → D minor) for the next entry.

[SUBJECT: Thematic core, defines key]
vs.
[CODETTA: Linking material, transitions key]

Figure 5.2 Codetta following a subject entry

5.2.2 Use of sequences and harmonic closure

Codettas often employ **sequences**, which are repetitions of a musical idea at different pitch levels, to extend the passage slightly while maintaining coherence. They also rely on **harmonic closure**, using cadences or consonant intervals to signal the end of the section. These techniques ensure that codettas feel complete, even though they are short.

Fill in the blank: Codettas often use _____ to extend the passage and cadences to provide closure.



FUGUE MODULATION: C MAJOR to G MAJOR

Staff 1: VOICE 1 (Soprano)
Staff 2: VOICE 2 (Alto)
Staff 3: VOICE 3 (Tenor)
Staff 4: VOICE 4 (Bass)

Key: C Major (Tonic) MODULATION PASSAGE (Episode/Transition) Key: G Major (Dominant)

Answer Entry starts on D
Subject
Answer
Answer Entry starts on D (in ms G)
Confirmed by Perfect Cadence (D7 - G) in next bars

INITIAL SUBJECT ENTRY Pivot Chord IV (C major / G major: IV) Introducing Leading Tone (F#) Confirmed by Perfect Cadence (D7 - G) in next bars

Modulation Process

Plate 5.2 Sequences and harmonic closure in codettas

5.2.3 Codettas as transitions to recapitulation or coda

Codettas can also act as **transitions**, leading from one section of the fugue to another. For example, a codetta may prepare the recapitulation by reinforcing the tonic or may lead into the coda by building anticipation. In this way, codettas serve both as closures and as bridges, ensuring smooth continuity in the fugue's structure.

Fill in the blank: Codettas can act as _____, leading smoothly into the recapitulation or coda.

Codetta Function	Description & Implementation	Musical Purpose
Transitional Link	A brief passage (often 1-2 measures) following a subject entry.	Smooths the transition to the next voice entry, often modulating to a new key.
Closure & Stabilization	Occurs immediately after a thematic statement is completed.	Provides a brief moment of melodic "breathing space" and confirms the current key.
Preparation for Recapitulation	A short link at the end of the middle section.	Re-establishes the home key and sets up the final return of the subject.



Codetta Function	Description & Implementation	Musical Purpose
Coda Preparation	A final transitional link following the last subject entry.	Bridges the gap between the final thematic statement and the concluding coda.

Box 5.2 Functions of codettas in fugue composition

Pilot questions 5.2

1. Define a codetta in fugue composition.
2. What role does a codetta play after a subject entry?
3. How are sequences used in codettas?
4. What is meant by harmonic closure in codettas?
5. Mention one way codettas can act as transitions.

5.3 Techniques for Writing Codas

5.3.1 Expanding thematic material for finality

A **coda** is an extended concluding passage that expands upon thematic material to provide a decisive ending. In fugue composition, codas often revisit the subject or countersubject in a more elaborate form, sometimes combining them with new contrapuntal devices. This expansion ensures that the fugue does not end abruptly but instead rounds off with grandeur and completeness.

Fill in the blank: A coda often revisits the _____ or countersubject in a more elaborate form.

FUGUE: THEMATIC MATERIAL EXPANDED IN THE CODA

EXPOSITION & MIDDLE SECTION (Source Material)

CODA (Expanded Section)

THEMATIC FRAGMENTATION
 Subject Tail in Soprano
 Subject 'Head' (inverted) in Bass
 Subject (S)
 Subject fragment (inverted)

OVERLAPPING & STRETTO
 Subject (S) in Alto
 Subject (S) in Bass
 Stretto with Countersubject (CS) fragments

AUGMENTATION
 Subject in Augmentation
 Countersubject

PEDAL POINT
 Dominant Pedal Point
 Tonic Cadence

Purpose of the Coda: Provide dramatic closure, review main themes, achieve final stability. Uses Stretto, fragmentation, inversion, augmentation to intensify the ending.

