/26

Fugal Analysis

Bach's Prelude and Fugue in B-flat Major BWV 866 *is the ideal fugue to teach with. It is structurally clear, features symmetrically proportioned phrasing and even utilizes triple invertable counterpoint! It is the "perfect fugue". Remember however, not every fugue is as complete as this one. Some lack countersubjects. Others lack stretto. Many never even feature an altered version of its subject. Do not assume the other fugues you will analyze will be as tightly knit as this one.*

/7 1. Exposition

a) Clearly label the subjects on the music with an **(S)**
b) Clearly label the answers as either a tonal answer **(TA)** or a real answer **(RA)**
c) How many countersubjects does this fugue have?
□ 1 □ 2 □ 3 □ none
d) Label the counter subjects, if any, with **(CS1) (CS2)** ex.
e) Does this exposition feature a link?
□ yes □ no
f) The fourth entry of the subject is a:
□ stretto □ redundant entry □ double exposition □ sequence
g) In which bar does the exposition end and why?

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_____

/12 2. Post-expositional Fugal Development

a) Label each complete statement of the theme **(TH)** in the fugal development.
b) How many episodes does this development contain? _____
c) The sequence from mm. 19 - 21 is a: _____
d) The left hand material in this sequence is:
□ from the subject □ from the counter subject(s) □ free counterpoint
e) This is an example of:
□ harmonic inversion □ melodic inversion □ imitation

f) In mm. 22, the subject appears in an inner part. What is occurring underneath?
□ another subject □ diminution □ a counter subject
g) The relationship between these two parts represent:
□ melodic inversion □ harmonic inversion □ harmonic and melodic inversion
h) What key is this passage in? _____

i) Observe mm. 26-30. What best describes the inner part?
□ free counterpoint □ an incomplete subject in E-flat □ CS1 in C minor

j) The sequence from mm. 30 - 33 is a: _____

k) The left hand material in this sequence is:

☐ from the subject ☐ from the counter subject(s) ☐ free counterpoint

l) Name the key at mm. 35: _____

/7 **3. Coda**

The beginning of the coda may be difficult to spot since the reappearance of the home key does not coincide with the entrance of a subject.

a) Analyze the harmony in measures 35, 36, and 37.

b) Analyze the harmony from mm. 41 - 46.

c) If *coda* means stable tonic harmony, or pedal tones, where does the coda start?

_____

d) If *coda* means the reappearance of the subject in the home key, where does the coda start?

_____

e) Why might listeners be unable to determine which of these two locations is the real coda?

