

WHAT THE FUGUE?

An exploration of musical form featuring Bach's Fugue in G minor

Presented by Alex Pierson and Logan Tolman

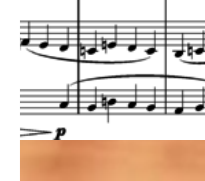
Performance by the Caine Brass Quintet

Sechs Fugen für Cembalo ad lib.

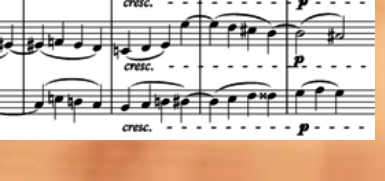
Fuge 6



XVIII. F U G E. G-moll.



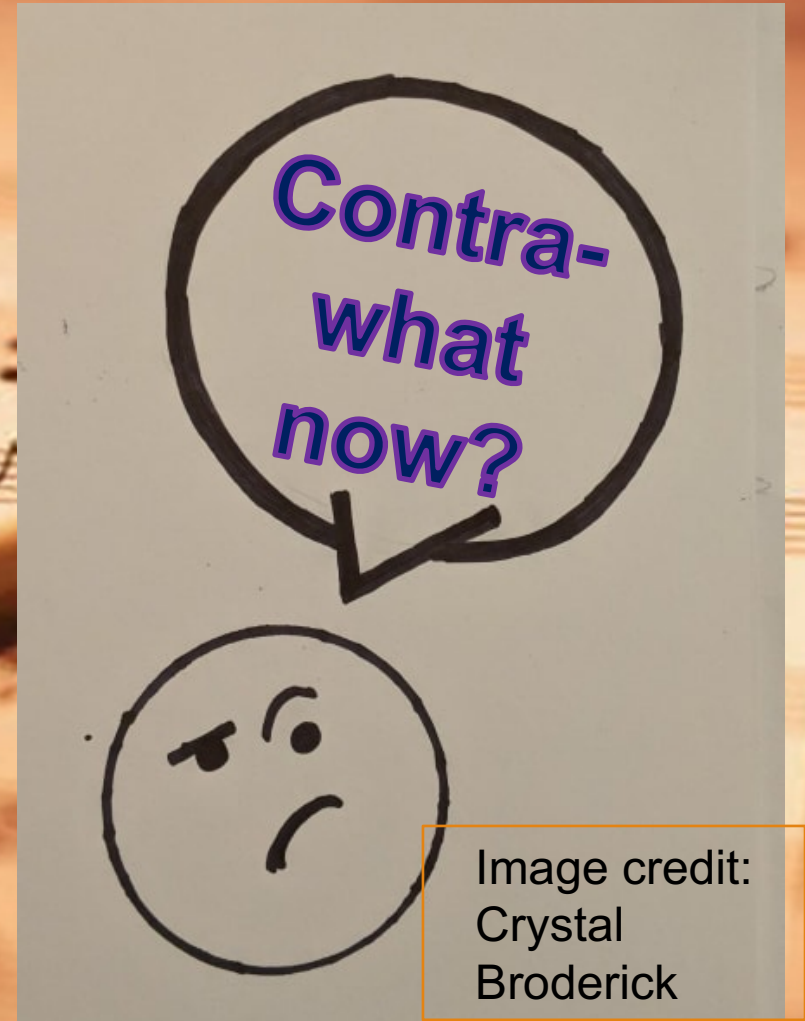
molto espressivo.



What exactly is a fugue? (fyooog)

A fugue is a contrapuntal* composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts.

*Counterpoint: The art or technique of setting, writing, or playing a melody or melodies in conjunction with another, according to fixed rules.



Counterpoint

- Music that focuses on individual and independent lines of music that interplay with each other.
- Focuses on musical lines rather than chords or chord progressions
- Artfully moves from dissonant intervals to consonant intervals between the separate lines.

4

7

9

12

14

17

A. Sax.

Cors. / 1
Tpts. 2

Subject

- The main theme
- Introduced by the first voice/player
- This is what will repeat and vary slightly throughout the piece

Fugue in G minor

The Subject

JS Bach/arr. Neil Balm

M. 1 Trumpet 1 Subject



The image shows the first measure of the subject for Trumpet 1 in G minor. The notation is on a single staff with a treble clef and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and an eighth note Bb4. The second half of the measure contains a series of eighth and sixteenth notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3, A3, G3, F#3, E3, D3, C3, Bb2, A2, G2, F#2, E2, D2, C2, Bb1, A1, G1, F#1, E1, D1, C1, Bb0, A0, G0, F#0, E0, D0, C0, Bb-1, A-1, G-1, F#-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F#-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F#-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F#-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F#-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F#-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F#-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F#-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F#-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F#-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F#-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F#-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F#-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F#-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F#-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F#-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F#-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F#-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F#-19, E-19, D-19, 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G-285, F#-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F#-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F#-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F#-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F#-289, E-289, D-289, C-289, Bb-290, A-290,

Answer

- A response to the subject based off of the same musical theme
- May or may not use the same intervals as the theme
- Always starts on a different pitch than the subject

Fugue in G minor

The Answer

JS Bach/arr. Neil Balm

M. 1 Trumpet 1 Subject

M. 5 Trumpet 2 Answer

The image displays the first two staves of a musical score for the Fugue in G minor. The top staff, labeled 'M. 1 Trumpet 1 Subject', begins with a treble clef and a 4/4 time signature. It contains the first five measures of the subject, which starts on a half note G4 and proceeds with a series of eighth and sixteenth notes, ending with a sharp sign. The bottom staff, labeled 'M. 5 Trumpet 2 Answer', begins with a treble clef and a 4/4 time signature. It contains the first five measures of the answer, which starts on a half note A4 and proceeds with a series of eighth and sixteenth notes, ending with a sharp sign. The key signature is G minor, indicated by two flats (Bb and Eb) in the key signature area.

Counter Subject

- A secondary theme, like the subject, that gets passed around between voices/parts and is developed throughout the piece
- Usually appears when a voice is beginning an answer

Fugue in G minor

The Counter Subject

JS Bach/arr. Neil Balm

M. 17

F Horn

Counter Subject

tr



4



Episode

- Sections of the piece after all the voices/parts have been introduced where no part of the subject is present
- All the voices are interplaying and developing other ideas that have been presented
- Alternates with Entries throughout the rest of the piece

Entry

- Parts of the piece after all the voices have entered where the Subject or part of the Subject is present in one or more voices
- Doesn't usually last as long as the Subject does at the beginning when the voices/parts are introduced
- In these sections, the Subject may not be exactly the same as in the beginning

25

B♭ Tpt.

B♭ Tpt.

F Hn.

Tbn.

Tba.

f



27

B♭ Tpt.

B♭ Tpt.

F Hn.

Tbn.

Tba.

dim.



Fugue in G minor

The Subject

M. 1

Trumpet 1 Subject



There's a little bit of
the Subject!!!
(highlighted in blue)

A musical score in 4/4 time, featuring three distinct themes: the Subject (blue), the Answer (red), and the Counter Subject (green). The score is written for piano and includes measures 1 through 17. The Subject is introduced in measure 1, the Answer in measure 4, and the Counter Subject in measure 12. The themes are often combined, such as the Answer and Counter Subject in measure 14, and the Subject and Answer in measure 17.

- SUBJECT (BLUE)

- ANSWER (RED)

- COUNTER SUBJECT (GREEN)