Figure 5.3 Expanding thematic material in codas



5.3.2 Pedal points and climactic stretto

Codas frequently employ **pedal points**, sustained notes in the bass that anchor the harmony, and **stretto**, overlapping subject entries, to heighten intensity. These devices create a climactic effect, signalling that the fugue is approaching its conclusion. The combination of pedal points and stretto provides both harmonic stability and contrapuntal excitement.

Fill in the blank: Sustained notes in the bass that anchor the harmony are called _____ points.

The image shows a musical score for a coda section. The score is written for four voices: Treble, Alto, Tenor, and Bass. The Treble staff has a 'CODA' marking at measure 8. The Bass staff has a 'DOMINANT PEDAL POINT (sustained C)' marking. The Alto staff has a 'Subject entry (Alto)' marking. The Tenor staff has a 'Subject entry (Tenor)' marking. The Treble staff has a 'Subject entry (Soprano)' marking. The Bass staff has a 'Subject entry (Soprano)' marking. The score is divided into two sections: 'STRETTO entries' and 'TONIC CADENCE'. The 'STRETTO entries' section shows overlapping subject entries in all four voices. The 'TONIC CADENCE' section shows a resolution to the tonic key, marked 'F Major'. An 'OER Analysis' box is present, explaining the combined pedal point and stretto in the coda for increasing tension and before tension before closure. For final structure, figure 11 and 12 on other figures 2, and the text.

Plate 5.3 Pedal points and stretto in codas

5.3.3 Achieving tonal resolution and grandeur

The ultimate goal of a coda is to achieve **tonal resolution**, restoring stability through cadences in the tonic key. Codas often use augmented note values, fuller textures, and strong harmonic progressions to create a sense of grandeur. This ensures that the fugue concludes with clarity, strength, and artistic integrity, leaving a lasting impression on the listener.

Fill in the blank: The ultimate goal of a coda is to achieve _____ resolution in the tonic key.

Technique	Musical Function	Effect on Listener
Pedal Point (Tonic or Dominant)	Sustains a single note (usually in the bass) while harmonies shift above it.	Creates massive tension (on the dominant) or grounded stability (on the tonic).
Rhythmic Augmentation	Presenting the subject or theme in longer note values (e.g., doubling durations).	Makes the theme feel slower, more majestic, and "larger than life."



Technique	Musical Function	Effect on Listener
Fuller Textures (Chordal Writing)	Moving from strict polyphony to homophonic, thick vertical chords.	Increases the sonic volume and provides a definitive "wall of sound."
Stretto Maestoso	Overlapping subject entries at very close intervals, often in a broadened tempo.	Increases dramatic intensity and signals the "final push" toward the end.
Strong Harmonic Progressions	Emphasizing \$IV - V - I\$ or \$ii - V - I\$ cadences with clear root movements.	Solidifies the home key and provides a satisfying sense of arrival.
Tierce de Picardie	Ending a minor-key fugue on a major tonic chord.	Provides an unexpected "lift" and a sense of enlightenment or triumph.

Box 5.3 Techniques for achieving tonal resolution and grandeur

Pilot questions 5.3

1. Define a coda in fugue composition.
2. How does a coda expand thematic material?
3. What is the role of pedal points in codas?
4. Explain how stretto contributes to climax in codas.
5. What is the ultimate goal of a coda?

5.4 Cohesion and Artistic Integrity in Conclusions

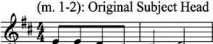
5.4.1 Balancing codas and codettas with overall structure

Codas and codettas must be carefully balanced within the fugue's architecture. While codettas provide brief closures or transitions, codas serve as extended endings. If codettas are overused, they may disrupt flow, and if codas are too long, they may overshadow the fugue's main body. The key is proportion, ensuring that these concluding passages complement rather than dominate the structure.



Fill in the blank: Codas serve as extended endings, while codettas provide brief _____ or transitions.