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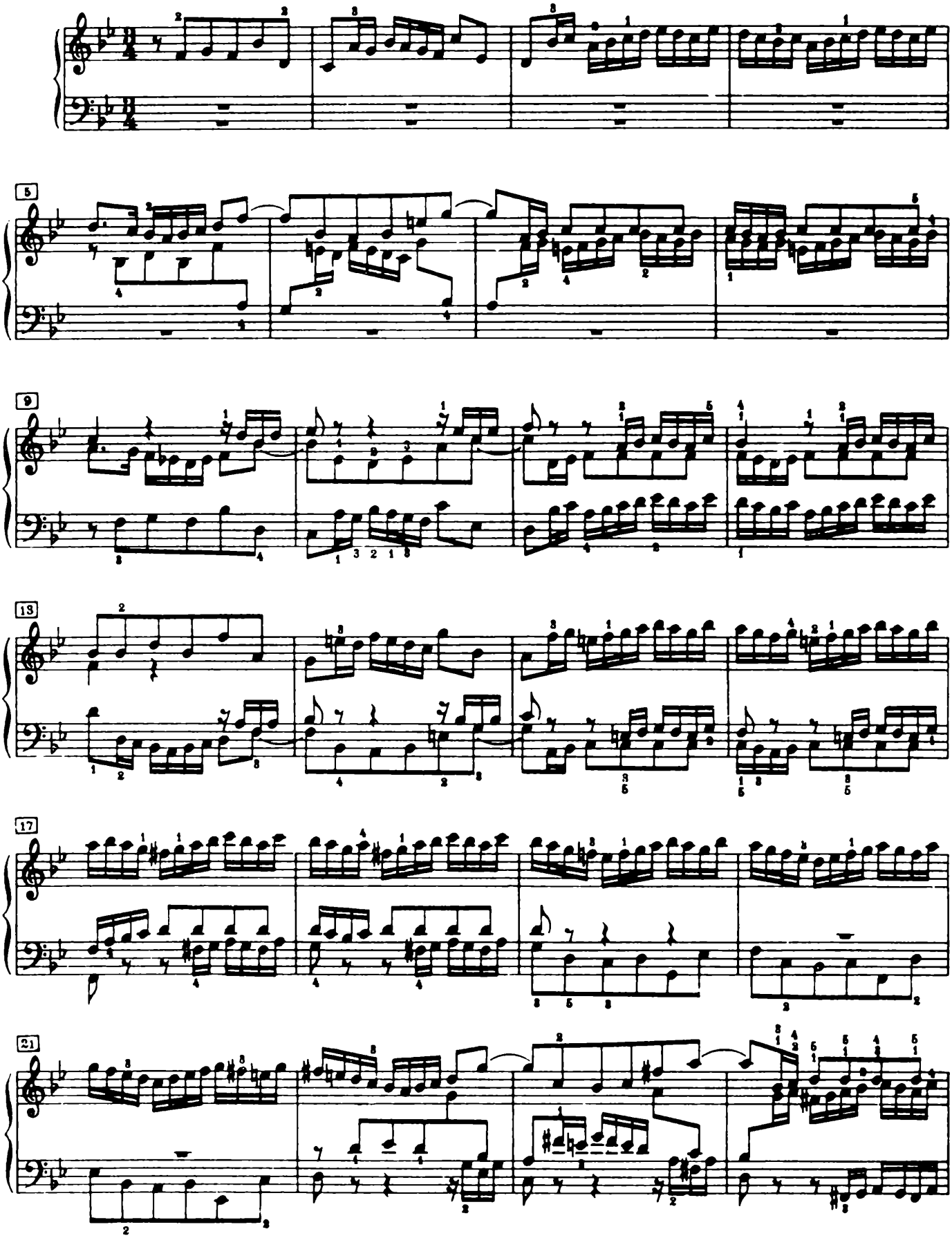
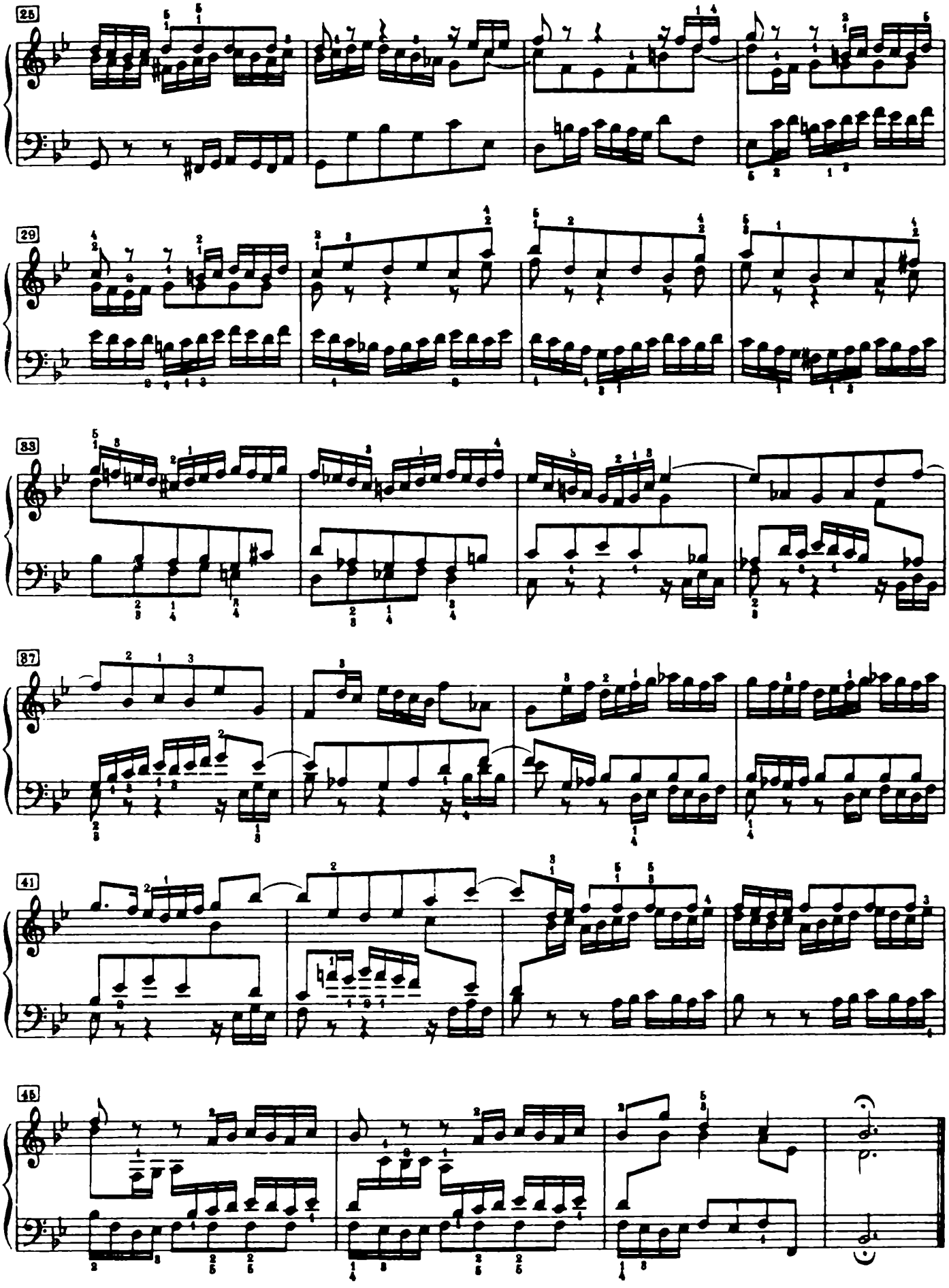
f) As an ARCT Analysis students, which of these is of greatest importance when locating codas?

☐ reinstatements of the subject in the home key
☐ a perfect cadence in the home key
☐ stable harmony & pedal tones in the home key

g) As an ARCT Analysis students, where does the real coda start? _____