SUBJECT (Exposition)
(m. 1-2): Original Subject Head



CODETTA (Developmental Connectors)

A. (Ex. 1): Thematic Head in Diminution/Inversion (m. 16, Alto) B. (Ex. 2): Thematic Head in Retrograde/Fragmentation (m. 28, Bass) C. (Ex. 3): Thematic Head, Stretto (m. 42, Soprano & Tenor)



CODETTAS use fragments for transitional development.

CODA (Grand Expansion)

(A) Fragmented Thematic Summary, build-up (B) Grand Subject Expansion over Tonic Pedal



CODA uses augmentation and pedal point for grand scale.

Coda provides grand resolution, reinforcing thematic unity.

Active Tonic Pedal (sustaining C)

Figure 5.4 Balancing codas and codettas in fugue structure

5.4.2 Strategies for thematic unity in conclusions

Thematic unity in conclusions is achieved by restating or transforming subject material within codas and codettas. This ensures that the fugue's ending feels connected to its earlier sections. Techniques such as inversion, augmentation, or stretto can be applied to the subject in the coda, while codettas may echo fragments of the countersubject. These strategies reinforce coherence and prevent the conclusion from sounding detached.

Fill in the blank: Restating or transforming subject material in codas and codettas helps achieve _____ unity.

SUBJECT (Exposition)

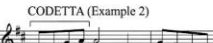


CODETTA (Example 1)

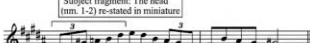


Subject fragment: The head (mm. 1-2) re-stated in miniature

CODETTA (Example 2)

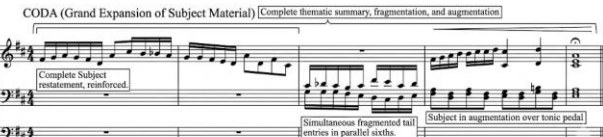


Subject fragment: The tail (re-stated in miniature)



Subject fragment: The tail (m. 4 arpeggio) (inverted and fragmented)

CODA (Grand Expansion of Subject Material) [Complete thematic summary, fragmentation, and augmentation]



Complete Subject restatement, reinforced

Subject in augmentation over tonic pedal

Simultaneous fragmented tail entries in parallel sixths

Plate 5.4 Thematic unity in fugue conclusions

5.4.3 Creating convincing and stylistically appropriate endings

A **convincing conclusion** combines thematic unity, tonal resolution, and proportionate use of codas and codettas. Stylistic appropriateness is also important: Bach's fugues often end with concise codas, while Romantic composers may employ dramatic, extended codas. Learners



should aim to craft endings that suit the style of the fugue they are writing, ensuring both artistic integrity and listener satisfaction.

Fill in the blank: A convincing conclusion combines thematic unity, tonal resolution, and proportionate use of codas and _____.

Strategy	Implementation	Purpose
Thematic Unity	Reintroducing the subject or its fragments (motifs) within the coda or final cadence.	Ensures the ending feels "organic" and tied to the identity of the piece rather than tacked on.
Tonal Resolution	Clear movement toward the tonic key, often utilizing a pedal point or strong V-I cadences.	Provides the "harmonic home" needed to satisfy the listener's ear after developmental modulations.
Stylistic Appropriateness	Maintaining the established mood (e.g., keeping a scholarly <i>stile antico</i> or a virtuosic <i>bravura</i> style).	Prevents a "stylistic jump" that could break the listener's immersion or the work's historical context.
Proportionate Use of Codettas	Using short, connective passages between thematic entries earlier in the work.	Prepares the listener for the eventual expansion of the coda by establishing a pattern of "breathing room."
Structural Balance (Coda)	Scaling the length of the final coda to the overall dimensions of the fugue.	Avoids a "truncated" feel in long works or an "overblown" finish in shorter, more intimate fugues.

Box 5.4 Strategies for convincing fugue endings

Pilot questions 5.4

1. What is the difference in function between codas and codettas?
2. How can thematic unity be achieved in fugue conclusions?
3. Define a convincing conclusion in fugue writing.
4. Mention one strategy for creating stylistically appropriate endings.
5. Why is proportion important in balancing codas and codettas?



Series Summary

This Series has focused on the role of codas and codettas in fugue composition, highlighting how these concluding passages provide closure, transitions, and finality. We began by defining codas and codettas, distinguishing their functions, and examining their structural roles with historical examples. We then explored techniques for writing codettas, including short passages after subject entries, the use of sequences, and their role as transitions. Following that, we studied codas, looking at how they expand thematic material, employ pedal points and stretto, and achieve tonal resolution. Finally, we considered cohesion and artistic integrity, emphasising proportion, thematic unity, and stylistic appropriateness in crafting convincing endings.

By completing this Series, you should now be able to define codas and codettas, demonstrate techniques for writing codettas, apply methods for writing codas that achieve tonal resolution, and evaluate strategies for cohesion and artistic integrity in fugue conclusions. These outcomes align with the Series Learning Outcomes and provide you with practical skills to design endings that are both structurally sound and artistically compelling.

Glossary of Terms

- **Augmentation:** Lengthening note values to create grandeur in thematic material.
- **Cadence:** A harmonic progression that signals closure at the end of a phrase or section.
- **Coda:** An extended concluding passage that provides a decisive ending to a fugue.
- **Codetta:** A short concluding passage that follows a subject entry or provides a transition.
- **Harmonic closure:** The use of cadences or consonant intervals to signal the end of a section.
- **Pedal point:** A sustained note, usually in the bass, over which harmonies change.
- **Sequence:** Repetition of a musical idea at different pitch levels.
- **Stretto:** Overlapping entries of the subject that heighten intensity.
- **Thematic unity:** Consistent use or transformation of subject material to connect different sections of a fugue.
- **Tonal resolution:** Restoration of stability through cadences in the tonic key.

Concept Check Questions [Series 5]

Objective questions

1. A short concluding passage that follows a subject entry is called a _____. (Linked to SLO 5.1)
2. Codas reinforce the _____ and ensure the fugue concludes with clarity. (Linked to SLO 5.1)
3. Codettas often use _____ to extend the passage and cadences to provide closure. (Linked to SLO 5.2)
4. Sustained notes in the bass that anchor harmony are called _____ points. (Linked to SLO 5.3)



5. The ultimate goal of a coda is to achieve _____ resolution in the tonic key. (Linked to SLO 5.3)

Short-answer questions

6. Define a codetta and explain its role in fugue composition. (Linked to SLO 5.2)
7. How does a coda expand thematic material? (Linked to SLO 5.3)
8. What is meant by thematic unity in fugue conclusions? (Linked to SLO 5.4)
9. Mention one strategy for creating stylistically appropriate endings. (Linked to SLO 5.4)

Long-answer questions

10. Analyse the structural role of codas and codettas in fugue composition. (Linked to SLO 5.1)
11. Evaluate strategies for achieving cohesion and artistic integrity in fugue conclusions. (Linked to SLO 5.4)

Answers to Concept Check Questions [Series 5]

Objective questions

1. Codetta
2. Tonic
3. Sequences
4. Pedal
5. Tonal

Short-answer questions

6. A codetta is a short passage that provides closure after a subject entry or acts as a transition.
7. A coda expands thematic material by revisiting the subject or countersubject in a more elaborate form.
8. Thematic unity is achieved by restating or transforming subject material in codas and codettas.
9. One strategy is to match the length and style of the ending to the overall fugue.

Long-answer questions

10. *Basic response:* Codas provide extended endings, while codettas offer brief closures or transitions. *Value-added response:* Together they balance structure, prevent abruptness, and ensure smooth continuity, with codas reinforcing the tonic and codettas maintaining flow.
11. *Basic response:* Cohesion and artistic integrity are achieved through thematic unity, tonal resolution, and proportionate use of codas and codettas. *Value-added response:*



Outstanding fugue conclusions integrate stylistic appropriateness, contrapuntal devices, and balanced tension-release, creating endings that are both convincing and memorable.

Answers to Pilot Questions [Series 5]

Part 5.1

- A coda is an extended concluding passage.
- A coda is longer and final, while a codetta is shorter and transitional.
- It provides closure after subject entries.
- By reinforcing the tonic key.
- Bach used sequential codettas; Beethoven expanded codas for dramatic endings.

Part 5.2

- A codetta is a short passage after a subject entry.
- It provides closure before the next section.
- Sequences extend the passage.
- Harmonic closure uses cadences to signal endings.
- They can lead into recapitulation or coda.

Part 5.3

- A coda is an extended concluding passage.
- By revisiting subject or countersubject in elaborate form.
- Pedal points anchor harmony.
- Stretto overlaps subject entries to heighten climax.
- To achieve tonal resolution in the tonic.

Part 5.4

- Codas are extended endings; codettas are brief closures or transitions.
- By restating or transforming subject material.
- A convincing conclusion combines unity, resolution, and proportion.
- Matching the ending style to the fugue's overall character.
- To prevent imbalance and maintain coherence.

References and Attributions [Series 5]

- Figure 5.1 Distinguishing codas from codettas. Suggested AI prompt: “Create a diagram showing the difference between a codetta after a subject entry and a coda at the end of a fugue.” Search string: “fugue coda codetta diagram OER”.
- Plate 5.1 Structural role of codas and codettas in fugue composition. Suggested AI prompt: “Generate an image showing musical notation of a fugue with codettas between



subject entries and a coda at the end.” Search string: “fugue codas codettas notation OER image”.

- Box 5.1 Historical uses of codas and codettas. Suggested AI prompt: “Generate a table listing historical uses of codas and codettas in fugue composition, including Bach and Beethoven.” Search string: “historical fugue codas codettas examples OER table”.
- Figure 5.2 Codetta following a subject entry. Suggested AI prompt: “Create a diagram showing a fugue subject followed by a short codetta passage.” Search string: “fugue codetta subject entry diagram OER”.
- Plate 5.2 Sequences and harmonic closure in codettas. Suggested AI prompt: “Generate an image showing musical notation of a codetta using sequences and cadences.” Search string: “fugue codetta sequences cadences notation OER image”.
- Box 5.2 Functions of codettas in fugue composition. Suggested AI prompt: “Generate a table listing functions of codettas in fugue composition such as closure, transition, preparation.” Search string: “fugue codetta functions OER table”.
- Figure 5.3 Expanding thematic material in codas. Suggested AI prompt: “Create a diagram showing thematic material expanded in the coda of a fugue.” Search string: “fugue coda thematic expansion diagram OER”.
- Plate 5.3 Pedal points and stretto in codas. Suggested AI prompt: “Generate an image showing musical notation of a coda with pedal points and stretto entries.” Search string: “fugue coda pedal point stretto notation OER image”.
- Box 5.3 Techniques for achieving tonal resolution and grandeur. Suggested AI prompt: “Generate a table listing techniques for achieving tonal resolution and grandeur in fugue codas.” Search string: “fugue coda tonal resolution grandeur techniques OER table”.
- Figure 5.4 Balancing codas and codettas in fugue structure. Suggested AI prompt: “Create a diagram showing placement of codettas between subject entries and a coda at the end of a fugue.” Search string: “fugue codas codettas structure diagram OER”.
- Plate 5.4 Thematic unity in fugue conclusions. Suggested AI prompt: “Generate an image showing musical notation of subject fragments restated in codettas and expanded in the coda.” Search string: “fugue thematic unity codas codettas notation OER image”.
- Box 5.4 Strategies for convincing fugue endings. Suggested AI prompt: “Generate a table listing strategies for convincing fugue endings including thematic unity, tonal resolution, stylistic appropriateness.” Search string: “fugue convincing endings codas codettas strategies OER table”.

